

《臺灣音樂研究》

稿約

1. 刊物內容

《臺灣音樂研究》(下稱本刊)為臺灣音樂學會(下稱本會)出版之學術期刊，舉凡中英文撰寫的音樂研究(不限於臺灣之主題)，皆歡迎投稿，包括以下各類稿件：具原創性或發展性之音樂學研究論文、譯稿、學術活動報導與評論、影音資料與文字出版品介紹與評論。

2. 字數

研究論文類(含書目等)中文為 15,000–25,000 字、英文為 7,000–15,000 字內，加上圖表等全篇總計 30 頁為限；報導評介類中文為 2,000–3,000 字、英文為 1,000–1,800 字。

3. 刊物形式

年刊，每年 12 月出刊。

4. 徵集方式

- 4.1. 來稿隨到隨審，並於初步形式審查確認後 3 個月內回覆進度；於當年 5 月 31 日前通過審查的稿件，將儘量排在該年底出版。
- 4.2. 請依學術慣例勿一稿多投；稿件或部分內容如曾經以任何方式公開(包括網路)，也必須來稿時註明。
- 4.3. 來稿如有版權或抄襲爭議，概由著作人自負一切責任。
- 4.4. 撰寫格式詳見下頁。
- 4.5. 投稿請至〈<https://pse.is/4f957b>〉填寫資料表並上傳檔案。

5. 審查作業

- 5.1. 本會理事會依所定章程設置編輯委員會(下稱編委會)以及顧問編輯委員會負責本刊之編輯方針,務求提升本刊之學術水準;編委會將以嚴謹與公平方式處理徵稿、審稿及印行等事宜。
- 5.2. 本刊審稿全程採「匿名審查」原則,不公開投稿人與審查人之姓名。
- 5.3. 每篇文稿由編委會先邀請兩位相關領域學者進行審查,由其填寫意見書,並勾選下述四項結果之一提供編委會參考:推薦、修正後推薦、修正後再審(送回原審查人)、不推薦。若有需要,編委會可以決定將兩份意見書匿名處理後再送第三人複審,或自行直接審議。無論如何最終都由編委會綜合討論,視需要提出建議,並決議收錄與否。編委會並對稿件具建議修改之權限。
- 5.4. 為顧及審查公平性,外審委員具有下列情形之一者,應迴避審查:
 - 送審人之研究指導教授。
 - 送審人代表著作之合著人或共同研究人。
 - 曾與送審人同一系所服務者。
 - 與送審人有親屬關係或行政程序法第 32 條有關規定者。

6. 出版作業

- 6.1. 著作人投稿一經本刊收錄,不得撤稿,違者 2 年內不得投稿本刊。
- 6.2. 著作人需協助本會進行排版後之修正、校對工作。
- 6.3. 出刊後,著作人將獲贈當期學刊 5 冊、抽印本 10 冊、以及電子版,不另致稿酬。
- 6.4. 稿件經本刊出版後,紙本與數位的著作財產權即屬本刊所有,著作人重新刊登別處或結集出版(紙本或數位)前,請務必知會臺灣音樂學會,並在轉載文中註明原載本刊期數頁數。
- 6.5. 數位授權範圍:通過收錄之稿件將由本刊進行數位化、重製等加值流程後,將以電子形式透過資料庫或網路等公開方式,提供用戶進行檢索、瀏覽、下載、傳輸、列印等。

撰稿格式

1. 下列格式建議是以簡約為原則，以便本刊統整不同來稿，稿件通過後再依內部格式進行排版。
2. 為了落實「匿名審查」作業，來稿各處請莫出現足以辨識著作人身分之資訊。

版面設定

3. 請用直式 A4 紙張橫書繕打，並存為 .docx 以及 .pdf 電子檔上傳。
4. 頁邊：上下左右各留空 2.5 公分（約 1 吋）。
5. 頁碼：頁尾置中（方便審閱時若雙面列印不用再調整）。
6. 對齊：一律靠左，右側不用對齊；除了每節第一段，每段第一行縮排 2 字元（請以 Tab 鍵來操作，勿用空白鍵）。
7. 每頁格線勿設定。
8. 行距：正文兩倍行高，表單、縮排引文、註腳、頁碼與書目等一倍行高。
9. 字體：中英各限用一種；前者可用新細明體、後者可使用 Times New Roman，其餘外語以該語言之常用襯線類字體為宜。
10. 大小：正文使用 12 號字（章節分題亦然，一切從簡；稿件通過後編輯會再作處理），表單、縮排引文、書目、註腳、頁碼等使用 10 號字。

書寫凡例

11. 標點符號：
 - 11.1. 中文脈絡請用全形標點符號，英數西文脈絡請用 Times New Roman 之標點符號。
 - 11.2. 中西夾雜時，依「首字原則」。以括弧為例：//（請看附錄 1）；(*Grove Music Online* 的建議)//。前者以「請」為首，故用成對的全形括弧；後者以 "Grove" 開頭，故用成對的半形（英數）括弧。如脈絡是中文為主，則仍用全形，例如中文書名：《Schoenberg 音樂中的進步性》、《書信集：Boulez-Cage》，俱用全形。
 - 11.3. 全形標點符號後無需空格，英文標點符號（包括句號）後空一格與下文區隔。

- 11.4. 破折號：因其易與中文兩個「一」字混淆，請儘可能以冒號：替代；若無可避免則依標準應占行中二格並確保不致中斷變成「一一」。
12. 請用文書軟體內建之數序（英文書寫：1., 1.1., 1.1.1. 等；中文書寫：壹、一、(一) 等），並限於三層次為宜；各層毋需縮排處理。
13. 圖形：非文字為主的視覺化資料，例如照片、線描、樂譜、地圖、統計圖形等。圖形一律置左，其下方應有編號（圖 1 等）、標題及來源說明等。此類資料請用解像度 300dpi 之黑白或灰階檔為宜。
14. 表格：以文字或數字為主的表列化資料。表格一律置左，其上方應有編號（表 1 等）、標題及來源說明等。
15. 註碼：註碼請用文書軟體產生，並於正文內由 1 開始編碼。註碼應避免逐字詞去標，而是移後至句號（或逗號）之前（也不用後空一格，因中文標點符號為全形）；一句內有多筆參考文獻，也請共用一個註碼標在句尾，然後把那幾筆書目同列在該腳註內。如屬文獻的逐字引用、撮要或改寫，則註碼應標在引文結束之處，避免因引用範圍不清而陷入抄襲的模糊地帶。
16. 引用資料：以精簡為原則。每筆在腳註曾經出現的資料都應列在文末的「引用資料」中。若文章性質不是書目研究，就算在所謂文獻回顧一節，也毋需詳列非關鍵文獻，如真有必要，頂多推薦一二書目，可轉介一筆相關書目研究或代表性辭書如 *Grove Music Online* 的相關條目便可。
17. 逐字引文：三行以下的逐字引文，於正文中以引號「」前後框住，並腳註出處；三行或以上（或為了特殊強調）的逐字引文，則用 10 號字體，單行間距，自左縮排兩字元（或 0.8 公分）獨立成段，但前後不用另加引號，引文結束處標明出處即可（依所選格式用腳註或隨文方式 [in-text citation]）。
18. 論文關鍵的外文引文請附中譯，並隨後（或在註腳）附上原文以茲對照（但此類引文還請儘量克制）；非關鍵到一定要逐字翻譯的語句（或無法負譯文準確之責），請用撮要或改寫，所謂 summarize or paraphrase，也就不需附上原文對照。
19. 論文關鍵的外文專有名詞或人名第一次出現時請附中譯（原則上請參考國家教育研究院之「雙詞網」），並附上原文；關鍵人物並請加上生卒年份，如韓德爾 (George Frideric Handel, 1685–1759)、尚在世者請標示出生年份，如奈特爾 (Bruno Nettl, *1930) [若用出生年加連結號如 (1930–) 就

不是那麼清楚，或誤為漏打卒年]。行內常見的人名或術語，且翻譯上不易生歧義的，沒有雙語呈現的必要。

20. 中文以及東亞姓名在文章各處都完整呈現，不作簡縮。
21. 人名一般可省略各種稱謂：先生、女仕、博士、老師、教授等。
22. 所有年份以及不同文獻的出版年均轉換為公元，因脈絡需要可加註年號於後，例如 1912 年（民國元年）、1926 年（昭和元年）等。
23. 為求一致，請通用「臺灣／臺南／臺北」等，但文獻或曲目中的「台灣／台南／台北」等則尊重原作的使用。
24. 用文字標示調性，請寫升 C 小調、降 E 大調等。在需要簡縮呈現如在音樂分析或表格時，音名在標示大調則大寫，小調則小寫，若有升降號也用樂譜符號標示（以符號插入），勿以字母 b 或 # 號等代替。
25. 六四和絃等需要二三個數字垂直對齊的狀況，用 LaTeX 編碼最為理想（例如⁶₄），在文書軟體請用插入方程式的功能，然後選上下直排的 matrix 並填入數字，再縮小字型並設為上標（後者 Pages 可以，MS Word 不行，但至少 6 在上而 4 在下，避免誤會是 6 度音轉到 4 度音）。
26. 樂器名稱請用上述學術名詞資訊網確認。在需要簡縮呈現如在音樂分析或表格時，請參考 *Grove Music Online* 之縮寫表。

書目格式

27. 專書、期刊、整首樂曲之中文標題請採用書名號《》，如《台灣舞曲》；英文等標題則以斜體字標示，如 *Ethnomusicology*。
28. 學位論文、期刊論文、專書篇章、或樂章等之中文標題採用單書名號〈〉，如〈固定樂思：白遼士執念的樂音實踐〉、〈唐詩與馬勒的《大地之歌》〉、〈美好的一日〉；英文標題則用 “ ”，如 “New Documents on the Encounter of European and Chinese Music”；曲牌名用【 】, 如【蝶戀花】。
29. 引文請參照 *The Chicago Manual of Style* (CMOS) 格式，其下可依需求選 A (notes & bibliography) 或 B (author-date) 系統；後者近乎 American Psychological Association (APA) 格式，但比之更完備，而在轉換為中文時也更簡便（見下例）。

30. 文中引用書目依 Chicago A 系統為腳註方式 (foot note)，依 Chicago B 系統則採隨文方式 (in-text citation)。前者的腳註在同一文獻第一次出現後應簡縮為 [作者姓氏]，[主標題]，[頁碼]。
31. 「引用資料」(Chicago A = “Works Cited,” Chicago B = “Reference List”)：以文稿內實際引用者為限，並參照各該系統格式標示。
32. 文字資料不以類別分列(專書、期刊等)，而是依語言(但不用分題標示)先把中日文等文獻依著者姓名筆劃排列，後把西文等依著者姓名字母排序。
33. 非文字資料如樂譜、影音資料等則各自獨立一類置後並加分題標示。
34. 以下僅以中文模擬兩種格式的基本範例提供不同文獻類別的範例，詳盡原則請查閱 CMOS 手冊(英文來稿請直接參照該手冊格式)。(A = Chicago A, fn = footnote, sn = shortened note, b = bibliography entry; B = Chicago B, it = in-text citation, r = reference list)

34.1. 專書：

A-fn: 許常惠，《台灣音樂史初稿》(臺北：全音樂譜，1991)，12。

A-sn: 許常惠，《台灣音樂史初稿》，12。

A-b: 許常惠。《台灣音樂史初稿》。臺北：全音樂譜，1991。

B-it: (許常惠 1991, 12)

B-r: 許常惠。1991。《台灣音樂史初稿》。臺北：全音樂譜。

34.2. 期刊論文：

A-fn: 戴伯芬，〈誰做攤販？臺灣攤販的歷史形構〉，《臺灣社會研究季刊》17 (1994): 128。

A-sn: 戴伯芬，〈誰做攤販？〉，128。

A-b: 戴伯芬。〈誰做攤販？臺灣攤販的歷史形構〉。《臺灣社會研究季刊》17 (1994): 121-148。

B-it: (戴伯芬 1994, 128)

B-r: 戴伯芬。1994。〈誰做攤販?臺灣攤販的歷史形構〉。《臺灣社會研究季刊》17, 121-148。

34.3. 文集篇章

- A-fn: 余舜德,〈空間、論述與樂趣：夜市在臺灣社會的定位〉,黃應貴編,《空間、力與社會》(臺北：中央研究院民族學研究所,1995),397。
- A-sn: 余舜德,〈空間、論述與樂趣〉,397。
- A-b: 余舜德.〈空間、論述與樂趣：夜市在臺灣社會的定位〉.黃應貴編,《空間、力與社會》,391-459。臺北：中央研究院民族學研究所,1995。
- B-it: (余舜德 1995,397)
- B-r: 余舜德.1995.〈空間、論述與樂趣：夜市在臺灣社會的定位〉.黃應貴編,《空間、力與社會》,391-459。中央研究院民族學研究所。

34.4. 翻譯文獻

- A-fn: 賈克·阿達利 [Jacques Attali],《噪音：音樂的政治經濟學》[*Bruits: Essai sur l'economie politique de la musique*],宋素鳳、翁桂堂譯(臺北：時報文化,1995),12。
- A-sn: 阿達利,《噪音》,12。
- A-b: 阿達利,賈克 [Jacques Attali]。《噪音：音樂的政治經濟學》[*Bruits: Essai sur l'economie politique de la musique*]。宋素鳳、翁桂堂譯。臺北：時報文化,1995。
- B-it: (阿達利 1995,12)
- B-r: 阿達利,賈克 [J.Attali]。1995。《噪音：音樂的政治經濟學》[*Bruits: Essai sur l'economie politique de la musique*] (宋素鳳、翁桂堂譯)。時報。

34.5. 網路資料(除非是內容經常變動的資料,否則只要列出資料公佈/更新日期便可,毋需列出擷取日期)

- A-fn: 謝明玲,〈夜市管理拉警報〉,《天下雜誌》516(2013-02-05),
<https://www.cw.com.tw/article/5047237>。
- A-sn: 謝明玲,〈夜市管理拉警報〉。
- A-b: 謝明玲.〈夜市管理拉警報〉.《天下雜誌》516(2013-02-05).
<https://www.cw.com.tw/article/5047237>。
- B-it: (謝明玲 2013)
- B-r: 謝明玲.2013-02-05.〈夜市管理拉警報〉.《天下雜誌》516。
<https://www.cw.com.tw/article/5047237>

34.6. 影音資料

- A-fn: 中央社,《匠人魂記錄片首部曲：吹響哨角工藝》,2017-08-02,
<https://youtu.be/auHC7ixkQnI>。
- A-sn: 中央社,《匠人魂記錄片首部曲》。

A-b: 中央社。《匠人魂記錄片首部曲：吹響哨角工藝》。2017-08-02。
<https://youtu.be/auHC7ixkQnI>。

B-it: (中央社 2017)

B-r: 中央社。2017-08-02。《匠人魂記錄片首部曲：吹響哨角工藝》。
<https://youtu.be/auHC7ixkQnI>

FORMOSAN JOURNAL OF MUSIC RESEARCH
SUBMISSION GUIDELINES (for manuscripts in English)

1. *Formosan Journal of Music Research* (hereinafter referred to as this Journal) is an academic publication under the auspices of Taiwan Society of Music Studies and welcomes submission in Chinese or English on all aspects of musicological research (not limited to Taiwan-related topics), including original or exploratory research papers, translations, reports on academic activities, and reviews on audiovisual and textual publications.
2. Length of Articles: 7,000–15,000 words for research articles, 1,000–1,800 words for reportage or review articles.
3. Frequency: annually in December.
4. Submission of Manuscript
 - 4.1. Manuscripts will be reviewed all year round upon submission and after the formal requirements of this Journal are met. Progress of the first round of reviews will be reported to the author within 3 months. Manuscripts that are accepted before May 31 of a given year will be scheduled for publication at the end of that year as far as possible.
 - 4.2. According to the usual academic practice, manuscripts which have been wholly or partly published or under review for publication in any language or form (including on-line) should not be submitted to this Journal. In special cases all such details must be disclosed in the submission form.
 - 4.3. Authors shall be solely responsible for any copyright or plagiarism disputes if arose in their manuscripts.
 - 4.4. For style and citation guidelines of this Journal please refer to the following section.
 - 4.5. Submission is completed by filling out the form and uploading the manuscript at <<https://pse.is/4f957b>>.
5. Review Process
 - 5.1. The Editorial Board (hereafter referred to as the EB) and the Advisory Board will be appointed in accordance with the regulations of Taiwan Society for Music Studies by its Board of Directors to take care of the editorial policy of this Journal. The EB should manage the matters of submission, review, and publication rigorously and impartially in order to ensure and improve this Journal's quality.

- 5.2. Manuscripts which have met the formal requirements of this Journal will be subjected to double-blind peer reviews, with the identities of authors and reviewers masked during the whole process.
- 5.3. For each manuscript, the EB will initially engage two reviewers with the relevant expertise to write reports with one of these four recommendations: accept as is; accept with revisions; revise and resubmit (back to the original reviewer); or reject. The EB will subsequently consider if there is the need to send the two reports (anonymized) to another expert for a third opinion, or arbitrate between the reports by itself. In any case, the final responsibility lies with the EB to evaluate the manuscript and the reports thoroughly, make suggestions as needed, and decide whether or not to accept the manuscript for publication. The EB holds the right to suggest changes to the manuscript.
- 5.4. To ensure fairness of the review process, request for review of a manuscript should be declined by someone who is subject to possible conflict of interest due to any of the following identities:
 - Supervisor or instructor of the author's research
 - Co-author or co-researcher of the author's representative work
 - Currently or formerly colleague of the author in the same department
 - Kinship ties with the author

6. Publication Process

- 6.1. Once a manuscript is accepted for publication by this Journal, it should not be withdrawn; the offender will be banned from further submission for two years.
- 6.2. The author should assist in the corrections and proofreading of the edited manuscript.
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