DANCECULT STYLE GUIDE
(otherwise known as "the DSG")

CONTENTS

Order of the submitted document / published manuscript	2
Word Length requirements	2
Article specifications: Microsoft Word documents	2
Formatting and style	3
Citations	5
References	6
Discography and Filmography	11
Interview formatting	13
Review formatting	14
Image placement and captions	15
Alt Text	15
Image formats	18
Video formats	18
Audio formats	19
Guidelines for Music Examples and Tables	19
Copyrighted materials	20
AI-Assisted Copyediting	20

Style Guide version 3.3
1 Oct 2026
© 2026 Dancecult

Dancecult: Journal of Electronic Music and Dance Culture
ISSN 1947-5403 ©2026 Dancecult http://dj.dancecult.net

Where not otherwise specified, *Dancecult* generally follows the conventions of the *Chicago Manual of Style* 16th Edition, Author-Date system (CMS 16). We employ inline references and endnotes (not footnotes). While you may use either UK *or* US language conventions, it is imperative that you remain consistent. Accepted manuscripts are audited for DSG compliance with the assistance of AI tools (see AI-Assisted Copyediting).

Order of the submitted / published manuscript *

Title
Author Name and Affiliation (not included in the submitted manuscript)
Abstract (150 words or less, feature articles only)
Keywords (5 keywords, separated by a comma)
The submission text
Acknowledgments (optional - not included with submitted manuscript)
Author Biography (100 words maximum; include email address and/or website. Not included in the submitted manuscript)
References
Discography (as needed)
Filmography (as needed)
Notes

* As *Dancecult* is a double-blind peer review journal, feature article submissions must be anonymized at the time of submission. See "Anonymity Requirements" instructions at the Submissions page.

Word Length requirements

Feature article submissions must be between 6000-9000 words in length (including endnotes, captions and references). Overlength submissions will be returned to authors. From the Floor submissions are between 750-2500 words in total.

Article specifications: Microsoft Word documents

Dancecult accepts articles saved in Microsoft Word **.doc** or **.docx** format. When preparing your document, make sure to follow the following specifications:

1. Disable automated **hyphenation**. To do this in Word, go to Tools: Hyphenation. The option "Automatically hyphenate document" should be UN-checked.

2. Please use 12 point Times New Roman, Times, Garamond, or Cambria, as they are cross-platform and easy to read.
3. Use only one font throughout the document.
4. Use only the following typefaces: regular, **bold**, *italic*.
5. **Single-space** throughout.
6. Disable any other **Style Sheets** (modified headers, endnotes, etc.).

Formatting and style

Paragraphs

1. The first paragraph is not indented.
2. All subsequent paragraphs are indented.
3. Paragraphs are not indented following images, headings, subheadings and block quotes.

Headings and Subheadings

1. Use Title Case.
2. Headings should be in **bold**.
3. Subheadings in *italics*.

Endnote

1. Use endnotes located at the end of the document, numbered 1-X.
2. The endnotes title is Notes.
3. Superscript follows punctuation marks.[23] There may only be a single note for any sentence.

Hyperlinks

1. Authors may apply hyperlinks inline (web-style, like this: Dancecult). However, all URLs provided as references must be listed in References with the live URL provided in full (with access date).
2. Referenced hyperlinks must be enclosed with < >. Do not link the < >.
3. Hyperlinks must be active; make sure to enable hyperlinking in your document and not just list the URL as text. In Word, use Insert: Hyperlink.

Quotations, Punctuation and Commas

1. Quotations over 40 words in length should be in placed in an indented blockquote without quotes.

2. All other quotations should use double inverted commas ("double quotes").
3. Quotations within quotations—including quotations inside blockquotes—should use single inverted commas ('single quotes').
4. Punctuate *outside* of quotation marks: first one "quote", then "another". Periods and commas also follow parentheses for references: (Bates 2008), including block quotes.
5. No comma should be used in lists of words before "and". Thus "raves, clubs and parties" is correct.

Dashes

1. Use **en-dashes** (–)as a substitute for the word "to". Use without a space: November 15–17 or (Bates 1990: 87–9). Press **option-hyphen** (on a Mac) or **ALT 0150** (in Windows).
2. Use **em-dashes** (—) for suspended clauses inside of—or at the end of—a sentence. Use without a space—press **shift-option-hyphen** (on a Mac) or **ALT 0151** (in Windows).
3. Use **3-em dashes** followed by a period (———.) for repetition of the same author name in References.

Ellipses (. . .) and pauses (...)

Ellipses are used when quoting to indicate an omission from the original text. Refer to the CMS 15th for all your ellipsis needs.

1. Three dots (. . .) signify an omission mid-phrase. When three dots are used, a space occurs both before the first dot and after the final dot as well as between all dots (as above).
2. Four dots (. . . .) signify the end of the omitted phrase. When four dots are used, the first dot is a true period, followed by three spaced dots.

Example:

> "Since this quotation is long and irrelevant . . . I have omitted text from it. . . . A new sentence begins".

3. Three dots without spaces (...) signifies a pause, such as in an interview quotation.

Capitalization of musical styles, drugs and media

1. Unless specifically referring to industry categories, styles of music are not capitalized—e.g. psytrance, hip-hop, Detroit techno and drum 'n' bass.
2. In most cases the drug "ecstasy" is not capitalized; ditto with other such substances.
3. The following are the correct formats of common media: 12-inch, 7-inch, 45 RPM, DAT, 8-track, reel-to-reel, CD, CD-R, MP3, CompactFlash.
4. Software is capitalized: Traktor Scratch, Ableton Live, Serato, Word.
5. DJ is capitalized.
6. A question mark or exclamation point that is part of a quote should be positioned within the quotation marks. When a quotation ending in a question mark or exclamation point ends a sentence, no extra full stop is needed. Thus, the following is correct: "Where is the question mark placed?"

Numbers

Numbers are used in all ordinal usage, cardinal usage and quantity (e.g. 19 December 2001; 12-inch; 23 tabs of MDMA; 145 BPM; 20th century). With other usage, numbers may generally be written as numerals, although avoid beginning sentences with numerals:

1978, the year of my birth, was a great year.

Dates, roman numerals and time

1. 19 May 1953 is correct.
2. Roman numerals are given in full: IV, MCMXII.
3. 2:00 AM is correct.

Foreign Languages

Foreign languages should be *italicized* throughout. If a phrase in a foreign language is included as a quote, the italicized phrase should not also be put in quotes: *burada bir örneği bulunmaktadır*.

Citations

Dancecult follows the *CMS* 16th Edition, Author-Date system.

For most sources, cite using the convention:

> EDM scholars often focus on programming skills (Fikentscher 2000: 89).

For page numbers greater than 20, use only the changed part of the second number:

> 3–10, 11–18, 96–117, 24–9, 101–4, 1100–23

Where the author's name appears in the text, it need not be repeated in the parenthetical citation:

> In his study of New York house DJs, Fikentscher claims that programming is the most essential aspect of the art of the DJ (2000: 89).

In the case of four or more authors use first author and then "et al.".

> (Bloggs et al. 2006: 4)

However, in the References section, the full list of authors should be provided.

If referencing multiple sources, list chronologically, separated by semi-colon:

> (Dorkheimer 1990: 45; Andrews 1995: 76-79; Taylor 1996, 1999, 2008; Shizzer 2001: 101)

If your article cites multiple sources published by the same author in the same year, order them ascending by title, and use "a", "b" etc. after the publication date to distinguish the works. This must be replicated in the References.

Citing a footnote or endnote in a work:

> (Canetti 1955: 212 fn. 17)

Do not use "ibid." or "op. cit." forms of reference. Every reference and citation should be free-standing. Do not use "cf.". Use "see" instead of "cf." when suggesting citations for further reading.

References

The following rules govern the "References" section at the end of the document. In general it follows the *CMS* 16th Edition Author-Date system.

1. Please do not abbreviate the name of the publisher.
2. Do not use the symbol "&" to separate authors in references: use "and": (Dormeister, Dunce and Diddy 2001).
3. Use the author's full name.
4. For each reference that has a Digital Object Identifier (DOI) persistent link, add the DOI prefixed by http://dx.doi.org/ (no need for date of last access, because the DOI is persistent):

   Montano, Ed. 2013. "Ethnography from the Inside: Industry-based Research in the Commercial Sydney EDM Scene". *Dancecult: Journal of Electronic Dance Music Culture* 5(2): 113-130. <http://dx.doi.org/10.12801/1947-5403.2013.05.02.06>.

   Most articles possess a DOI. To retrieve the DOI for each article listed in your References, copy it from the existing article or use the CrossRef search tool at: <http://search.crossref.org>.

Book

Pohl, Frederik. 1969. *The Age of the Pussyfoot*. London: Gollancz.

E-book

Brush, Anton, H. and George A. Clark Jr., eds. 1983. *Perspectives in Ornithology*. Cambridge: Cambridge University Press, TK3 Reader e-book.

Books published in printed and electronic forms

Always cite the source consulted. It is acceptable, however, to point out that a work is available in another form when doing so would be helpful to readers.

Chapter in edited book

Bates, Eliot. 2004. "Glitches, Bugs, and Hisses: The Degeneration of Musical Recordings and the Contemporary Musical Work". In *Bad Music: Music that You Love to Hate*, ed. Chris Washburne and Maiken Derno, 212–25. New York: Routledge.

Book translator, author and original publication date

Bataille, Georges. 1988 [1949]. *The Accursed Share: An Essay On General Economy. Vol. 1: Consumption*. Trans. Robert Hurley. New York: Zone.

Corporate author

If a publication issued by an organization, association or corporation carries no personal author's name on the title page, the organization is listed as author in reference list, even if it is also given as publisher. If long names are cited several times, abbreviations may be used, clarified by a cross-reference.

> British Standards Institute. 1985. *Specification for Abbreviation of Title Words and Titles of Publications*. Linford Woods, Milton Keynes, UK: British Standards Institute.

Multiple editions

When an edition other than the first is used or cited, the number or description of the edition follows the title in the listing. An edition number usually appears on the title page and is repeated, along with the date of the edition, on the copyright page. Such wording as "Second Edition, Revised and Enlarged" is abbreviated in reference lists simply as "2nd ed."; "Revised Edition" (with no number) is abbreviated as "Rev. ed." Other terms are similarly abbreviated. Any volume number mentioned follows the edition number.

> Anderson, Joseph and Donald Richie. 1982. *The Japanese Film Art and Industry*. Exp. ed. Princeton: Princeton University Press.

Non-English title

Sentence-style capitalization is strongly recommended for non-English titles. Still, writers or editors unfamiliar with the usages of the language concerned should not attempt to alter capitalization without expert help.

If an English translation of a title is needed, it follows the original title and is enclosed in square brackets, without italics or quotation marks, and is capitalized sentence style regardless of the bibliographic style followed for the non-English text.

> Pirumova, Natalie, M. 1977. *Zemskoe Liberal'noe Dvizhenie: Sotsial'nye Korni i Evoliutsiia do Nachala XX Veka* [The Zemstvo Liberal Movement: Its Social Roots and Evolution to the Beginning of the Twentieth Century]. Moscow: Izdatel'stvo "Nauka".

Journal article

> Tramacchi, Des. 2000. "Field Tripping: Psychedelic Communitas and Ritual in the Australian Bush". *Journal of Contemporary Religion* 15(2): 201–21.

If this is an article in an online journal, or has a full-text version available through JSTOR or the journal's website, also provide the URL.

Foreign language article

Titles of non-English articles, like book titles, are usually capitalized sentence style but according to the conventions of the particular language. German, for example, capitalizes common nouns in running text as well as in titles. Journal titles may either be treated the same way or capitalized headline style (again, consistency is essential). An initial definite article (*Le*, *Der*, etc.) should be retained, since it may govern the inflection of the following word. Months and the equivalents of such abbreviations as *no.* or *pt.* are given in English.

> Facina, Adriana and Carlos Palombini. 2017. "O Patrão e a Padroeira: momentos de perigo na Penha, Rio de Janeiro". *Mana* 23(2): 341–70. <http://dx.doi.org/10.1590/1678-49442017v23n2p341>.

Newspaper, magazine and zine articles

Use in-text citation with full details in References:

> Taylor, Joni. 1999. "Mutoid Waste Co: Recycling the Future". *Sydney City Hub*, 21 October: 9.

Unsigned newspaper articles or features are best dealt with in text. But if a reference list entry should be needed, the name of the newspaper stands in place of the author:

> *New York Times*. 2002. "In Texas, Ad Heats up Race for Governor". 30 July: 23–4.

Online news source

> Evans, Martin. 2020. "Lockdown Raves are Putting a Huge Strain on Police Resources". *The Telegraph*, 28 June: <https://www.telegraph.co.uk/news/2020/06/28/lockdown-raves-puttinghuge-strain-police-resources/>, (Accessed 20 May 2021).

Forthcoming book or chapter

When a book is under contract with a publisher and is already titled, but the date of publication is not yet known, "forthcoming" is used in place of the date. If page numbers are available, they should be given. Books not under contract are treated as unpublished manuscripts.

(Moore, forthcoming)

Bibliographic entry:

> Moore, Karenza. Forthcoming. "The British 'Mainstream' Post-Rave Trance Scene: Exploring Emotional and Spiritual Expression amongst 'Crasher Clubbers'". In *Religion and Youth*, ed. Sylvia Collins-Mayo and Ben PinkDandelion. Aldershot: Ashgate.

Note that "forthcoming" is capitalized only in a reference list, where it follows a full stop (period). Works cited as "forthcoming" follow other works by the same author. If the date of the forthcoming work is known, place date, followed by "forthcoming".

Forthcoming article

If an article has been accepted for publication by a journal but has not yet appeared, "forthcoming" stands in place of the year and the page numbers. Any article not yet accepted should be treated as an unpublished manuscript.

> (Bates, forthcoming: 110)

> Bates, Eliot. Forthcoming. "Mixing for *Parlak* and Bowing for a *Büyük Ses*: The Aesthetics of Arranged Traditional Music in Turkey". *Ethnomusicology* 54(1).

Book review

> St John, Graham. 2009. "Subcultures?" Review of *Subcultures: Cultural Histories and Social Practice* by Ken Gelder. In *Cultural Studies Review* 15(1): 217–20.

Thesis or dissertation

> Ferrigno, Emily. 2008. "Technologies of Emotion: Creating and Performing Drum 'n' Bass". Ph.D. Dissertation (Ethnomusicology), Wesleyan University.

Paper presented at a meeting or conference

> Carrie Gates, Sriram Subramanian, and Carl Gutwin. 2006. "DJs' Perspectives on Interaction and Awareness in Nightclubs". State College (Pennsylvania): Designing Interactive Systems Conference.

Internet sources

In the case of online content, such as citations from blogs, Facebook, Twitter, Internet forum posts, please use the following referencing guidelines (references should generally correspond with the author's last name or username as cited inline):

Blog post: Lastname, Firstname. "Title of the Blog Post Entry". Blog Title. Full date posted. Live URL, (date accessed).

Internet forum post: Username. "Title of the post". Forum Title. Full date posted. Live URL, (date accessed).

Facebook page post*:* Lastname, Firstname, "Enter the Facebook message here". Full date posted. Facebook. Live URL, (date accessed).

Music Streaming services (e.g. Mixcloud): Artist Name (or Recording Title if artist name not given). Name of Service (e.g. Mixcloud). Full date posted. Live URL, (date accessed).

Tweets: Lastname, Firstname (Username). "Enter the tweet message here". Date posted. Tweet, (date accessed).

For *online news source*, see References.

Personal communications

All personal communications (e.g. emails, letters, private messages on all messaging platforms such as Facebook, content from telephone and Skype conversations, as well as interview material) should be referenced as endnotes. Interviews must include the place and/or means of the interview. Examples:

DJ Spooky, email to author, 31 October 2008.

Giorgio Moroder, personal communication with the author (NYC), 24 June 2010.

Lee Perry, personal communication with the author (on Facebook), 11 November 2011.

Richard David James, interview with the author (on Skype), 25 June 2014.

Discography and Filmography

Film and music recordings referenced within the work should be included in a Discography and/or Filmography section that follows the References section of the document.

Discography

Buckfunk 3000. 2001. *Volume*. Fuel Records (12-inch): FUEL 0014. <http://www.discogs.com/Buckfunk-3000-High-Volume/release/33209>.

Collins, Lyn. 1972. "Think (About It)". Track 1 on *Think (About It) / Ain't No Sunshine*. People (7-inch): PE 608, 2066 215. <https://www.discogs.com/Lyn-Collins-Think-About-It-AintNoSunshine/master/215092>.

Kraftwerk. 1977. *Trans-Europe Express*. King Klang (LP): 1C 064-82 306. <http://www.discogs.com/Kraftwerk-Trans-Europa-Express/release/75547>.

Orange Compilation. 1995. TIP Records (CD COMP): TIP CD 02. <http://www.discogs.com/Various-Orange-Compilation/release/33089>.

If the recording you reference is listed on **discogs.com**, you *must* include a link to the discogs.com page for the particular version. Please hyperlink the text to the URL.

Filmography

Devas, Darius. 2010. "Eight Finger Eddie". Facebook, 6:52. A segment of the SBS multimedia documentary *Goa Hippy Tribe* filmed and directed on Anjuna Beach, Goa, January 2010. <http://www.facebook.com/home.php#!/video/video.php?v=10150167845795322>, (accessed 10 March 2011).

Harrison, Greg. 2000. *Groove*. USA: Sony Pictures. <http://www.imdb.com/title/tt0212974/>.

YouTube, Vimeo or other Internet video (example). Provide us as much detail as possible:

Chivas Montecristo. "Llegada De Sonido Master Armando Cuatle En Zacatipa Gro". YouTube, 7:03. Uploaded on 22 August 2011. <https://youtu.be/7EMPcB6KUmw>, (accessed 19 November 2021).

Dj Somvir Muanaa. "नक़ली भाँग_Nakli Bhang (Dj Remix) ll Rajbala Bahadurgarh ll Bhole Song Herd Bass Dj Somvir Muanaa". YouTube, 5:15. Uploaded on 12 July 2021. <https://www.youtube.com/watch?v=FswCfHSo3Bk>, (accessed on 28 August 2021).

List reference under director's name. All YouTube, Vimeo and other online cited sources are to be included in the Filmography and must be referenced with full linked URL. If it is not the original source, basic information about the original source should be provided. In the case of online video, do not list sources under the name of the person posting the video. If the director's name is unknown, list source under video title.

If the film you reference is listed on **imdb.com**, you *must* include a link to the imdb.com page for the film. Please hyperlink the text to the URL.

Interview formatting

Interviews should deploy the following format without indentation. The first exchange should note the interviewer and the interviewee names in bold. The first question should be italicized:

> **Graham St John**: *Wolfgang, let's begin with a rather personal question: which of your experiences during the Love Parades of the 1990s has stayed with you as a particularly positive memory?*
>
> **Wolfgang Sterneck**: It isn't reducible to one experience.

Subsequent exchanges remove interviewer and interviewee names but retain italicization for questions:

> *Now we're getting to the heart of the matter. But this also leads to the question of a negative experience that has remained prominent in your memory until today.*
>
> I'm not going to commit myself here to just one experience, either; nonetheless, a negative feeling that accompanied me on many occasions at the Love Parades was a sense of tightness.

When formatting an interview with multiple interviewees, to avoid confusion in replies, **bold** interviewee last names before subsequent exchanges. Interviewer questions remain italicized.

If there are multiple interviewers, use **bold** last names before all exchanges without italicization (as in the case of a **roundtable**).

Review formatting

Reviews should deploy the following format without indentation. No other formatting is needed (no bold nor italicization). Author name and author affiliation follow.

Books:

Pink Noises: Women on electronic music and sound
Tara Rodgers
Durham: Duke University Press, 2010.
ISBN: 978-0-8223-4661-6 (hardcover), 978-0-8223-4673-9 (paperback) RRP: US$84.955 (hardcover), US$23.95 (paperback)

Review Author Name
Review Author Affiliation (Country)

Audio:

Vasco
Ricardo Villalobos
Perlon (CD): PERL69CD, 2008.
http://www.discogs.com/Ricardo-Villalobos-Vasco/release/1483576

Review Author Name
Review Author Affiliation (Country)

Film:

Speaking in Code
Dir. Amy Grill
USA: sQuare Productions, 2008.
http://www.imdb.com/title/tt1474864/

Review Author Name
Review Author Affiliation (Country)

TV:

Music World: Donk
Dir. Andy Capper
VBS:TV (internet documentary), 2009.
http://www.vbs.tv/en-gb/watch/music-world/donk

Review Author Name
Review Author Affiliation (Country)

Image placement and captions

When mentioning an image in the text, do so like this: (fig. 1) or (see fig. 2).

For images, illustrations, tables, pictures, lyrical examples, and the like, place a text placeholder where you would like your image to appear. Placeholders must be named Figure 1, Figure 2, etc., corresponding to the image file in numbered order. Include an appropriate, accurate caption noting all visible participants, and include photo credit with year:

> Figure 1. Caption. Photo credit: photographer (year).
>
> *with document*: Figure1.tif

Images must be submitted with the document, numbered and named as per the above convention, in a .ZIP file uploaded to *Dancecult*. See below for image specifications.

Alt Text

Alt text must be provided for all images used in your articles. Alt text is necessary for sight impaired readers who use screen readers on web pages and digital documents. They will hear the alt text of the image rather than view the picture. The alt text will also be readable by those who choose not to download images or have limited internet connection capabilities and will assist in search engine results. There is no need to include "A picture of" at the start of the text, this will be added by the screen reader. Keep the text succinct and try to maintain the flow of the article. The alt text should be different to the caption used in the image title. The title does not need to include details of the content of the image.

Example 1:



Image title: A Club Night at the Now Closed Arches.
Alt text: A group of dancers in a smoke-filled club with laser lights. One dancer's raised hand is pierced by laser light.

Example 2:

Also consider the context of the image and provide relevant details. The image below is intended for use in an article discussing live streaming. The provided alt text should help contextualise the image's relevance to the article.

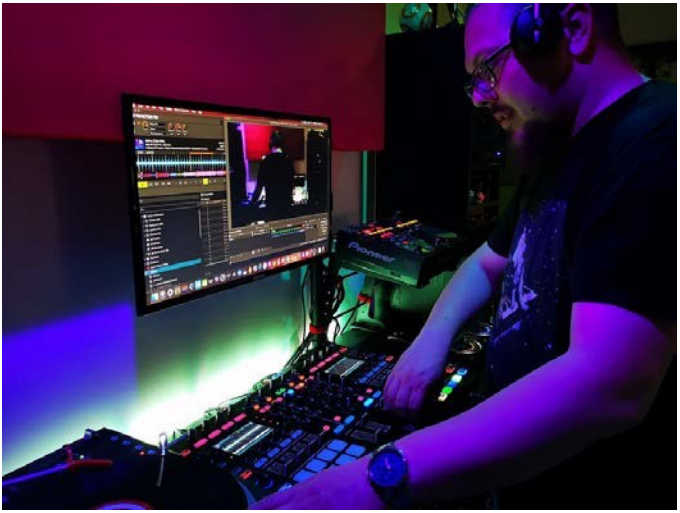


Image title: Streaming a Live DJ Set in 2020.
Alt text: A DJ wearing headphones stands at a desk interacting with a DJ mixer and record deck. A computer screen displays a window containing music files and a video of their livestream.

Submitting Alt Text

The alt text should be provided in a separate Word document in the format:

Image number
Image title and credit line
Alt text

For the previous examples a document containing the following information would be required.

Image Number: Figure 1
Image Title: A Club Night at the Now Closed Arches. Photo credit: photographer (year).
Alt text: A group of dancers in a smoke-filled club with laser lights. One dancer's raised hand is pierced by laser light.
Image Number: Figure 2.
Image Title: Streaming a Live DJ Set in 2020. Photo credit: photographer (year).

Alt text: A DJ wearing headphones stands at a desk interacting with a DJ mixer and record deck. A computer screen displays a window containing music files and a video of their livestream.

Image formats

1. Horizontal web-only images (From The Floor, Conversations, Reviews) should be saved at 900px width in JPGor PNGformat. Vertical web-only images should be saved at 800px height in JPGor PNGformat.

2. For **print images** (Feature Articles, Reviews) images should preferrably be TIF (.tif) format, 300dpi at full size, sized to either maximum 5" width or 7" in height. You can submit .tif files with either Mac or PC byte order, without LZW compression.
3. **Reviews**, if supplying images, but supply both **print** and **web** specifications.
4. For **line art**, you should provide two files for each piece: the 1st should be saved in EPS format, and the 2nd a PDF preview of the EPS file.
5. Image files must be submitted separately from the Word or RTF document. Please use text placeholders within your document indicating where the images should be placed. Please name the image files figure1.tif, figure2.eps, etc., matching the text placeholders. Don't forget captions and proper photo credits.
6. Please put all images in a .zip archive prior to uploading to *Dancecult*.

Video formats

1. For **online articles** (From the Floor, Conversations), *Dancecult* permits the embedding of videos hosted on YouTube or Vimeo. Set the embed code to maximum video width of 600px, and copy-paste the embed code directly into the document where you would like the video to appear, like this:

<iframe>CODE</iframe>
-or-
<object>CODE</object>

2. For **offline articles** (Feature Articles, Reviews) please reference as per the styleguide all multimedia *and* provide an inline Hyperlink to the appropriate video location. For example:

> Examples of the visualization of minimalist techno can be found in Richie Hawtin's The Tunnel (Demirel 2005).

Audio formats

1. For **online articles** (From the Floor, Conversations), *Dancecult* permits the embedding of audio hosted on Soundcloud, YouTube, or Vimeo, or by direct linking streaming compressed audio (MP3) from a private host. For best quality and maximum compatibility, audio should be in MP3 format, encoded at 320kpbs, without DRM.

2. For **offline articles** (Feature Articles, Reviews) please reference as per the styleguide all multimedia *and* provide an inline Hyperlink to the appropriate audio location (see Video example).

Guidelines for Music Examples and Tables

Spelling, Capitalisation and Grammar

All dashes indicating a series of bars, etc. should use en-dashes, not hyphens or emdashes.

Do not hyphenate music-specific terms (e.g. use "G major" rather than "G-major").

Use proper sharp and flat signs within written text, not hash signs and lowercase letter bs.

Formatting of Music Examples

Put tempo markings in bold font.

Write expression text in italics (e.g. *cresc.*, *decresc.,* etc.) and technique and tempo text in roman (e.g. arco, pizz., a tempo, etc.).

Make certain that all staves intended to be played together are rhythmically aligned, with the exception of Schenkerian-style reductions.

There should be a bar number (in roman font) at the beginning of every system, except when the first bar number is the beginning of a track.

Staves and systems should be as close together as possible, without looking crowded. Do, however, ensure that there is still a clear distinction between systems.

Crescendos, accidentals, performance indications, etc. should not touch each other or cross barlines. Barlines should be broken for text that crosses them.

Delivering Files

Music examples should be typed up using a notation software (Sibelius, Dorico, Finale, etc.).

Please submit music examples as eps files, using 1200 dpi and including a TIFF preview.

Examples and tables should not contain captions or example numbers within the image.

Make a separate file for each part of an example that contains more than one extract (i.e. those labelled as 1a, 1b, 1c, etc.).

Copyrighted materials

All authors are responsible for procuring permissions to reprint, republish or redistribute previously published and/or copyrighted material, including (but not limited to):

1. Extensive quotes from previously published work that don't fall under fair use or public domain protections.
2. Song lyrics.
3. Images.
4. Audio examples.

We reserve the right to remove any components we believe are protected under copyright that are not accompanied by permissions agreements. *Dancecult* will not be held liable for any copyright infringement claims, as *Dancecult* does not administer the copyright for submitted articles (please consult the copyright notice).

When reproducing copyrighted material with permission, please submit in a separate document an itemized list of works including:

1. The title of the work.
2. The owner of the work.
3. The year of copyright.
4. Link to the website for the work-owner or the work itself (if available).

AI-Assisted Copyediting

AI tools may be used, after manuscript acceptance (and peer review, where applicable), to assist copyediting by drafting corrections to house style, formatting

and referencing as tracked changes. Such changes are limited to style and referencing conventions; the wording, argument and scholarly content of the manuscript are not altered. All copyediting decisions remain the responsibility of Dancecult's human editors. AI tools are not used to assess scholarly content or to make autonomous or untracked changes to manuscripts.