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.

Articles and any other material not related to reviews should be submitted online at cambridge.org/pmu. Any queries relating to submissions may be addressed to popularmusic@cambridge.org. Material for review should be sent to Dai Griffiths, email dmgriffiths@brookes.ac.uk.

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Front cover: Acoustic Guitar and the Old Tree. Music Theme with Acoustic Guitar.

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The Contributors

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MATT BRENNAN is Reader in Popular Music and Convenor of the M.Litt Music Industries degree at the University of Glasgow. He has served as Chair of the UK-I branch of the International Association for the Study of Popular Music. His first monograph, *When Genres Collide*, was named one of Pitchfork's 'Favourite Music Books of 2017'.

JO COLLINSON SCOTT is a Lecturer in Commercial Music at the University of the West of Scotland where she helped to develop the MA Music: Songwriting degree. Her practice-led research work (carried out under her performing name 'Jo Mango') focuses on songwriting and social change in fields such as criminal justice, environmental sustainability and mental health.

ANGELA CONNELLY is a Lecturer in Architecture and a Research Associate in Planning and Environmental Management at the University of Manchester. Her research currently focuses on creative and collaborative approaches to enabling climate change adaptation in practice.

ODED EREZ is a lecturer in the Department of Music at Bar Ilan University. His research focuses on the intersection of aesthetics and politics in Mediterranean popular music and cinema. His chapter on popular music will appear in the *Routledge Handbook on Contemporary Israel* (forthcoming 2020). He is currently completing a book manuscript on Greek music and ethno-class politics in Israel, as well as articles on music education in Arab-Israeli schools and on Israeli-Moroccan 'reverse diasporas'.

CHRIS GIBSON is Professor of Human Geography at the University of Wollongong, Australia. His research interests span geography, music, cultural economy, and more recently, material cultures of making and resource use. His books include *Sound Tracks: Popular Music, Identity and Place* (Routledge 2003) and *Music Festivals and Regional Development* (Routledge, 2012), co-written with John Connell, and *Surfing Places, Surfboard Makers* (University of Hawai'i Press, 2013), co-written with Andrew Warren. His forthcoming book with Andrew, *Enchanted Wood*, follows guitars from factory to forest.

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NADEEM KARKABI is a lecturer at the Department of Anthropology at the University of Haifa. His current research focuses on aspects of ethnicity, religion, language and nationalism in Jewish–Arab intersections in Israeli popular music, as well as on cultural production and performance in the Palestinian alternative music scene and in the Golan Heights' borderland.

GEMMA LAWRENCE is the Producer for Creative Carbon Scotland, a charity focused on harnessing the role of the cultural sector in addressing the climate crisis. Gemma leads on the organisation's culture/SHIFT programme which supports collaborations between cultural and sustainability sectors to apply different ways of thinking and working to address complex sustainability problems.

RACHEL E. LOVE is a CORE Postdoctoral Teaching Fellow at New York University, having earned her PhD from NYU in Italian Studies in May 2018. Her essays on 20th-century Italian politics and culture have appeared in the journals *Modern Italy* and *Interventions.*

HEATHER SAVIGNY is Professor of Gender, Media and Politics at the Leicester Media School, De Montfort University. She publishes widely in these areas and her work has appeared in *Feminist Media Studies*, *Media, Culture & Society*, *Metal Music Studies*, *British Journal of Political Science and International Relations* and *Gender, Work and Organisation*. She is currently working on a monograph: 'Feminism, Metal and Politics'.

ULRIK VOLGSTEN is professor of Musicology at Örebro University, Sweden. His research is concerned with musical communication in different media. In addition to the conceptual history of Western music (composer, work, listener) and musical aesthetics, an important focus of research has been on the role of affect attunement for the musical experience.

REX WALSH has qualifications in business, law and education. He has been fortunate to work across many universities and he has also taught in most units within business and law. His research interests include ethics and contemporary issues in accounting, particularly social and environmental reporting. He is currently working for a community legal service and undertaking professional consultancy work.

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