

Asian Music journal

General Guidelines for MS submission (updated 9/22/25)

1. All copy should be in Word using Times or Times New Roman 12 pt double-spaced (like this guideline), including endnotes and bibliography. Do not format headings in different fonts or different sizes at this stage.
2. Use endnotes (not footnotes) with arabic numerals.
3. Italicize all non-English words at each appearance.
4. For graphics and figures, place them with their captions together in a second file separate from the text file. Each image should have its own file for ease of editing.
5. For graphics and figures, indicate in the text where they are to appear by indicating "FIGURE 1 HERE" or "TABLE 3 HERE". *Asian Music* does not print in color.
6. For References (biblio.) we use a format based on Chicago, but with some "quirks." See attached scanned page below or consult a previous issue of AM.
7. Send your submission in TWO Word files, one regular and one masked for purposes of anonymous review. The masked file means that all references to the author have been removed. This means no author line and no references to yourself as author in the text or elsewhere. If you reference your previous research in the text, replace the citation with (citation removed). For example: "I discuss this aspect in more detail in a previous work (Trimillos 1962)" becomes "I discuss this aspect in more detail in a previous work (citation removed)" in the masked version. Be sure there are no metadata imbedded in the masked file.

8. An incorrectly formatted submission will be returned to the author for correction before it is sent out for anonymous review.
9. Ideal length is between 8,000 – 12,000 words of text.
10. Submit the two files to: asianmusicjournal@gmail.com with the subject line “Asian Music MS submission”
11. The anonymous review process usually takes 2 -4 months following submission, depending upon the availability of reviewer colleagues.

Gibbs, Jason

- 2008 "How Does Hanoi Rock? The Way to Rock and Roll in Vietnam." *Asian Music* 39(1):5–25.

Han Yangmyŏng

- 2004 "Ch'ukche chŏngch'i'ui tu p'unggyŏng: Kukp'ung 81 gwa taehak taedongje" (Two scenes of festival politics: Kukp'ung 81 and campus festival). *Pikyomin-sokhak* (Comparative Folklore) 26:469–98.

Handae Sinmun

- 1984 "Chŏnch'e ŭiji chibyak mothanashwium namgyŏ" (Festival stained with campus protests). *Handae Sinmun*, May 23, 3.

Hebdige, Dick

- 1979 *Subculture: The Meaning of Style*. London: Methuen.

Howard, Keith

- 2006 "Coming of Age: Korean Pop in the 1990s." In *Korean Pop Music: Riding the Wave*, ed. Keith Howard, 82–98. Kent, UK: Global Oriental.

Hwang Okon

- 2006 "The Ascent and Politicization of Pop Music in Korea: From the 1960s to the 1980s." In *Korean Pop Music: Riding the Wave*, ed. Keith Howard, 34–47. Kent, UK: Global Oriental.

Jung Eun-Young

- 2006 "Articulating Korean Youth Culture through Global Popular Music Styles: Seo Taiji's Use of Rap and Metal." In *Korean Pop Music: Riding the Wave*, ed. Keith Howard, 109–22. Kent, UK: Global Oriental.

Kim Yŏngjun

- 1994 *Han'guk Kayosaiyagi* (A story of Korean popular song). Seoul: Arŭm.

Korea Herald

- 2005 "YB Set to Kick off European Rock Concert Tour." *Korea Herald*, January 24, 5.

Kyunghyang Sinmun

- 1970a "Hwalbarhaejin pŏkŭ" (Growing folk music). *Kyunghyang Sinmun*, September 5, 5.
 1970b "TV sŏ sarajinŭn changbalchok" (Long-haired hippies disappearing from TV). *Kyunghyang Sinmun*, September 1, 5.
 1975a "Shin Chunghyŏnŭi Yŏpchŏndŭl kŏji charimŭl pŏtkiro" (Shin Chunghyŏn's Yŏpchŏn changing beggar's look). *Kyunghyang Sinmun*, August 27, 4.
 1975b "Tasi kogaedŭn kŭrupsawundŭ" (Bands coming back). *Kyunghyang Sinmun*, March 22, 4.
 1978 "Chaju munhwaŭi chaejŏngnip" (Rebuilding independent culture). *Kyunghyang Sinmun*, January 24, 5.
 1981 "Kukp'ung 81" (National Wind 81). *Kyunghyang Sinmun*, June 2, 2.

Lee Wuyong

- 1996 *PD Lee Wuyongŭi uri taejungŭmak ilki* (Reading on pop music by producer Lee Wuyong). Seoul: Ch'anggongsa.