

# Popular Music



34 | 1

## Editorial Group

MARTIN CLOONAN (*Book Review Editor*)

NANETTE DE JONG

DAI GRIFFITHS

SARAH HILL (*Co-ordinating Editor*)

BARBARA LEBRUN

ALLAN MOORE (*Co-ordinating Editor*)

KEITH NEGUS

JOHN STREET

## Founding Editors

DAVID HORN

RICHARD MIDDLETON

## International Advisory Editors

Christopher Ballantine (South Africa)

Alf Björnberg (Sweden)

David Brackett (Canada)

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)

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)

Philip Tagg (UK)

Peter Wicke (Germany)

© Cambridge University Press 2015

*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](mailto:popularmusic@cambridge.org). Material for review should be sent to Professor Martin Cloonan, email [martin.cloonan@music.glasgow.ac.uk](mailto: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 34 which includes print and electronic access to institutional subscribers is £227 (USA, Canada and Mexico \$390); print only for individuals is £50 (USA, Canada and Mexico \$76). Single parts cost £81.03 (USA, Canada and Mexico \$133.46). An online only price is available to institutional subscribers for £195 (USA, Canada and Mexico \$328). 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, The Edinburgh Building, Shaftesbury Road, Cambridge CB2 8RU, UK. Orders from the USA, Canada and Mexico should be sent to Cambridge University Press, Journals Fulfillment Department, 100 Brook Hill Drive, West Nyack, New York 10994-2133. 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:* Rat Pack 1962. Photographer Don Altobell.

**VOL. 34 NO. 1**

January

Issue Editors:  
NANETTE DE JONG  
KEITH NEGUS

# Popular Music

## Contents

- iii** *The Contributors*
- 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 **94** Assuming niceness: private and public relationships in Drake's *Nothing Was the Same*  
TRACY
- 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**
- BEN CURRY **137** *Hip-Hop Turntablism, Creativity and Collaboration*, by Sophy Smith
- CHRIS EALHAM **140** *Rhym'in' and Stealin'. Musical Borrowing in Hip-Hop*, by Justin A. Williams
- MARY FOGARTY **142** *Bodies of Sound: Studies Across Popular Music and Dance*, edited by Sherril Dodds and Susan C. Cook
- ABIGAIL GARDNER **145** *Performing Englishness: Identity and Politics in a Contemporary Folk Resurgence*, by Trish Winter and Simon Keegan-Phipps  
*Nick Drake Dreaming England*, by Nathan Wiseman-Trowse
- STEPHEN GRAHAM **147** *Frank Zappa and the And*, edited by Paul Carr

- SARAH E. HANKINS 150 *Soul Unsung: Reflections on the Band in Black Popular Music*, by Kevin Le Gendre
- COLTER HARPER 152 *Experiencing 'Flow' in Jazz Performance*, by Elina Hytönen-Ng
- KIM HARRISON 155 *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981*, by Eric Drott
- ELINA HYTÖ NEN-NG 156 *The Hallelujah Effect: Philosophical Reflections on Music, Performance Practice, and Technology*, by Babette Babich
- ANTTI-VILLE Kärjä 158 *Pop Pagans: Paganism and Popular Music*, edited by Donna Weston and Andy Bennett.
- MARTIN LUSSIER 160 *Music, Sound, and Technology in America: A Documentary History of Early Phonograph, Cinema, and Radio*, edited by Timothy D. Taylor, Mark Katz and Tony Grajeda
- KRISTER MALM 162 *Funky Nassau. Roots, Routes, and Representation in Bahamian Popular Music*, by Timothy Rommen
- TONY MITCHELL 164 *Shakin' All Over: Popular Music and Disability*, by George McKay
- ROY SHUKER 166 *Vinyl: A History of the Analogue Record*, by Richard Osborne
- SIMON ZAGORSKI-THOMAS 168 *The Art of Music Production*, by Richard James Burgess
- CATHERINE TACKLEY 170 *The History of Live Music in Britain: From Dance Hall to the 100 Club*, by Simon Frith, Matt Brennan, Martin Cloonan and Emma Webster
- DAVID COLLIER 172 *Assimilate: A Critical History of Industrial Music*, by S. Alexander Reed

# The Contributors

DAVE CALVERT is a senior lecturer in Drama, Theatre and Performance at the University of Huddersfield. His research interests focus on performance and learning disability, and he has published on Susan Boyle, integrated punk band Heavy Load and Mind the Gap theatre company. He also investigates troupes in popular entertainment, and has published articles about the British tradition of the seaside Pierrot.

DAI GRIFFITHS is senior lecturer in Music at Oxford Brookes University, and author of monographs on Radiohead and Elvis Costello. His research is now mostly on words in songs, while his teaching is mostly in tonal theory and analysis.

ANDREAS OTTE obtained his master's degree from the Department of Musicology, University of Copenhagen in 2010. He is currently a PhD student at the Department of Cross-Cultural and Regional Studies, University of Copenhagen. Since 2008 Andreas Otte has done research on, and participated in, the Greenlandic popular music scene.

BIRGITTE SANDVE is a PhD student affiliated with the Department of Musicology at the University of Oslo. Sandve has been part of the research project 'Popular Music and Gender in a Transcultural Context' led by professor Stan Hawkins. The research project is funded by the Norwegian Research Council and supported by the Department of Musicology at the University of Oslo. She submitted the thesis 'Staging the real: identity politics and urban space in mainstream Norwegian rap music' in 2014 (under review).

KRIS SINGH is a PhD candidate at Queen's University. His primary focus is Caribbean literature, and his current research takes a sociological approach to the works of Samuel Selvon and Austin Clarke. He is also interested in diaspora studies, transnational literatures, and postcolonial theory.

MARK SLATER is a lecturer in music in the School of Drama, Music and Screen at the University of Hull. He is a composer, songwriter, producer and musicologist with interests in popular and experimental music, and the links that exist between them. His research explores processes of musical creativity, with a particular focus on those practices that involve technologies.

DALE TRACY has her PhD from Queen's University and currently teaches modern and contemporary literature at the Royal Military College of Canada. She is interested in compassion and sentimentality in contemporary literature and culture.