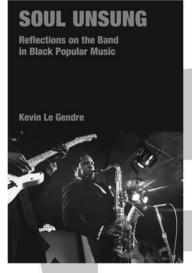
Studies in Popular Music



Series: Popular Music History 2012 336pp 234 x 156mm Illus. hb ISBN 9781845535438 £19.99 / \$29.95

Soul Unsung

Reflections on the Band in Black Popular Music

Kevin Le Gendre

"Le Gendre does a yeoman's job—with the creative approach of a songwriter and the uplifting spirit of a Sunday preacher—at unveiling the long-hidden history of the legendary instrumentalists of the Golden Era of Soul. A must-read for any student of culture."

> Ashley Kahn, music journalist and professor of Music History and Criticism at New York University

In *Soul Unsung*, Kevin Le Gendre celebrates the contribution made to soul by several generations of instrumentalists, and offers insights into the state of contemporary soul and its relationship with jazz, rock and hip-hop. Placing the focus squarely on the band, Le Gendre sets out to change perceptions of one of the great forms of expression to have marked popular culture in the twentieth century, so that those who play are given, alongside those who sing, their rightful place in the pantheon of contemporary music.



Popular Music History

Editor: Robert Strachan, Institute of Popular Music Resources Editor: Andy Linehan, The British Library

Popular Music History challenges established orthodoxies in popular music studies, examines the formation and dissolution of canons, interrogates histories of genres, and examines forms of popular music that have existed below the 'historical radar'. A distinctive feature of the journal is its *resources* section, which re-publishes difficult to find or unjustifiably obscure articles of historical importance, reports on archives, museums and scholarly collections, and serves as a forum for the discussion of issues of special interest.

Visit Popular Music History online at www.equinoxpub.com/PMH

Volume 6, 3 issues per year ISSN 1740-7133 (print) / ISSN 1743-1646 (online)

View our full range of journals and books at **www.equinoxpub.com**



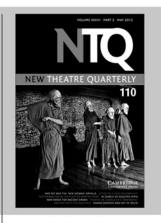
JOURNALS

New Theatre Quarterly

Editors

Maria Shevtsova, Goldsmiths, University of London, UK Simon Trussler, Rose Bruford College, UK

New Theatre Quarterly provides a vital international forum where theatrical scholarship and practice can meet and where prevailing dramatic assumptions can be subjected to vigorous critical questioning. It shows that theatre history has a contemporary relevance, that theatre studies need a methodology and that theatre criticism needs a language. The journal publishes news, analysis and debate within the field of theatre studies..



New Theatre Quarterly is available online at: http://journals.cambridge.org/ntq

To subscribe contact Customer Services

in Cambridge: Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York: Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email subscriptions_newyork@cambridge.org

Free email alerts Keep up-to-date with new material – sign up at journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/ntq



JOURNALS

Cambridge Opera Journal

Editors

Suzanne Aspden, University of Oxford, UK Steven Huebner, McGill University, Canada

For over twenty years the *Cambridge Opera Journal* has been the pre-eminent forum for scholarship on opera in all its manifestations. The *Journal* publishes essays not only on all aspects of the European operatic tradition, but also on American opera and musical theatre, on non-Western music theatres, on contemporary opera production, and on the theory and historiography of opera. Carefully researched and often illustrated with music examples and pictures, articles adopt a wide spectrum of critical approaches. As well as major articles, each issue includes reviews of recent important publications in the field.



Cambridge Opera Journal is available online at: http://journals.cambridge.org/opr

To subscribe contact Customer Services

in Cambridge: Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

in New York: Phone (845) 353 7500 Fax (845) 353 4141 Email subscriptions_newyork@cambridge.org

Free email alerts Keep up-to-date with new material – sign up at journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/opr



JOURNALS

Theatre Research International

Published for the International Federation for Theatre Research

<page-header>

Theatre Research International is available online at: http://journals.cambridge.org/tri

To subscribe contact Customer Services

Americas: Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email

subscriptions_newyork@cambridge.org

Rest of world: Phone +44 (0)1223 326070 Fax +44 (0)1223 325150

Email journals@cambridge.org

Free email alerts Keep up-to-date with new material – sign up at journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/tri



Senior Editor

Charlotte Canning, The University of Texas at Austin, USA

Theatre Research International publishes articles on theatre practices from all continents in their aesthetic, social, cultural, and historical contexts, their relationship to other media of representation, and to other fields of inquiry. The journal seeks to reflect the evolving diversity of existing as well as emerging critical idioms of theatre and performance studies, prevalent in the scholarship of differing inter-cultural and world contexts. The journal also publishes a book review section, reflecting new research in the field.

CAMBRIDGE

JOURNALS

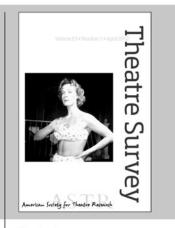
Theatre Survey

Published for the American Society for Theatre Research

Editor

Esther Kim Lee, University of Illinois at Urbana-Champaign, USA

Theatre Survey is chartered by the American Society for Theatre Research as a theatre history journal. Its theatrical and historical orientations are broadly conceived. Performance-centered and historiographic studies from all points across the historical, cultural, and methodological spectra are welcome. Recent issues have included an article on the early professional deaf theatre in post-Stalinist Soviet Union, a study of the gestural vocabulary found in surviving images of early commedia dell'arte, a philosophical treatise by Alan Badiou, and an essay on the impact of neoliberalism—from the classroom to the department to the "global university"—that suggests how theatre and performance scholars might approach the political difficulties currently threatening the mission of higher education.



Theatre Survey is available online at: http://journals.cambridge.org/tsy

To subscribe contact Customer Services

Americas:

Phone +1 (845) 353 7500 Fax +1 (845) 353 4141 Email subscriptions_newyork@cambridge.org

Rest of world:

Phone +44 (0)1223 326070 Fax +44 (0)1223 325150 Email journals@cambridge.org

Free email alerts

Keep up-to-date with new material – sign up at journals.cambridge.org/register

For free online content visit: http://journals.cambridge.org/tsy



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"×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 neuva 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

The Edinburgh Building, Cambridge CB2 8RU, United Kingdom 32 Avenue of the Americas, New York, NY 10013-2473, 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 MPG Printgroup Ltd

Popular Music

Volume 32, Issue 2 May 2013

iii	The Contributors
Articles	
KYLE DEVINE 159	Imperfect sound forever: loudness wars, listening formations and the history of sound reproduction
JOSH HEUMAN 179	Unpacking the gift: negotiating property and custody in archival hardcore blogs
SARAH HILL 199	Ending it all: Genesis and Revelation
SARAH BAKER AND 225 ALISON HUBER	Locating the canon in Tamworth: historical narratives, cultural memory and Australia's 'Country Music Capital'
ANJALI GERA ROY 243	Black beats with a Punjabi twist
KEN MCLEOD 261	Afro-Samurai: techno-Orientalism and contemporary hip hop
MARTIN CLOONAN 279 AND MATT BRENNAN	Alien invasions: the British Musicians' Union and foreign musicians
Middle Eight	
SIMON FRITH 299	Live Music Exchange
NICHOLAS TOCHKA 305	Pussy Riot, freedom of expression, and popular music studies after the Cold War
Reviews 315	

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



