



Music

Books and Journals from
Cambridge University Press

We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit:
cambridge.org/core-music

Cambridge
Core



CAMBRIDGE
UNIVERSITY PRESS

Cambridge Core

Access
leading
journals in
your subject

Explore today at [cambridge.org/core](https://www.cambridge.org/core)

Cambridge **Core**



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, Heather Roche, at temporeviewseditor@gmail.com. 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.

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 Core

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

[cambridge.org/tem](https://doi.org/10.1017/S0040298219000020)

<https://doi.org/10.1017/S0040298219000020> Published online by Cambridge University Press



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS