

CAMBRIDGE

JOURNALS

# British Journal of Music Education

## Editors

Regina Murphy, *Dublin City University, Ireland*

Martin Fautley, *Birmingham City University, UK*

Now indexed in the Thomson Reuters Arts & Humanities Citation Index and the Social Science Citation Index, *BJME* aims to provide stimulating and readable accounts of current international research in music education, together with a section containing extended and useful book reviews. It strives to strengthen connections between research and practice, so enhancing professional development within the field of music education. The range of subjects covers classroom music teaching, individual instrumental and vocal teaching, music in higher education, comparative music education, teacher education, and music in the community. *BJME* is fully refereed and contributors include researchers and practitioners from schools, colleges and universities worldwide.



*British Journal of Music Education* is available online at:  
<http://journals.cambridge.org/bme>

## To subscribe contact Customer Services

### in Cambridge:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

### in New York:

Phone (845) 353 7500

Fax (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/bme>



CAMBRIDGE  
UNIVERSITY PRESS

# Nineteenth-Century Music Review

**Editor**

Bennett Zon, *Durham University, UK*

*Nineteenth-Century Music Review* aims to locate music within the widest possible framework of intellectual activity pertaining to the long nineteenth century (c. 1789–1914). It particularly welcomes interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses. Articles with fine visual or iconographic content are encouraged, as are those rich in musically illustrative material. Articles accepted for publication will reflect a diversity of critical viewpoints.

All material submitted for consideration will receive open-minded editorial attention, and works, once accepted for peer review, will proceed anonymously to at least two readers (one from the editorial board, the other external to it). Books and music will be reviewed extensively in each issue with the particular aim of extending awareness of music literature into extra-musical disciplines.



*Nineteenth-Century Music Review*  
is available online at:  
<http://journals.cambridge.org/ncm>

**To subscribe contact  
Customer Services****in Cambridge:**

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

**in New York:**

Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new  
material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/ncm>



**CAMBRIDGE**  
UNIVERSITY PRESS

# Organised Sound

**Editor**

Leigh Landy, *De Montfort University, Leicester, UK*

*Organised Sound* is an international peer-reviewed journal which focuses on the rapidly developing methods and issues arising from the use of technology in music today. It concentrates upon the impact which the application of technology is having upon music in a variety of genres, including multimedia, performance art, sound sculpture and music ranging from popular idioms to experimental electroacoustic composition. It provides a unique forum for anyone interested in electroacoustic music studies, its creation and related developments to share the results of their research as they affect musical issues. An accompanying DVD is sent to subscribers annually.

**Organised Sound**

is available online at:

<http://journals.cambridge.org/oso>

**To subscribe contact  
Customer Services****in Cambridge:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

**in New York:**

Phone (845) 353 7500

Fax (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Free email alerts**

Keep up-to-date with new  
material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/oso>



**CAMBRIDGE**  
UNIVERSITY PRESS

CAMBRIDGE

JOURNALS

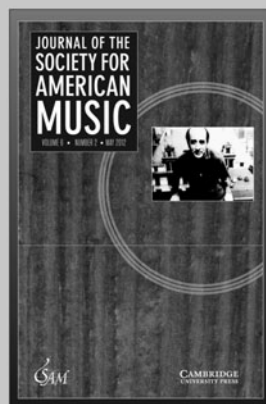
# Journal of the Society for American Music

Published for The Society for American Music

## Editor

Mark Katz, *University of North Carolina at Chapel Hill, USA*

The *Journal of the Society for American Music* is an international, peer-reviewed journal dealing with all aspects of American music and music in the Americas. *JSAM* is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, music theory, ethnomusicology, cultural theory, identity studies, and American studies. *JSAM* encourages international dialogue across disciplines. The journal features articles; reviews of books, recordings, and multimedia items; and explorations of special topics.



## *Journal of the Society for American Music*

is available online at:  
<http://journals.cambridge.org/sam>

## To subscribe contact Customer Services

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

**in New York:**  
Phone +1 (845) 353 7500  
Fax +1 (845) 353 4141  
Email  
[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

## Free email alerts

Keep up-to-date with new  
material – sign up at  
[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/sam>



CAMBRIDGE  
UNIVERSITY PRESS

# Twentieth-Century Music

**Editors**

Robert Adlington, *University of Nottingham, UK*

Julian Johnson, *Royal Holloway, University of London, UK*

*Twentieth-Century Music* disseminates research on all aspects of music in the long twentieth century to a broad readership. Emphasis is placed upon the presentation of the full spectrum of scholarly insight, with the goal of fostering exchange and debate between disciplinary fields. Individual issues may address a single theme, or encompass diverse topics and musical repertoires of current import. Our reviews section offers agenda-setting responses to newly published work.

**Twentieth-Century Music**

is available online at:

<http://journals.cambridge.org/tcm>

**To subscribe contact  
Customer Services****Americas:**

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

**Rest of world:**

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

**Free email alerts**

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/tcm>



**CAMBRIDGE**  
UNIVERSITY PRESS

# Tempo

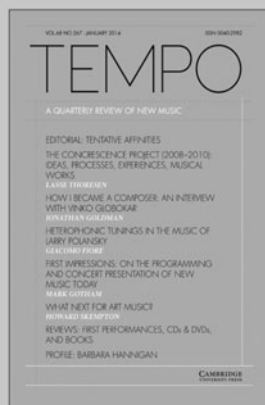
## Editor

Bob Gilmore, *Amsterdam, The Netherlands*

## Reviews Editor

Juliet Fraser, *London, UK*

TEMPO exists to document the international new music scene while contributing to, and stimulating, current debates therein. Its emphasis is on musical developments in our own century, as well as on music that came to prominence in the later twentieth century that has not yet received the attention it deserves. The articles and reviews cover the new music scene in all its complexity, featuring discussion of compositional trends, performance practices, listening practices, new music contexts and reception histories. TEMPO is sympathetic both to writing about new forms of creative practice (electronic, interdisciplinary, performance-based) and to writing that employs innovative methods of enquiry that differ from the aims of traditional musicology.



## Tempo

is available online at:

<http://journals.cambridge.org/tem>

## To subscribe contact Customer Services

### Americas:

Phone +1 (845) 353 7500

Fax +1 (845) 353 4141

Email

[subscriptions\\_newyork@cambridge.org](mailto:subscriptions_newyork@cambridge.org)

### Rest of world:

Phone +44 (0)1223 326070

Fax +44 (0)1223 325150

Email [journals@cambridge.org](mailto:journals@cambridge.org)

## Free email alerts

Keep up-to-date with new material – sign up at

[journals.cambridge.org/register](http://journals.cambridge.org/register)

For free online content visit:  
<http://journals.cambridge.org/tem>



**CAMBRIDGE**  
UNIVERSITY PRESS



## 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" x 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 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 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](http://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 Bell and Bain

# Popular Music

Volume 34, Issue 1 January 2015

## iii *The Contributors*

### Articles

- |                           |     |  |
|---------------------------|-----|--|
| DAVE CALVERT              | 1   | Similar hats on similar heads: uniformity and alienation at the Rat Pack's Summit Conference of Cool |
| DAI GRIFFITHS             | 22  | Elevating form and elevating modulation  |
| BIRGITTE SANDVE           | 45  | Unwrapping 'Norwegianness': politics of difference in Karpe Diem                                     |
| MARK SLATER               | 67  | Nests, arcs and cycles in the lifespan of a studio project   |
| KRIS SINGH AND DALE TRACY | 94  | Assuming niceness: private and public relationships in Drake's <i>Nothing Was the Same</i>           |
| ANDREAS OTTE              | 113 | Nuuk underground: musical change and cosmopolitan nationalism in Greenland                           |

### Middle Eight

- |                  |     |  |
|------------------|-----|--|
| DARIO MARTINELLI | 134 | Philip Tagg: 70 years of popular music |
|------------------|-----|--|

### Reviews

137

#### Cambridge Journals Online

For further information about this journal please go to the journal website at:  
[journals.cambridge.org/pmu](http://journals.cambridge.org/pmu)



MIX  
Paper from  
responsible sources  
FSC® C007785

**CAMBRIDGE**  
UNIVERSITY PRESS