

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.

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The Contributors

ALCINA CORTEZ has been a curator, music researcher and museum consultant for 18 years. She worked at Expo'98, Lisbon, and Calouste Gulbenkian foundation (2001–2011). A PhD candidate in Ethnomusicology/Museum Studies, she is seeking to effectively communicate scientific knowledge about music in museums and to broaden the practice of exhibiting and interpreting musical sound in museums. Her blog can be found at: www.objectsofsound.com

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UMBERTO ECO (1932–2016) was a leading semiotician, literary critic, cultural theorist and novelist. After graduating in 1954 he worked as a cultural editor for Radiotelevisione Italiana, becoming a lecturer at his alma mater, the University of Turin, in 1956. He was appointed Visiting Professor at New York University in 1969, the first of many such appointments, and full professor of semiotics at the University of Bologna in 1975. Author of seven novels (from *The Name of the Rose*, 1980, to *Numero Zero*, 2015), his large academic output includes *The Open Work* (rev. 1976), *Theory of Semiotics* (1976), *Semiotics and the Philosophy of Language* (1984) and *Kant and the Platypus* (1999).

FRANCO FABBRI teaches popular music history, analysis and economy at the Conservatory of Parma and the University of Milan. His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music. He has served twice as chairman of the International Association for the Study of Popular Music. He is co-editor, with Goffredo Plastino, of the Routledge Global Popular Music series.

BEN GREEN is a PhD candidate and sessional academic at Griffith University, Brisbane, Australia. His doctoral research investigates the sociological significance of peak music experiences, including issues of mediated and collective memory, identity, practice and place, based on ethnographic research in Brisbane's local music scenes.

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ALEXANDER HARDEN is a doctoral candidate at the University of Surrey. His research develops a narratological approach to popular music analysis in order to investigate the ways in which recorded songs afford narrative readings and prompt the imagination of a possible world. Alexander is the recipient of the 2016 Andrew Goodwin Memorial Prize by IASPM (UK and Ireland branch) for his essay 'A World of My Own'.

RICHARD OSBORNE is senior lecturer in popular music at Middlesex University. His book *Vinyl: A History of the Analogue Record* (2012) received a special mention in the IASPM book prize. Prior to becoming a lecturer he worked in record shops, held various posts at PRS for Music and co-managed a pub. He publishes widely in the field of popular music studies, including his blog 'Pop Bothering Me': <http://richardosbornevinyl.blogspot.co.uk/>.

ANDREI SORA is a PhD candidate at the University of Surrey, where he focuses on expressivity in instrumental rock, approaching the topic through the notion of musical persona. He is a tutor for the undergraduate course 'Global Hip Hop' at the University of Oxford, where he previously obtained a Master's degree with Distinction. Andrei also teaches music production in primary and secondary schools, and composes and records regularly.

SEAN PETERSON is a PhD candidate in musicology at the University of Oregon. His dissertation (in progress) is titled 'Something real: Rap, resistance, and the music of the Soulquarians'. He teaches blues, rock and hip hop history courses, and is the coach and founder of the U of O Hip Hop Ensemble, a for-credit university band which composes, arranges and performs hip hop music. Sean performs regularly on double bass in styles including jazz and baroque, and in 2015 he released his first album as a leader, *Let It Show*, which he composed, arranged, recorded and mixed.

ERIN SWEENEY SMITH received her PhD in Musicology from Case Western Reserve University. Her dissertation studied the intersections of Tin Pan Alley music with the phenomenon of the New Woman. Her essay 'fear, desire and the fairy tale femme fatale in Rammstein's *Rosenrot*' appears in *Rammstein on Fire: New Perspectives on the Music and Performances*.