Tempo is the premier English-language journal devoted to twentieth-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. Tempo frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading contemporary composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain specially-commissioned music supplements.

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/tem
GUIDELINES FOR CONTRIBUTORS

Submissions to the journal should be sent as Word file attachments to the editors at coj.editorial@cambridge.org.

If size of files is a concern at initial submission, contributors should consult with the editors by emailing them at the same address.

Books for review should be sent to:
Dr Benjamin Walton
Jesus College
Jesus Lane
Cambridge CB5 8BL
UK

Articles should typically be between 8,000 and 12,000 words; authors proposing longer or shorter submissions should seek the advice of the editors.

Files should be double spaced throughout (including notes, etc.). Punctuation should follow standard British practice. Notes should be numbered consecutively. Italic and bold fonts can be used; right margins should be unjustified. An abstract should be written to start the paper. An author biography of about 6 lines must also be supplied.

For further information, including a detailed style guide, please consult the Instructions for Contributors: assets.cambridge.org/OPR/OPR_ifc.pdf

Music examples and photographs should be scanned at 300dpi, and supplied in separate files.

IMPORTANT NOTE: 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. Full details of the source and the full address of the copyright holder, if this differs, should be provided.

First proofs may be read and corrected by contributors provided that they can be reached without delay and are able to return the corrected proofs within three days of receipt.
OUTSTANDING OPERA TITLES from CAMBRIDGE UNIVERSITY PRESS!

The Cambridge Wagner Encyclopedia
Edited by Nicholas Vazsonyi

The Cambridge Verdi Encyclopedia
Edited by Roberta Montemorra Marvin

Music in Germany since 1968
Alastair Williams
Music Since 1900

The Invention of Beethoven and Rossini
Historiography, Analysis, Criticism
Edited by Nicholas Mathew and Benjamin Walton

Wagner’s Melodies
Aesthetics and Materialism in German Musical Identity
David Trippett

Sentimental Opera
Questions of Genre in the Age of Bourgeois Drama
Stefano Castelvecchi

The Rival Sirens
Performance and Identity on Handel’s Operatic Stage
Suzanne Aspden

The Sounds of Paris in Verdi’s La traviata
Emilio Sala
$95.00: Hb: 978-1-107-00901-1: 219 pp.

Dramatic Expression in Rameau’s Tragédie en Musique
Between Tradition and Enlightenment
Cynthia Verba

The Cambridge Introduction to Theatre Directing
Christopher Innes and Maria Shevtsova
Cambridge Introductions to Literature
$24.99: Pb: 978-0-521-60622-6

Wagner’s Melodies
Aesthetics and Materialism in German Musical Identity
David Trippett

Prices subject to change.

www.cambridge.org
@CambUP_Music