

Popular Music



36 | 2

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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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Popular Music

Contents

- iii *The Contributors*
- FARZANEH HEMMASI 157 Iran's daughter and mother Iran: Googoosh and diasporic nostalgia for the Pahlavi modern
- HEIKKI UIMONEN 178 Beyond the playlist: commercial radio as music culture
- JESÚS LÓPEZ-PELÁEZ 196 The politics of Flamenco: *La leyenda del tiempo* and ideology
CASELLAS
- DAVID HEETDERKS 216 Slanted beats, enchanted communities: Pavement's early phrase rhythm as indie narrative
- MICHAEL WAUGH 233 'My laptop is an extension of my memory and self': Post-Internet identity, virtual intimacy and digital queering in online popular music
- MICHAEL SPITZER 252 'Moving past the feeling': emotion in Arcade Fire's *Funeral*
- MIMI HADDON 283 Dub is the new black: modes of identification and tendencies of appropriation in late 1970s post-punk
- Middle Eight**
- TOM ASTLEY 302 Three moments of (mis)placed identity performance
- Reviews**
- BRUCE JOHNSON 308 *French Music and Jazz in Conversation: From Debussy to Brubeck*, by Deborah Mawer
After Django: Making Jazz in Postwar France, by Tom Perchard
- MARTIN CLOONAN 313 *Popular Music and the Politics of Novelty*, by Pete Dale

- PETE DALE 314 *Global Punk: Resistance and Rebellion in Everyday Life*, by Kevin Dunn
- GIUSEPPE ZEVOLLI 317 *The Production and Consumption of Music in the Digital Age*, by Brian J. Hracs, Michael Seman and Tarek E. Virani
- KARLYN KING 320 *Vinyl Records and Analog Culture in the Digital Age: Pressing Matters*, by Paul E. Winters
- MARK SLATER 322 *Digital Signatures: The Impact of Digitization on Popular Music Sound*, by Ragnhild Brøvig-Hanssen and Anne Danielsen
- PHILIP BOAST 324 *Groove: A Phenomenology of Rhythmic Nuance*, by Tiger C. Roholt
- JULIA EHMANN 326 *Categorizing Sound: Genre and Twentieth-century Popular Music*, by David Brackett
- ELIZABETH C. FORD 328 *The Country Music Reader*, by Travis D. Stimeling
- DAVID K. BLAKE 329 *Religion in Hip Hop: Mapping the New Terrain in the US*, by Monica R. Miller, Anthony B. Pinn and Bernard 'Bun B' Freeman
- INEZ TEMPLETON 331 *It's Been Beautiful: Soul! and Black Power Television*, by Gayle Wald, Photographs by Chester Higgins
- DAITHI KEARNEY 334 *The Irish Dancing: Cultural Politics and Identities, 1900–2000*, by Barbara O'Connor
- ODED HEILBRONNER 335 *1966: The Year the Decade Exploded*, by Jon Savage

Corrigendum

- SIMON FRITH 338 MIDDLE EIGHT – Are workers musicians?

The Contributors

DAVID HEETDERKS is an Assistant Professor of Music Theory at Oberlin Conservatory. His research interests include the music of Sonic Youth, underground rock styles, and the relation between poetic devices and musical form in popular music. His articles have appeared in *Music Analysis*, *Music Theory Online*, and *Intégral*.

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FARZANEH HEMMASI is Assistant Professor of Ethnomusicology at University of Toronto specializing in Iranian popular music, transnationality, media, and politics. Her publications have appeared in *Ethnomusicology*, *Mahoor Music Quarterly*, and the edited volume *Muslim Rap, Halal Soaps, and Revolutionary Theater: Artistic Developments in the Muslim World* (University of Texas Press). Three forthcoming articles will appear in the *Journal of Middle East Women's Studies*, *Popular Communication*, and the edited volume *Vamping the Stage: Female Voices of Asian Modernities* (University of Hawaii Press). She is working on a book manuscript on Iranian popular music in Los Angeles.

MICHAEL SPITZER is Professor of Music at the University of Liverpool. Chair of the Editorial Board of *Music Analysis*, he is a past President of the Society for Music Analysis. His many publications explore the interactions between music theory, philosophy, and psychology. He has published two monographs: *Metaphor and Musical Thought* (Chicago, 2004); and *Music as Philosophy: Adorno and Beethoven's Late Style* (Indiana, 2006). He inaugurated the series of International Conferences on Music and Emotion at Durham in 2009; and co-organized the International Conference on the Analysis of Popular Music (Liverpool, 2013). He is currently writing a history of emotion in Western music.

HEIKKI UIMONEN is currently working as a professor of popular music research at the Sibelius Academy, University of the Arts Helsinki. He has published articles, monographs and edited anthologies on radio music, compact cassettes and soundscapes. Uimonen's research interests include mediated music, everyday and social uses of music, transforming sonic environments and how these all intertwine.

MICHAEL WAUGH is a scholar in the fields of popular music and digital media. His thesis is the first monograph-length study of Post-Internet musicians and their self-conscious explorations of contemporary identity, representation, social media and

digital networks. Fifteen prominent artists, including composer/producer Holly Herndon, Arca (producer for Kanye West/Björk), producer Jam City, Evian Christ (producer for Kanye West), composer Fatima Al Qadiri, composer Aaron David Ross, filmmaker Ryan Trecartin and SOPHIE (producer for Madonna/Charlie XCX), were interviewed for the project. Dr. Waugh has lectured in media studies at Anglia Ruskin University and Northumbria University, and has been invited to provide guest lectures on the subject of the Post-Internet at several British universities (including Brunel University London). Arca (producer for Kanye West/Björk) requested that Dr. Waugh write the press release for his 2015 album *Mutant* on Mute Records. He is collaborating with composer Dr. Jennifer Walshe on her 'Post-Internet Sound' database.

MIMI HADDON is a musicologist whose work focuses on issues of genre and identity in popular music. She holds a PhD from McGill University, which she completed under the supervision of David Brackett. Mimi is currently Lecturer in Music at the School of Media, Film and Music at the University of Sussex.