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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 <http://journals.cambridge.org/pmu>. Any queries relating to submissions may be addressed to popularmusic@cambridge.org. Material for review should be sent to Professor Martin Cloonan, email martin.cloonan@music.glasgow.ac.uk.

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Contents

- iii *The Contributors*
- PETER MANUEL 389 The regional North Indian popular music industry in 2014: from cassette culture to cyberculture
- CHRIS ATTON 413 Curating popular music: authority and history, aesthetics and technology
- KENNETH M. SMITH 428 Formal negativities, breakthroughs, ruptures and continuities in the music of Modest Mouse
- TOM ASTLEY 455 Porno Para Ricardo: rock music and the ‘obsession with identity’ in contemporary Cuba
- TORGEIR UBERG 473 Rhythm, rhyme and reason: hip hop expressivity as political discourse
NÆRLAND
- EDWIN HILL 492 Making claims on echoes: Dranem, Cole Porter and the biguine between the Antilles, France and the US
- HELI REIMANN 509 Late-Stalinist ideological campaigns and the rupture of jazz: ‘jazz-talk’ in the Soviet Estonian cultural newspaper *Sirp ja Vasar*

Middle Eight

- PETE ASTOR 530 Three is the magic number.
Conference report: Studying Music: An International Conference in Honour of Simon Frith, University of Edinburgh, 10–12 April 2014

Reviews

- KEITH NEGUS 536 *The Poetics of American Song Lyrics*, edited by Charlotte Pence
- MERI KYTÖ 538 *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression and Jazz Cosmopolitanism in Accra: A Memoir of Five Musical Years in Ghana*, by Steven Feld

- LILY HIRSCH 540 *Born Under a Bad Sign: Criminal Self-Representation in African American Popular Culture*, by Jonathan Munby
- CATHERINE STRONG 542 *Heavy Metal: Controversies and Countercultures*, edited by Titus Hjelm, Keith Kahn-Harris and Mark LeVine
- MICHAEL L. JONES 544 *The International Recording Industries*, edited by Lee Marshall
- BRUCE JOHNSON 546 *Bad Vibrations: The History of the Idea of Music as a Cause of Disease*, by James Kennaway
- HÉLÈNE LAURIN 549 *The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture*, by Timothy D. Taylor
- GERRY SMYTH 551 *The Globalization of Irish Traditional Song Performance*, by Susan H. Motherway
- KIM HARRISON 553 *Le Jazz: Jazz and French Cultural Identity*, by Matthew F. Jordan
- DAVID BLAKE 554 *French Moves: The Cultural Politics of Le Hip Hop*, by Felicia McCarren
- DANIJELA BOGDANOVIC 557 *'Rock On': Women, Ageing and Popular Music*, edited by Ros Jennings and Abigail Gardner
- BILL BRUFORD 560 *Tony Allen: An Autobiography of the Master Drummer of Afrobeat*, by Tony Allen with Michael E. Veal
- SOFÍA LÓPEZ HERNÁNDEZ 562 *Film and Television Music. A Guide to Books, Articles and Composer Interviews*, by Warren M. Sherk
- AMANDA SEWELL 564 *Hip Hop Desis: South Asian Americans, Blackness, and a Global Race Consciousness*, by Nitasha Tamar Sharma
- JOHN COLLINS 566 *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*, by Jesse Weaver Shipley
- EVA MOREDA RODRÍGUEZ 568 *Rock Around Spain. Historia, Industria, Escenas y Medios de Comunicación*, edited by Kiko Mora and Eduardo Viñuela
- KIERAN FENBY-HULSE 570 *Singer-Songwriters and Musical Open Mics*, by Marcus Aldredge
- DAVE LAING 572 *British Rock Modernism, 1967–1977. The Story of Music Hall in Rock*, by Barry J. Faulk
- ANNABEL FLEMING-BROWN 573 *The Oxford Handbook of New Audiovisual Aesthetics*, edited by John Richardson, Claudia Gorbman and Carol Vernallis

The Contributors

TOM ASTLEY is a writer and ethnomusicologist from County Durham, England. He is currently completing an AHRC-funded PhD, focussing on punk and identity construction in contemporary Cuba. He has made a number of research trips to Cuba, and has used this research to write for a number of online magazines, including *Havana Times* and *The New Left Project*. His first book, *Outside the Revolution: Everything* (Zero Books, 2012), examines alternative music and left-wing identities in contemporary Cuba. Tom works as part of the editorial team at the peer-reviewed journal *Radical Musicology*, and is also the co-editor of an academic fanzine called *The North-East Passage*.

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EDWIN HILL is an assistant professor in the Department of French at the University of Southern California. He is the author of *Black Soundscapes White Stages* (Johns Hopkins University Press, 2013), an interdisciplinary study of French Caribbean poetry, music, and popular culture within the context of French imperialism during the interwar years. His research interests include contemporary French and Caribbean literature, popular music and culture, black studies, transnationalism and globalization.

PETER MANUEL has researched and published extensively on the musics of India, the Caribbean, Spain and elsewhere. His several books include *Cassette Culture: Popular Musics and Technology in North India* (University of Chicago Press, 1993). An occasional performer of sitar, flamenco guitar and highland bagpipes, he teaches ethnomusicology at John Jay College and the Graduate Center of the City University of New York.

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KENNETH SMITH is a lecturer in music at the University of Liverpool. His book, *Skryabin, Philosophy and the Music of Desire* (RMA monographs, Ashgate) was published in 2013. He completed his PhD at Durham University in 2009, and has published articles on harmonic theory in *fin de siècle* repertoire, including Skryabin, Zemlinsky and Charles Ives. He is vice president of the Society for Music Analysis.