

CALL FOR PAPERS

The journal — *Popular Music* — announces a forthcoming issue on Gender and Sexuality. We would welcome papers on any aspect of these topics, such as

- * gender and sexuality in the production of popular music
- * gendered consumption and fan practices
- * gay and lesbian appropriations of popular music
- * gender and/or sexuality in performance
- * gender/sexuality/race/ethnicity/class
- * gender and sexuality in the musical text

The deadline for submission of completed papers is 31 January, 2000. In the meantime, enquiries may be addressed to:

Barbara Bradby
Department of Sociology
Trinity College
Dublin 2
Ireland

email: bbradby@tcd.ie

Gender, Sexuality and Popular Music

Announcing a conference in Dublin on Gender, Sexuality and Popular Music, March 31 — April 2, 2000. Papers from the conference may be selected for a special issue of the journal *Popular Music*. Papers are welcome on any aspect of these topics, including:

- * gender and sexuality in the production of popular music
- * gendered consumption and fan practices
- * gay and lesbian appropriations of popular music
- * gender and/or sexuality in performance
- * gender/sexuality/race/ethnicity/class
- * gender and sexuality in the musical text

Enquiries may be addressed to:

Barbara Bradby
Department of Sociology
Trinity College
Dublin 2
Ireland

email: bbradby@tcd.ie

Notes for contributors

Three copies of the typescript should be submitted. This must be **double spaced** with margins of at least 1". Notes, bibliographies, appendixes and displayed quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated. Articles should not normally exceed 10,000 words but shorter papers are welcome. A cover page should be submitted with the article, containing the author's name and postal address, telephone number, and where possible, fax number and electronic mail address. When an article has been accepted for publication, the author may send a copy on computer diskette, together with details of the format and wordprocessor used. However, the publisher reserves the right to typeset any article by conventional means if the author's disk proves unusable.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. Table headings should be typed above the table in the form 'Table 1. *The musical categories*'. Other captions should be typed **double spaced** in the same style on separate sheets. Tables, Figures (which include photographs) and music examples should each be consecutively numbered through the article and their approximate positions in the text noted in the margin of the typescript. Figures and music examples should, if possible, be supplied in a form suitable for direct reproduction. Photographs must be well contrasted black and white glossy prints, ideally measuring 8" x 6". Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright (a form letter is available for this purpose) and for ensuring that the appropriate acknowledgments are included in their typescript. Authors of articles published in the journal assign copyright to Cambridge University Press (with certain rights reserved) and you will receive a copyright assignment form for signature on acceptance of your paper.

Headings. The article title and subheadings should be typed using initial capitals only for the first word and any proper names.

Notes should be kept to a minimum and numbered consecutively through the text with raised numbers outside punctuation. Type the notes on separate sheets at the end of the article.

Bibliographical references should be incorporated in the text using the author-date system: 'as shown by Simon Frith (1981, p. 176)'; '(Frith 1981, p. 176)'; '(Smith and Jones 1978; Frith 1981)'. A complete Bibliography should be typed, double spaced, at the end of the article, following any Notes. Use the following style:

- Hebdige, D. 1982. 'Towards a cartography of taste 1935-1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (London), pp. 194-218
Fairley, J. (ed.) 1977A. *Chilean Song 1960-76* (Oxford)
1977B. 'La nueva canción chilena 1966-76', M.Phil. thesis, University of Oxford
Green A. 1965. 'Hillbilly music: source and symbol'. *Journal of American Folklore*, 78, pp. 204-28

Discography. Contributors are encouraged to provide a Discography when appropriate. Use the style:
Joan Baez, 'Song title', *Recently*. Gold Castle Records. 171 004-1. 1987

Quotations. Use single quotation marks except for quotations within quotations which should have double. Quotations of more than c. forty words should be indented and typed double spaced without quotation marks. Type the source on the last line at the right-hand margin.

Proof correction. Contributors receive proofs for correction (together with their original manuscript) on the understanding that they can provide a suitable mailing address and undertake to return the proofs **plus manuscript** within three days of receipt. Corrections should be restricted to printer's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, United Kingdom
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia
Printed in the United Kingdom at the University Press, Cambridge

Music, Gender, Education

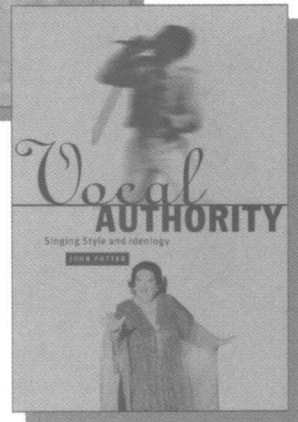
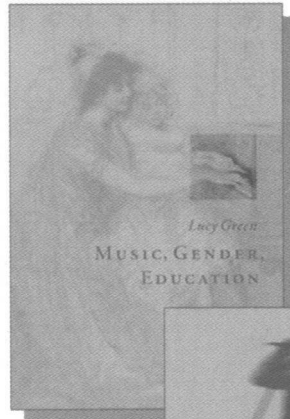
Lucy Green

Invoking a concept of musical patriarchy and a theory of the social construction of musical meaning, Lucy Green shows how women's musical practices and gendered musical meanings have been reproduced, hand-in-hand, through history.

'... original and informative ... persuades us to think hard about the roles that girls and boys are going to fill in music when they become adults.'

Marcia J. Citron, *Music and Letters*

£35.00 HB 0 521 55517 5 294pp
£12.95 PB 0 521 55522 1



Conversation with the Blues

Second edition

Paul Oliver

'*Conversation with the Blues*, a beautiful and very important book first published in 1965 and now reissued with a fascinating preface and the histories of those he recorded all that time ago ... Even if you have the first edition of this essential book, it is well worth buying the reprint. Apart from bringing the whole thing up to date, it has a CD tucked inside the back cover.'

The Daily Telegraph

£35.00 HB 0 521 59181 3 224pp

The Beatles: Sgt. Pepper's Lonely Hearts Club Band

Allan F. Moore

Sgt. Pepper's Lonely Hearts Club Band represents the highpoint of the recording career of the Beatles. This is the first detailed study of this or any other album. A fascinating approach to this legendary work.

'... a reasoned look at the album's place in the history of popular music.'

BBC Music Magazine

£24.95 HB 0 521 57381 5 110pp
£7.95 PB 0 521 57484 6

Cambridge Music Handbooks

Vocal Authority

Singing Style and Ideology

John Potter

Why do singers sing in the way they do? Why, for example, is western classical singing so different from pop singing? These questions are addressed by John Potter in this fascinating exploration of the history of singing styles.

'... immensely stimulating ... This book should encourage us, and also make us take more seriously the need for a very different type of voice.'

Clifford Bartlett, *Early Music Review*

£35.00 HB 0 521 56356 9 233pp

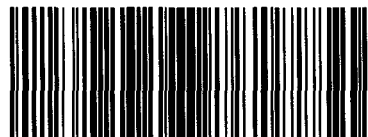
Cambridge books are available from good bookshops, alternatively phone UK +44 (0)1223 325588 to order direct using your credit card, or fax UK +44 (0)1223 325152.



CAMBRIDGE
UNIVERSITY PRESS

The Edinburgh Building, Cambridge CB2 2RU

CAMBRIDGE
UNIVERSITY PRESS



0261-1430(199901)18:1;1-E