

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, Bob Gilmore, 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. Authors are responsible for providing camera-ready copy of each table, figure, or image with the submission of an article. Contributors are responsible for providing a 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 contain footnotes (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 use American spellings. 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'Escriván (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

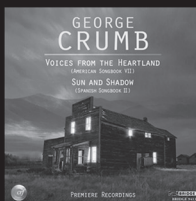
First proofs of an article or review will be sent to the author as a PDF attached to an e-mail, and should be returned within two days of receipt. Corrections should be confined to typographical errors and matters of fact.

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.



GEORGE CRUMB EDITION, Vol. 16

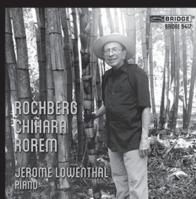
Voices from the Heartland: American Songbook 7

Sun and Shadow: Spanish Songbook 2

premiere recordings

Ann Crumb, Patrick Mason, Orchestra 2001

BRIDGE 9413



LOWENTHAL: ROCHBERG, ROREM, CHIHARA

George Rochberg: Partita-Variations; Nach Bach;

Carnival Music

Ned Rorem: 75 Notes for Jerry

Paul Chihara: Bagatelles

Jerome Lowenthal, piano

BRIDGE 9417



LARK QUARTET: COMPOSING AMERICA

John Adams: 5 Pages from John's Book of Alleged Dances

William Bolcom: Billy in the Darbies

Aaron Copland: Two Pieces for String Quartet

Paul Moravec: Piano Quintet

with Yousif Sheronick, Stephen Salters & Jeremy Denk

BRIDGE 9423



AN AMERICAN TOUR

Weiss-Kaplan-Newman Trio

Paul Schonfeld: Four Music Videos

Lera Auerbach: Triptych (The Mirror with Three Faces)

Chen Yi: Tunes From My Home

Clancy Newman: Juxt-Opposition

BRIDGE 9407



MOMENTS OF LOVE

Dominique Labelle, soprano; Yehudi Wyner, piano

Yehudi Wyner: The Second Madrigal: Voices of Women

and songs of Ravel, Saint-Saëns, Hahn & Britten

BRIDGE 9406



AMERICAN TAPESTRY: Duos for Flute & Piano

Robert Beaser: Variations

Aaron Copland: Duo

Robert Muczynski: Sonata op. 14

Lowell Liebermann: Sonata, op. 23

Susan Rotholz, flute; Margaret Kampmeier, piano

BRIDGE 9411

Distributed in the UK by Select Music & Video Distribution Limited