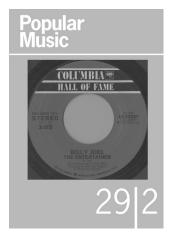
CAMBRIDGE

JOURNALS



Popular Music

EDITORS:

Keith Negus, *University of London*, *UK* **John Street**, *University of East Anglia*, *UK* **Popular Music** is an international multidisciplinary 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 offers substantial, authoritative and influential articles, topical pieces, and reviews of a wide range of books.

Popular Music Digital Archive 1981-1989

...is a repository of every single article published in the journal between 1981 and 1989, reproduced as high-resolution, searchable PDFs.

...marks the complete digitisation of Popular Music, with all material available through Cambridge Journals Online

For Digital Archive pricing information in the Americas: USJournals@cambridge.org in the Americas
In the Rest of the World: jnlsales@cambridge.org

Popular Music is ideal for:

- musicians
- researchers & teachers in music, social and cultural studies and media and communications
- students at universities, colleges and music schools
- music and humanities librarians
- music journalists

Recommend **Popular Music** to your librarian directly from its homepage - **FREE** online access for you when your library subscribes!

Popular Music

Triannual.
ISSN 0261-1430. E-ISSN 1474-0095
Individuals, print: \$67 / £44
American Musicological Society members, print: \$54 / £33
Students, print: \$54 / £33
Institutions, print + online: \$335 / £195

Institutions, online: \$295 / £175

journals.cambridge.org/pmu

Subscribe. In the USA, Canada and Mexico

phone: 800 872 7423 fax: 845 353 4141 journals_subscriptions@cambridge.org

In the Rest of the World phone: +44 (0)1223 326070

fax: +44 (0)1223 325070 journals@cambridge.org



CAMBRIDGE

JOURNALS



...is essential for:

- musicians
- music journalists
- researchers and teachers in music
- composers and performers
- music librarians
- music historians
- critics
- listeners and concert goers

Recommend **Tempo** directly from its homepage - **FREE** online access for you when your library subscribes!

journals.cambridge.org/tem

Tempo

Editor: — — — Calum MacDonald, Gloucestershire, UK

Tempo is the premier English-language journal devoted to 20th-century and contemporary concert music. Literate and scholarly articles, often illustrated with music examples, explore many aspects of the work of composers throughout the world. Written in an accessible style, approaches range from the narrative to the strictly analytical. **Tempo** frequently ventures outside the acknowledged canon to reflect the diversity of the modern music scene. Issues feature interviews with leading composers, a tabulated news section, and lively and wide-ranging reviews of recent recordings, books and first performances around the world. Selected issues also contain speciallycommissioned music supplements.

Subscribe to **Tempo**

ISSN 0040-2982. E-ISSN 1478-2286 Individuals, print only: \$37 / £23 Institutions, print + online: \$145 / £87 Institutions, online only: \$126 / £84 American Musicological Society members, print only: \$28 / £18

In the USA, Canada and Mexico phone: 800 872 7423

fax: 845 353 4141 journals_subscriptions@cambridge.org

In the Rest of the World

phone: +44 (0)1223 326070 fax: +44 (0)1223 325150 journals@cambridge.org



CAMBRIDGE

Books of enduring scholarly value CAMBRIDGE LIBRARY COLLECTION



Originating in a unique collaboration between the world's oldest publisher and the renowned Cambridge University Library, the Cambridge Library Collection makes important historical works accessible in new ways. The combination of state-of-the-art scanning technology and the Press's commitment to quality gives today's readers access to the content of books that until recently would have been available only in specialist libraries.

Already a pioneer in the re-publishing of titles from its own backlist, Cambridge University Press has extended its reach to include other books which are still of interest to researchers, students and the general reader. The Press's collaboration with Cambridge University Library and other partner libraries allows access to a vast range of out-of-copyright works, from which titles are selected with advice from leading specialists.

With subjects ranging from anthropology to zoology, the Cambridge Library Collection allows readers to own books they would otherwise find it hard to obtain, including the monumental Library Edition of the *Works of John Ruskin* edited by Cook and Wedderburn, the complete *Naval Chronicle* documenting warfare at sea in the Napoleonic period, accounts of the exploration of the Americas, Australia and China, and scientific writings by Darwin and his circle.

Each page is scanned and the resulting files undergo a rigorous process of cleaning, in which any blemishes are removed to obtain a crisp and legible text. Each book has a new cover design and a specially written blurb which highlights the relevance of the book to today's readers. The latest print-on-demand technology then ensures that the content of these rare and sometimes fragile books will be made available worldwide. The Collection is now available, in searchable form, as part of **Cambridge Books Online**.

A complete listing of these pristine classic paperbacks can be found at **www.cambridge.org/clc**

www.cambridge.org/us



Journal of the Society for American Music

Instructions for Contributors

Article submissions should be sent to:

Prof. Leta Miller Editor, *Journal of the Society for American Music* University of California, Santa Cruz

e-mail: jsam@ucsc.edu

Authors should submit materials electronically to the e-mail address above. The following documents should be sent: cover letter; abstract of no more than 200 words; article text in MS Word with list of references (.doc); musical examples (.pdf or .jpg); and figures (.jpg). Electronic images should be sent as separate low-resolution jpegs rather than being embedded in the text; ideally each image should be less than 1MB in size. (If the article is accepted, high resolution tiff or eps images will be required.) Only the cover letter should include the author's name, mailing address, telephone number, and e-mail address. The submission itself should be anonymous throughout the text and notes. Articles should range from 5,000 to 10,000 words (excluding notes). Longer articles will be considered but may be edited for length.

Journal of the Society for American Music employs humanities style for citations, following The Chicago Manual of Style, 15th edition. Use footnotes for explanatory material that need not appear in the main body of the article. At the end of the article, provide a list of references cited. All musical examples, figures, tables, and appendices should be numbered and contain captions, and the text should indicate approximate placement by the use of a callout, e.g., <FIG. 1 ABOUT HERE>. Callouts should be placed on a new line after the paragraph in which the figure or example is mentioned. A separate list of captions should be included. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright and for ensuring that the appropriate acknowledgments are included in their typescript. The cost of permissions and reproducing color illustrations will be the responsibility of the author. Upon acceptance of a submission, authors will be asked to assign copyright to the Society for American Music. JSAM does not review articles that are being considered for publication in another journal.

For additional information on preparing submissions, please visit <journals.cambridge.org/sam> or <www.american-music.org> to download a current PDF copy of the complete Instructions for Contributors.

Continued from back cover

Recordings

Welta'q "It Sounds Good": Historic Recordings of the Mi'kmaq, produced by Janice Esther Tulk Ann Morrison Spinney	567
The Oregon String Quartet, And All That Jazz: Jazz and Rock Influences in the Contemporary American String Quartet	307
Julia Bullard George Crumb, Complete Crumb Edition, Vol. 11	569
Edward Pearsall	571

JOURNAL OF THE SOCIETY FOR AMERICAN MUSIC

Т	А	В	L	Е	0	F	С	0	N	Т	Ε	N	Т	S
Co	ontril	outor	:s											v
Aı	rticles	S												
A "League Against Willan"? The Early Years of the Canadian League of Composers, 1951–1960 Benita Wolters-Fredlund											445			
The Origins of "Dissonant Counterpoint": Henry Cowell's Unpublished Notebook John D. Spilker											481			
"I	"I Got That Something That Makes Me Want to Shout": James Brown, Religion, and Gospel Music in Augusta, Georgia Carrie Allen											535		
Re	eview	s												
Во	ooks													
Beverley Diamond, Native American Music in Eastern North America: Experiencing Music, Expressing Culture Chad Hamill												557		
Marie Elizabeth Labonville, Juan Bautista Plaza and Musical Nationalism in Venezuela												337		
W	alter 1	A. Cla	ark											559
	obin I avid I			ısic in t	he Hisp	oanic C	Caribbea	n						562
	Continued on inside back cover													

Cambridge Journals online
For further information about this journal please
go to the journal website at:
journals.cambridge.org/sam

