

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: Control room of Siegfried Bemm's second Woodhouse studio, Dortmund, 1982.

The Contributors

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DR DAVE HOOK is a rapper, music producer and hip-hop academic. Winner of *Best Hip-Hop* at the Scottish Alternative Music Awards 2018, Dave has toured extensively throughout the UK and around the globe with critically acclaimed alternative hip-hop group Stanley Odd, and as a solo artist under the name Solareye. His research focuses on hip-hop, rap lyricism, identity, culture and performance, through creative practice. He also works in prisons, schools and the community in hip-hop and song-writing workshops.

LASSE LEHTONEN received his PhD at the University of Helsinki in 2018 and is currently a postdoctoral researcher at the University of Tokyo. His research focuses

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KEITH NEGUS is Professor of Musicology, Goldsmiths, University of London. He is the author of *Producing Pop* (1992), *Music Genres and Corporate Cultures* (1999) and *Bob Dylan* (2008), and co-author of *Creativity, Communication and Cultural Value* (2004) and *Doing Cultural Studies: The Story of the Sony Walkman* (1997).

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JOÃO SILVA received his PhD in Musicology from Newcastle University in 2012. He studied at the Universidade Nova de Lisboa and lectures in specialist music schools in Portugal. Silva published the monograph *Entertaining Lisbon: Music, Theater, and Modern Life in the Late 19th Century* with Oxford University Press in 2016. His work focuses on popular entertainment and its relationships with modernity, nationalism, historiography, technology and everyday life. He is programme annotator for institutions such as Fundação Calouste Gulbenkian and Casa da Música, and works in music appreciation programmes.

DAVID TEMPERLEY is Professor of Music Theory at Eastman School of Music. He received his PhD from Columbia University, followed by a post-doctoral fellowship at Ohio State University, and has been at Eastman since 2000. Temperley's research employs computational and corpus-based methods as a means of gaining insight into issues of music cognition. He has explored issues such as the perception of key and meter, melodic expectation, and harmony and rhythm in popular music. He is the author of three books: *The Cognition of Basic Musical Structures* (2001, winner of the Society for Music Theory's Emerging Scholar Award), *Music and Probability* (2007) and *The Musical Language of Rock* (2018). Temperley has also worked on a variety of linguistic issues, including parsing, syntactic choice and linguistic rhythm; he is also a composer.