

**«Estudios de Fonética Experimental»
INFORMA**

Estudios de Fonética Experimental

AUTHOR INSTRUCTIONS (updated October 2020)

The journal *Estudios de Fonética Experimental* invites researchers to submit articles on experimental phonetics for consideration and possible publication. It also welcomes studies of theoretical or technical aspects of the discipline (a section inaugurated in volume XX), notes on aspects of phonetics or reviews of publications dealing with the discipline, and, finally, announcements of events related to phonetics (a section inaugurated in volume XVI). The journal is published annually. Articles are published in the *online first* mode as soon as they are accepted and edited.

Procedure for the publication of originals

Authors interested in publishing in *Estudios de Fonética Experimental* should submit send their original work (a copy in Word and a copy in PDF without the name of the author/s, and a file with the title of the work, the author/s, their postal, telephone and electronic addresses and their affiliation) by email to:

labphon@ub.edu

For inquiries, comments or announcements regarding events related to phonetics, please contact the journal by email at the above address, or by post:

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Manuscripts submitted to *Estudios de Fonética Experimental* must comply with the requirements listed below.

Peer review

The Editorial Board will make an initial evaluation of the manuscript. Manuscripts that are outside the aims and scope of the journal will be rejected at this stage. Those that fall within the scope of the journal are normally passed on to two experts for review. Should the referees' reports contradict one another, a further expert opinion may be sought.

Referees are matched to the paper according to their expertise in the different branches of phonetics.

Referees are asked to evaluate whether the manuscript is original, is methodologically sound, has results which are clearly presented and support the conclusions, and adequately references previous relevant work. Referees advise the Editor, who is responsible for the final decision to accept or reject the article. The Editor's decision will be sent to the author with recommendations made by the referees.

Manuscripts that are returned for revision may be resubmitted once appropriate changes are made. Resubmissions must include an explanation of how the reviewers' comments have been addressed. Revised manuscripts will be returned to the initial referees for additional evaluation. The process will be repeated until reaching a final decision.

When a final opinion on a manuscript is reached, an ultimate decision to accept or reject the manuscript will be sent to the author.

Once the work has been accepted, the Editorial Committee may make minor changes to it in order to correct any linguistic or typographical errors. If more substantial modifications are required, the author/s will be contacted to approve the changes.

During the process, all parties involved (editors, reviewers and authors) undertake to abide by the principles contained in the *Declaració ètica i de bones pràctiques per a les revistes científiques editades per la Universitat de Barcelona* (document approved by the *Consell de Direcció* on 08/02/2016, ratified by the *Consell de Govern* on 16/04/2016).

Requirements for the publication of originals

1. The works will be unpublished and will deal with any aspect of experimental phonetics. Notes and reviews will concern publications related to aspects of phonetics, either experimental or theoretical. The brief studies in the *Miscelánea* 'Miscellaneous' section will address some aspect of phonetics, not necessarily treated experimentally.
2. The originals presented should be written in one of the following languages: English, Spanish, Catalan, Galician, French, Italian, or Portuguese. The journal may accept articles in other languages depending on the availability of reviewers.
3. The originals presented must include an abstract in English (maximum 10 lines in the template provided on the website of the journal) and up to 5 keywords in English (maximum 5 lines in the template). The title of the work will appear in the language in which the work is written and also in English. If the article is written in English, no translation of the title in other languages is needed.
4. The originals must comply with the journal's requirements for publication and must use the template available to authors on the journal's website. If the manuscript does not comply with these requirements or if the template is not used, the work will not be passed on for peer review.
5. The file presented in electronic format has to be a .docx.
6. The body of the text, in single line spacing, should be written in Times New Roman font size 12 except for the footnotes, which will be in font size 10. The paragraphs should not be indented and will be separated by a blank line. The spacing of the paragraphs must not be changed. Table and figure captions must be numbered in Arabic numerals and should appear outside the tables and figures themselves. Each table and each figure must have a free-standing explanatory caption and should be cited in the text of the article when reference is made to it. The tables must be presented inside the Word document, not as images.
7. The titles of the sections and subsections of any level (up to 4) will be in bold letters. These titles, of whatever level, will not be indented and will be numbered with Arabic numerals. For example:

1. Title in lower case and bold**1.1. Subheadings in lower case and bold****1.1.1. Level three headings in italics****1.1.1.1. Level four headings in roman**

8. Each heading (of any level) must be separated from the text that follows it by a single blank line.
9. Tables and figures should appear in the corresponding place in the text. The figures must be of sufficient quality to be published. Please note that tables and figures are on one column, while text is on two columns. The figures may be in colour. The template available on the website of the journal contains detailed instructions about the format of tables and their captions.
10. Boldface will not be used in the text, except in the titles and subtitles referred to above in these requirements. Do not underline or bold the text to emphasise it.
11. There will be no endnotes; all notes must appear as footnotes. Footnotes should be used sparingly. Footnotes are flagged by a superscripted number immediately following that portion of the text the note refers to. The superscripted number is placed after punctuation marks and parentheses, but before dashes:
 - Phonetics is important.¹
 - Phonetics and Phonology (including Laboratory Phonology)² are very interesting.
 - Phonetics —with very few exceptions³— is experimental.
12. In the body of the text, the titles of books and book chapters, the names of newspapers and periodicals, as well as the titles of corpora, databases and computer programs must be written in italics:
 - We used *Praat* to annotate the sound file.
 - Trubetskoi's *Grundzüge der Phonologie (Principles of Phonology)* was issued posthumously.
13. Appendices must be attached after the bibliographical references.
14. As a rule, APA format is required for citations and references (but not for other aspects). The rules of APA style for citations and references are explained in

the following pages. When the rules of the journal are not explicit, please refer to the APA handbook.

15. Direct sources have to be cited as in the following examples:
 - In his authoritative handbook, Ladefoged (1975) mentions eight different places of articulation.
 - In English (as Ladefoged, 1975, points out) retroflex sounds may occur initially in some words.
 - In English retroflex sounds may occur initially in some words (Ladefoged, 1975, p. 7).
 - Carlo Tagliavini (1965, vol. 1, pp. 257-258) briefly deals with the intonation of Italian.

16. Citing works by two or more authors
 - Two authors:
 - (Martínez Celdrán & Fernández Planas, 2007)
 - Martínez Celdrán and Fernández Planas (2003) claim that...

 - From three to five authors. First citation:
 - ('t Hart, Collier, & Cohen, 1990)

 - From three to five authors. Following citations:
 - ('t Hart et al., 1990)

 - More than five authors:
 - (Gili-Fivela et al., 2015)

 - More works by the same author (in chronological order):
 - (Prieto, 2002a, 2002b, 2005)

 - Works by different authors (in alphabetical order):
 - (Pierrehumbert, 2003; Hirschberg & Ward, 1995)

17. Citing web sites and web documents: web sites and documents available in internet must be cited following the same rules that have been explained above. If the website has an administrator, he/she/it can be considered the editor of the item and appear as such in the quotation and in the reference list:
 - In the *Interactive Atlas of Romance Intonation* (Prieto, Borràs-Comes, & Roseano, 2010)...

- In the online version of the well-known *Encyclopædia Britannica* (Encyclopædia Britannica, 2020), s.v. *Consonant...*
18. Citing indirect sources (secondary sources): in the in-text citation, one should include the surnames of both authors, but the reference is only to the secondary source:
 - Pāṇini (as cited in Kiparsky, 1990, p. 97) seems to argue that...
 19. Quotations in the body of the text must be enclosed in double inverted comas. If the quotation comprises 40 or more words, it must be displayed in a freestanding block of text; the block must be separated from the body of the text with a white blank line before and after, it must be indented 1 cm from the left margin of the text, and it must not be enclosed in quotation marks.

The author/editor, the date of publication and the page number(s) must appear immediately after the quotation, like in the following example:

- It has to be pointed out that “the value of of the letter *x* in such words is highly ambiguous” (Hualde, 2005, p. 27).

If some part of a quotation has been left out, the missing text is indicated with an ellipsis between brackets. If some word is added to the quotation, it must be written between brackets.

- It has to be pointed out that “the value of of the letter *x* [...] is highly ambiguous” (Hualde, 2005, p. 27).
- It has been agued that “[t]he Central American [Spanish] area has a very questionable dialectal unity” (Hualde, 2005, p. 27).

Double inverted comas must be avoided within a quotation and must be substituted with single inverted comas.

- Maddieson (1984, p. 29) argues that all three of these patterns “can be summed up as consisting of two series drawn from the set of VOT contrasts plus one series with a ‘glottalic’ element”.

20. If the article contains acknowledgments, they will appear before the bibliographical references in font size 9.
21. *Estudios de Fonética Experimental* follows the rules of APA style that are explained in the following pages. When the rules of the journal are not explicit, please refer to the APA handbook.

The surname(s) of the author/editor must be written in its full form, must be followed by a coma and by the initial(s) of the name(s).

If there are more authors/editors, the last one is preceded by coma and ampersand. If there are more than six authors, one must indicate the first five and the last, while the rest of the authors are substituted with an ellipsis.

If the author/editor of the text is not explicitly mentioned and cannot be reconstructed, one must omit this piece of information and begin the entry with the title of the work.

If there is a subtitle, it must be separated from the title with colon. The first letter of the subtitle is uppercase.

As a general rule, in the titles of periodicals all non-functional words should be written with a capital letter (for example, *Estudios de Fonética Experimental*).

According to the latest update of APA rules, the place of publication of books and book chapters is no longer indicated.

The name of the publisher must be indicated in its full form (but words like “Publishing House” have to be omitted). If there are two publishers, their names must be separated with a slash.

If a text is in print, this must be indicated as it is customary in the language used in the article (e.g., if it is in English with “in print”).

Any complementary piece of information (e.g. authorship of prologue, epilogue, critical notes...) may be added, between parentheses, after the title.

If the author cites a translated version of a work, the reference must be only to the translated version, not to the original one. If for any reason the author wants to mention also the original version, in the reference list the information about the original version must be placed between parentheses at the end of the entry; after the in-text citation both years of publication must be indicated:

- (Crystal, 1980/2000)

The same applies if the author wants to mention two different editions of a work:

- (Ladefoged, 1975/1982)

If the author wants to mention the series a book belongs to, the name of the series must appear in roman script, preceded and followed by a full stop, before the name of the publisher.

Books

Hualde, J. I. (2005). *The sounds of Spanish*. Cambridge University Press.

Ladefoged, P. (1982). *A course in Phonetics*. Harcourt Brace Jovanovich. (1st ed. 1975)

't Hart, J., Collier, R., & Cohen, A. (1990). *A perceptual study of intonation: An experimental-phonetic approach to speech melody*. Cambridge University Press.

Frota, S., & Prieto, P. (Eds.). (2015). *Intonation in Romance*. Oxford.

Klein, T. B. (2000). 'Umlaut' in *Optimality Theory: A comparative analysis of German and Chamorro*. *Linguistische Arbeiten* (Vol. 416). Max Niemeyer.

Crystal, D. (2000). *Diccionario de lingüística y fonética* (X. Villalba, Transl.). Octaedro.

Crystal, D. (2000). *Diccionario de lingüística y fonética* (X. Villalba, Transl.). Octaedro. (Original edition 1980. *A dictionary of linguistics and phonetics*).

Works in more than one volume (citing the work in general)

Tagliavini, C. (1965). *La corretta pronuncia italiana* (2 Vols.). Capitol.

Rohlf, G. (1966-1969). *Grammatica storica della lingua italiana e dei suoi dialetti* (3 Vols.). Einaudi.

Works in more than one volume (citing the one volume)

Rohlf, G. (1966). *Fonetica*. In G. Rohlf (1966-1969). *Grammatica storica della lingua italiana e dei suoi dialetti (Vol. 2)*. Einaudi.

or

Rohlf, G. (1966). *Grammatica storica della lingua italiana e dei suoi dialetti: Fonetica*. Einaudi.

Book chapters

Arvaniti, A. (2012). The perception of rhythm classes. In O. Niebuhr (Ed.). *Understanding prosody: The role of context, function and communication* (pp. 75-92). Walter de Gruyter.

Gili-Fivela, B., Avesani, C., Barone, M., Bocci, G., Crocco, [...] & Soriano, P. (2015). Varieties of Italian and their intonational phonology. In S. Frota & Prieto, P. (Eds.), *Intonation in Romance* (pp. 140-197). Oxford.

Doctoral and master dissertations

DiCanio, C. T. (2008). *The Phonetics and Phonology of San Martín Itunyoso Trique* (Unpublished doctoral dissertation). University of California, Berkeley, United States of America.

Electronic documents without DOI (articles, books, book chapters, conference papers, online powerpoints, web sites...)

Martínez Celdrán, E., & Fernández Planas, A.M. (Eds). (2003-2018). *Atlas Multimèdia de la Prosòdia de l'Espai Romànic*. Retrieved from http://stel.ub.edu/labfon/amper/cast/index_ampercat.html

Articles in scientific journals

Pierrehumbert, J. (2003). Phonetic diversity, statistical learning, and acquisition of phonology, *Language and Speech*, 46(2-3), 115-154.

Cho, T., Jun, S.-A., & Ladefoged, P. (2002). Acoustic and aerodynamic correlates of Korean stops and fricatives, *Journal of Phonetics*, 30(2), 193-228.

Conference proceedings

Kireva, E., & Gabriel, C. (2015). Speech rhythm and sentence type: Analyzing the durational properties of Olivenza Portuguese, Olivenza Spanish, and Castilian Spanish. In M. Wolters, J. Livingstone, B. Beattie, R. Smith, Rachel, M. MacMahon [...] & Scobbie, J. (Eds.), *Proceedings of the 18th International Congress of Phonetic Sciences 2015, Glasgow, UK (ICPhS 18)*.