

Popular Music



39 | 3 & 4

Editorial Group

MARTIN CLOONAN (*Co-ordinating Editor*)

NANETTE DE JONG

DAI GRIFFITHS (*Book Review Editor*)

SARAH HILL (*Co-ordinating Editor*)

BARBARA LEBRUN

KEITH NEGUS

TOM PERCHARD

JOHN STREET

CATHERINE TACKLEY

Founding Editors

DAVID HORN

RICHARD MIDDLETON

International Advisory Editors

Christopher Ballantine (South Africa)

Nicole Biamonte (Canada)

Alf Björnberg (Sweden)

Barbara Bradby (Ireland)

Sara Cohen (UK)

Anne Danielsen (Norway)

Nicola Dibben (UK)

Franco Fabbri (Italy)

Murray Forman (USA)

Héctor Fouce (Spain)

Simon Frith (UK)

Juan Pablo González (Chile)

Lucy Green (UK)

Line Grenier (Canada)

Jill Halstead (Norway)

Stan Hawkins (Norway)

Deborah Pacini Hernández (USA)

David Hesmondhalgh (UK)

Shuhei Hosokawa (Japan)

Helmi Järviuoma (Finland)

Bruce Johnson (Australia)

Claire Levy (Bulgaria)

Toru Mitsui (Japan)

Allan Moore (UK)

Rajko Muršič (Slovenia)

Zhang Qian (China)

Motti Regev (Israel)

Anjali Roy (India)

Hyunjoon Shin (Korea)

Geoff Stahl (New Zealand)

Martin Stokes (UK)

Peter Wicke (Germany)

© Cambridge University Press 2021

Popular Music is an international multi-disciplinary journal covering all aspects of the subject - from the formation of social group identities through popular music, to the workings of the global music industry, to how particular pieces of music are put together. The journal includes all kinds of popular music, whether rap or rai, jazz or rock, from any historical era and any geographical location. *Popular Music* carries articles by scholars from a variety of disciplines and theoretical perspectives. Each issue contains substantial, authoritative and influential articles, topical pieces, and reviews of a wide range of books. Some issues are thematic. The editors also welcome polemical pieces for the 'Middle Eight' section of the journal. Contributors should consult the 'Notes' on the inside back cover.

Articles and any other material not related to reviews should be submitted online at cambridge.org/pmu. Any queries relating to submissions may be addressed to popularmusic@cambridge.org. Material for review should be sent to Dai Griffiths, email dmgriffiths@brookes.ac.uk.

Subscriptions *Popular Music* (ISSN 0261-1430) is published four times a year in February, May, October and December. Four parts form a volume. The subscription price (excluding VAT) for Volume 39 which includes print and electronic access to institutional subscribers is £454 (USA, Canada and Mexico \$774); print only for individuals is £75 (USA, Canada and Mexico \$115). Single parts cost £110 (USA, Canada and Mexico \$180). An online only price is available to institutional subscribers for £390 (USA, Canada and Mexico \$653). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK. Orders from the USA, Canada and Mexico should be sent to Cambridge University Press, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air.

Claims for missing issues should be made immediately on receipt of the subsequent issue.

Copying This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$12.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0261-1430/2013 \$12.00. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge or New York offices of Cambridge University Press.

INTERNET ACCESS This journal is included on Cambridge Core at cambridge.org/core. For further information on *Popular Music* and all other Cambridge journals see <http://www.cambridge.org>.

Front cover: Salut les Copains no. 14 (September 1963).

VOL. 39 NO. 3-4

December

Popular Music

Contents

iv *The Contributors*

Articles

- EDGAR MORIN, 393 The *Salut les copains* generation
PETER HAWKINS, AND
BARBARA LEBRUN
MARCUS COLLINS 401 'I say high, you say low': the Beatles and
cultural hierarchies in 1960s and 1970s Britain
- SIMRAN SINGH 420 The Ugandan hip-hop image: the uses of
activism and excess in fragile sites
- MATTHIAS HEYMAN 439 The role and function of jazz competitions in
Belgium, 1932–1939
- SAM DE BOISE 459 Music and misogyny: a content analysis of
misogynistic, antifeminist forums
- SEAN LORRE 482 'Mama, he treats your daughter mean':
reassessing the narrative of British R&B with
Otilie Patterson
- NICHOLAS TOCHKA 504 John Lennon's *Plastic Ono Band* as 'first-person
music': notes on the politics of self-expression in
rock music since 1970
- MICHAEL PIERSON 523 From rage to riches: swag and capital in the
Tanzanian hip hop industry
- KIMBERLY D. CANNADY 539 Beyond 'puffins and moss': Iceland Airwaves
and post-crash musical tourism
- ESTHER LIBERMAN 554 'The Rains of Castamere': medievalism, popular
CUENCA culture, and the music of *Game of Thrones*
- STAN ERRAUGHT 568 The country and Irish problem
- TOBIAS MALM 585 The ambivalence of becoming a small business:
learning processes within an aspiring rock band
- CARY BENNETT 600 Challenges facing regional live music venues: a
case study of venues in Armidale, NSW

- ÁDÁM HAVAS 619 The logic of distinctions in the Hungarian jazz field: a case study
- ANN WERNER, 636 Broadening research in gender and music
TAMI GADIR, AND
SAM DE BOISE practice
- BRIAN FAUTEUX 652 When the dial goes Dylan: 'premium' radio,
hybrid authenticity and *Theme Time Radio Hour*
- PAT O'GRADY 669 Making mirrors, making albums and making
documentaries: the music of Gotye and
negotiating Bourdieu's field of cultural
production
- Middle Eight**
- SIMON FRITH AND 685 What has the BBC ever done for us?
MARTIN CLOONAN
- SCOTT LUDERMAN 694 From Op shops to hip-hop: utilising used vinyl
records to create a loop library
- Reviews**
- MARTIN CLOONAN 702 *The Future of Live Music*, edited by Ewa
Mazierska, Les Gillon and Tony Rigg
- JO COLLINSON SCOTT 705 *Great Songwriting Techniques*, by Jack Perricone
- LAURENCE COLBERT 707 *Kick it: A Social History of the Drum Kit*, by
Matt Brennan
- SIMON FRITH 709 *Not As We Choose: Music, Memory and
Technology*, by Chris Cutler
- JACOB MALLINSON 712 *Lipsynching*, by Merrie Snell
BIRD
- ANDREAS RAUH 714 *The Cambridge Companion to Music in Digital
Culture*, edited by Nicholas Cook, Monique
M. Ingalls and David Trippett
- MARK MARRINGTON 717 *Digital Sampling: The Design and Use of Music
Technologies*, by Paul Harkins
- HELEN ELIZABETH 720 *Designing the Music Business. Design Culture,
Music Video and Virtual Reality*, by Guy Morrow
DAVIES
- BEATE PETER 722 *'Zeiten des Aufbruchs': Populäre Musik als Medium
gesellschaftlichen Wandels*, edited by Dominik
Schrage, Holger Schwetter and Anne-Kathrin
Hoklas
- ADAM HARPER 724 *Pop Music and Hip Ennui: A Sonic Fiction of
Capitalist Realism*, by Macon Holt
- MARK SPICER 726 *British Progressive Pop 1970–1980*, by
Andy Bennett

- JOHN STREET 729 *The Beatles and Sixties Britain*, by Marcus Collins
- SIMON H. BUCK 732 *Music Wars: Money, Politics, and Race in the Construction of Rock and Roll Culture*, by John C. Hajduk
- ROSEMARY LUCY HILL 734 *Popular Music and the Politics of Hope: Queer and Feminist Interventions*, edited by Susan Fast and Craig Jennex
- MATTHEW E. KNIGHT 736 *Wild Music: Sound and Sovereignty in Ukraine*, by Maria Sonevytsky
- CHRIS WOODS 738 *Independent Music and Digital Technologies in the Philippines*, by Monika E. Schoop
- YUAN WANG 740 *Circuit Listening: Chinese Popular Music in the Global 1960s*, by Andrew F. Jones
- DAVID HEETEDERKS 742 *Form as Harmony in Rock Music*, by Drew Nobile
- ANDERS AKTOR 744 *On Popular Music and its Unruly Entanglements*, edited by Nick Braae and Kai Arne Hansen
- LILJEDAHL
- DAI GRIFFITHS 747 *I'm Your Fan: the Songs of Leonard Cohen*, by Ray Padgett

Erratum

- DAI GRIFFITHS 750 *Is it Still Good to Ya? Fifty Years of Rock Criticism 1967–2002. Book Reports: a Music Critic on his First Love, which was Reading.* By Robert Christgau

The Contributors

CARY BENNETT (PhD) is a senior lecturer at the University of New England. He has conducted research and published in the areas of popular music, recreational drug use and trafficking, drug treatment and education, HIV/AIDS, global development and evaluation technologies in education. Cary is also a working musician who has worked extensively around Sydney, Newcastle and the New England regions, and earlier, on various cruise ships as drummer, vocalist and musical director. He is currently working on a research project that seeks to identify the barriers and facilitators to live music in Armidale.

KIMBERLY CANNADY is Senior Lecturer in Ethnomusicology at Victoria University of Wellington (Aotearoa New Zealand) and Director of the Music Studies Programme at VUW. She also regularly teaches at the Iceland University of the Arts in Reykjavik. Kimberly's current research explores the role of emotions and intimacy in the musical lives of traditional musicians in Iceland, and she has published widely on various aspects of traditional and popular music in the Nordic region. Kimberly earned her PhD in ethnomusicology from the University of Washington in Seattle and has been a guest scholar at both the University of Iceland and the University of Copenhagen.

MARCUS COLLINS is Senior Lecturer in Cultural History at Loughborough University. He is currently engaged on a two-volume study of the Beatles and 1960s Britain in addition to a comparative analysis of attitudinal change in the 'global sixties'.

MARTIN CLOONAN is the Director of the Turku Institute for Advanced Studies (TIAS) at the University of Turku, Finland. His research interests focus on the political economy of the music industries.

SAM DE BOISE is a senior lecturer in Musicology at the School of Music, Theatre and Art at Örebro University, Sweden. His research focuses on issues of gender equality and music as well as music and extremism. He is the author of *Men, Masculinity, Music and Emotions* (Palgrave Macmillan, 2015).

STAN ERRAUGHT is a lecturer in the School of Music at the University of Leeds, where he teaches on popular music, music business, and aesthetics. He completed a PhD in philosophy at University College Dublin in 2010 and published a monograph, *On Music, Value, and Utopia: Nostalgia for an Age Yet to Come* (Rowman and Littlefield International) in 2018. Before a belated return to academic life, he played guitar and wrote songs, most notably with the Stars of Heaven, who released two LPs on Rough Trade in the late 1980s.

BRIAN FAUTEUX is Assistant Professor of Popular Music and Media Studies at the University of Alberta and the author of *Music in Range: The Culture of Canadian Campus Radio* (WLU Press, 2015). His research focuses on music industries, music

scenes, and music radio, and he is currently undertaking a SSHRC-funded research project that investigates copyright, cultural labour, and monetization in the digital music industries.

SIMON FRITH is Emeritus Professor of Music at the University of Edinburgh. He was an editor of *Popular Music* from 1979 to 1996 and chaired the judges of the Mercury Music Prize from 1992–2016.

TAMI GADIR is a Lecturer in the Music Industry program at the School of Media and Communication, RMIT University, Australia. Her research addresses the mechanisms of participation in musical life, with a focus on the sounds, cultures, politics, and technologies of electronic dance music.

ÁDÁM HAVAS received his PhD in sociology at Corvinus University of Budapest, in 2018. He serves as Head of Social Sciences Division at Milestone Institute, Budapest. He was Chair of IASPM-Hungary (2017–2020), and currently member of editorial board at *Replika* social science journal where he co-edited the first Hungarian thematic issue on jazz studies. He is co-editing with Bruce Johnson a special issue of the US academic journal *Popular Music and Society* on the global jazz diaspora. Currently he is working on his book manuscript, *The Genesis and Structure of the Hungarian Jazz Diaspora* (Routledge). His publications appeared in *Jazz Research Journal*, *Jazz Research News*, *Hungarian Studies*, *Barataria*, and *LeftEast* among others. In 2020 he was recipient of the Ferenc Erdei Price awarded to the most outstanding young sociologist of the year.

MATTHIAS HEYMAN is Postdoctoral Fellow for the Research Foundation – Flanders at the University of Antwerp (Belgium). He is currently conducting a study of cultural values in international jazz competitions. Additionally, he is a board member for IASPM Benelux. His work has appeared in journals such as *Jazz Perspectives* and *Rock Music Studies*, and he has presented at various international conferences. Matthias is the co-editor of a forthcoming volume for Bloomsbury on the Beatles and humour.

DR ESTHER LIBERMAN CUENCA is a historian at the University of Houston-Victoria. She has published on the subject of medievalism in *Studies in Medievalism* and *EuropeNow*. She teaches courses on medieval cinema, world history, medieval Europe, and women's and gender history.

SEAN LORRE is a lecturer at Rutgers University, where he teaches popular music history courses for the Mason Gross School of the Arts and graduate seminars for Rutgers-Newark's Jazz History and Research program. His ongoing research addresses processes of revival, international exchange, cultural capital, and representation in early 1960s' British popular music networks. He recently explored these subjects in his article 'Rhythm and Bluebeat: "Jamaican R&B" Live and on Record in Early-1960s London' for the *Journal of Popular Music Studies*.

SCOTT LUDERMAN is an experimental studio composer from Brisbane, Australia. He recently completed a Masters in Music Studies (awarded with distinction) at The

Queensland Conservatorium of Music. He is interested in composition, technology, and convergence culture.

TOBIAS MALM has a background as a music teacher and rock musician. The English title of his doctoral thesis is *The art of keeping together. On learning and organizing in rock bands* (2020). Currently, he teaches at Department of Education, Stockholm University, as well as at University College of Music Education, Stockholm, Sweden.

PAT O'GRADY is a popular music scholar and practitioner. He holds a PhD (2016) for his thesis on songwriting and recording. Pat has two decades of professional experience in producing and performing music. He is the current treasurer for the Australian/New Zealand branch of the International Association for the Study of Popular Music.

MICHAEL PIERSON is a doctoral candidate at University of Oxford's School of Anthropology and Museum Ethnography, and holds a BA and MA from University of Chicago in International Studies and Social Science respectively. His present research focuses on queer and crip intimacies, particularly in urban contexts across the US and Africa. Michael is currently completing his dissertation on disability, intimacy, and urban infrastructures in Mombasa, Kenya.

SIMRAN SINGH is a Leverhulme Early Career Research Fellow at the University of Liverpool, and an associate at the Institute for Popular Music. Her current research explores music and boxing in London; this project also won the Marie Skłodowska-Curie Seal of Excellence 2019 under Horizon 2020, the EU programme for Research and Innovation. She obtained her doctorate in 2018 at Royal Holloway, University of London, supported by the Reid scholarship and the Overseas Research Award. Her doctoral project interrogated hip hop in Uganda. Teaching specialisms include interdisciplinary approaches to hip-hop studies, ethnomusicology, and contemporary popular music cultures in India. She has taught courses on ethnomusicology, music and media, politics, and political economy at Royal Holloway, and on hip-hop at the University of Southampton. Her academic career follows seven years as Creative Director of Green Goose Design, New Delhi, one of India's best-known branding design firms.

NICHOLAS TOCHKA writes about the politics of popular music in Eastern Europe and the United States. He is currently completing a book manuscript, *Rocking in the Free World: Popular Music and the Politics of Freedom in Postwar America*.

ANN WERNER is an Associate Professor in Gender Studies at Södertörn University, Sweden. Her research focuses on gender and music, mainly within media cultures, drawing on feminist theory. She is one of the authors of *Streaming Music* (2017 Routledge). Her latest journal article is titled 'Organizing music, organizing gender' (2020 *Popular Communication*).