

Popular Music



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Popular Music is a refereed multi-disciplinary journal which covers all aspects of popular music. It is published three times a year in January, May and October. Each issue contains substantial articles, shorter topical pieces, news and reviews. 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 in triplicate, and any other material not related to reviews should be sent to Keith Negus, Dept of Music, Goldsmiths, University of London, London SE14 6NW, UK. Material for review should be sent to Professor Martin Cloonan, Department of Music, 14 University Gardens, University of Glasgow, Glasgow G12 8QH, Scotland, UK. Email m.cloonan@music.gla.ac.uk.

Subscriptions *Popular Music* (ISSN 0261-1430) is published three times a year in January, May and October. Three parts form a volume. The subscription price (excluding VAT) of Volume 29 which includes print and electronic access to institutional subscribers is £163 (USA, Canada and Mexico \$286); print only for individuals is £44 (USA, Canada and Mexico \$67). Single parts cost £57 (USA, Canada and Mexico \$100). An online only price is available to institutional subscribers for £147 (USA, Canada and Mexico \$257). EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered subscribers should provide their VAT registration number. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK. Orders from the USA, Canada and Mexico should be sent to Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air.

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Front cover: The Entertainer by Billy Joel. Photo by Walt Everett.

VOL. 29 NO. 2

May

Issue Editors:
Allan Moore
Jason Toynbee

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Apology

The Contributors

LELIO CAMILLERI (b. Rome 1957) is Professor of Electronic Music at the Conservatory of Music G.B. Martini, Bologna. He also teaches Digital Music as a Master in Multimedia of the University of Florence. His compositional output is mainly electroacoustic. His works have been performed in Europe, North America, South America, Australia and New Zealand, have been broadcast by the Italian, Belgian, Australian and Argentine radios and have received national and international awards. He has received commissions for his pieces from several institutions, among them the Groupe des Recherches Musicales for acousmatic pieces and the RAI Orchestra Sinfonica Nazionale for a piece for ensemble and electronics, premiered in Torino, in January 2007. Three of his works are available on CD. His research work is concerned with the analysis of electroacoustic music and sonic communication in various sonic and multimedia contexts. He has presented his research at several international conferences, lectures and publications. He realized the music and the sound design for the interactive multimedia installation POINT AT, in the Sala di Lorenzo, Palazzo Medici Riccardi, Firenze. His book *Il Peso del Suono* (Apogeo, Milan) was published in 2005. He is currently working on a book on the historical experiences of electroacoustic music, to be published in 2010.

RUTH DOCKWRAY is a Senior Lecturer in Popular Music at Southampton Solent University. She completed her PhD 'Deconstructing the rock anthem: textual form, participation and collectivity' at the Institute of Popular Music, University of Liverpool in 2005. Between 2006 and 2009 she worked with Professor Allan Moore on two AHRC-funded projects at the University of Surrey.

WALTER EVERETT is Professor of Music at the University of Michigan, where he is Chair of the Department of Music Theory. He is the author of *The Foundations of Rock* and the two-volume work, *The Beatles as Musicians* (all Oxford University Press), the editor of the essay collection, *Expression in Pop-Rock Music* (Routledge), and the author of essays on pop and rock music that have appeared in many scholarly publications.

JAY HODGSON is an Assistant Professor in Popular Music Studies at the University of Western Ontario. His research focuses on popular music performance and recording practices; he teaches about the history of popular music, and production and engineering in the digital 'project' environment. His research has been published in the *Journal of the Art of Record Production*, *Explorations in Media Ecology* and *Discourses*, among other places. His survey of the Canadian rock tradition, *Rock: a Canadian perspective*, an adaptation of Larry Starr's and Christopher Waterman's *American Popular Music: From Minstrelsy to MTV*, was recently published by Oxford University Press.

ALLAN MOORE is Professor of Popular Music at the University of Surrey, and is the author of a number of articles, books and edited collections addressing analytical and hermeneutical issues in popular song. He is on the editorial boards of *Popular*

Music, *Popular Musicology Online* and the *Journal of the Art of Record Production* and was founding co-editor of *Twentieth-Century Music*. Aside from the work reported here, current activities include the series editorship for Ashgate's forthcoming *Library of Essays in Popular Music*, and developing an analytic method for song lyrics.

KEITH NEGUS entered higher education as a mature student, having spent many years playing in numerous bands after leaving school. He has taught at the Universities of Leicester and Puerto Rico and is currently based in the Department of Music at Goldsmiths College. His books include *Producing Pop* (1992), *Popular Music in Theory* (1996), *Music Genres and Corporate Cultures* (1999) and *Bob Dylan* (2008).

ROBERT TOFT holds a PhD in Historical Musicology from Kings College, University of London and has taught at universities in the UK, Ireland, Australia and Canada. He has published three books on historical performance practices and his first book on popular music, *Hits and Misses: Crafting Top-40 Singles 1963–1971*, will be published by Continuum.

SIMON ZAGORSKI-THOMAS is Programme Leader on the MA in Record Production and a Senior Lecturer in Music and Music Technology at the London College of Music, TVU. He also founded and runs the annual Art of Record Production Conference and is editor of the on-line *Journal on the Art of Record Production* (www.artofrecord-production.com). Before becoming an academic, he worked for 25 years as a composer, sound engineer and producer with artists as varied as Phil Collins, Mica Paris, London Community Gospel Choir, Bill Bruford, The Mock Turtles, Courtney Pine and the Balanescu Quartet. He is at present conducting research into the musicology of record production and the cognition of rhythm and groove in popular music. He is also currently completing a PhD in Electroacoustic Composition at Goldsmith's College.