

**SUBMISSION GUIDELINES**  
FOR FINAL MANUSCRIPTS

---

**W**E ARE DELIGHTED THAT YOU HAVE DECIDED TO PUBLISH WITH SEMAR PUBLISHERS (SEMAR) AND TO CONTRIBUTE ARTICLES TO BE considered for publication in *Musiké*. Please take a moment to read through these general guidelines before you undertake extensive writing.

**ARTICLE TEXTS**

Each issue has a specific topic devised by the Editors, Guest Editor and Authors.

We accept for publication in *Musiké* only research data not published elsewhere. Manuscripts are to be submitted to the Editors, who reserve the right to copy-edit them in cooperation with the author. Manuscript length is expressed as thousands of words. The average article text ranges from ten to fifteen or eighteen to twenty-two printed pages, including abstract, pictures/illustrations/musical examples and their captions, footnotes and bibliography. A typical *Musiké* manuscript contribution may not exceed 2,500 characters (approx. 500 words) per printed page.

It is very important to adhere to the following instructions in preparing your manuscript. In addition to the quality of the content, the physical form of submission is a key element of what constitutes an acceptable manuscript.

These instructions are designed to streamline the work of the many people who will be involved in editing, designing and printing your article, and enable them to work effectively with you in the process.

We welcome any questions you may have, and look forward to working with you.

**TEXT AND TYPOGRAPHY**

**ARTICLE FORMAT**

- ✓ Mac, or MS-compatible file, preferably Word, Times New Roman, 10-12 point size; 2 cm side margins; single line spacing; justify left, and leave right of line unjustified or 'ragged.' Use an informative title for the article. List all authors in the form of first name, middle initial, last name.
- ✓ Number the pages consecutively throughout the article (including the first page) in the upper right-hand corner of each page, one-half inch from the top. Type your last name before the page number. Most word processing programmes provide for a 'running head,' which you can set up as you create the format for the paper, at the same time you are establishing things like the margins and the single-spacing. Make sure that there is a double-space between the page number and the top line of text. Do not use the abbreviation *p.* or any other mark before the page number.
- ✓ The style of headings and subheadings should be simple and consistent, e.g., all first-level headings centred, all second-level headings flush left. Avoid using typographical features such as FULL CAPS, underlining, **bold**, *italics*, different fonts and sizes etc. Undoing such coding can be time-consuming for copy editors and the designer responsible for the journal's typographical design. However, do use *italics* for book titles in text or bibliographies, for foreign words and emphases (sparingly!)
- ✓ Be consistent in matters of style (when to use words or numbers, punctuation, capitalization, and layout of bibliographic data).
- ✓ We recommend running all files through your spelling checker and, if you have them, format and grammar checkers.

## NOTES / FOOTNOTES / REFERENCES

Footnotes are at the end of each article, not at the end of each page. Do not use full bibliographic references in the article text, or captions, but simply place the footnote numbers where appropriate. Footnote number should always precede any punctuation sign. Example:

Much music was written in a dance form<sup>1</sup> [...]. Nobody could find the adequate syllogism<sup>2</sup>, denying the evidence [...]. Notwithstanding the clear opposition of the village<sup>3</sup> the *dalang* used the whole territory available to convey [...].

Then, give the short bibliographical information in the footnote section:

<sup>1</sup> Sachs 1979, *Our Musical Heritage*: 87.

<sup>2</sup> Hatch 1976, *The Song is Ended*: 64.

<sup>3</sup> Backer 1979, *Text Building*: 226.

The complete bibliographical information should be listed in the «References» section after the «Notes» and should always bear the surname of the author, followed by comma (,) the initial of the name followed by full stop (.) and the year of edition between brackets (2011) followed by full stop (.) – and, for books: the place of publication followed by colon (:) and the publisher.

Examples:

*For a book:*

Sachs, C. (1979). *Our Musical Heritage: A Short History of Music* (New York: Prentice-Hall).

*For an article:*

Hatch, M. (1976), «The Song is ended: Changes in the Use of Macapat in Central Java», *Asian Music* 7(4): 59-71.

*For an article within a book:*

Becker, A. (1979). «Text Building. Epistemology, and Aesthetics in Javanese Shadow Theater», in A.L. Becker and A.A. Yengoyan (eds), *The Imagination of Reality*: 211-243 (Norwood, NJ.: Ablex).

## ILLUSTRATIONS & TABLES

We encourage Authors to submit black-and-white photos, diagrams, illustrations in digitized form, with captions and credits provided. The number and caption should be on the image file of each photo or illustration.

The position of any illustration, or table which cannot be rendered as simple text, should be clearly identified, be numbered sequentially in the text, and 'keyed' either to the image file. Use the following or similar numbering convention to identify both the illustration's sequence within it. E.g., first illustration should be numbered: «1» in the text, and «ill.1» on the image file.

In the article text, leave 1 blank line where you ideally want the illustration inserted, then type in the appropriate instruction in square brackets, e.g.: [insert illustration1 here] and follow with 1 blank line. If you have a caption, insert it as text below the insertion instruction, e.g.: Caption 1: Caption text, and then follow with 1 blank line. Caption should be in the following format:

1. Anton Webern, from a drawing by Oskar Kokoschka, Vienna, 1939. L. Anderson.
2. Roger Matton, at far right. Montreal 1972. National Archives.

Note: *each caption has two parts: a descriptive statement and a credit statement.*

All digitized illustrations, including screen shots from the Internet, should be in tiff, jpeg or png format at a minimum of 300 dpi, and of 72 dpi for web screen shots.

## PERMISSION TO PRINT

Unless otherwise indicated, we assume full print permission of any article received. If your material is copyrighted, we assume you are giving authorization to publish it. Semar reserves the right to accept or reject any article query or article submitted.

## FACT ACCURACY

Research for your article should be organized and readily available. Ensure that facts are correct, research is as current as possible and primary sources are cited. Authors are responsible for all facts, including dates and correct spelling of people's and organizations names. Spanda reserves the right to edit submissions as they see fit.

#### SENDING ARTICLE

Send your article always to both [musike@semar.org](mailto:musike@semar.org) and to [journal@spanda.org](mailto:journal@spanda.org) with the subject line “Musiké Submission.” We are unable to respond to writers whose article is not used.

You will receive a set of galleys on a pdf format via email for a final check. Print them and, upon correction – if any – return the hard copy to the Editors in The Hague for final proofreading. Please consider that at this stage non author corrections is allowed.

All authors have the right to order the volume with their contribution and all other publications of Semar Publishers at a 30% discount.

#### C H E C K L I S T

When you send your manuscript to us, please be sure to include:

- ✓ Abstract of about ten lines (we warmly recommend following RILM format: [www.rilm.org/abstinfo.html](http://www.rilm.org/abstinfo.html));
- ✓ Footnotes, when necessary;
- ✓ References.
- ✓ Photos, slides, diagrams, illustrations and/or musical examples, numbered in order on the image file of each photo or illustration complete with captions and credits. (Permissions for use should also be obtained, when necessary.) Position of each illustration is clearly marked in text.
- ✓ Biographical information about yourself (see past issue of *Musiké* for content and length).
- ✓ Are all your addresses included? (postal, fax, e-mail).

#### FINAL NOTE

Semar is unable to pay contributors and reserves the right to make changes to these guidelines at any time.

#### CONTACT INFORMATION

E-mail address: [musike@semar.org](mailto:musike@semar.org), Dr Sahlan L. Momo, Director of Publications.

Semar Publishers mailing address: Laan van Meerdervoort 70, 2517AN The Hague, The Netherlands.

We are grateful for your attention!

SEMAR EDITORIAL UNIT

SEMAR PUBLISHERS

LAAN VAN MEERDERVOORT 70  
NL - 2517 AN THE HAGUE - NETHERLANDS  
T. +31 (0)70 362 65 22 / 362 65 23 | F. +31 (0)70 362 98 48  
INFO@SEMAR.ORG | WWW.SEMAR.ORG

Last revision made: January 2011.

© Semar Publishers 2005-2011.