

CAMBRIDGE

JOURNALS

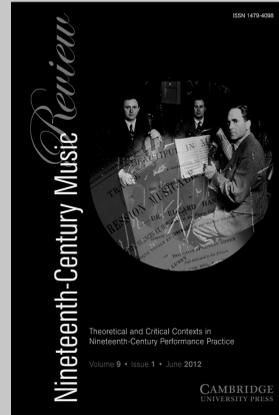
# Nineteenth-Century Music Review

## 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](mailto:journals@cambridge.org)

#### in New York:

Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

### Free email alerts

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

[journals.cambridge.org/register](http://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](mailto:journals@cambridge.org)

### in New York:

Phone (845) 353 7500  
Fax (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

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

[journals.cambridge.org/register](http://journals.cambridge.org/register)

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



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](mailto:subscriptions_newyork@cambridge.org)

### Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

## Free email alerts

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

[journals.cambridge.org/register](http://journals.cambridge.org/register)

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



**CAMBRIDGE**  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

# Tempo

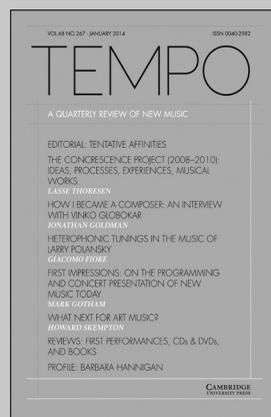
## Editor

Bob Gilmore, *Amsterdam, The Netherlands*

## Reviews Editor

Juliet Fraser, *London, UK*

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories. 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.



## Tempo

is available online at:

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

## To subscribe contact Customer Services

### Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

### Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

## Free email alerts

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

[journals.cambridge.org/register](http://journals.cambridge.org/register)

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



CAMBRIDGE  
UNIVERSITY PRESS

## GUIDELINES FOR CONTRIBUTORS

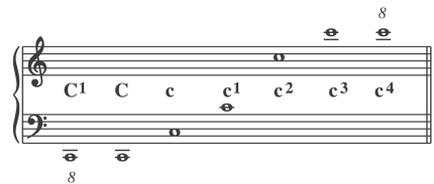
1. The journal has a broad remit and welcomes submissions featuring any materials and methods relating to music of the long eighteenth century (c1660–1830). Full-length articles should normally be between 6,000 and 10,000 words long, and reviews and reports up to 1,500 words. Please consult the editors in cases where you wish to exceed these limits.

The journal also contains an essays section, which is devoted to short pieces of up to 6,000 words in length. These can take the form of short reports on discoveries, opinion pieces, intellectual kite-flying exercises, and there are many other possibilities. The editors would strongly encourage you to consider such a forum for your work.

Supplementary material is welcomed. Audio and video examples should be submitted in a standard file format and should not normally exceed 10MB. AAC files are preferred for audio examples, and MP4 files for video examples. All files should be clearly labelled.

2. Submissions should be made by sending an email attachment to <18cmusic@cambridge.org>. Books, editions and recordings for review should be sent to Alan Howard, Selwyn College, Grange Road, Cambridge, CB3 9DQ, UK. Materials sent for review will not be returned.
3. Submissions should include a separate covering file giving full title of the work, word count (including footnotes), details of the wordprocessing software used (Microsoft Word or Word Perfect), file type of the main submission, name of the writer, affiliation (if any) and full contact details (email and postal address, phone number), while the main document itself should not identify the author in any way. (This also means deleting author information by going to File-Properties.) This allows for anonymous review of the material by readers, where the editors wish to seek further opinion. In the case of a full-length article, an abstract should also be presented within the submission itself, preceding the main text.
4. Please present double-spaced copy, allowing ample margins and avoiding justification of right-hand margins and automatic hyphenation. Paragraphs should be indicated with indentations rather than empty lines, and these indentations should be made with tab stops, not by spacing. Endnotes should be produced with the endnote facility in your word-processing programme, not as normal text at the end of the article. Endnotes, captions, music examples, figures and tables should be numbered consecutively and given separately at the end, in that order. The desired location within the text for all exemplifying material should be indicated, normally as an entry within square brackets on a separate line following the end of a paragraph. Please spell out 'Example', 'Figure' and 'Table' in full. Music examples should in all cases give full details of the source or edition from which they are derived.

5. Contributors who wish to reproduce illustrative material as figures should provide good-quality copy in an electronic file, full details of the source and the full address of the copyright holder if this differs from the latter. Any inclusion of such material will be at the discretion of the editors. For reviewing purposes, image examples for submissions should be compressed to no larger than 500KB each. If the submission is accepted, full-resolution images will be requested at that time. Contributors are responsible 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.
6. Writers should adopt British spelling and style, including all British versions of musical terms. Single inverted commas should be used for quoted material, with double quotation marks reserved for quotations within quotations. Punctuation that is not part of the quoted material should occur outside closing inverted commas. Longer quotations should be set off, indented left without quotation marks. Prose citations in a language other than English should include the original followed by a translation. For precise identification of pitch, use this system:



Writers should consult recent issues of the journal for guidance on matters of form and style. More detailed information on the style of submissions may be found in the Instructions for Contributors accessible via the journal's homepage, which can be found at <journals.cambridge.org>.

7. When a submission has been accepted for publication, after any revisions asked for by the editors have been satisfactorily completed, the author should send a copy of the final version as an email attachment. Pdf files should not be supplied for the main text. Any illustrative material should preferably be given in tiff rather than jpeg format. Note that music examples must be provided by authors ready for publication, and should where possible be prepared so as to appear at 4mm staff height when printed at a width of 13.5cm. The publisher reserves the right to typeset material by conventional means if an author's final version proves unsatisfactory.

# Eighteenth-century *music*

VOLUME 12 • NUMBER 1 • MARCH 2015 • ISSN 1478-5706

## CONTENTS

- 1 Notes on Contributors
- 3 Editorial

### ARTICLES

- 9 'Choice Things of Value': The Mysterious Genesis and Character of the *VI Concertos in Seven Parts* Attributed to Alessandro Scarlatti  
Rosalind Halton and Michael Talbot
- 33 The Sixteen-Foot *Violone* in Concerted Music of the Seventeenth and Eighteenth Centuries: Issues of Terminology and Function  
David F. Chapman
- 69 Blainville's New Mode, or How the Plagal Cadance Came to Be 'Plagal'  
Caleb Mutch

### REVIEWS

- 91 Books
- 103 Editions
- 111 Recordings

### COMMUNICATIONS

- 119 Reports
- 122 Conference Reports

Cambridge Journals Online  
For further information about this journal  
please go to the journal website at:  
[journals.cambridge.org/ecm](http://journals.cambridge.org/ecm)



**MIX**  
Paper from  
responsible sources  
**FSC® C007785**

**CAMBRIDGE**  
UNIVERSITY PRESS