Musicology Now Style Guide

The style guide for *Musicology Now* is shaped by the publication's online existence and presentation. Authors are encouraged to write accessibly, avoiding technical language except when it is crucial to an argument. As you shape your tone, consider the following question: What knowledge do people have to have in order to understand my ideas and the way I write?

Musicology Now does not support the use of footnotes. Instead, citations should be made within prose, avoiding page references, and/or through hyperlinks. Please do not include a works cited list.

Hyperlinks, embedded videos, and images help online readers understand your ideas within a broader conversation and encourage paths through which people can learn and explore. Strong submissions will incorporate these as integral to the piece.

The use of musical notation is strongly discouraged unless presented in a manner accessible to readers not fluent in the specific notation practice. A best practice is to pair notation with a sound file.

Another component of accessibility is to check one's own biases: do not presume North American audiences, do not presume musicologist/academic audiences, do not presume white audiences.

Reflect upon the voices you are amplifying: Who do you bring into conversation? Are BIPOC voices included? If not: can you answer why?

Concerning gendered language as a site of inclusion: Avoid gender-specific language when referring to mixed groups (eg. humankind instead of mankind). Use the plural they if your intent is to avoid nonconsensual gendering or if this is the preferred mode of reference for the subject being referred to. Otherwise write out "he or she."

Components of a submission

- ❏ Brief title (ca. 40 characters)
- ❏ Written submission of ca. 1000 words *or* alternative format submission
- ❏ A suggestion for the series in which you think your submission fits best
- ❏ A one-sentence author bio following best practices, below
- ❏ Headshot or other image to be used as an author photo
- ❏ Indicate *only* three "tags" for your essay (see Appendix)
- ❏ Header image, see multimedia guidelines below
- ❏ In-line images, video clips, and/or sound files as appropriate, see guidelines

Best Practices for author bios

- ❏ Please keep your bio to ca. 50 words.
- ❏ Please keep in mind the ways the biographies can emphasize institutional and professional hierarchy. Consider sharing research interests rather than accomplishments/outputs, consider sharing the contour of your employment and labor (teaches, performs, writes, studies) rather than status (is a Presidential Scholar, is Associate Professor).
- ❏ We invite scholars to reflect on their positionality, especially as it informs readers' engagement with your text.
- ❏ You can include hyperlinks in your bio!

Guidelines for images, video, and audio examples

Every submission must include at least two images for publication. One should be marked as a header image: this image will be used at the top of the article and to display your piece on the front page of *Musicology Now*. We encourage images that are related to your submission.

All images should be at least 1500 pixels wide for best display.

On WordPress, text makes images accessible to those who cannot see them. All images must be accompanied by either alt text (for images that convey simple information) or long descriptions (for images that convey complex information). For further information, please see the Accessibility Guidelines published by the University of Washington.

When possible, videos and audio examples should be provided with captions of verbal and non-verbal sonic content. In cases when that is not possible, please include a

transcript of the text. If you use images of people, please reflect upon the representational work such images do.

Authors are responsible for acquiring permissions for images. Since permissions for digital publishing can be expensive, we encourage making use of media in the creative commons, for example [Wikimedia Commons](#) or [Unsplash](#).

Special considerations for sound and moving image submissions

We ask authors to describe their project in advance for review by members of the board, bearing in mind that videos, recorded interviews, and other submissions can be more difficult to edit or reconceive after a first draft.

In advance, please submit about a paragraph of text (maximum one-page single-spaced) explaining what you intend to make, your rationale for it, and responses to the following:

- ❏ Expected duration. While there is some flexibility, submissions without much language should be ca. 10 minutes, language-heavy submissions, such as a recorded conversation, should be ca. 20.
- ❏ Authors should consider questions of representation and power as they engage other people, whether through citation, sample, quotation, and more. This is at once a request for the author to reflect on positionality but also to share with us what kinds of context they might provide (in text or within the media project) to position the piece for *Musicology Now*'s audience.
- ❏ What technological support will the piece need from *Musicology Now*? What kinds of materials will they provide to make it accessible (e.g. captions, an interview transcript)?
- ❏ If the material emerges from ethnographic recordings or the recording of other people's voices, we ask that the author reflect on the question of consent.
- ❏ We will need the file(s) in a standard video or audio format, which the AMS will host. The author is invited to also host it on their own page/channels, but must credit *Musicology Now*, as with all other material published on Musicology Now.
- ❏ The material cannot have been previously published. If it was presented at a conference, in the context of a degree program, or similar intimate setting, we consider that informal circulation.
- ❏ Authors are responsible for permissions and copyright and should familiarize themselves with fair use exceptions in copyright law, for example [here](#).

February 4, 2022

Appendix

Each article on *Musicology Now* is associated with a maximum of **three** tags, which help structure site navigation for users and encourage people to read into the publication's archives. When you submit your article, please submit the tags with which you would like your piece associated.

American Musicological Society
Cities
Commemoration
Crisis
Decoloniality
Digital humanities
Disability
Ecocriticism
Gender and sexuality
In memoriam
Intellectual property and copyright
Festivals and Competitions
Libraries and Archives
Material texts
Mobilities
Moving Images
Music and the State
Music Industry
Music(al) Theater
Nationalism and Empire
Performance
Philosophy
Race and Racism
Religion
Sound technologies
Voice
War
Work