



TISMIR special collection - Call for Papers

## Digital Musicology

Deadline for submissions now extended to 30/06/2025

### Scope of the collection

This special collection serves as a platform for an interdisciplinary dialogue between music technology and musicology, promoting scholarly discussions on the application and usability of digital technologies to enhance music research, and capturing contemporary trends and emerging directions in digital musicology scholarship. It is simultaneously inspired by the recent “Digital Technologies Applied to Music Research Conference: Methodologies, Projects and Challenges” (Lisbon, 06.2024), alongside reflections and consolidation celebrating a decade of contributions from the international Digital Libraries for Musicology conference (DLfM), which held its first event in London in September 2014.

We welcome discussions on pressing issues in the digital humanities, such as cultural heritage preservation, FAIR principles and interconnected repertoires, digital sustainability, and increasing awareness and access to digital music in non-academic contexts. We also provide a venue for reflecting upon, re-evaluating, and revisiting research previously presented at DLfM, which has since been substantially extended or adapted, or for surveying and summarising technologies and methodologies that have emerged as instrumental or prevalent in the digital musicology research community. By bringing together scholars from digital libraries, humanities, computational musicology, and MIR, this collection aims to foster a broader mutual understanding of the needs, challenges, and desired outcomes within each of these areas. It seeks to help scholars evaluate methodologies and research questions, ultimately contributing to the development of new, more dynamic, inclusive and integrated research that benefits from diverse contributions. From a musicologist’s perspective, it will explore how digital technologies are transforming research practices and examine the extent of interdisciplinary collaboration between historical musicologists and music technology scholars in advancing our understanding and use of music.

### Topics

Where submissions revisit research previously presented at DLfM, the article must report substantial new extension, consolidation, application, (re-)evaluation, and/or reflection.

Topics of interest include, but are not limited to:

- **Optical Music Recognition (OMR):** Tools and techniques for digitizing musical scores.
- **Information Literacy:** Enhancing user skills to navigate and utilize Music Digital Libraries effectively.
- **Data Quality:** Assessing and maintaining high standards for digital music collection accuracy.
- **Interfaces:** Designing user-friendly tools for accessing digital music content.
- **Content Discovery:** Locating music within general and large-scale Digital Libraries.

- **Integrated Access:** Combining diverse music formats across and within Digital Libraries and musicological scholarship.
- **User Needs:** Understanding how academic users interact and search for music in digital collections.
- **Data Representations and Music Encoding:** Working with music manuscripts, scores, and audio in support of musicology.
- **MIR Applications:** Using Music Information Retrieval (MIR) and AI techniques for musicology access and analysis.
- **Computational Methods:** Systematic approaches for extracting musical concepts from notation or audio.
- **Metadata and Organisation:** Developing schemas, Linked Data, and ontologies for categorising and managing music resources to musicological ends, and for improving access and organisation of music digital libraries.
- **Corpus Development:** Building large-scale music corpora for musicology.
- **Public Access:** Enhancing online access to music, cultural artifacts, and ephemera through integration of application of digital musicology scholarship.
- **Digital Libraries:** Showcasing their importance for musicology and integrating diverse resources like audio, scores, bibliographic data, and ethnomusicology.
- **Archiving & Preservation:** Digital archiving of musical heritage, sustainability challenges, and benefits for music preservation.
- **Challenges:** Issues in preservation, applying technologies, and balancing enhancement vs. hindrance in research.
- **Future Directions:** Integrating digital methods into historical research and exploring digital ethnomusicology.

## Guest Editors

- **Elsa De Luca** (lead). Researcher at CESEM-IN2PAST, NOVA University Lisbon
- **Ichiro Fujinaga**. Professor at McGill University
- **David Lewis**. Lecturer at Goldsmiths, University of London
- **Kevin Page**. Senior Researcher and Associate Faculty at the University of Oxford e-Research Centre
- **Martha Thomae**. Post-doctoral researcher at CESEM-IN2PAST, NOVA University Lisbon

## Submission Guidelines

Please submit through <https://transactions.ismir.net>, and note in your cover letter that your paper is intended to be part of this Special Collection *Digital Musicology*.

Submissions should adhere to the formatting guidelines of the TISMIR journal: <https://transactions.ismir.net/about/submissions/>. Specifically, articles must be no longer than 8,000 words, including references, citations, and notes.

Please also note that if the paper extends or combines the authors' previously published research, a significant novel contribution is expected in the submission (as a rule of thumb, we expect at least 50% of the underlying work—the ideas, concepts, methods, results, analysis, and discussion—to be new).

**If you are considering submitting to this special issue, it would greatly help our planning if you let us know by replying to [elsadeluca@fcsb.unl.pt](mailto:elsadeluca@fcsb.unl.pt).**