Instructions for Contributors

Article suggestions or submissions, correspondence relating to articles and correspondence for publication, should be sent in the first instance by email to the Editor at macval@compuserve.com; articles should preferably be in the form of a MS Word Document. Correspondents unable to email may use the editorial postal address at PO Box 171, Herne Bay, Kent CT6 6WD.

Articles should generally be no more than 5,000 words in length. If their nature calls for it, they may be illustrated by music examples, photographs or facsimiles. Normally we prefer articles to contain no more than six examples and/or tables and one or two photographs and/or facsimiles. These should be provided in electronic format if possible. Submission of an article will be taken to imply it has not previously been published in English, and is not being considered for publication by another journal or as part of a book. Exceptions to this, as also to word-lengths and number and format of illustrations, should be discussed in correspondence with the Editor.

It is not practicable to formulate rules covering the very wide range of material that Tempo publishes, but the following guidelines may be helpful. Articles should be formatted with footnotes (not end-notes), fully justified. Single quotation marks should be used for quotations within main text, double quotation marks for quotations within a quotation. (Longer quotations may be set as smaller type without single quotes; this will be the Editor’s decision.) Contributors from North America may use North American spellings. Dates should follow the model: c. 1999, 1990s, 31 December 1999. Bibliographic citations should follow the pattern:


Authors wishing to submit reviews of books, recordings, performances and conference reports may only do so after prior discussion with the Editor. Tempo is pleased to receive suggestions for review topics but will tend to commission reviews in advance.

Authors of articles published in Tempo assign copyright to Cambridge University Press (with certain rights reserved) and will receive a copyright assignment form for this purpose. First proofs of contributions (but not, except in special cases, of Letters to the Editor) will be sent to authors for correction, and should be returned within three days of receipt. Corrections should be confined to typographical errors and matters of fact: larger corrections must be discussed on an individual basis with the Editor.
plural styles, personal style: the music of thomas adès
Dominic Wells
kaleidoscopes and a labyrinth – the musical vision of justin connolly
Anthony Gilbert
baroque minimalism in john adams’ violin concerto
Kheng Keow Koay
the evolution of form in the music of roger reynolds (part ii)
Michael Boyd
first performances: huddersfield 2011
book reviews: ligeti, huber, steinitz