

Popular Music



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Articles in triplicate, and any other material not related to reviews should be sent to Keith Negus, Dept of Music, Goldsmiths, University of London, London SE14 6NW, UK. Material for review should be sent to Professor Martin Cloonan, Department of Music, 14 University Gardens, University of Glasgow, Glasgow G12 8QH, Scotland, UK. Email m.cloonan@music.gla.ac.uk.

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The Contributors

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BENJAMIN EARL lectures on the English and Popular Culture degree at the University of Wales Institute, Cardiff. His principal research interests are on the intersections of high culture and the mainstream, especially in the fields of tourism and melodic rock. He is currently writing his first book, entitled *Arthurian Myth Today: Quests for Popular Cultural Value* for Manchester University Press.

ANDREW LEGG is Head of Contemporary Music Studies and Interim Head of School at the Tasmanian Conservatorium of Music at the University of Tasmania in Australia. Dr Legg's career spans over twenty-five years in the US and Australia as a contemporary/gospel pianist, choral conductor and educator, and whose research now focuses on the performance practice of modern soul and hip-hop African American gospel music.

PEDRO NUNES graduated in Sociology from Universidade Nova de Lisboa and completed a Ph.D. in 2004 at the Stirling Media Research Institute, University of Stirling, Scotland, under the supervision of Professor Simon Frith and Professor Philip Schlesinger. He is now a lecturer at Lisbon's Open University and a member of Instituto de Etnomusicologia – Música e Dança (INET-MD) at Universidade Nova de Lisboa. His research interests include the national music industry and music journalism/criticism.

MICHAEL ROBERTS is an Assistant Professor of Sociology at San Diego State University. He has published journal articles and book chapters in the areas of social theory, cultural studies and labour studies. He is currently finishing his book, *Tell Tchaikovsky the News: The Problem of Rock and Roll in the Musicians' Union* (Duke University Press, forthcoming). In his spare time he enjoys playing bass in a cover band formed by his graduate students.

RYAN SKINNER (Ph.D., Columbia University, 2009) studies music, subjectivity, postcolonial history, and globalisation in West Africa and its European and American diasporas. His current research focuses on popular music, personhood, and urban modernity in Bamako, Mali. He is also the author and illustrator of the children's book, *Sidikiba's Kora Lesson* (Beaver's Pond Press, 2008) and an accomplished kora player.

East Asian Popular Music

Call for Papers for *Popular Music* Special Issue

Popular Music announces a Call for Papers for a Special Issue on East Asian Popular Music. We are particularly interested in submissions which address the transnational production and circulation of East Asian Popular Music both within and outside the East Asian region as a result of processes of globalisation and digitalisation; the new ways that popular music is being configured in relation to politics, society and technology under the legacy of Anglo-American political and cultural hegemony; the rise and decline of globalism; and (post)colonialism. These themes might include, for example, the impact of Japanese pop culture since the 1990s, the advancement of the Korean Wave (*Hanryu*) phenomenon in the 2000s, and the rise of pop culture in China. We wish to prioritise research which is exploring the way music is crossing existing borders and blurring previous musical and cultural boundaries.

This issue will be the first special collection concerned with East Asian Popular Music since the Special Issue in 1991 (vol. 10/3) which focused on Japanese popular music. In the first instance, we invite abstracts (max. 150 words) outlining the proposed paper's content, to reach us by 1 July 2010 (please send to homey81@gmail.com). All submissions will need to be in English. We will publish a maximum of eight papers and we therefore request that submitted papers are between 5,000 to 8,000 words in length.

An accepted abstract does not guarantee that a paper will definitely be published because all submissions will go through the usual refereeing procedures.

We would ask you to please pass this information on to others who might be interested.

Editors: Sarah Hill (for *Popular Music* editorial board); Hyunjoon Shin (Guest Editor, South Korea); Tunghung Ho (Guest Editor, Taiwan); Yoshitaka Mori (Guest Editor, Japan)