# Popular Music



35|3

#### **Editorial Group**

MARTIN CLOONAN NANETTE DE JONG DAI GRIFFITHS (Book Review Editor) SARAH HILL (Co-ordinating Editor)

BARBARA LEBRUN
ALLAN MOORE (Co-ordinating Editor)
KEITH NEGUS
IOHN STREET

#### **Founding Editors**

DAVID HORN RICHARD MIDDLETON

#### **International Advisory Editors**

Christopher Ballantine (South Africa)
Alf Björnberg (Sweden)
Barbara Bradby (Ireland)
Sara Cohen (UK)
Anne Danielsen (Norway)
Nicola Dibben (UK)
Franco Fabbri (Italy)
Murray Forman (USA)
Héctor Fouce (Spain)
Simon Frith (UK)

Juan Pablo González (Chile) Lucy Green (UK) Line Grenier (Canada) Jill Halstead (Norway)

© Cambridge University Press 2016

Stan Hawkins (Norway)
Deborah Pacini Hernández (USA)
David Hesmondhalgh (UK)
Shuhei Hosokawa (Japan)
Helmi Järviluoma (Finland)
Bruce Johnson (Australia)
Dave Laing (UK)
Claire Levy (Bulgaria)
Toru Mitsui (Japan)
Rajko Muršič (Slovenia)
Motti Regev (Israel)
Hyunjoon Shin (Korea)
Martin Stokes (UK)

Peter Wicke (Germany)

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 http://journals.cambridge.org/pmu. Any queries relating to submissions may be addressed to popularmusic@cambridge.org. Material for review should be sent to Professor Martin Cloonan, email martin.cloonan@music.glasgow.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 35 which includes print and electronic access to institutional subscribers is £263 (USA, Canada and Mexico \$450); print only for individuals is £56 (USA, Canada and Mexico \$84). Single parts cost £98 (USA, Canada and Mexico \$161). An online only price is available to institutional subscribers for £226 (USA, Canada and Mexico \$379). 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, Journals Fulfillment Department, UPH, Shaftesbury Road, Cambridge CB2 8BS, UK. Orders from the USA, Canada and Mexico should be sent to Cambridge University Press, 1 Liberty Plaza, Floor 20, New York, NY 10006, USA. Japanese prices for institutions are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan. Prices include delivery by air.

Claims for missing issues should be made immediately on receipt of the subsequent issue.

**Copying** This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923. Organizations in the USA who are also registered with the C.C.C. may therefore copy material (beyond the limits permitted by sections 107 and 108 of US copyright law) subject to payment to C.C.C. of the per copy fee of \$12.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0261-1430/2013 \$12.00. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions.

ISI Tear Sheet Service, 3501 Market Street, Philadelphia, Pennsylvania 19104, USA, is authorized to supply single copies of separate articles for private use only.

For all other use, permission should be sought from the Cambridge or New York offices of Cambridge University Press.

INTERNET ACCESS This journal is included in the Cambridge Journals Online service at http://journals.cambridge.org. For further information on *Popular Music* and all other Cambridge journals see http://www.cambridge.org.

Front cover: © Stephen Millar.

#### VOL. 35 NO. 3

#### October

Issue Editors: BARBARA LEBRUN DAI GRIFFITHS

## Popular Music

#### **Contents**

STEPHEN R. MILLAR	v 297	The Contributors Let the people sing? Irish rebel songs, sectarianism, and Scotland's Offensive Behaviour Act
YNGVAR KJUS AND ANNE DANIELSEN	320	Live mediation: performing concerts using studio technology
DAVID ROBB	338	The mobilising of the German 1848 protest song tradition in the context of international twentieth-century folk revivals
DAVID PIER	360	Language ideology and kadongo kamu flow
EIRIK ASKEROI	380	Who is Beck? Sonic markers as a compositional tool in pop production
SAMANTHA BENNETT	396	Behind the magical mystery door: history, mythology and the aura of Abbey Road Studios
		Middle Eight
STUART GREEN AND DUNCAN WHEELER	418	Wanna be in my b(r)and? Live At Leeds festival report
SIMON McKERRELL	425	Social constructionism in music studies
		Reviews
RICHARD OSBORNE	429	Fight Back: Punk, Politics and Resistance, edited by the Subcultures Network
NADAV APPEL	431	Song Interpretation in 21st-Century Pop Music, edited by Ralf von Appen, André Doehring, Dietrich Helms and Allan F. Moore
LOURDES N. CROSBY	432	New Wave: Image is Everything, by M. King Adkins
JANNE POIKOLAINEN	434	Rock Star: The Making of Musical Icons from Elvis to Springsteen, by David R. Shumway

ALF ARVIDSSON	436	Political Rock, by Mark Pedelty and Kristine Weglarz
ALEXIS BENNETT	438	Folk City: New York and the American Folk Music Revival, by Stephen Petrus and Ronald D. Cohen
CHRIS SMITH	440	Negotiating Difference in French Louisiana Music, by Sara Le Menestrel
HELEN ELIZABETH DAVIES	442	Gender, Age and Musical Creativity, by Catherine Haworth and Lisa Colton
SVEN KUBE	444	Dangerous Rhythm: Why Movie Musicals Matter, by Richard Barrios
YNGVAR B. STEINHOLT	446	Transnational Punk Communities in Poland: From Nihilism to Nothing Outside Punk, by Marta Marciniak
SARAH ELIZABETH RAINE	447	From Soul to Hip Hop, edited by Tom Perchard
MARK DUFFETT	448	Lady Gaga and Popular Music: Performing Gender, Fashion, and Culture, edited by Martin Iddon and Melanie L. Marshall
MICHAEL SPANU	451	Relocating Popular Music, edited by Ewa Mazierska and Georgina Gregory
PHIL KIRBY	453	Living Stereo: Histories and Cultures of Multichannel Sound, edited by Paul Théberge, Kyle Devine, Tom Everett
ANDRÉ ROTTGERI	455	Punk Aesthetics and New Folk: Way Down the Old Plank Road, by John Encarnacao
NISHLYN RAMANNA	456	Marabi Nights: Jazz, 'Race' and Society in Early Apartheid South Africa, by Christopher Ballantine
RACHEL HAWORTH	459	Sounds French: Globalization, Cultural Communities, and Pop Music, 1958–1980, by Jonathyne Briggs
ALISON EALES	461	When Music Migrates: Crossing British and European Racial Faultlines, 1945–2010, by Jon Stratton
AMY IRENE CURRIE	463	Media, Materiality and Memory: Grounding the Groove, by Elodie A. Roy
LUCA GUARIENTO	464	The Quest for the Melodic Electric Bass: From Jamerson to Spenner, by Per Elias Drabløs
JULIANA GUERRERO	466	The Militant Song Movement in Latin America. Chile, Uruguay, and Argentina, edited by Pablo Vila

FELICITY CLARK	468	The Racialised Imagination; Belonging; 'Reverse Migration' and Sites of Ideology. Soundtracks of Asian America, by Grace Wang
ARIANE GRUET- PELCHAT	470	Sounds and the City: Popular Music, Place, and Globalization, edited by Brett Lashua, Karl Spracklen and Stephen Wagg
MICHAEL AHLERS	472	The History of Music Production, by Richard James Burgess
SHARA RAMBARRAN	474	Ska: The Rhythm of Liberation, by Heather Augustyn
MAURICIO VALDEBENITO	476 479	The Paraguayan Harp. From Colonial Transplant to National Emblem, by Alfredo Colman Call for Papers

### The Contributors

EIRIK ASKEROI is Assistant Professor in popular music at Hedmark University College. His research interests include production aesthetics, popular music, cultural theory and discursive analysis, and he has published on Morrissey and Johnny Cash as well as perspectives on teaching studio production. Besides his academic activities, he works as a professional musician and co-manages a recording studio (Parachute Studio) in the centre of Oslo.

YNGVAR KJUS (PhD) has published several articles on popular culture and media, particularly concerning the communication of music and live events, in journals including *Popular Music and Society* and *New Media and Society*. In 2010, the *European Journal of Communication* awarded him 'Article of the Year' for his 'Everyone needs idols: reality television and transformations in media structure, production and output'.

Anne Danielsen is Professor of Musicology at the University of Oslo. She has published widely on rhythm, mediation and production in post-war African-American popular music and is the author of *Presence and Pleasure: The Funk Grooves of James Brown and Parliament* (Wesleyan, 2006) and *Digital Signatures: The Impact of Digitization on Popular Music Sound* (co-authored with Ragnhild Brøvig-Hanssen, MIT Press, 2016). She is also the editor of *Musical Rhythm in the Age of Digital Reproduction* (Ashgate, 2010).

STEPHEN R. MILLAR is an AHRC-funded PhD candidate in Ethnomusicology at Queen's University Belfast and previously worked as a researcher on the 'Community Experiences of Sectarianism' project at the University of Stirling. His research focuses on conflicts around music, ethno-nationalism and identity politics. He has published articles in *Music & Politics, Scottish Affairs* and *Echo: A Music-Centered Journal*.

DAVID ROBB is a Senior Lecturer in Creative Arts at Queen's University Belfast. He has published extensively on the history of German political song. His books include *Zwei Clowns im Lande des verlorenen Lachens. Das Liedertheater Wenzel & Mensching* (Christoph Links Verlag, 1998) and *Protest Song in East and West Germany since the 1960s* (University of Rochester Press, 2007). He has recently completed an AHRC and DFG-funded project on the Songs of the 1848 Revolution (www.liederlexikon.de).

DAVID PIER, an ethnomusicologist, is Assistant Professor of African, African American, and Diaspora Studies at the University of North Carolina, Chapel Hill. He is the author of *Ugandan Music in the Marketing Era: The Branded Arena* (Palgrave, 2015), a study of the recent effects of corporate sponsorship and popular 'branding' discourse on the field of Ugandan traditional music and dance.

#### vi The Contributors

Samantha Bennett is Associate Professor in Music at The Australian National University, where she teaches courses in Popular Music, Recording & Production Techniques and Sound Archiving. She is the author of *Modern Records, Maverick Methods* (forthcoming from Michigan University Press) and is currently working on her second book, a 33 1/3 series edition on Siouxsie and the Banshees' *Peepshow*.