

CAMBRIDGE

JOURNALS

Eighteenth-Century Music

Editors

W. Dean Sutcliffe, *University of Auckland, New Zealand*

Steven Zohn, *Temple University, USA*

Eighteenth-Century Music addresses a conspicuous gap in its field and serves as a prestigious forum for all eighteenth-century music research. The aims of this dedicated journal are: to draw together disparate areas of research, challenge accepted historical assumptions and adopt a broad and interdisciplinary approach which will serve the whole eighteenth-century music community.

Price information

is available at: <http://journals.cambridge.org/ecm>

Free email alerts

Keep up-to-date with new material – sign up at
<http://journals.cambridge.org/ecm-alerts>



Eighteenth-Century Music
is available online at:
<http://journals.cambridge.org/ecm>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

For free online content visit:
<http://journals.cambridge.org/ecm>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

Nineteenth-Century Music Review

Editor

Bennett Zon, *Durham University, UK*

Nineteenth-Century Music Review aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c.1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.



Nineteenth-Century Music Review

is available online at:
<http://journals.cambridge.org/ncm>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/ncm>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

Cambridge Opera Journal

Editors

Stefanie Tcharos, *University of California, Santa Barbara, USA*
Benjamin Walton, *University of Cambridge, UK*

For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



Cambridge Opera Journal is available online at:
<http://journals.cambridge.org/opr>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone (845) 353 7500
Fax (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/opr>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

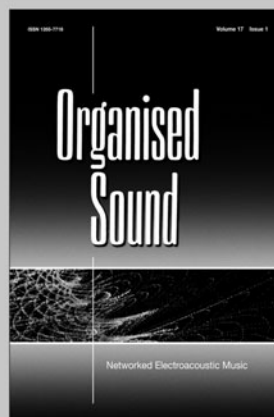
JOURNALS

Organised Sound

Editor

Leigh Landy, *De Montfort University, Leicester, UK*

Organised Sound is an international peer-reviewed journal which focuses on the rapidly developing methods and issues arising from the use of technology in music today. It concentrates upon the impact which the application of technology is having upon music in a variety of genres, including multimedia, performance art, sound sculpture and music ranging from popular idioms to experimental electroacoustic composition. It provides a unique forum for anyone interested in electroacoustic music studies, its creation and related developments to share the results of their research as they affect musical issues. An accompanying DVD is sent to subscribers annually.



Organised Sound

is available online at:
<http://journals.cambridge.org/oso>

**To subscribe contact
Customer Services**

in Cambridge:

Phone +44 (0)1223 326070
Fax +44 (0)1223 325150
Email journals@cambridge.org

in New York:

Phone (845) 353 7500
Fax (845) 353 4141
Email
subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/oso>



CAMBRIDGE
UNIVERSITY PRESS

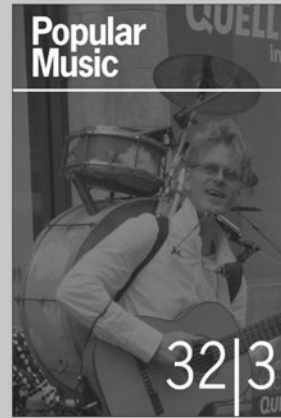
Popular Music

Co-ordinating Editors

Allan Moore, *University of Surrey, UK*

Sarah Hill, *Cardiff University, UK*

Popular Music is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a large variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, shorter topical pieces, and reviews of a wide range of books.

**Popular Music**

is available online at:

<http://journals.cambridge.org/pmu>

**To subscribe contact
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/pmu>



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

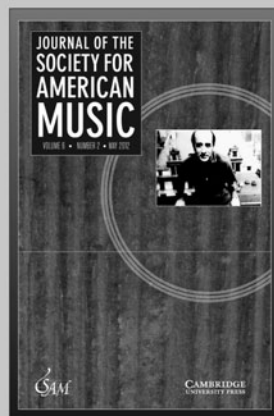
Journal of the Society for American Music

Published for The Society for American Music

Editor

Mark Katz, *University of North Carolina at Chapel Hill, USA*

The *Journal of the Society for American Music* is an international, peer-reviewed journal dealing with all aspects of American music and music in the Americas. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American studies. *JSAM* encourages international dialogue across disciplines. The journal features articles; reviews of books, recordings, and multimedia items; and explorations of special topics.



Journal of the Society for American Music

is available online at:
<http://journals.cambridge.org/sam>

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

in New York:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Free email alerts

Keep up-to-date with new
material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/sam>



CAMBRIDGE
UNIVERSITY PRESS

Twentieth-Century Music

Editors

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

Twentieth-Century Music disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.



Twentieth-Century Music
is available online at:
<http://journals.cambridge.org/tcm>

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at

journals.cambridge.org/register

For free online content visit:
<http://journals.cambridge.org/tcm>



CAMBRIDGE
UNIVERSITY PRESS

Instructions for Contributors

Contributions written in English are welcomed from all countries. Manuscripts should not have been published previously or be under consideration for publication elsewhere in any form.

The Editors are keen to publish articles on the new music scene in all its complexity, not simply on a particular work by a particular composer. Discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories are encouraged. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology (work broadly adhering to the latter is nonetheless not excluded). These considerations apply equally to TEMPO's Reviews Section.

Articles

Article suggestions or submissions, and all correspondence relating to articles, should be sent to the Editor, at tempoeditor@cambridge.org. Articles should be in the form of a MS Word Document, not in pdf format. They should generally be no more than 5,000 words in length, and may also be shorter, and may be illustrated by music examples, photographs and/or facsimiles. Normally articles will contain no more than six examples and/or tables and one or two photographs and/or facsimiles. Authors are responsible for providing camera-ready copy of each table, figure, or image with the submission of an article. Any such material should be submitted separately to the article text, in the form of a jpg or tiff, ideally at 1200 dpi. Contributors are responsible for providing a c. 150-word abstract of their article, and also for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in the typescript. The full address of the copyright holder should be provided. Contributors should also submit a 100-word biography.

Articles should not end with a bibliography – all references should be put in footnotes (and not endnotes or in-text citations). Single quotation marks should be used for quotations in the main text, double quotation marks for quotations within a quotation. Contributors from North America may submit with American spellings, but these will be changed to UK spellings for publication. Dates are written thus: c. 1999, 2000s, 14 April 2008. Bibliographic citations should follow the pattern:

Natasha Barrett, 'Trends in electroacoustic music', in Collins and d'Esquiván (eds.), *The Cambridge Companion to Electronic Music* (Cambridge: Cambridge University Press, 2007), pp.232-255.

Reviews

Review suggestions or submissions, and correspondence relating to reviews, should be sent to the Reviews Editor, Juliet Fraser, at temporeviews@cambridge.org. All reviews should be submitted to the Reviews Editor as a Word document. As a general rule, reviews should not include illustrations. Exceptions to this should be discussed with the Reviews Editor. To submit items for review, please send to:

Tempo
PO Box 171
Herne Bay
CT6 6WD
UK

The Reviews section of TEMPO is divided into three sections:

- PERFORMANCES (focusing on premieres of relevant contemporary works, and often grouped to form a broader context such as a festival, a series, a performer/ensemble, or a particular composer/group of composers);
- CDs and DVDs (most often reviewed individually, though broader groupings are accepted);
- BOOKS (most often reviewed individually).

Reviews should reflect the journal's mission statement by documenting an event or release and by examining the meaning – perceived or potential – of this event within the contemporary music scene more broadly. Contributors are discouraged from writing overly lengthy, detailed descriptions of the music itself; rather, they are encouraged to attempt a broader contextualisation and evaluation of the event/release.

The following word limits are guidelines. Contributors planning to exceed these guidelines should seek prior approval from the Reviews Editor.

- PERFORMANCES: 2000 words
- CDs and DVDs: 800 words
- BOOKS: 1500 words

Proofs

First proofs of an article or review will be sent to the author as a PDF attached to an e-mail, and should be returned within two days of receipt. Corrections should be confined to typographical errors and matters of fact.

PDFs

Authors of an article or review will receive a high-quality PDF of their article without charge upon publication.

Copyright

Contributors of accepted articles will be required to assign their copyrights on certain conditions to Cambridge University Press to help protect their material.

Cambridge Journals Online

For further information about this journal
please go to the journal web site at

<http://journals.cambridge.org/tem>



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS