



Access
leading
journals in
your subject

Cambridge Core

Explore today at [cambridge.org/core](https://www.cambridge.org/core)

Cambridge **Core**



Music

Books and Journals from
Cambridge University Press

We are the world's leading publisher in music books and journals, with a wide-ranging coverage of the discipline.

Our publishing encompasses music history, music theory, opera, ethnomusicology, music criticism, and popular music.

We provide books for all areas of the market, including university libraries, scholars, students, and music enthusiasts.

For further details visit:

cambridge.org/core-music

Cambridge
Core



CAMBRIDGE
UNIVERSITY PRESS

Notes for contributors

Typescripts should be submitted online by following the instructions at <http://journals.cambridge.org/pmu>. Paper typescripts are no longer required. Typescripts should be **double spaced** with margins of at least 1". Notes, bibliographies, appendixes and displayed quotations must also be double spaced. The editors can only consider contributions written in English. Authors should not submit multiple or further articles if a decision is pending on an article already submitted. Articles should not normally exceed 10,000 words but shorter papers are welcome. A cover page should be submitted with the article, containing the author's name and postal address, telephone number, fax number and email address. An **abstract** between 100 and 150 words must be submitted which gives an informative and precise account of the paper. Papers will not be accepted for publication without an abstract.

Tables, graphs, diagrams, music examples, illustrations and the abstract must be included in one document with the article and should not be submitted as separate files. Table headings should be typed above the table in the form '*Table 1. The musical categories*'. Other captions should be typed **double spaced** in the same style on separate sheets. Tables, Figures (which include photographs) and music examples should each be consecutively numbered through the article and their approximate positions in the text noted in the margin of the typescript. Figures and music examples should, if possible, be supplied in a form suitable for direct reproduction. Photographs must be well contrasted black and white glossy prints, ideally measuring 8" x 6". Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc. MP3 sound files may be submitted to accompany a paper on the online version.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. Authors of articles published in the journal assign copyright to Cambridge University Press (with certain rights reserved) and will receive a copyright assignment form for signature on acceptance of the paper.

Headings. The article title and subheadings should be typed using initial capitals only for the first word and any proper names.

Notes should be kept to a minimum and numbered consecutively through the text with raised numbers outside punctuation. Type the notes on separate sheets at the end of the article.

Bibliographical references. References must be arranged alphabetically under author(s) name(s) and then in chronological order if several papers by the same author are cited. Surname should precede author's initials: in respect of co-authors, the initials should precede surname. The full title of the paper must be given together with first and last page numbers. Book titles should follow the new style noting that the publisher as well as place of publication is now required.

Hebdige, D. 1982. 'Towards a cartography of taste 1935-1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (Milton Keynes, Open University Press), pp. 194-218

Fairley, J. (ed.) 1977A. *Chilean Song 1960-76*, (Oxford, Oxford University Press)
1977B. 'La nueva canción chilena 1966-76', M. Phil. thesis, University of Oxford

Green A. 1965. 'Hillbilly music: source and symbol'. *Journal of American Folklore*, 78, pp. 204-28

Discography. Contributors are encouraged to provide a Discography when appropriate. Use the style:

Joan Baez, 'Song title', *Recently*. Gold Castle Records. 171 004-1. 1987

Quotations. Use single quotation marks except for quotations within quotations which should have double. Quotations of more than c. forty words should be indented and typed double spaced without quotation marks. Type the source on the last line at the right-hand margin.

Proof correction. Contributors receive proofs for correction on the understanding that they can provide a suitable mailing address and undertake to return the proofs within three days of receipt. Corrections should be restricted to typesetter's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

This journal issue has been printed on FSC-certified paper and cover board. FSC is an independent, nongovernmental, not-for-profit organization established to promote the responsible management of the world's forests. Please see www.fsc.org for information.

Cambridge University Press

Shaftesbury Road, Cambridge CB2 8BS, United Kingdom

1 Liberty Plaza, Floor 20, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

Basílica 17, 28020 Madrid, Spain

The Water Club, Beach Road, Granger Bay, Cape Town 8005, South Africa

Printed in the UK by Bell and Bain

Popular Music

Volume 36, Issue 2 May 2017

iii *The Contributors*

Articles

- | | | |
|--------------------------------|-----|--|
| 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
CASELLAS | 196 | The politics of Flamenco: La <i>leyenda del tiempo</i> and ideology |
| 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 <i>Funeral</i> |
| 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 | 308 | |
|----------------|-----|--|

- | | | |
|--------------------|-----|--|
| Corrigendum | 338 | |
|--------------------|-----|--|

Cambridge Journals Online

For further information about this journal please go to the journal website at:
cambridge.org/pmu



MIX
Paper from
responsible sources
FSC® C007785

CAMBRIDGE
UNIVERSITY PRESS