



Current Musicology Submissions Guide

(Issue 112 and later; September 2025)

Please ensure that submitted manuscripts adhere to the journal's stylistic guidelines, **especially those pertaining to [citation and bibliographic format](#)**. Submissions that significantly diverge from these guidelines without authorization from the Editor(s) will not be considered for publication. Similarly, the Editorial Board reserves the right to alter aspects of accepted submissions in order to bring them in line with our formatting and typographical guidelines, which are [summarized here](#). If you have any questions, please contact the Editor(s)-in-Chief at current-musicology@columbia.edu.

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Author Guidelines and General Information

Open Access

Manuscripts will be published as open-access articles distributed under the terms of the Creative Commons “Attribution, Non-Commercial, No Derivatives” license (CC BY-NC-ND).

Author Agreement

Authors must sign and submit the *Current Musicology Author Agreement* along with the rest of their materials (the Agreement can be found in the “Submission Checklist” on the journal’s website). This agreement will apply to submissions if and when they are published by the journal. Please note that the author will retain all rights to their article.

Types of Submissions

Current Musicology generally publishes two types of submission: articles and book reviews. If you wish to submit a manuscript in another format (for example: a colloquy; a conference report; a review of an album or a performance; an opinion piece; an annotated bibliography; a translation of a primary source; an interview; an opinion piece; a critical edition of a short piece; an open letter; pedagogical material; poetry), please contact the Editor(s).

Current Musicology encourages submissions in these alternative formats.

Prior Publication

Manuscripts submitted to *Current Musicology* should not have been published previously, nor should they be before another journal for consideration.

Submitting Multiple Manuscripts

Multiple manuscripts by a single author should not be submitted to the same issue of the journal without clearance from the Editor(s). If multiple manuscripts are submitted by a single author, the Editorial Board reserves the right not to consider additional manuscripts for peer review.

Anonymity

The author’s name should not appear anywhere on the manuscript. Authors should remove any author information listed in the “Info” tab under “Files” in the submitted Microsoft Word file. Authors may use the “Inspect Document” function to remove any personal information from the submitted file.

Length

Submitted manuscripts should range in length from approximately 5,000 to 8,000 words, including footnotes but excluding Works Cited pages. Book reviews should range from 2,000 to 3,500 words.

If you wish to submit a manuscript that is significantly longer or shorter than the limits outlined above, please contact the Editor(s).

Abstracts

Submissions should include an abstract of no more than 250 words which should adhere to [RILM guidelines](#). Abstracts are not required for book reviews.

Timeline to Publication

Generally, *Current Musicology* publishes two issues a year. In most cases, submitted manuscripts will be considered for publication in the journal's next issue, and the time from submission to publication is usually less than six months. However, if the journal is publishing a themed issue, then submitted manuscripts that do not fit the theme will be held over for publication in the next general issue, and the time from submission to publication may stretch out to just under a year.

Current Musicology adheres to a rigorous process of peer review, and the time to publication may be delayed if the Editorial Board has difficulty locating suitable reviewers.

Review Process

1. A call for papers is released one or two months before the submission deadline.
2. After the submission deadline has lapsed, submitted manuscripts are sent out for peer review. Peer review usually takes between one and three months. (Please note: if a manuscript was submitted previously and received a "revise and resubmit" decision, then there is no guarantee that it will be sent out to the same set of reviewers upon resubmission).
3. Authors are notified of the Editorial Board's decision. The Editorial Board's decision is final. The Editorial Board may issue one of the following decisions:
 - Reject:** The Editorial Board has opted not to publish the submitted manuscript.
 - Revise and resubmit:** The Editorial Board agreed that the manuscript shows promise but requires substantial revisions. The author may revise the manuscript and submit it to a later issue of the journal.
 - Accept with revisions:** The Editorial Board has agreed to publish the manuscript in the upcoming issue but requires some minor revisions. The author will be given time to revise the manuscript before it is prepared for publication.
 - Accept:** The Editorial Board has agreed to publish the manuscript tout court.
4. The manuscript is sent to the Editorial Board for proofreading. More revisions to the manuscript may be required following this process.
5. The manuscript is typeset by the publication team. Page proofs are sent out to the authors for approval, which may be returned to the Editors with corrections.
6. The issue is published online.

Current Musicology adheres to the Ethical Guidelines for Peer Reviewers set forth by the American Musicological Society's Committee on Publication Ethics. According to these standards:

Peer reviewers must:

- Treat article manuscripts and all communications with *Current Musicology* related to peer review work as strictly confidential. This includes refraining from commenting on the manuscript on social media and in conversations with colleagues, publishing or circulating any part of an unpublished manuscript, making use of original research without permission, or inputting any unpublished materials into digital tools that do not

guarantee privacy and/or that store data for their own use (e.g., generative AI tools like ChatGPT);

- Evaluate whether they are equipped to carry out an informed and unbiased review in a timely manner. This involves determining if they have adequate subject area knowledge, have time to complete the review by the requested date, and are able to assess the manuscript without positive or negative bias. They should contact the Editor(s)-in-Chief immediately if concerns arise in the course of carrying out a review;
- Declare any potential conflicts of interest. While the peer review process is anonymized, if a reviewer believes they can identify the author, they should inform the Editor(s)-in-Chief and indicate if they have a personal, collaborative, or financial relationship, or a rivalry that would lead to real or perceived bias;
- Provide professional critique in a constructive manner (see below for specific instructions).

Authors of article submissions must:

- Treat peer reviews as confidential correspondence. The content of reviews should not be circulated or published, including on social media, unless an author receives permission from the peer reviewer, through the Editor(s)-in-Chief.
- It is acceptable for an author to consult with a colleague or mentor about responding to peer reviews, but the parties should treat the review as otherwise confidential, as indicated above.

The Editor-in-Chief and Editorial Board must:

- Hold reviews in confidence. The Editor(s)-in-Chief may consult with members of the Editorial Board, and those members are bound to hold those consultations in the same confidence.

The Editor(s)-in-Chief reserve(s) the right to edit peer reviews for tone, clarity, and concision, and for the protection of the reviewer's anonymity. Similarly, the Editorial Board reserves the right to alter aspects of accepted submissions in order to bring them in line with our formatting and typographical guidelines, which are [summarized here](#).

Submission Formatting

This guide is intended to give a broad, non-exhaustive overview of the most critical elements of format and style prior to submission of your manuscript. If accepted, the Editorial Board reserves the right to alter aspects of submissions in order to bring them in line with our internal formatting and typographical guidelines.

Citation and Bibliographic Guidelines

Current Musicology, as of Issue 112, conforms to the conventions set within *The Chicago Manual of Style*, 18th ed. (2024). **However, all citations and bibliographic entries must adhere to the following modified Notes and Bibliography system:**

1. All bibliographic entries in footnotes should be given in shortened form (see *CMOS* 13.32-37), with the corresponding complete citation included within the Works Cited page.
2. Works Cited pages should only include works that have been cited in footnotes.
Do not include items consulted but not cited.

All submissions should use footnotes; endnotes should not be used. Footnotes and Works Cited pages should be formatted using the built-in functions in Microsoft Word, and if possible, facilitated by a reference management software with a Microsoft Word extension, like [Zotero](#). They should not be typed manually.

This is the same system used for article submissions by the *Journal of the American Musicological Society* (as of September 2025).

Technical Guidelines

File Type

Manuscripts should be submitted as a Microsoft Word file. PDF submissions will not be considered for publication.

Spacing

The body of the text should be double-spaced. Block quotes, captions, footnotes, and reference lists should be single-spaced. Please use only one space after a period.

Margins and Layout

Horizontal and vertical margins should be no smaller than 2.5 centimeters. Manuscripts should be laid out in portrait, including figures, examples, and tables.

Justification

Right-hand margins should not be justified and automatic hyphenation should be avoided.

Spelling

Authors should adopt American spelling and style, including all American versions of musical terms (“eighth- note” instead of “quaver”; “measure” instead of “bar”; “staff” instead of “stave”).

Font

All manuscripts should be presented in 12-point Times New Roman font.

Headings and Titles

Section headings should be written in bold typeface. Section headings should not be numbered. Subheadings within sections should be written in italics. Subheadings should not be numbered.

Titles should be written in bold typeface and may use a larger font (not exceeding 20 points).

Titles should be placed at the top of the first page of text. Title pages should not be used.

Exemplifying Material

Exemplifying material (such as examples, figures, and tables) will be included at the discretion of the Editor(s).

Exemplifying material should be placed at the desired location in the text (rather than at the end of the document). However, the size and location of exemplifying material may be altered at the Editor(s)’ discretion in order to accommodate restrictions on space.

The author must obtain permission in writing to use any exemplifying material that is under copyright. **Authors must include a copy of the written permission with the submitted manuscript.**

High-resolution (3000 dpi) TIFF files should be used for all exemplifying material.

Musical Examples

Musical examples should be typeset in a music notation software such as Sibelius, Finale, or Musecore. If you do not have access to a music notation software, please contact the Editor(s).

Musical examples should be notated in a plain Opus or Opus-like font (such as Helsinki, Petrucci, or Maestro). “Handwritten” fonts such as Inkpen2, Capella, or Reprise should be avoided. Text in musical examples should be written in a plain serif font.

Musical examples containing more than four staves should be presented in a grand-staff reduction unless a specific aspect of the instrumentation is being referred to.

Tables

Tables should be produced using the “Table” function in Microsoft Word and should be written in Times New Roman font. The size of table text may vary based on the amount of information being presented. Table borders should be visible. Row and/or column headings should be in bold typeface. The use of color to indicate row and/or column headings should be avoided.

Video and/or Audio Examples

Authors may request to include audio or video examples. Audio and visual examples will only be published in the online edition of the journal, where they will be inserted as “rich” text in an interactive PDF file. Please note that these examples will not be playable on all PDF readers and all video and audio examples will be accompanied by an explanatory text to that effect.

In the “print” version of the journal, video stills will be used in lieu of videos to ensure that page numbers remain consistent between the online and print editions. Video and audio examples should be used as a means of enhancing the reader’s experience of the article, and should not relay any information vital to the reader’s understanding of the text. Authors should not rely on the reader being able to play video or audio examples.

Video and audio examples should only be submitted to the journal once the article has been approved for publication. Video and audio examples will be included at the discretion of the Editor(s).

Captions

All examples, figures, and tables should be captioned. Captions should appear immediately beneath the example, figure, or table to which they refer. Captions should be numbered consecutively in Arabic numerals. All captions should end in a period.

The words “Example,” “Figure,” and “Table” should be spelled out in full, followed by the number, a colon, and explanatory text. The caption should be in bold, with the exception of the explanatory text.

“Example” should be used to refer to notated musical examples. Captions for musical examples should include measure numbers, name of composer, and date of composition, where appropriate. If a musical example is extracted from a critical edition, then the critical edition should be cited in the caption.

“Figure” should be used to refer to pictures, photographs (including photographs or scans of musical manuscripts), graphs (including Schenkerian graphs), and other diagrams. Captions for images not produced by the author should include a full citation. If the figure is in copyright, then the caption should conclude with an acknowledgement of the copyright holder.

Musical Nomenclature

Notes, Keys, and Accidentals

Note names should always be capitalized.

“Sharp,” “flat,” “major,” and “minor” should all be written out in full, and accidentals should be hyphenated with note names when describing a key (“G-flat major”; “C-sharp minor”; “The ostinato oscillates between G and G sharp”; “The G double-sharp heard earlier now functions as the submediant of a tonicized C major”).

Solfège or circumflex numerals should not be used to describe scale degrees except in musical examples.

Intervals should be written out in full (“major sixth”; “minor seventh”; “diminished fifth”; “augmented fourth”).

If a pitch in a particular octave must be referred to, then American standard pitch notation should be used, with C4 referring to middle C. Pitch names should be pluralized without an apostrophe (“six high Cs”; “two consecutive F-sharps”). When a list of pitches is given, pitch names may be separated by a hyphen or may be placed in brackets and separated by commas (the former is preferred when the pitches are ordered).

Roman numerals may be used to refer to chords. Figured bass should be expressed using sub- and super-scripts (“vii^{o7}”; “V⁷”; “ii^{o7}”; “_b VI⁶”).

Musical Time

Time signatures should be written in numerals separated by a forward slash (“6/8”; “4/4”; “7/16”). Terms such as “cut time” or “common time” should be written out in full.

The word “measure” should not be abbreviated except when used in tables to save space. Measure numbers should be given in numerals and may be abbreviated or written maximally (“measures 195-6”; “measures 195-196”).

Dynamics

Dynamic markings should be italicized, written out in full, and hyphenated if necessary.

Musical Works

All words in generic titles of musical works should be capitalized, with the exception of articles, prepositions, and coordinating conjunctions. The terms “Opus,” “Movement,” and “Number” may be abbreviated when referring to the titles of musical works. Terms such as “opus” and “movement” should be written out in full when they do not refer to the title of a musical work (“Haydn’s most challenging opus”; “the concerto’s fourth movement”).

Popular titles of works should be given in quotation marks.

Titles given to complete works by composers should be in italics. Titles of complete albums should also be in italics. Titles of individual songs or movements should be given in quotation marks.

Capitalize but do not italicize the names of Latin masses and their constituent parts. Capitalize tempo markings as they refer to specific works, but not when they are used generically.

Pluralization and Capitalization of Non-English Words

Plurals of borrowed non-English words should be anglicized. Plurals of all other non-English words should follow the rules of their respective languages. All German nouns should be capitalized, even if they are naturalized (“Lieder”; “Leitmotif”; “Gesamtkunstwerk”).

Italicization of Non-English Words

Borrowed non-English words (and some common musical terms) should not be italicized and their spelling may be anglicized (presented without diacritics) at the author’s discretion.

Non-English proper nouns should not be italicized. All other non-English words and phrases should be italicized and should follow the rules of the original language. Instrument names, no matter how obscure, are never italicized and should be anglicized if appropriate (including in musical examples).

Other Stylistic Matters

Please consult the most recent edition of *The Chicago Manual of Style* for all other stylistic matters. If you have any questions, please contact the Editor(s)-in-Chief at current-musicology@columbia.edu.