

Glitter Up the Dark

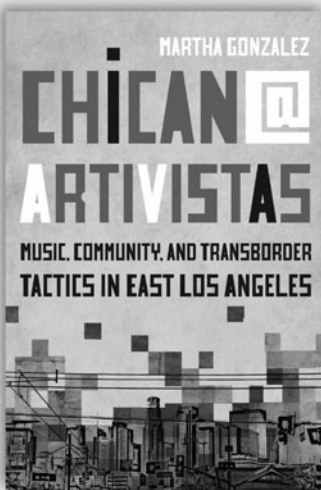
How Pop Music Broke the Binary

BY SASHA GEFFEN

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BY MARTHA GONZALEZ

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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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- 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.

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