

Popular Music

VOL. 15 NO. 1

January 1996
Pages 1–130

Issue editors:
LUCY GREEN
DAVE LAING

VOL. 15 NO. 2

May 1996
Pages 131–253

Issue editors:
SIMON FRITH
SARAH THORNTON

VOL. 15 NO. 3

October 1996
Pages 255–396

Issue editor:
JAN FAIRLEY
Guest editors:
RUTH DAVIS
MARTIN STOKES



CAMBRIDGE
UNIVERSITY PRESS

Editorial Group

BARBARA BRADBY

SARA COHEN

JAN FAIRLEY

SIMON FRITH

LUCY GREEN (*Co-ordinating editor, Articles*)

DAVID HORN

DAVE LAING (*Co-ordinating editor, Reviews*)

RICHARD MIDDLETON

SARAH THORNTON

International Advisory Editors

John Baily (UK)

Christopher Ballantine (South Africa)

Alf Björnberg (Sweden)

Marcus Breen (Australia)

Martha Carvalho (Brazil)

Reebee Garofalo (USA)

Juan Pablo Gonzalez (Chile)

Line Grenier (Canada)

Charles Hamm (USA)

Deborah Pacini Hernandez (USA)

Peter Manuel (USA)

Portia Maulsby (USA)

Toru Mitsui (Japan)

Berndt Ostendorf (Germany)

Dave Russell (UK)

Martin Stokes (UK)

Anna Szemere (USA)

Philip Tagg (UK)

Mark Tucker (USA)

Peter Wicke (Germany)

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, United Kingdom

40 West 20th Street, New York, NY 10011-4211, USA

10 Stamford Road, Oakleigh, Melbourne 3166, Australia

Typeset in Palatino by Wyvern Typesetting Ltd, Bristol

Printed in the United Kingdom at the University Press, Cambridge

Contents

SUZEL ANA REILY	1	Tom Jobim and the Bossa Nova era
STAN HAWKINS	17	Perspectives in popular musicology: music, Lennox and meaning in 1990s pop
JAY R. HOWARD and JOHN M. STRECK	37	The splintered art world of Contemporary Christian Music
CYNTHIA MAHABIR	55	Wit and popular music: the calypso and the blues
OLLE EDSTRÖM	83	'Cookin' on the West Coast': a contribution from the Swedish West Coast to contemporary composition practice
Middle Eight		
DAVID HESMONDHALGH	105	IASPM in Conference
SIMON FRITH	107	RoJaRo Index
DAVE HARKER	108	Debate: Taking fun seriously
Reviews		
JOE BONOMO	123	<i>Drugs, Divorce and a Slipping Image: The Unauthorised Story of The Beatles 'Get Back' Sessions</i> , by Doug Sulpy and Ray Schweighardt
JAN FAIRLEY	126	<i>Ethnicity, Identity and Music: The Musical Construction of Place</i> , edited by Martin Stokes
ALENKA BARBER- KERSOVAN	127	<i>Bili ste zraven. O rock kulturi v severovzhodni Sloveniji</i> , by Ratko Mursic et al.

REEBEE GARAFOLO 129 *It's Not About A Salary*, by Brian Cross

ALF BJÖRNBERG and 131 *Kristen Klatvask fra Vejle*: Danish pub music,
OLA STOCKFELT mythscales and 'local camp'

KEIR KEIGHTLEY 149 'Turn it down!' she shrieked: gender,
domestic space, and high fidelity, 1948–59

GREG DIMITRIADIS 179 Hip hop: from live performance to mediated
narrative

LARS LILLIESTAM 195 On playing by ear

Middle Eight

THOMAS GEYRHALTER 217 Effeminacy, camp and sexual subversion in
rock: the Cure and Suede

224 The Kurt Weill Foundation for music

Essay Reviews

PETE MARTIN 227 *Jazz for beginners* by Ron David, *What to Listen
for in Jazz* by Barry Kernfeld, *the Guide to
Class Recorded Jazz* by Tom Piazza, *Swing
Changes: Big Band Jazz in New Deal America* by
David W. Stowe

THOMAS SWISS 233 *Sweet Nothings: An Anthology of Rock and Roll
in American Poetry* edited by Jim Elledge,
Aloud: Voices from the Nuyorican Poets Cafe
edited by Miguel Algarin and Bob Holman

DAVE LAING 241 *Musica Practica: The Social Practice of Western
Music from Gregorian Chant to Postmodernism*
by Michael Chanan, *Repeated Takes: A Short
History of Recording and Its Effect on Music* by
Michael Chanan

MARTIN STOKES 243 *World Music: The Rough Guide* edited by
Simon Broughton, Mark Ellingham, David
Muddyman and Richard Trillo (contributed
editor Kim Burton), *Three Kilos of Coffee: An
Autobiography* by Manu Dibangu (in
collaboration with Danielle Rouard,
translated by Beth G. Raps)

LOUISE MEINTJES	245	<i>Marabi Nights: Early South African Jazz and Vaudeville</i> by Christopher Ballantine
IAIN CHAMBERS	247	<i>Dangerous Crossroads. Popular Music, Postmodernism and the Poetics of Place</i> by George Lipsitz
JOHAN FORNÄS	248	<i>Popular Music and Society</i> by Brian Longhurst, <i>Understanding Popular Music</i> by Roy Shuker
SARA COHEN	250	<i>My Music</i> edited by S. D. Crafts, D. Cavicchi and C. Keil
<hr style="width: 10%; margin: 10px auto;"/>		
MARTIN STOKES and RUTH DAVIS	255	Introduction
TONY LANGLOIS	259	The local and global in North African popular music
MOTTI REGEV	275	<i>Musica mizrakhit</i> , Israeli rock and national culture in Israel
CASSANDRA LORIUS	285	'Oh boy, you salt of the earth': Outwitting patriarchy in <i>raqs baladi</i>
VIRGINIA DANIELSON	299	New nightingales of the Nile: popular music in Egypt since the 1970s
RUTH DAVIS	313	The art/popular music paradigm and the Tunisian <i>Ma'lūf</i>
STEPHEN BLUM and AMIR HASSANPOUR	325	'The morning of freedom rose up': Kurdish popular song and the exigencies of cultural survival
ANNE K. RASMUSSEN	345	Theory and practice at the 'Arabic org': digital technology in contemporary Arab music performance
 Middle Eight 		
PERL SHAMSAI	367	Rock, rap and ruckus at the Grammys
DAVE LAING	369	Robert Shelton 1926–1995
	371	Booklist

Notes for contributors

Three copies of the typescript should be submitted. This must be **double spaced** with margins of at least 1". Notes, bibliographies, appendixes and displayed quotations must also be double spaced. Contributors should write in English, or be willing to have their articles translated. 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, and where possible, fax number and electronic mail address. When an article has been accepted for publication, the author may send a copy on computer diskette, together with details of the format and wordprocessor used. However, the publisher reserves the right to typeset any article by conventional means if the author's disk proves unusable.

Tables, graphs, diagrams and music examples must be supplied on separate sheets. 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" × 6". Cross-references in the text to figures, etc. should be in the form '(see Example 1)', etc.

Permissions. Contributors are responsible for obtaining permission to reproduce any material in which they do not hold copyright (a form letter is available for this purpose) and for ensuring that the appropriate acknowledgments are included in their typescript.

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 should be incorporated in the text using the author-date system: 'as shown by Simon Frith (1981, p. 176)'; '(Frith 1981, p. 176)'; '(Smith and Jones 1978; Frith 1981)'. A complete Bibliography should be typed, double spaced, at the end of the article, following any Notes. Use the following style:

- Hebdige, D. 1982. 'Towards a cartography of taste 1935-1962', in *Popular Culture: Past and Present*, ed. B. Waites, T. Bennett and G. Martin (London), pp. 194-218
Fairley, J. (ed.) 1977A. *Chilean Song 1960-76* (Oxford)
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 (together with their original manuscript) on the understanding that they can provide a suitable mailing address and undertake to return the proofs **plus manuscript** within three days of receipt. Corrections should be restricted to printer's errors, and any other amendments marked will be made at the discretion of the editors and publishers.

Cambridge University Press

The Edinburgh Building, Cambridge CB2 2RU, United Kingdom
40 West 20th Street, New York, NY 10011-4211, USA
10 Stamford Road, Oakleigh, Melbourne 3166, Australia
Printed in the United Kingdom at the University Press, Cambridge

An exciting tour through the golden age of progressive rock



"While there have been thousands of books on every form of music, progressive music as such has gotten a raw deal. Edward Macan has been brave enough to write the quintessential book on a curiously under-represented form of music—and it's about time."

—Keith Emerson, *Emerson, Lake and Palmer*



An exciting tour through an era of extravagant, mind-bending, and culturally explosive music, *Rocking the Classics* draws together cultural theory, musicology, and music criticism to reveal how progressive rock served as a vital expression of the counterculture of the late 1960s and 1970s.

New from Oxford!

paper \$17.95, cloth \$35.00; 304 pp., 18 halftones

Rocking the Classics

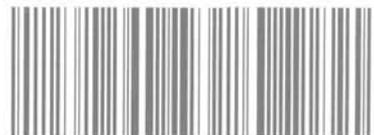
English Progressive Rock and the Counterculture

Edward Macan

At better bookstores. To charge call, 1-800-451-7556 (9-5, M-F EST). www.oup-usa.org

Oxford Paperbacks • Oxford University Press

CAMBRIDGE
UNIVERSITY PRESS



0261-1430(199610)15:3;1-Q