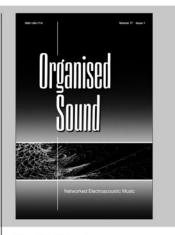
JOURNALS

Organised Sound

Editor

Leigh Landy, De Montfort University, Leicester, UK

Organised Sound is an international peer-reviewed journal which focuses on the rapidly developing methods and issues arising from the use of technology in music today. It concentrates upon the impact which the application of technology is having upon music in a variety of genres, including multimedia, performance art, sound sculpture and music ranging from popular idioms to experimental electroacoustic composition. It provides a unique forum for anyone interested in electroacoustic music studies, its creation and related developments to share the results of their research as they affect musical issues. An accompanying DVD is sent to subscribers annually.



Organised Sound

is available online at: http://journals.cambridge.org/oso

To subscribe contact Customer Services

in Cambridge:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York:

Phone (845) 353 7500 Fax (845) 353 4141 Email subscriptions_newyork@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/oso



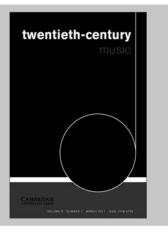
JOURNALS

twentieth-century music

Editors

Robert Adlington, University of Nottingham, UK Julian Johnson, Royal Holloway

twentieth-century music is a unique publication dedicated to leading research on all aspects of the music of the twentieth century - a period which may be interpreted flexibly to encompass, where appropriate, music from the late-nineteenth century to the early years of the twenty-first. The journal explores Western art music, music from non-Western traditions, popular music, film music, jazz, improvised music, and performance practice. Whilst it does not style itself as revisionist, the journal is guided by the principle that existing assumptions about twentieth-century music and the ways in which it has been and is currently studied should be rigorously examined and re-examined.



twentieth-century music is available online at:

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

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/tcm



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 tempo@cambridge.org; 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:

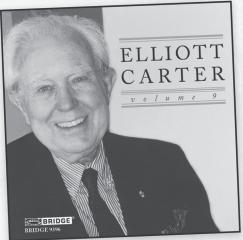
Douglas Jarman, 'Weill and Berg: Lulu as Epic Opera' in Kowalke (ed.), *A New Orpheus: Essays on Kurt Weill* (New Haven and London: Yale University Press), pp.147ff.

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.



ELLIOTT CARTER



BRIDGE 9396

VOLUME 9

The latest volume of Bridge's Carter series includes premiere recordings and the late Charles Rosen's recording of Carter's Piano Concerto.

Tell Me Where is Fancy Bred

Rosalind Rees, soprano David Starobin, guitar

Voyage
Warble for Lilac Time
Tony Arnold, soprano

Tony Arnold, soprano Colorado College Festival Orchestra, Scott Yoo

Piano Concerto

Charles Rosen, piano basel sinfonietta, Joel Smirnoff

Two Thoughts about the Piano Tri-Tribute

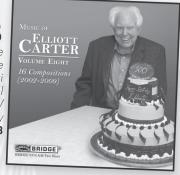
Steven Beck, piano

Nine by Five Slowind Wind Quintet

VOLUME 8

Horn Concerto; Sound Fields; Wind Rose On Conversing with Paradise; La Musique Mad Regales; Tintinnabulation; Due Duetti Retracing II; Retracing; Retracing III Figment III; Figment IV; Figment V Clarinet Quintet; Poems of Louis Zukofsky

BRIDGE 9314A/B





VOLUME 7

Dialogues; Boston Concerto Cello Concerto (2001); ASKO Concerto BRIDGE 9184

www.**BridgeRecords**.com

Marketed & Distributed in the UK by **Select Music & Video Distribution Ltd.**3 Wells Place, Redhill, Surrey RH1 3SL

Tel: +44 1737 645600 Fax: +44 1737 644065