# Format Instructions for the proceedings of Innovation In Music: Title Formatted in Title Case (use style ‘Heading 1’)

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## Typographical Style and Layout

MS Word Quick Styles are featured in this template for your convenience. To use this document, save it in your preferred format (.doc or .docx) with your own title, delete its text as required, and then *only* use the quick styles to format your own text ‘over the top’. Users of other word processors will have to import/replicate the styles/formatting. Papers must be written in English.

## Margins and Formatting

Margins should be 4 cm top and bottom, 3 cm left and right, and use a paper size of A4. (2:2) The style ‘Body Text’ should be used for all paragraph text. Do not add additional line spaces anywhere.

The Body Text style is set up to automatically indent on new paragraphs, although this indentation should be manually removed from the very first paragraph in each section.

Abstract (style ‘Abstract Heading’)

An abstract of 100-200 words should be provided using the ‘Abstract Italic style. The abstract is a concise summary of the research and its results. The abstract also allows the paper to be catalogued, categorized and searched by subject and keywords.

## Introduction (style ‘Heading 2’)

An introduction section (including aims) is usually required for all articles.

### Section Headings (style ‘Heading 3’)

The following sections are suggested for guidance, though it is not necessary to include all these sections:

* Abstract
* Introduction
* Background and related work
* Body text (divided by numbered sub-headings) including results and discussion
* Conclusions
* References
* This list uses the style ‘List Bullet’
* Bulleted lists can also be tab indented if necessary

### Numbered List

1. A numbered list looks like this
2. It uses the style ‘List Numbered’
3. Numbered lists can also be tab indented if necessary

### Sub-Headings and Columns

Use only one or two levels of heading.The paper should be in single column format throughout all sections in the Paper (i.e. not two-column style as required by some style guides).

### Page Start and End

Do not end a page with a heading or sub-heading and where possible avoid starting a page with a single line of text. There is no need to include page numbers or running heads; this will be done in the final typesetting by the publisher.

### ReferencING

References should follow the standard Harvard referencing protocol. There are many variants of the Harvard style, and use of the ‘Cite Them Right’ version is favoured. Your home institution might offer comprehensive access to this paid resource, but a summary can be found here: <https://www.open.ac.uk/library/referencing-and-plagiarism/quick-guide-to-harvard-referencing-cite-them-right> Accordingly, references in the text should include the author name and date (and *only* for quotations, the page number).

For Internet references, where possible reference the webpage author in the same way as a standard reference, or webpage owner if no author is obvious. Use of a reference manager is *strongly* recommended.

### Quotations

Quotations should be embedded within text as follows:

Use style: Quotations. This is an example of how to cite a quotation that is longer than two or three lines (which is an aesthetic decision); it does not use quotation marks or italics. For shorter quotations, embed in the normal flow of text with double quotation marks. This allows the use of single quotation marks elsewhere as scare quotes. Quotations can be edited through use of … three dots. Place the quote reference on the following line and format to be right-justified.

e.g. (Moylan, 2004, p. 13)

Return to body text after the quotation, and again, with the indentation removed for the first paragraph as shown here. Line spacings between body text and quotations are automatically inserted by the Quotations style.

## Diagrams and Figures

Where possible, enclose diagrams and figures at appropriate points in the main text, rather than appending them at the end of the paper. They should be numbered in integer sequence – Figure 1, Figure 2 etc. All figures and tables should be referenced from the body text, explaining their significance. Such references should not restate the caption. Use of the MS Word caption and cross-referencing tools is recommended.

### Tables

See below for an example table:

|  |  |
| --- | --- |
| Row 1 | Tables should be numbered in sequence, Table 1, Table 2 etc. |
| Row 2 | The style ‘Table Text’ can be used for text within tables. |
| Row 3 | Each table should have a brief explanatory title in the caption. |
| Row 4 | The text should refer to each table and explain its significance, and this is a second line. |

Table 1. An example table and caption (style: Figure/Table Caption).

Tables should be centered in the middle of the page and rows should not cross a page break where possible. After the table, remove the paragraph indent on the first line of body text.

### Figures (Including Diagrams and Graphs)

Each Figure should have a brief explanatory title. Electronic images should be created at 300dpi and embedded in the document and included at an adequately high resolution in order for all text and fine detail to be clear and legible. You are advised to test how your image will look in greyscale, which is how it will appear in the book, and beware screen grabs that might typically resolve at 72dpi. Images will later need to be supplied separately in accordance with the publisher’s requirements.



Figure 1. An example figure and caption (style: Figure/Table Caption).

All figures should be centered. After the figure, remove the paragraph indent on the first line of body text.

## Equations

If inserting equations, use the style ‘Equation’ and add the equation as a fully rendered image (i.e. as a .jpg or .png graphic). Tab stops are provided to ensure that the equation is centered. A second tab stop is given to allow numbering of the equation in brackets on the right-hand side, for example:

  (1)

Continue after the equation with the standard Body Text style. Remove the paragraph indent on the first line of body text.

## Footnotes

Use of footnotes should be avoided. Important and necessary references (including Internet links to referenced diagrams and further background details) should be included in the final references section.

## Reference List

Use style ‘Reference list’.

Colletti, J. (2013). The Science of Sample Rates (When Higher Is Better — And When It Isn’t), *Trust Me I’m a Scientist* (website), available online from http://www.trustmeimascientist.com/2013/02/04/the-science-of-sample-rates-when-higher-is-better-and-when-it-isnt/ [accessed August 2016]

Izhaki, R. (2008). *Mixing Audio*, 2nd edition, Oxford, Taylor and Francis, pp. 212-213.

Jackson, H. M., Capp, M. D. and Stuart, J. R. (2014). The audibility of typical digital audio filters in a high-fidelity playback system, *Proceedings of the 137th Audio Engineering Society Convention*, Los Angeles.

Lavry, D. (2012). The Optimal Sample Rate for Quality Audio, *Lavry Engineering Inc.* (website), available online at http://www.lavryengineering.com/pdfs/lavry-white-paper-the\_optimal\_sample\_rate\_for\_quality\_audio.pdf

Moylan, W. (1987). A systematic method for the aural analysis of sound in audio reproduction/reinforcement, communications and musical contexts, *Proceedings of the 83rd Convention of the Audio Engineering Society*, New York.

Nyquist, H. (2007). Certain factors affecting telegraph speed, *Bell Systems Technical Journal*, Vol. 3, p. 324.

Owsinski, B. (2013). *The Mixing Engineer’s Handbook*, 3rd edition, Boston, Cengage Learning, p. 27.

Proakis, J. G. and Manolakis, D. G. (1992). *Digital Signal Processing: Principles, Algorithms and Applications*, 2nd edition, New York, Macmillan Publishing Company, p. 425.

Reiss, J. D. (2016) A meta-analysis of high-resolution audio perceptual evaluation, *Journal of the Audio Engineering Society*, Vol. 64, No. 6, pp. 364-379.

Rumsey, F. (2004). *Desktop Audio Technology: Digital Audio and MIDI Principles*, Oxford, Focal Press, pp. 34-36.

Rumsey, F. (2007) High Resolution Audio, *Journal of the Audio Engineering Society*, Vol 55, No 12, pp. 1161-1167.

Shannon, C. E. (1949) Communication in the presence of noise, *Proceedings of the Institute of Radio Engineers*, Vol 37, p. 10–21.

Stuart, B. (2015). High Resolution Audio: A perspective, *Journal of the Audio Engineering Society*, Vol. 63, No. 10, pp. 831-832.

## Discography

If you have referred to music releases in the text, then please provide a discography list after the references. Each discography reference should include the artist name, release date, [release format], release name (in italics), place of distribution: distributor. Use style ‘Discography list’, for example:

Bjork (2011), [app] *Biophilia*, London, UK: One Little Indian Records.

Bowie, David (1976), [vinyl LP] *The Rise and Fall of Ziggy Stardust and the Spiders From Mars*, New York City, NY: RCA Victor.

Francois and the Atlas Mountains (2014), [app] *Piano Ombre*, London, UK: Domino Records.

Joel, Billy (1982), [CD] *52nd Street*, CBS Sony.

Sinatra, Frank (1948), [vinyl LP] *The Voice of Frank Sinatra*, Columbia.

Formats may include for example [vinyl LP], [CD], [cassette], [CD single], [7” vinyl], [digital release], [music video], [app], and others as required.

Music streaming/downloads are available from a range of different websites and apps, including Spotify, YouTube Music, Apple Music, SoundCloud, Deezer, Google Play Music and iTunes. These should be embedded in the same list as above, but are appended here due to the formatting difference. Citation order: Artist name (individual, band, orchestra, etc.), year of release (in round brackets), title of song/track title (if required, in single quotation marks), title of album (if required, in italics), available at: Name of streaming service (Accessed: date) e.g.:

The Paper Kites (2015) ‘Electric Indigo’. Available at: Spotify (Accessed: 5 October 2018).

Do not refer to unofficial digital media; find legitimate sources.