

Instructions for Contributors

Please direct submissions to <http://mc.manuscriptcentral.com/tcm> and queries to tcm@cambridge.org. Submitted files should include a cover sheet giving the author's name, postal address, telephone number and email address. To ensure anonymity during the refereeing process, the article itself should not display the name of the author. Upon acceptance of a submission, the author will be asked to assign copyright (on certain conditions) to Cambridge University Press.

Articles should normally be between 6,000 and 12,000 words in length (main text); authors proposing longer or shorter submissions should seek the advice of the editors.

Authors should supply in a separate file an abstract of 120–50 words and a short (one paragraph) biographical note. Submissions will not be forwarded for review until an abstract has been provided.

Submissions will be read initially by one of the two co-editors. They may be rejected at this stage, or be sent on for review by two independent assessors, who may or may not be members of the Editorial Board. Submissions are considered on the understanding that they have not been previously, and are not currently being, considered for publication elsewhere.

Authors will normally be notified within two months as to whether their submission has been accepted for publication.

Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgements are included in their typescript. No article will be accepted for publication until all relevant permissions have been obtained.

See journals.cambridge.org/tcm for an extended version of the Instructions for Contributors.

TWENTIETH-CENTURY MUSIC

133 Notes on Contributors

Articles

- 135 Music Technology, Gender, and Class: Digitization, Educational and Social Change in Britain
Georgina Born and Kyle Devine
- 173 Sonic Patterns and Compositional Strategies in Queen's 'Bohemian Rhapsody'
Nick Braae
- 197 *Musique concrète*, French New Wave cinema, and Jean Cocteau's *Le Testament d'Orphée* (1960)
Laura Anderson
- 225 Thus Spoke the Early Modernist: *Zarathustra* and Rotational Form in Webern's String Quartet (1905)
Sebastian Wedler

Reviews

- 253 Julie Brown, *Schoenberg and Redemption*
Joseph Auner
- 261 Theodor W. Adorno, *Kranichsteiner Vorlesungen*
Gianmario Borio
- 268 S. Andrew Granade, *Harry Partch, Hobo Composer*
Kyle Gann
- 274 Ruth Feldstein, *How It Feels to Be Free: Black Women Entertainers and the Civil Rights Movement*
Tammy L. Kernodle
- 279 Brian Harker, *Louis Armstrong's Hot Five and Hot Seven Recordings*
Catherine Tackley, *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert*
Keith Waters, *The Studio Recordings of the Miles Davis Quintet, 1965–68*
Peter Elsdon, *Keith Jarrett's The Köln Concert*
Gabriel Solis, *Thelonious Monk Quartet Featuring John Coltrane at Carnegie Hall*
Mark Lomanno
- 285 Pierre Schaeffer, *In Search of a Concrete Music*
Brian Kane, *Sound Unseen: Acousmatic Sound in Theory and Practice*
Patrick Valiquet

Cambridge Journals Online

For further information about this journal please go to the journal website at:

journals.cambridge.org/tcm



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS