

Popular Music



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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.

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Front cover: The polyphony of the colonial ports, named after Michael Denning, 2017, Sascha Brosamer. Photocredit: Anatol Serexhe.

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The Contributors

BILL ANGUS is Senior Lecturer in English at Massey University, New Zealand, where he teaches and researches mainly in the early modern period. His latest book is about the many things for which cultures have used the physical crossroads – from hanging traitors to burying suicides, and from folk magic to encountering gods.

MARCO BIASIOLI is a doctoral candidate in Russian Studies at the University of Manchester. His research focuses on contemporary Russian popular music and how it reflects, and reflects upon, post-Soviet Russian society.

RICHARD BRAMWELL is Lecturer in Communication and Media Studies at Loughborough University. His research interests are primarily focused around the areas of black British vernacular and popular cultures. His book, *UK Hip-Hop, Grime and the City*, examines the aesthetic, cultural and commercial practices of black and white, working-class, youths in London.

BILL BRUFORD enjoyed a long and fruitful career as a musician and teacher before stepping back out of practice to investigate aspects of creativity and performance psychology. He is an unaffiliated early-career scholar, having acquired his doctorate from the University of Surrey (2016). He has given lectures and seminars at multiple European and North American institutions. His academic writing includes journal articles, book reviews, a book chapter *Learning Experiences of Expert Western Drummers: A cultural psychology perspective* (2019), and a book, *Uncharted: Creativity and the Expert Drummer* (2018). Dr. Bruford was inducted into the Rock and Roll Hall of Fame as a member of the group Yes in 2017.

JAMES BUTTERWORTH joined the Faculty of Music at the University of Oxford in 2016 as a British Academy Postdoctoral Fellow, having previously been a Postdoctoral Research Associate on the AHRC funded 'Performing Hip Hop Englishness' project at the University of Cambridge. He received his PhD and MMus from Royal Holloway University of London and his BA Music from the University of Cambridge.

SEAN CAMPBELL is Reader in Media and Culture at Anglia Ruskin in Cambridge. He is the author of *'Irish Blood, English Heart': Second-Generation Irish Musicians in England* (Cork University Press, 2011), and was Series Adviser on the television series *Guth: Musical Sons of the Irish Diaspora* (TG4, 2012). He is currently writing a book on popular music and the Northern Ireland conflict, provisionally entitled *Combat Rock*.

ROSS COLE is a Junior Research Fellow at the University of Cambridge, where he works on music from the late 19th century up to the present. His articles on topics ranging from folk revivalism to vaporwave appear or are forthcoming in *ASAP/ Journal*, *Ethnomusicology*, and the *Journal of the Royal Musical Association*. He is co-

editor of the forthcoming volume *Remixing Music Studies: Essays in Honour of Nicholas Cook* (Routledge, 2020).

JĀNIS DAUGAVIETIS is Researcher in the Department of Theatre, Music and Cinema Art at the Institute of Literature, Folklore and Art, University of Latvia.

PEKKA GRONOW is adjunct Professor of Ethnomusicology (Emeritus) at the University of Helsinki Department of Musicology.

MICHAEL HOLLAND is a Professional Practice Fellow in the Department of Music, Theatre, and Performing Arts at the University of Otago, New Zealand. His research focuses on the intersection of music, technology, and place, and spans the fields of ethnography, record production, and popular music studies. Dr Holland's research is also informed by his work as a studio and live sound engineer, and he has recently completed several recording projects and international tours with prominent New Zealand artists.

MICHAEL WAUGH is a teaching fellow in Media, Culture & Heritage at Newcastle University, with a doctorate from Anglia Ruskin University. His research combines digital media and popular cultural fandom, exploring the relationship between music, television and social media. He has had articles and reviews published in *Popular Music*, and he contributed a chapter about experimental producer Arca to the anthology *Mute Records: Artists, Business, History* (Bloomsbury, 2018). He co-organised a series of 2017 talks titled 'Sound Salon' at Somerset House alongside Jennifer Walshe and Adam Harper, and in March 2017 his research was the subject of a one-off radio show, 'The Internet State Of Mind', on German station WDR.

OLI WILSON is the Music Programme Leader at Massey University, Wellington. His research draws on his creative practice in popular music, and explores concepts relating to fandom, nostalgia, and community through his involvement as keyboard player in the iconic band The Chills. Dr Wilson has also conducted ethnographic research on the impact that new media technologies are having on local cultures in Papua New Guinea. He is currently Co-Editor of the popular music journal *Perfect Beat*.