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Nineteenth-Century Music Review

EditorBennett 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.



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New Theatre Quarterly provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies..



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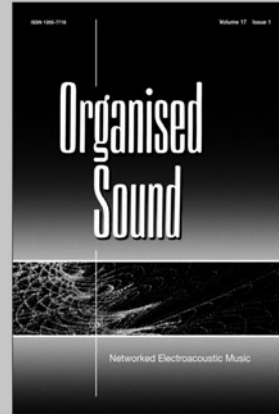
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Theatre Research International

Published for the International Federation for Theatre Research

Senior Editors

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Theatre Research International publishes articles on theatre practices from all continents in their aesthetic, social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of existing as well as emerging critical idioms of theatre and performance studies, prevalent in the scholarship of differing inter-cultural and world contexts. The journal also publishes a book review section, reflecting new research in the field.



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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.

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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'Escriván (eds.), *The Cambridge Companion to Electronic Music* (Cambridge: Cambridge University Press, 2007), pp.232-255.

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Review suggestions or submissions, and correspondence relating to reviews, should be sent to the Reviews Editor, Juliet Fraser, at temporeviews@cambridge.org. 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. To submit items for review, please send to:

TEMPO
PO Box 171
Herne Bay
CT6 6WD
UK

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

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