

## Call for Contributions

# Book of End of WoodMusICK COST Action FP1302 Wooden Musical Instruments: Different Forms of Knowledge

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### 1. Introduction

WoodMusICK (WOODen MUSical Instrument Conservation and Knowledge) FP1302 COST Action have aimed to combine forces and to foster research on wooden musical instruments in order to preserve, develop and disseminate knowledge on musical instruments in Europe through an inter- and transdisciplinary research. This four-year program, supported by COST (European Cooperation in Science and Technology), has involved a multi-disciplinary and multi-national research group composed by curators, conservators/restorers, wood, material and mechanical scientists, chemists, acousticians, organologists as well as instrument makers. The goal of the COST Action was to improve the knowledge and preservation of the wooden musical instruments heritage by increasing the interaction and synergy between different disciplines.

### 2. Major Features of the Book

The book (published in Open Access) will tentatively collect into a single volume 25-35 selected, extended, updated and revised versions of the conference papers presented at WoodMusICK conferences, but also new contributions on the subject matter. The book is intended to be an introductory text for newcomers to the subject, advanced students, performers, makers, researches, faculty members and museum professionals, addressing current and future challenges of the field. Performers, makers and researchers will also find this book a reference that addresses current and future challenges in this field.

Written by experienced practitioners and researchers, the publication will combine recent developments and state-of-the-art technologies, procedures and information on the knowledge and conservation of wooden musical instruments and related fields. The wide variety of case studies will stimulate a holistic view on the topic, and will appeal to a broad range of researchers.

The challenge of bringing together will allow readers to get a comprehensive overview of the interest and the technical diversity of this always evolving transdisciplinary field.

### 3. Topics

It is intended to group the chapters according to the particular field of research, somewhat representing the shared expertise of the contributors, spanning across a broad range of themes. Topics of interest include, but are not limited to:

- Musical instrument making in different times and places.
- Manufacturing theories developed by makers as result of their observations.
- Wood species selection for making and restoring.
- Relations between music, cultural aesthetics and innovations in making.
- Identification of wood species used in musical instruments, properties and ageing.
- Identifying and documenting wooden musical instrument construction and decoration technology.
- Assessing and documenting the impact of aging on the physiochemical and acoustical properties.
- Monitoring and predicting the short- and long-term reactions of instruments in connection to being played/not played.

- Balancing preservation among the tangible and intangible entities: organology vs restoration, playability or display; original instruments vs. facsimiles.
- Case studies treatments that did or did not manage to preserve wooden musical instruments values.
- Remedial conservation practices (cleaning, consolidation, aesthetic reintegration, etc.), conventional and innovative materials, methods and techniques.
- Examination and investigation methods applied to the musical instrument.
- Analysis of mechanical and acoustical behaviour of original instruments vs. facsimiles, with particular attention to the complexity of musical and psychological implications for both performers and listener.
- Determination of mechanical and acoustic properties.
- Analytical approaches and numerical modelling.

#### 4. Chapter Submission and Reviewing Process

Authors must assure that their contributions are original. As obvious, results somewhat already disseminated may be included, but the text approach should be different from the conference or journal paper and must follow the book aims previously defined.

The scheduling and deadlines of the editorial process are presented in the next section. All contributions will be peer reviewed and will be accepted for inclusion in the book only if the technical quality of the submitted works fulfil the requirements and quality standards of the remainder contributions.

Details on the chapter structure, format, templates and instructions will be sent to authors after the acceptance of an abstract contribution as detailed on last section.

All contributors are invited to join the reviewers board and encouraged to become part of the editorial process. Upon reception and comments of the reviewers the editors will decide upon the final acceptance of chapter contributions.

#### 5. Editorial Schedule and Deadlines

The scheduling for all the editorial process along with the editorial deadlines for chapter submission, notification of conditional acceptance, revision, final submission and acceptance are presented below:

	Start	End
Call for contributions	16 <sup>th</sup> October 2017	
<b>Deadline for abstract submission</b>	<b>15<sup>th</sup> November 2017</b>	
Revision of abstracts contributions	15 <sup>th</sup> November 2017	10 <sup>th</sup> January 2018
Notification of abstract conditional acceptance	10 <sup>th</sup> January 2018	
Chapter instructions sent to authors	10 <sup>th</sup> January 2018	
<b>Preparation of contributions</b>	<b>10<sup>th</sup> January 2018</b>	<b>30<sup>th</sup> March 2018</b>
Revision of contributions	1 <sup>st</sup> April 2018	15 <sup>th</sup> May 2018
Notification of chapter conditional acceptance	16 <sup>th</sup> May 2018	
<b>Submission of revised contributions</b>	<b>16<sup>th</sup> May 2018</b>	<b>15<sup>th</sup> June 2018</b>
Notification of final acceptance	16 <sup>th</sup> June 2018	22 <sup>th</sup> June 2018
Editorial process and printing	23 <sup>th</sup> June 2018	30 <sup>th</sup> September 2018

#### 6. Abstract Submission

Title and abstract must be submitted prior to the chapter in order to allow the reviewing. Contributors should use the attached template file **Abstract\_WMBook.docx**. Authors must submit their abstracts at [book@woodmusick.org](mailto:book@woodmusick.org) before **15<sup>th</sup> November 2017**.