



**ETNO.CUADERNOS DE ETNOMUSICOLOGÍA**  
**EDITORIAL AUTHOR GUIDELINES**

**(Latest update: February 10<sup>th</sup>, 2014)**

The submitted work will be published in the form of articles with the corresponding ISSN.

The Editorial Board will be responsible for the quality of publications. The submitted articles will be peer reviewed and evaluated anonymously. The Board has the right to revoke those articles that do not have a minimum quality standard and that do not comply strictly with the publication guidelines. In consequence, the Editorial Board can suggest changes on the originals and provide expected re-submission deadlines and ultimately decide not to publish should the result of these changes not be sufficient.

All the articles must comply with the following **rules**:

- The original articles should be sent in word or rtf format.
- The articles can be written in English, French, Italian, Portuguese or Spanish.
- The extended articles (those that are not devoted to Didactic experiences) should be of a length between 4000 and 8000 words including bibliography and annexes. Interviews and digressions should be at least 1000 words.
- Font: Arial. Size: 12 points. Spacing: 1.5.

**THE HEADING OF THE ARTICLE**

-The heading of the article should include: the title (in capital letters with accents, in bold and centered) and the name of the author (in small bold lettering).

-In research articles, after the heading a summary of a maximum length of 300 words should be included, both in the original language and in English (the translation is the responsibility of the author). In the articles originally written in English, the summary should only appear in this language. The title of the sections (in small letters and bold) should be: Summary (in the original language) and Abstract (for the English translation). The English translation of the *Abstract* (including the title) should be written in italics.

-After the Summary a maximum of 5 keywords should be included in both languages and separated by commas or semicolon. The title (in small letters and bold) should be: *Keywords* (written in italics).



-A brief resumé of the author no longer than 5 lines must be attached in a separate sheet. It must show the present institutional affiliation, educational background and most relevant academic publications.

## **THE ARTICLE**

-All paragraphs must be indented.

-There must be no interparagraph spacing.

-Subtitles (in bold and small lettering) must not include any numbering nor vignettes.

-Notes should be at the footing of the page. All should be written in a less than 10 points lettering. They should only include complementary information or clarifications, never bibliographic references.

-Textual citation will be in quotes within the text and must not be of more than 3 lines. Should they be longer, they will be written in a separate paragraph leaving the corresponding space and in a lesser lettering type (10 points) without inverted commas. All quotes and explicit text citations should be followed by the corresponding reference. References should be in the text body according to the author-date system: (Morris 1971: 287-294), Blacking (1976: 31), leaving a space between the colon and the page numbering.

-The citations of lyrics should not be longer than a verse. If necessary, translation must appear in a footnote.

-Idioms, specially the names of instruments, cultural movements and regional music styles must be written in italics. Their translation must follow in parenthesis.

-Links to audio and video examples must appear in footnotes only (for example YouTube video links).

-All images (plots, figures, sheet music or any other illustration) must appear in jpg format, within the text, in the corresponding space, numbered and titled. They should also be separately numbered and sent in a zip folder to ease the editing process.

-The bibliographic references should be included at the end of the article in alphabetic order. Any piece of work that is not mentioned or quoted should not be included in the list.

## **REFERENCE QUOTING**

### **Books:**

Blacking, John. 1995. *How Musical Is Man?* Washington: University of Washington Press.



**Journal articles:**

During, Jean. 1982. "Revelation and spiritual audition in Islam". *The World of Music* 24(3): 68-84.

**Various references of the same author:**

Bouissac, Paul. 1976a. *Circus and Culture: A Semiotic Approach*. Bloomington: Indiana University Press.

\_\_\_\_\_. 1976b. The "golden legend" of semiotics. *Semiotica* 17(4): 371-382.

**Articles or chapters within larger pieces of work:**

Idel, Moshe. 1997. "Conceptualizations of Music in Jewish Mysticism". In *Enchanting Powers. Music in the World's Religions*, ed. Lawrence E. Sullivan, 159-188. Cambridge: Harvard University Press.

**Articles or chapters of up to 3 authors:**

Balaban, Mira; Ebcioğlu, Kemal and Laske, Otto (eds.). 1992. *Understanding Music with AI: Perspectives on Music Cognition*. Cambridge: MIT Press.

**Articles or chapters of more than 3 authors:**

Borofsky, Robert *et alii*. 2001. "When: A Conversation about Culture". *American Anthropologist* 103 (2): 432-446.

**Author as editor:**

Nettl, Bruno (ed.). 1998. *In the Course of Performance: Studies in the World of Musical Improvisation*. Chicago: University of Chicago Press.

**A-ONLINE REFERENCES AND DIGITAL PUBLICATIONS**

**Online articles:**

Nettl, Bruno. 2003. "Reflexiones sobre el siglo XX: el estudio de los "Otros" y de nosotros como etnomusicólogos". *TRANS-Revista Transcultural de Música* 7 <http://www.sibetrans.com/trans/articulo/213/reflexiones-sobre-el-siglo-xx-el-estudio-de-los-ldquo-otros-rdquo-y-de-nosotros-como-etnomusicologos> [View date: 17<sup>th</sup> november, 2013].

**Online PhD. Thesis:**

Rabaseda, Joaquim. 2007. *Jaume Pahissa. Un cas d'anàlisi musical*. Universitat Autònoma de Barcelona. <http://www.tdx.cat/handle/10803/5196> [View date: 17<sup>th</sup> november, 2013].



**Digital format reference:**

Gómez Muns, Rubén and López Cano, Rubén (eds.). 2008. *Música, ciudades, redes: creación musical e interacción social*. Salamanca: SIBE-Obra Social Caja Duero. (DVD format)

**B-DISCOGRAPHIC OR AUDIO REFERENCES**

-Discographic or audio references must appear in separate lists. They will take the following formats as reference. It is necessary to specify the medium (CD, DVD, VCD, MT, MD, etc.). Additionally, authors must add necessary information to correctly identify the source, as follows:

**Records:**

Manolín, el médico de la salsa. 1994. *Una aventura Loca*. Caribe.

Sting and Edin Karamazov. 2006. *Songs from the Labyrinth*. CD. Deutsche Grammophon.

**Audiovisuals:**

*The Rutles: All You Need Is Cash*. 2001. Dir. Eric Idle and Gary Weis. DVD. Rhino Video.

Idle, Eric and Weis, Gary (dir.). 2001. *The Rutles: All You Need is Cash*. DVD. Rhino Video.

-Records and audiovisuals must be cited in the article showing the required information in the text body and a footnote, so that readers can identify them in the list of references. This citation in the text body must also follow the author-date system, indicating the name of the author and where necessary, that of the director or the field collectors, e.g.: (Idle and Weis, 2001), Sting and Karamazov (2006).