Notes for contributors

Typescripts should be submitted online by following the instructions at http://journals.cambridge.org/pmu. Paper typescripts are no longer required. Typescripts should be **double spaced** with margins of at least 1 ″. Notes, bibliographies, appendixes and displayed quotations must also be double spaced. The editors can only consider contributions written in English. Authors should not submit multiple or further articles if a decision is pending on an article already submitted. 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, fax number and email address. An abstract between 100 and 150 words must be submitted which gives an informative and precise account of the paper. Papers will not be accepted for publication without an abstract.

Tables, graphs, diagrams, music examples, illustrations and the abstract must be included in one document with the article and should not be submitted as separate files. 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″× 6″. Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc. MP3 sound files may be submitted to accompany a paper on the online version.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright 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 will receive a copyright assignment form for signature on acceptance of the 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. References must be arranged alphabetically under author(s) name(s) and then in chronological order if several papers by the same author are cited. Surname should precede author's initials: in respect of co-authors, the initials should precede surname. The full title of the paper must be given together with first and last page numbers. Book titles should follow the new style noting that the publisher as well as place of publication is now required.

Hebdige, D. 1982. 'Towards a cartography of taste 1935-1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (Milton Keynes, Open University Press), pp. 194-218

Fairley, J. (ed.) 1977a. *Chilean Song* 1960-76, (Oxford, Oxford University Press)
1977b. 'La neuva 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 on the understanding that they can provide a suitable mailing address and undertake to return the proofs within three days of receipt. Corrections should be restricted to typesetter's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

This journal issue has been printed on FSC™-certified paper and cover board. FSC is an independent, nongovernmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

For EU product safety concerns, contact us at Calle de José Abascal, 56, 1°, 28003 Madrid, Spain, or email ugpsr@cambridge.org.

Cambridge University Press & Assessment
Shaftesbury Road, Cambridge CB2 8BS, United Kingdom
1 Liberty Plaza, Floor 20, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
Basílica 17, 28020 Madrid, Spain
The Water Club, Beach Road, Granger Bay, Cape Town 8005, South Africa
Printed and bound by CPI Group (UK) Ltd, Croydon, CR0 4YY

https://doi.org/10.1017/S0261143025101013 Published online by Cambridge University Press

Popular Music

Volume 45, Issue 1 February 2026

i *The Contributors*

Articles

KLISALA HARRISON 1 Sonic agencies of climate change: *Kalallissut*/ Greenlandic popular music of global heating

NICOLAS BOUGAÏEFF 16 Pivot Mixing: Tempo Modulation in Electronic Dance Music

MARIA A. G. WITEK, CARO COOKE, GEMMA NASH, AND LISA HEYWOOD 38 Disabled DJs and Dance Music Culture

JAVIER CAMPOS CALVO-SOTELO 59 Rockin' the Lord: Religious Identity and Pete Townshend

Reviews 80

Cambridge Core
For further information about this journal please go to the journal website at:
cambridge.org/pmu

MIX
Paper | Supporting responsible forestry
FSC™ C013604

CAMBRIDGE UNIVERSITY PRESS

https://doi.org/10.1017/S0261143025101013 Published online by Cambridge University Press