

The Journal of Sound and Music in Games

Instructions for Contributors

The *Journal of Sound and Music in Games* (JSMG) welcomes original articles in all areas of scholarship concerned with sound and music in games, from any disciplinary perspective, including anthropology, computer science, media/game studies, psychology and sociology, as well as musicology. The journal publishes studies of music and/or sound in any form of game (for example, sports, children's games, historical games predating video games, and so on).

Our editorial submission system can be accessed at <https://jsmg.scholasticahq.com/>

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What We Publish

JSMG's principal focus is original research articles. These may be 'standard length' articles of 7,000–10,000 words (including footnotes, excluding bibliography), or 'short articles', of 4,000–7,000 words (including footnotes, excluding bibliography). Both types of submission are double-blind peer reviewed. We are happy to consider shorter and longer contributions, but these may require editing for length.

We also publish professional practitioner perspectives, review articles surveying important subjects, conference reports, position papers, communications with responses, and interviews. *JSMG* publishes translations of material previously published elsewhere, subject to rights and permissions.

We warmly welcome authors proposing reviews of books, games, albums, concerts, exhibitions (and so on). Please contact the editors at jsmg@sssmg.org. Further information on the [format of the reviews is included below](#).

The journal format easily allows for the inclusion of musical examples, figures, supplementary materials (data, videos, sound recordings, etc.). As an electronic publication, *JSMG* is interested in exploring innovative uses of multimedia as integral components of (or as the main body of) the article. Authors who wish to pursue any non-standard article content or format should contact the editors at jsmg@sssmg.org to discuss this prospect prior to submission.

Submitting Your Work

Please submit your contribution as a Microsoft Word or PDF document through our editorial submission system at <https://jsmg.scholasticahq.com/>

JSMG follows a ‘footnotes and bibliography’ system. In most matters, *JSMG* follows the most recent edition of the Chicago Manual of Style: <http://www.chicagomanualofstyle.org/>

Prior to publication, all necessary permissions need to be secured and authors are required to sign an [Author Agreement](#).

If authors have questions about the format of manuscripts or anything else about the submission process, please direct queries to jsmg@sssmg.org.

Ensuring Anonymity

Do not include any identifying information and ensure that author properties have been removed from the file’s metadata by using MS Word to remove author data. In the initial submission, please do not include personal notes, such as acknowledgments, or references to previous exhibitions of the research, such as antecedent articles or conference presentations. If the article makes reference to other publications by the same author, please cite these in the third person.

Use of AI

See this link for information on UC Press’s policies on the use of AI. [AI Guidelines - University of California Press](#). Notably, the policy for content creators reads:

Authors are responsible and legally accountable for the content of their work. AI tools may not be credited or attributed as an author on any work published by UC Press. Any content generated by artificial intelligence does not meet the requirements of authorship. AI-assisted improvements to human-generated texts for readability, formatting, and style, and to ensure that the texts are free of errors in grammar, spelling, punctuation and tone are permitted. However, authors who use AI tools to produce text or images/graphics, or to collect or process data, must inform their editors of this use and be transparent about it in their manuscripts so that readers understand the role of these tools in the development of the work. The author is fully responsible for the entirety of their work. They must ensure that it is original, accurate, does not plagiarize

others' work, and appropriately cites and references others' work, including any content that is generated by AI.

And the policy for peer reviewers states:

We expect reviewers to do their own original assessment and compose their own reports and feedback for content creators and editors. Thus, any use of AI tools in the composition of peer review reports or feedback is strictly prohibited. If any part of the evaluation of the claims made in the manuscript was in any way supported by an AI tool, we ask peer reviewers to declare the use of such tools transparently in the peer review report. Any loading of manuscripts into AI tools may constitute a breach of copyright and is also strictly prohibited by UC Press.

Abstract and Keywords

The article submission should include an abstract of 300 words, written in the third person. This abstract should summarize the argument and methodological approach of the article. Please include three to six keywords along with the abstract.

Proposing a Special Issue

JSMG welcomes proposals for topically themed special issues and conference proceedings, edited by guest editors. Interested guest editors should, in the first instance, contact the editors at jsmg@sssmg.org.

Should the special issue not materialize as planned, the journal reserves the right to publish the articles submitted for it as independent submissions

JSMG Style Guidelines

Footnotes

Please provide a full citation for a source upon its first use, but short form citations will suffice for subsequent references to the same source. Avoid *ibid.* and *idem/eadem* citations—repeat the name and/or title.

Beyond bibliographic reference, footnotes (not endnotes) may be used for explanation or supplementary information, but please keep these concise and pertinent to the article's content.

Quotations

Introduce quotations with a colon or comma, unless the context suggests another formulation (Smith states that “no one in their right mind” would do that). Use “[]” for editorial interventions in quotations, “. . .” for omissions, and “[*sic*” if necessary to indicate accurate transcriptions. Any original ellipses should be indicated as such.

Omit leading and trailing ellipsis dots. Capitalize or make lowercase—without brackets—the first word of the quotation as necessary. Change or add closing punctuation as needed to fit the context of the quotation in your sentence.

Quotations from languages other than English should be translated in the text. The original may be included in the body of the text or in a footnote. It should be clear whether the translation has been created by the authors, or another party. Individual words from languages other than English should be italicized, and, where required, in-text translations provided, typically in brackets.

Style and Language

The journal's primary style references are *The Chicago Manual of Style*, 17th edition, and the *Merriam-Webster* dictionary.

We use American spelling (-ize), punctuation, and musical terminology.

Use gender-inclusive language wherever possible. Use “they, them, their” as a non-gendered singular. (The player will find their way through the labyrinth.) Do not use “he or she,” “s/he,” “his or her,” etc.

Give full names when first mentioned in your article.

Use commas after each item in a list (i.e., a serial comma: “this, that, and the other”).

Dates should be formatted as Month Day, Year (July 23, 2020).

For dates and numerical ranges, use en dashes, not hyphens. Do not abbreviate numbers.

Lowercase musical genres (classical, jazz, electronic dance music), excepting abbreviations (R&B, EDM).

Lowercase names of theories, models, and concepts.

Use hyphenation for compound adjectives.

Exception: “video game” does not take a hyphen (video game music).

No spaces around em dashes—like this.

Game, album, and film titles should be italicized, with the year added for the first time it is mentioned in the text, plus developer for video games that are discussed (not just mentioned in passing): *Channel Orange* (2012); *The Wizard* (1989); *The Legend of Zelda: Majora's Mask* (Nintendo, 2000).

Cue and song titles, plus titles of chapters and essays, should be in quotation marks: "Pac-Man Fever," "One-Winged Angel."

After punctuation such as colons, full stops, and semicolons, use a single space, not two.

Avoid "the fact that" and "in conclusion." Avoid sentences beginning with "however" except for a usage such as "However you slice it, it's still bread." Other usages should move the word into the sentence: "The game's music, however, is wholly original."

Avoid "impact" as a verb.

Avoid epigraphs, unless immediately directly commented upon.

Avoid nouns as adjectives.

Numbers

Whole numbers one through ninety-nine are spelled out in text; use numerals for 100 and higher; large round numbers may be written out (two thousand; half a million).

Do not mix words and numerals for like items in one sentence or paragraph; use all numerals in this case. (Of the 139 sound clips, 12 contained audible feedback.)

Numerals for all fractionals (2.5 seconds), percentages (45 percent), and measurements with an abbreviation (20 kHz, 1200 dpi)

Numerals for chapter numbers (see chapter 3) and lowercase—unless you are giving its full title ("Chapter 3: Dawn of the MIDI Era")

the twentieth century; a twentieth-century idea

a ten-second loop; the loop is ten seconds long

a 110-minute video; the video is 110 minutes

Text Formatting and Headings

Text should use a normal, plain font (e.g., 12-point Time New Roman), be double spaced, flush left with a ragged (unjustified) right margin. Footnotes should be single spaced. For emphasis use italics, not underlines. Number pages using the automatic page numbering function. Indent paragraphs, unless they are the first paragraphs following a heading; see below for details.

Headings should be informative and help guide readers through the article's analysis. Headings should be preceded by a blank double-spaced line to separate them from the prior section, but there should not be a blank line between the headings and the text that follows. The text should start flush left on the next line after a heading.

Musical Symbols and Terms

For musical symbols, place instructions for the typesetter in angled brackets, as in:

<half note>=60

3/4 <meter signature>

E<flat> (where a symbol is preferable to spelling out “E-flat”)

A hyphen precedes the words “flat,” “sharp,” and “natural.”

For musical terms, please use English plurals (cellos, concertos).

Use “measure(s),” not “bar(s).”

Use “sonata form,” not “sonata allegro form.”

Write out numbers for intervals, e.g., “seventh,” not “7th.”

Images and Captions

Use “Figure” for pictures, diagrams, and line drawings, “Table” for tabulated information, and “Example” for musical excerpts. Please ensure that the reader is directed to these materials in the body of the text. Number your Figures, Tables, and Examples in the order they are mentioned in the text.

The order of information in captions is: Figure Number: Description, Source.

For example:

Figure 1: Hyrule Field in *The Legend of Zelda: Ocarina of Time* (1998). Screenshot by author from Nintendo 64 PAL console, May 12, 2018.

(If the source credit is same for all, include it only on the first figure: “All screenshots by the author from Nintendo 64, May 2018.”)

If the article is accepted for publication, the author must provide high-quality images:

- ☐ 300 dpi minimum at 5 inches wide or 3.6 megapixels. Images need not exceed 1200 dpi.
- ☐ In TIFF format, RGB for color, grayscale for monochrome. Color is preferred.
- ☐ Line art should be at 1200 dpi in 1-bit ‘black-and-white’ mode.
- ☐ File name should include the primary author’s name and Figure/Example number.

We recognize that achieving high quality images is not always possible for older video game materials, but we ask that authors attempt to meet these requirements as best as is practicable.

As a general guideline, screenshots should be taken by authors and not sourced from third parties like YouTube.

Supplementary Materials

JSMG is able to embed video and audio in articles as well as publish them as supplementary materials.

Video

- ☐ Recommended resolution of 1280 x 720 (16 x 9 HD) and 640 x 480 (4:3 SD)
- ☐ The original frame rate of the video should be preserved.
- ☐ Codec: H.264, MPEG-2 or MPEG-4 preferred.
- ☐ File types: MP4 or FVL preferred.

- File size: Up to 1 GB.
- Duration: Up to 10 minutes.
- File name should include a key word from the title.

As a general guideline, game capture should be taken by authors and not sourced from third parties like YouTube. Game capture should also define the version of the game, platform and source of capture.

Audio

- Codecs: MP3 or AAC preferred.
- File size: Up to 100 MB.
- Duration: Up to 10 minutes.
- Sampling rate: 44.1 kHz.
- Bit rate: 128 kbps preferred.
- Channels: Stereo preferred.
- File name should include a key word from the title.
- As with images and video, we recognize that these parameters are not always possible or appropriate for the materials under discussion, but these criteria serve as general guidance.

Accessibility Requirements for UC Press Journals Authors

Please see the [UC Press Accessibility Requirements Page](#) for the most up-to-date guidance

What is Accessibility and Why is it Important?

Accessibility is widely understood as the processes and practices involved to make information, environments, products, and services available to everyone. Your article, if accepted for publication, is required to meet accessibility criteria that comply at levels in accordance with government mandates. This document outlines requirements that apply to the article that you submit. Please ensure your submission meets these requirements.

Accessibility is important for a number of reasons, including:

- Inclusivity: Making your research accessible promotes inclusivity by helping to provide better access to information. Inclusivity promotes equal access to learning and gained knowledge.
- Discoverability: By including alternative text, search engine optimization for the article is improved.
- Audience: Prioritizing accessibility increases the potential audience reach for research, increasing the chances of greater engagement and research impact.
- Accessibility policies: Importantly, **meeting accessibility standards complies with legal requirements, including the [European Accessibility Act](#).**

Image Formatting, Color

Color is important for accessibility because it can affect the way someone receives information visually. Which colors are used in the images, figures, and tables in articles can affect the work's accessibility.

Best practices in using color for accessibility

- Provide enough contrast between the text and the background.
- Don't rely on color alone to convey a message to the audience.
- Ensure any links are a different color to the main body of the text.

Color contrast requirements

The minimum contrast value required to adhere to the basic standard of acceptable accessibility is 3.00. The contrast between the text and the background needs to be greater than or equal to 4:5:1.

How to use color and color contrasts correctly for accessibility

There are online tools available to help you check this, including WebAIM's contrast checker:

<https://webaim.org/resources/contrastchecker/>

Alt Text for Images

What Is Alt Text?

Alternative text, or "alt text," describes the visual content of images, charts, and tables. For visually impaired readers, screen reader software will play this text aloud when an image is navigated to. Alt Text is required for all images.

Do's:

- **BE INFORMATIVE:** Describe what you see as concretely as possible. Consider *why* you chose this image instead of describing every detail.
- **KEEP IT SHORT:** In most cases, one sentence will be enough to describe the image so keep it to 1–2 sentences.
- **REPEAT TEXT VERBATIM:** If an image contains text, repeat that text verbatim in the alt text.
- **INFORM CONTENT TYPE:** If an image is a logo, illustration, painting, cartoon, map, musical score, screenshot, or video still, do include that information.
- **PROVIDE ALT TEXT ALONG WITH CAPTIONS:** Include your alt text descriptions along with your figure captions, wherever that may be according to the manuscript preparation guidelines.

Don'ts:

- **AVOID REDUNDANCY:** If information is available in the main text or the captions, do not repeat it in the alt text. If the main text thoroughly describes the image, include alt text stating that a full description is in the main text.
- **DO NOT USE "IMAGE OF" OR "PICTURE OF":** Screen readers will automatically say "image of" or "picture of" before reading the alt text.
- **DON'T MAKE IT COMPLICATED:** Use plain language and be concise rather than use excessive jargon or figurative language.
- **DO NOT SOLELY RELY ON WORD'S ALT TEXT TOOL:** Word allows the embedding of alt text under Format Picture and Tables Properties, but please include alt text in the Word doc next to the figure captions.

Table Formatting

Here are the best practices for creating accessible tables that can be read by screen readers.

Do's:

- Keep the overall table structure as simple as possible.
- Create your table in Word and use the table tool rather than creating it with manual spaces and tabs.
- Include a *designated** header row. The first row of the table should state what kind of information is contained in each column.

- Make sure your table title (or caption) is descriptive and portrays the overall context or purpose of the table.
- If a table includes images, provide alt text for each image.
- Fill any blank cells with “n/a” or a dash (“-”) to indicate there is more to come otherwise it will indicate that there is no further content.
- Provide alt text for your table to provide the main point of the data being presented.
- Once complete, try navigating through your table using only the tab key. If you can use the tab key to move through the table cell by cell and row by row starting at the top left cell and ending in the bottom right cell, a screen reader will have no trouble reading it.

* To designate a row, highlight it, right click, and select table properties. In Table Properties, select the Row tab and check the box “Repeat as header row at the top of each page.” Make sure that the box “Allow row to break across pages” is unchecked.

Don’ts:

- Do not use the Draw Table Tool as it creates a graphic that is inaccessible to screen readers.
- Do not put the title within the table; it should go above the table.
- Avoid merged, blank, or split cells.
- Do not nest tables within tables.
- Avoid blank rows or columns.
- Avoid using color as the only means of conveying meaning.
- Do not use a screenshot or image of a table.

Alt Text for Tables

What Is Alt Text?

Alternative text, or “alt text,” describes the visual content of images, charts, and tables. For visually impaired readers, screen reader software will play this text aloud when an image is navigated to. Alt Text is required for all tables.

Do’s:

- SUMMARIZE TABLES AND GRAPHS: For complex tables and graphs, alt text should be used in tandem with the caption to convey the main thrust of the data presented.

Don’ts:

- AVOID REDUNDANCY: If information is available in the main text or the captions, do not repeat it in the alt text.
- DO NOT USE “TABLE OF”: Screen readers will automatically say “table of” before reading the alt text.
- DON’T MAKE IT COMPLICATED: Use plain language and be concise rather than use excessive jargon or figurative language.

Audio Formatting, Transcript or Description for Audio

Basic transcripts are a text version of the speech and non-speech audio information needed to understand the content.

A Transcript or Audio Description is required to accompany all audio files.

Video Formatting, Closed Captions, Transcripts

Descriptive transcripts also include text description of the visual information needed to understand the content. Descriptive transcripts are required to provide video content to people who are both Deaf and blind.

Closed Captions and/or a Video Transcript is required to accompany all video files.

Further Accessibility Resources

Feeling overwhelmed? Try this [Image Accessibility Creator](https://teachonline.asu.edu/image-accessibility-generator/) from Arizona State University to get acclimated with the idea of how to write alt text:

<https://teachonline.asu.edu/image-accessibility-generator/>

WAVE Web Accessibility Evaluation Tools: <https://wave.webaim.org/>

Additional Sources for Writing Alt Text:

<https://accessibility.huit.harvard.edu/describe-content-images>

https://sc.edu/about/offices_and_divisions/digital-accessibility/toolbox/best_practices/alternative_text/step-by-step-instructions-alt-text/index.php

https://sc.edu/about/offices_and_divisions/digital-accessibility/toolbox/best_practices/alternative_text/step-by-step-instructions-alt-text/alt-text-examples/index.php

Additional Sources for Creating Tables:

<https://support.microsoft.com/en-us/office/video-create-accessible-tables-in-word-cb464015-59dc-46a0-ac01-6217c62210e5?ui=en-US&rs=en-US&ad=US>

<https://www.rickhansen.com/news-stories/blog/tips-designing-accessible-tables#:~:text=Avoid%20split%20cells%2C%20merged%20cells,helpful%20information%20about%20the%20table.>

<https://www.dallascollege.edu/about/accessibility/guidelines/pages/building-tables.aspx>

Alt Text Examples



Figure 1. Entering Eurydice’s chamber for the first time in Hades (2020). Screenshot by author from Nintendo Switch, April 7, 2024.

Alt text: Video game screenshot with a muscular male character in a fiery cavern with skeletal statues and lava pools. The character has a speech bubble containing only ellipses and the closed caption reads “What...singing...here?” with song lyrics “To all the earthly remains.”



Figure 2. Summer wagashi. Photograph by Douglas Perkins via Wikimedia Commons CC0 1.0, https://commons.wikimedia.org/wiki/File:Summer_wagashi_10.jpg

Alt text: Four Japanese wagashi sweets on a wooden surface, including a sunflower, translucent jelly, gelatinous form, and bud-shaped sweet.

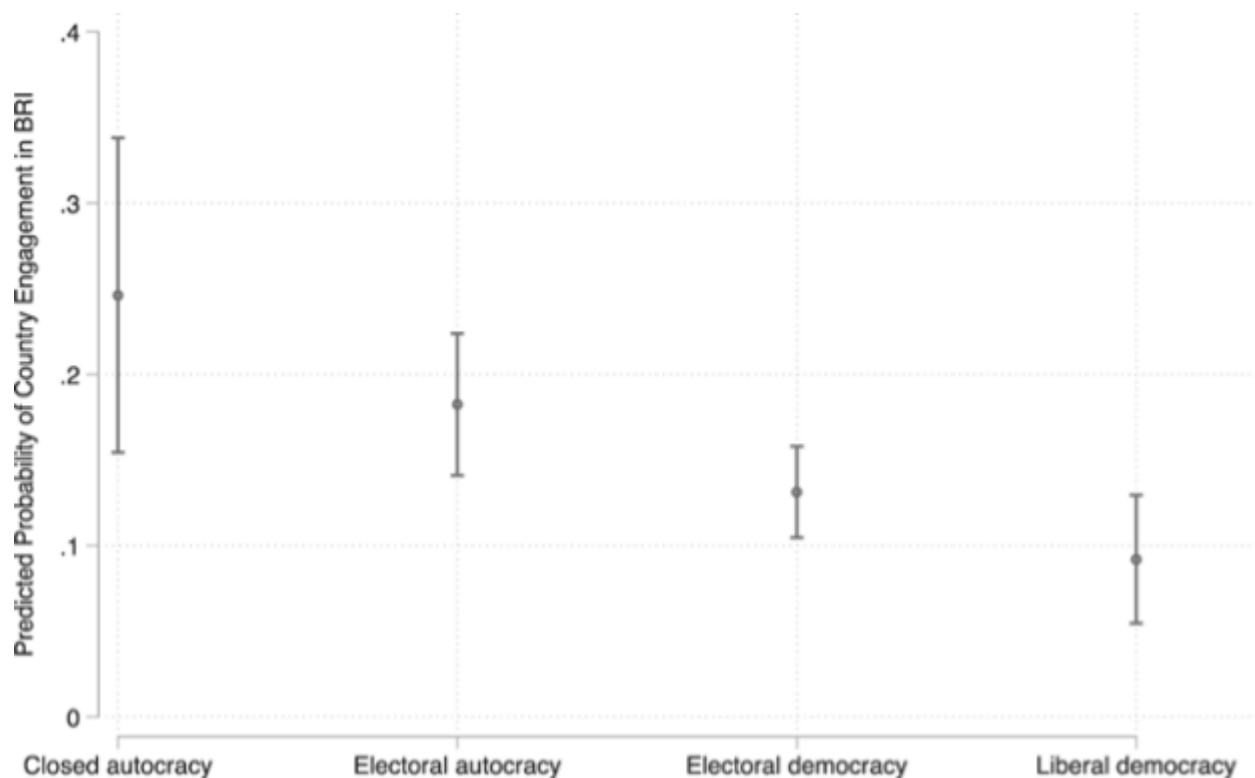


Figure 3. Political Institutions and Probability of Engagement in the BRI

Alt text: Scatter plot of predicted probability of country engagement in BRI by governance type, showing a decreasing trend from Closed autocracy to Liberal democracy, suggesting a higher engagement in BRI under more autocratic regimes.



Example 1. Bassline ostinato played in “In-Between,” in C minor.

Alt text: Sheet music with two lines of musical notation showing bass clef, three flats, tempo 110, and dots indicating staccato beneath quarter notes.

Table 1. Preference for Democracy or an Authoritarian Government, 2001-2003

Democracy	Doesn't matter	Authoritarian government	Other	Total
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China	1,713 (53.8%)	518 (16.3%)	137 (4.3%)	817 (25.7%)	3,184
Taiwan	571 (40.4%)	367 (25.9%)	328 (23.2%)	149 (10.6%)	1,415
South Korea	741 (49.4%)	251 (17.4%)	498 (33.2%)	0 (0.0%)	1,268
Hong Kong	326 (40.3%)	259 (32.0%)	129 (15.9%)	96 (11.9%)	811
Japan	954 (67.2%)	144 (10.1%)	134 (9.5%)	186 (13.1%)	1,419

Source: Asian Barometer Surveys.

Note: These are responses to a survey question about whether democracy or an authoritarian government is preferable. Percentage may not sum to 100 due to rounding.

Alt text: Table showing the preferences for democracy versus authoritarianism. Japan has the highest favorability for democracy at 67.2% with Hong Kong having the lowest preference for democracy at 40.3 %. South Korea shows the highest favorability for authoritarianism at 33.2% and China shows the lowest favorability for authoritarianism at 4.3%.

If you have questions or concerns, contact the editors.

Permissions

While *JSMG* believes in defending the legitimacy of the Fair Use of copyrighted material in academic research, the realities of corporate litigious culture require that we err on the side of caution when requesting that authors seek permission from copyright holders for the reproduction of copyrighted material in contributions to the journal. Please discuss any concerns about copyright with the editors and publisher.

For further information, please consult the UC Press guidelines at <https://sites.google.com/ucpress.edu/authors-permissions-resources/home>

Here are some general rules of thumb that may be useful:

- Many game companies have policies that automatically grant noncommercial use of game assets. Check whether these would apply to the submission.
- Seeking copyright clearance can be a lengthy process. Please initiate such discussions for permissions as soon as possible.
- English language, digital/online, worldwide permissions would be required.
- Remind any copyright holders that this is a non-profit academic journal.
- Authors are legally responsible for obtaining rights to reproduce copyrighted material.
- Please forward any documentation concerning the process of securing the rights to the editors.

- If in doubt, please contact the editors, who will be happy to provide advice, or seek further assistance to help authors with submissions.

Sample Citations—Notes and Bibliography

JSMG follows the most recent edition of the *Chicago Manual of Style*: <http://www.chicagomanualofstyle.org/>. We suggest authors consult the online guide, but here are some examples of the most commonly cited materials.

Include an access date for all sources consulted online—website, journal, dissertation, etc.—per UC Press style (contra *Chicago* style). Use the source’s DOI ([https://doi.org/...](https://doi.org/)) whenever possible; give another URL only if no DOI is available.

For a source you directly quote, in the footnote give only the page number of that quotation. The bibliography entry will give the full page range of the article/chapter. Use an en dash (–) between numbers in page ranges.

In titles, capitalize all words except articles (“a, an, the”), conjunctions, and prepositions—regardless of how it was capitalized in the original.

If a publisher includes multiple locations on the title or copyright page, you include only the first city. Omit extraneous words in publisher’s name (“The / & Co. / Publishers / Corp. / Inc.” etc.). Include “Press” only for university presses, unless needed for clarity (e.g., “New Press,” “Free Press”). Omit state abbreviation after the city if the state is part of the publisher’s name (usually university presses).

Book

Footnote citation:

¹ Theodor Adorno and Hanns Eisler, *Composing for the Films* (1947; repr. London: Athlone, 1994), 44. Citations refer to the 1994 edition.

² Karen Collins, *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design* (Cambridge, MA: MIT Press, 2008), 122.

³ Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture*, trans. R. F. C. Hull (London: Routledge, 1949), 42.

⁴ Aaron Marks, *The Complete Guide to Game Audio*, 2nd ed. (Burlington, MA: Focal, 2009), 210.

⁵ Eero Tarasti, *A Theory of Musical Semiotics* (Bloomington: Indiana University Press, 1994).

Short form:

¹ Adorno and Eisler, *Composing for the Films*, 45.

² Collins, *Game Sound*, 105.

³ Huizinga, *Homo Ludens*, 55.

⁴ Marks, *Complete Guide to Game Audio*, 210.

⁵ Tarasti, *Theory of Musical Semiotics*, 129.

Bibliography:

Adorno, Theodor, and Hanns Eisler. *Composing for the Films*. 1947. Reprint, London: Athlone, 1994.

Collins, Karen. *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. Cambridge, MA: MIT Press, 2008.

Huizinga, Johan. *Homo Ludens: A Study of the Play Element in Culture*. Translated by R. F. C. Hull. London: Routledge, 1949.

Marks, Aaron. *The Complete Guide to Game Audio*. 2nd ed. Burlington, MA: Focal, 2009.

Tarasti, Eero. *A Theory of Musical Semiotics*. Bloomington: Indiana University Press, 1994.

Edited book

Footnote citation:

¹ Michael Austin, ed., *Music Video Games: Performance, Politics, and Play* (New York: Bloomsbury, 2016).

² K. J. Donnelly, William Gibbons, and Neil Lerner, eds., *Music in Video Games: Studying Play* (New York: Routledge, 2014).

Short form:

¹ Austin, *Music Video Games*.

² Donnelly, Gibbons, and Lerner, *Music in Video Games*.

Bibliography:

Austin, Michael, ed. *Music Video Games: Performance, Politics, and Play*. New York: Bloomsbury, 2016.

Donnelly, K. J., William Gibbons, and Neil Lerner, eds. *Music in Video Games: Studying Play*. New York: Routledge, 2014.

Chapter in edited book

Footnote citation:

¹ Karen M. Cook, “Music, History, and Progress in Sid Meier’s *Civilization IV*,” in *Music in Video Games: Studying Play*, ed. K. J. Donnelly, William Gibbons, and Neil Lerner (New York: Routledge, 2014), 174.

² Melanie Fritsch, “Beat It! – Playing the ‘King of Pop’ in Video Games,” in *Music Video Games: Performance, Politics, and Play*, ed. Michael Austin (New York: Bloomsbury, 2016), 167.

Short form:

¹ Cook, “Music, History, and Progress,” 174.

² Fritsch, “Beat It!,” 166.

Bibliography:

Cook, Karen M. “Music, History, and Progress in Sid Meier’s *Civilization IV*.” In *Music in Video Games: Studying Play*, edited by K. J. Donnelly, William Gibbons, and Neil Lerner, 166–82. New York: Routledge, 2014.

Fritsch, Melanie. “Beat It! – Playing the ‘King of Pop’ in Video Games.” In *Music Video Games*, edited by Michael Austin, 153–76. New York: Bloomsbury, 2016.

Journal article (print or online)

All online sources must include a DOI (or another URL, if there is no DOI) with an access date. Most online-only journals will not have page numbers.

Footnote citation:

¹ William Cheng, "Role-Playing toward a Virtual Musical Democracy in *The Lord of the Rings Online*," *Ethnomusicology* 56, no. 1 (2012): 33. [give the page number if you're quoting from that page; give the page range if you're not quoting]

² William Gibbons, "Wrap Your Troubles in Dreams: Popular Music, Narrative, and Dystopia in *Bioshock*," *Game Studies* 11, no. 3 (2011), accessed July 23, 2020, <http://gamestudies.org/1103/articles/gibbons>.

Short form:

¹ Cheng, "Virtual Musical Democracy," 40.

² Gibbons, "Wrap Your Troubles in Dreams."

Bibliography:

Cheng, William. "Role-Playing toward a Virtual Musical Democracy in *The Lord of the Rings Online*." *Ethnomusicology* 56, no. 1 (2012): 31–62.

Gibbons, William. "Wrap Your Troubles in Dreams: Popular Music, Narrative, and Dystopia in *Bioshock*." *Game Studies* 11, no. 3 (2011). Accessed July 23, 2020. <http://gamestudies.org/1103/articles/gibbons>.

Online article

Always include an access date. Also include the date posted or modified, if available.

Footnote citation:

¹ Hope Corrigan, "This Bag of Doritos Will Play the Guardians of the Galaxy Awesome Mix Vol. 2," IGN, April 25, 2017, accessed April 26, 2018, <http://uk.ign.com/articles/2017/04/26/this-bag-of-doritos-will-play-the-guardians-of-the-galaxy-awesome-mix-vol-2>.

² "Privacy Policy," Privacy & Terms, Google, last modified April 17, 2017, accessed July 23, 2020, <https://www.google.com/policies/privacy/>.

Short form:

¹ Corrigan, "This Bag of Doritos."

² Google, "Privacy Policy."

Bibliography:

Corrigan, Hope. "This Bag of Doritos Will Play the Guardians of the Galaxy Awesome Mix Vol. 2." IGN, April 25, 2017. Accessed April 26, 2018. <http://uk.ign.com/articles/2017/04/26/this-bag-of-doritos-will-play-the-guardians-of-the-galaxy-awesome-mix-vol-2>.

Google. "Privacy Policy." Privacy & Terms. Last modified April 17, 2017. Accessed July 23, 2020. <https://www.google.com/policies/privacy/>.

Dissertation

Include a DOI (or URL) and access date if you consulted it online.

Footnote citation:

¹ Michiel Kamp, “Four Ways of Hearing Video Game Music” (PhD diss., University of Cambridge, 2015), 33–34.

Short form:

¹ Kamp, “Four Ways of Hearing,” 55.

Bibliography:

Kamp, Michiel. “Four Ways of Hearing Video Game Music.” PhD diss., University of Cambridge, 2015.

Online video

Footnote citation:

¹ Austin Wintory, “Assassin’s Creed Syndicate – Raw Scoring Session Footage,” September 18, 2016, <https://www.youtube.com/watch?v=TOdfvC2NwsI>.

Short form:

¹ Austin Wintory, “Assassin’s Creed Syndicate – Raw Scoring.”

Bibliography:

Wintory, Austin. “Assassin’s Creed Syndicate – Raw Scoring Session Footage.” September 18, 2016. Accessed July 23, 2020. <https://www.youtube.com/watch?v=TOdfvC2NwsI>.

Conference presentation

Footnote citation:

¹ Ryan Thompson, “Operatic Conventions and Expectations in *Final Fantasy VI*” (presentation, 8th Conference of Music and the Moving Image, New York, May 31, 2013).

Short form:

¹ Thompson, “Operatic Conventions.”

Bibliography:

Thompson, Ryan. “Operatic Conventions and Expectations in *Final Fantasy VI*.” Presentation at 8th Conference of Music and the Moving Image, New York, May 31, 2013.

The following materials are not normally cited in footnotes but are included in the bibliography.

Film and television

Scott, Ridley, dir. *Thelma & Louise*. 1991; Santa Monica, CA: MGM Home Entertainment, 2004. DVD.

Murphy, Ryan, dir. *American Crime Story: The People v. O. J. Simpson*. Episode 6, “Marcia, Marcia, Marcia.” Aired March 8, 2016, on FX.

Video games

Title. Developer/Publisher. Year. Region/Language, Original platform of edition and platform(s) used, if different.

The Beast Within: A Gabriel Knight Mystery. Sierra On-Line. 1995. English, PC on GOG.com redistribution.

Destroy All Humans! Pandemic/THQ. 2005. PAL/English, Xbox version on Xbox One.

Fantasia: Music Evolved. Harmonix/Disney. 2014. PAL/English, Xbox 360.

Grim Fandango Remastered. Double Fine Productions. 2015. PC.

Jeff Wayne's Video Game Version of the War of the Worlds. CRL. 1984. PAL/English, ZX Spectrum 48k on ZX Spectrum +2 and Fuse PC emulator.

The Legend of Zelda: Ocarina of Time. Nintendo. 1998. PAL/English, Nintendo 64.

Mother/Earthbound Beginnings. Ape/Nintendo. 1989. NTSC/English, Famicom version on Nintendo Virtual Console, Wii U.

Pac-Man. Namco. 1980. Arcade machine. Science Museum, London.

True Crime: New York City. Luxoflux/Activision. 2004. German, PC.

Scores

Schubert, Franz. "Fantasie." In *Klavierstücke Klaviervariationen*, 42–62. Munich: G. Henle Verlag, 1992.

Schubert, Franz. "Fantasie in C." In *Werke für Klavier zu zwei Händen, Band 4 Klavierstücke I*, edited by David Goldberg. Neue Ausgabe sämtlicher Werke, vol. 7, no. 2, 83–97. Kassel: Bärenreiter, 1988.

Selected Word List

(for spelling and hyphenation, including words not listed in or deviating from *Merriam-Webster*)

analog

auto-save

chipmusic

chiptune

co-creator

co-designer

crowdsource

cutscene

dialogue

email

gameplay

gameworld

livestream
ludically
ludomusic
ludus

offscreen (adj, adv)
offstage (adj, adv)
onscreen (adj, adv)
onstage (adj, adv)

playtesting
playthrough
psychoacoustically

real time (n) (The sound happens in real time.)
real-time (adj) (The real-time sound is loud.)

sonify
soundwalk
sync

toward
trope (v)

video game music (don't hyphenate "video game" as a compound modifier)

Reviews in *The Journal of Sound and Music in Games*

JSMG reviews books, games and other relevant materials. *JSMG* commissions reviews, but it is also open to proposals for reviews, as well as submissions of material for review. *JSMG* is open to reviewing a wide variety of media. Interested parties should contact the editors.

Reviewers are free to express their own opinions, but they will be held to the editorial standards of the journal. This includes the right of rejection. The length of reviews should not normally exceed 2,000 words (including footnotes, excluding bibliography). Reviews should include a description for the reviewed material's contents as well as the critical assessment of the reviewer.

The journal is open to reviewing all types of media. If you wish to review a format not covered below, please contact the editors.

Review heading format

Books

Title. By Author. Publisher, date, number of pages, price (use USD where supplied by the publisher, otherwise default to the currency of the publisher's country).

Exhibitions

Exhibition title. Venue, location, dates.

Films

Title. Directed by Director. Country, production company, distributor, date, duration.

Games

Title. Developer/Publisher. Region/Language, date, Original platform and platform(s) used for review, if different.

The reviewer's name and institutional affiliation should appear at the bottom of the text.

Journal of Sound and Music in Games – Review Criteria Definitions

The editors extend their sincere thanks for your willingness to review the manuscript for the journal. Peer review is essential to the quality of academic scholarship and we appreciate the considerable energy and time investment that reviews demand. Whatever the outcome of the review, your comments will provide valuable advice for the author(s). This document provides explanatory definitions for each of the review criteria. The definitions listed for each category are general characterizations and you may find that a submission sits across multiple categories. You may wish to address this in your free comments. You are welcome to annotate the manuscript, but this is not required.

1. The submission presents significant research findings.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
No distinct conclusions are presented by the submission, or the relevance of the findings are unclear.	The outcome of the research is ambiguous, or the conclusions redundantly duplicate existing knowledge.	Submission presents interesting conclusions, but it is limited, either by tending toward descriptive reporting, or providing only a small amount of new or novel information.	Submission presents notable research findings that advance understanding and/or are likely to inform future research.	Submission presents significant research findings that represent a major contribution to knowledge.
Comments (if applicable):				

2. The submission communicates the research clearly and precisely, with organization and length appropriate for the conclusions.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The structure is difficult to discern and the space is poorly utilized, perhaps through insufficient detail, or unnecessary material. The research conclusions are not successfully communicated to the reader.	The presentation (linguistic or otherwise) lacks clarity. The submission's length, either through brevity or redundancy, is not well-suited to the communication of the research.	The structure of the submission is serviceable, though the organization, language, or length may not be optimal for communication of the research to readers.	The submission communicates the research findings clearly and precisely, with only occasional lapses in the quality of communication. The article's length is appropriate, though there may be minor areas of redundancy, or sections that would benefit from further elaboration.	The submission presents the research clearly and precisely, in a readily-comprehensible format that is appropriate for the conclusions.
Comments (if applicable):				

3. The submission is effectively situated within a scholarly landscape.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The submission does not engage with other scholarship, or does so only in a superficial way. The level of citation may be inappropriately sparse. The lack of scholarly engagement or contextualization undermines confidence in the submission's conclusions.	The submission ignores important pertinent scholarship that is likely to significantly alter the research conclusions. Important claims require further research and/or citation. Scholarly engagement is limited or uncritical.	The engagement with scholarship is limited, perhaps by relying on a small selection of sources, or focusing inappropriately narrowly on one approach or disciplinary tradition. Some claims require further support, and their legitimacy may have some bearing on the conclusions presented.	All significant pieces of relevant literature have been identified and are utilized appropriately. Any further scholarship recommended by reviewers would enrich the argument, but are unlikely to alter its conclusions. The research is well-supported by appropriate citation.	The research is effectively situated within a scholarly landscape. The submission demonstrates full command of the discourse in this area. The level of citation is entirely appropriate. Any supplementary scholarship suggested by reviewers would not alter the fundamental argument or findings.
Comments (if applicable):				

4. The research methodology for the study is appropriate and applied properly.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The methodology is not clear, or is mismatched with the claims made. The conclusions reached are insufficiently supported by the research.	The methodology is often ambiguous, which causes concerns for the robustness of the conclusions drawn. There is a lack of clarity in the reported evidence.	There are ambiguities concerning some of the less significant aspects of the research process. Overall, the conclusions are soundly supported by evidence.	Even if the methodology is not explicitly addressed in the submission, the research process is clear and well-matched to the conclusions, providing confidence in their validity.	An appropriate, clear methodology provides well-described evidence that supports robust conclusions.
Comments (if applicable):				

5. The subject of the submission fits well within the scope of the Journal of Sound and Music in Games.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The research is only tangentially or tenuously connected with the scope of <i>JSMG</i> .	The submission is on the periphery of <i>JSMG</i> 's scope.	The research is within <i>JSMG</i> 's remit, though it may be of limited relevance or comprehension to a significant proportion of the readership.	The research is clearly within the scope of <i>JSMG</i> . It relies on readers to have highly specialized discipline-specific knowledge.	The research perfectly fits the scope of <i>JSMG</i> and is accessible to a diverse readership.
Comments (if applicable):				

6. The submission engages with equity, diversity and inclusion in a way appropriate for the aims and subject of the research.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Aspects of equity, diversity and inclusion that are directly pertinent to the research objectives are ignored, eroding confidence in the research findings. The article may have significant bias or reinforce exclusionary perspectives and prejudicial assumptions.	The submission's lack of consideration of equity, diversity and inclusion hampers the research. It may, for instance, fail to demonstrate awareness that limited perspectives, voices, definitions (etc.) are used, or it may inadvertently replicate exclusionary norms.	The submission shows satisfactory engagement with equity, diversity and inclusion, such that it does not affect confidence in research findings. It may be that such issues are not especially pertinent to the aims and subject of the research. There are no significant problems with this aspect of the submission.	Explicitly or implicitly, the submission demonstrates awareness of equity, diversity and inclusion. For instance, limitations in the research perspectives are acknowledged, and societal factors are noted where appropriate.	The submission increases the diversity, equity, and inclusion of a scholarly area by, for instance, highlighting underrepresented voices, examples, and/or perspectives, as appropriate to the aims and subject of the research.
Comments (if applicable):				

Open field: Comments to the author, highlighting the best features of the submission and identifying areas for improvement.

Overall recommendation:

Accept *The submission should be accepted for publication, either as is, or pending minor revisions as detailed above*

Revise and invite resubmission for further review	
Reject <i>The submission should not be invited for revision and resubmission</i>	

Ethics of review for authors and reviewers:

We trust that all reviewers and authors will maintain appropriate ethical standards of professionalism when producing and reviewing manuscripts. We aim to adhere to the best practice outlined by COPE in this respect. In particular, we would like to draw **both** authors' **and** reviewers' attention to our request that they:

- Treat peer review as confidential. Authors and reviewers should not reveal any details of the review, during or after the peer-review process, apart from those that are released or explicitly permitted by the journal.
- Inform the editors if there are any factors that become evident after submission of the article or review that may affect the recommendations, feedback or conclusions.
- Maintain a constructive, professional tone in providing reviews and responding to reviews. Raise any concerns or questions with the editors who will be very happy to provide advice.