

EDITORIAL CRITERIA FOR *ETNO.CUADERNOS DE ETNOMUSICOLOGÍA*

(Last updated: 23rd May 2024)

Submitted works will be published as articles with the corresponding ISSN.

The Editorial Board is responsible for ensuring the quality of the publications. Received articles will be evaluated through a double peer review process. The Board reserves the right to reject articles that do not meet the minimum quality standards or do not strictly adhere to the publication guidelines. Additionally, the Editorial Board may request the authors to make changes deemed necessary, within a stipulated timeframe, and failure to do so will result in the rejection of their publication.

All texts must comply with the following editorial guidelines:

- Manuscripts should be submitted as an attached document in Word or RTF format.
- Submissions are accepted in Spain's co-official languages, Portuguese, and English.
- Articles should have an approximate length of 8000 words, including bibliography and appendices. Interviews and opinion articles should have a minimum length of 1000 words.
- Font: Arial. Size: 12 pts. Line spacing: 1.5.

ARTICLE HEADER

The article header should include: the title of the text (in uppercase, with accents, bold, and centered) and the author's name (in lowercase and bold).

For research articles, a summary of up to 300 words must be included after the header, in both the language of the text and in English (the translation is the author's responsibility). For articles in English, the summary should appear only in that language. The headers for these sections (in lowercase and bold) should be: Resumen/Resum/Resumo/Laburpena and Abstract, respectively. The word "Abstract" and the English summary should be in italics.

Following the summary, a maximum of 5 keywords in both languages must be included, separated by commas or semicolons. Their headers (in lowercase and bold) should be: Palabras clave/Paraules clau/Palabras-chave/Gako-hitzak and Key words.

A brief author bio of no more than 5 lines must be included on a separate sheet. This must indicate the author's current institutional affiliation, education, and publications.

THE ARTICLE

All paragraphs must begin with an indent. There must be no space between paragraphs.

Subtitles (in bold and lowercase) must not include any numbering or anchoring.

Footnotes must be presented at the bottom of the page. All footnotes must use a smaller font size (10 pts.) and contain only supplementary or explanatory information, not bibliographic references.

Direct quotes must be enclosed in quotation marks within the text if they do not exceed 3 lines. Longer quotes must be written in a separate paragraph, with the appropriate spacing, a smaller font size (10 pts.), and without quotation marks. All quotes or references to specific texts must be followed by the corresponding citation. Citations must be inserted in the text using the author-date system: (Morris 1971: 287-294), Blacking (1976: 31), leaving a space between the colon and the page number(s).

The citation of song texts should not exceed one stanza/quatrain. If necessary, their translation should appear in a footnote.

Any foreign terms, especially the names of instruments, cultural movements, and/or musical styles from other cultures, must be indicated in italics. Their translation can be provided in parentheses following the term.

Links to audio and video examples can be indicated in footnotes (e.g., videos available on YouTube).

All images (graphics, figures, musical examples, or any other illustrations) must appear in jpg format, inserted in the text at the appropriate location, numbered, and identified with a title and source indication. They must also be numbered separately and sent in a compressed folder to facilitate the multimedia designer's editing.

Bibliographic references must be included at the end of the article in alphabetical order. Books or articles not cited or mentioned in the text should not appear in the list.

CITATION OF REFERENCES**Book:**

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

Journal article:

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

Various works by 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.

Article in a collective work:

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

Article or collective book of up to three authors:

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

Article of collective book with more than three 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.

ONLINE REFERENCES OR PUBLISHED IN DIGITAL FORMAT**Online article:**

Nettl, Bruno. 2003. "Reflexiones sobre el siglo XX: el estudio de los "Otros" y de nosotros como etnomusicólogos". *TRANS-Revista Transcultural de Música* 7 <https://www.sibetrans.com/trans/article/213/reflexiones-sobre-el-siglo-xx-el-estudio-de-los-otros-y-de-nosotros-como-etnomusicologos> [Consulta: 22 de mayo de 2014].

Online doctoral thesis:

Rabaseda, Joaquim. 2007. *Jaume Pahissa. Un cas d'anàlisi musical*. Universitat Autònoma de Barcelona. <http://www.tdx.cat/handle/10803/5196> [Consulta: 22 de mayo de 2014].

References in digital format:

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

Social media::

La Sibe. 12 enero 2024. *Conoce la SIBE*. X. https://x.com/sibe_etno/status/1745850183915614589. [Consulta: 23 de mayo de 2024].

SIBE Sociedad de Etnomusicología. 2024. Hoy compartimos con vosotres la historia detrás del logo de Sibe, que cumple 25 años. LinkedIn. https://www.linkedin.com/feed/update/urn:li:activity:7191712669756731394?utm_source=s hare&utm_medium=member_desktop. [Consulta: 23 de mayo de 2024].

DISCOGRAPHIC OR AUDIOVISUAL REFERENCES

The discographic and audiovisual references must appear in separate lists. They must be based on the formats listed below. It is necessary to specify the medium (CD, DVD, VCD, MT, MD, etc.). In addition, authors may add any information they consider necessary for the precise identification of the source:

CDs:

Manolín, el médico de la salsa. 1994. *Una aventura Loca*. Caribe.
Sting y Edin Karamazov. 2006. *Songs from the Labyrinth*. CD. Deutsche Grammophon.

Audiovisuals:

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

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

Social media:

Rosalía. 10 agosto 2022. *Rosalía – Despechá (Official Video)*. Youtube. <https://www.youtube.com/watch?v=5g2hT4GmAGU> [Consulta: 23 de mayo de 2024].

The mention of discs or audiovisuals in the article must contain the necessary information within the body of the text or in a footnote so that the reader can identify them in the reference list. This mention in the body of the article should also follow the author-date system, indicating the name of the author (and, if necessary, the director or collector), e.g.: (Idle & Weis, 2001), Sting & Karamazov (2006).