

Popular Music



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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.

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The Contributors

NATHANEL AMAR is a researcher and the director of the Taipei antenna of the French Centre for Research on Contemporary China, specialising in Sinophone popular music. He guest-edited two special issues of *China Perspectives* on Sinophone music circulation and published in 2022 a monograph on the Chinese punk scene in French (*Scream for Life. L'invention d'une contre-culture punk en Chine populaire*, Presses Universitaires de Rennes).

DR RAQUEL CAMPOS VALVERDE is currently a lecturer in Digital Culture and Society at King's College London. She obtained her PhD from London South Bank University in 2019 with a thesis entitled *Understanding musicking on social media: music sharing, sociality, and citizenship*. Before graduating, her essay, 'Musicking on social media: imagined audiences, momentary fans, and civic agency in the sharing utopia', was awarded the 2019 Andrew Goodwin Memorial Postgraduate Prize by the UK and Ireland branch of the International Association for the Study of Popular Music. Her research interests lie at the intersection of popular music, ethnomusicology and internet studies, particularly concerning the user experiences of digital music in online environments.

JELENA GLIGORIJEVIĆ is a popular music scholar with multiple research interests, from Cavalera's World Metal projects to queer karaoke. Her primary field of expertise is in issues of identity, power and politics in Balkan popular music across the former Yugoslav region, notably Serbia. Her doctoral dissertation, *Contemporary music festivals as micronational spaces: articulations of national identity in Serbia's Exit and Guča Trumpet festivals* (2019), explores issues of national identity in post-Milošević Serbia using the country's two major music festivals as case studies. Jelena is the recipient of many scholarships, including the Marie Skłodowska-Curie Individual Fellowship 2020, commencing May 2022 at Dublin City University. The present article emanates from her short-term affiliation with the University of Fribourg, Switzerland (in 2020), where she undertook ethnographic research on cultural and political meaning-making surrounding St Gallen's alternative music venue, Palace.

DR LACHLAN GOOLD is a recording engineer, producer, mixer, researcher and lecturer in Contemporary Music at the University of the Sunshine Coast. His research focuses on practice-based music production approaches, theoretical uses of space, the music industry and cultural geography. In his creative practice, he is better known as Australian music producer Magoo, a two-time ARIA award winner. Since 1990, he has worked on a wide range of music from Australia's best-known artists, achieving a multitude of Gold and Platinum awards.

JEPPE FUGLSANG LARSEN is a postdoctoral student at Aalborg University, Institute for Sociology and Social Work. His research interests include the far right, extremism, Islamist radicalisation, sociology of emotions, sociology of religion, and subculture.

He is currently involved in research on how emotions are expressed and legitimised on the far right, and in religious and subcultural aspects of Islamist radicalisation.

KEITH NEGUS teaches in the Music Department at Goldsmiths, University of London and entered higher education after a few years spent working in factories and warehouses whilst traversing the London suburbs playing keyboards and guitar in various bands. He is the author of *Producing Pop* (1992), *Music Genres and Corporate Cultures* (1999) and *Bob Dylan* (2008).

ADRIAN SLEDMERE works in the School of Media at the London College of Communication, University of the Arts, where he teaches on advertising and public relations courses. Research interests include promotional cultures, the political economy of the music industry and psychogeography. He has a background in music production and songwriting, which continues to inform his academic research.