DJ Culture in the Mix:
Power, Technology, and Social Change in Electronic Dance Music
Bernardo Alexander Attias, Anna Gavanas and Hillegonda C. Rietveld (eds.)

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It is feasible that *Dancecult* readers have already grabbed a copy of this book, which might defy the point of reviewing it here in the first place. I will try anyway, taking advantage of this space to highlight some of the topics covered by this collection. Suggesting that one of the strengths of the volume is the plurality of its voices, I will initially comment on a sample of chapters that I find especially noteworthy. I will then conclude with some remarks that are intended to problematize the association between DJ culture and EDM.

I will start with Fontanari's chapter, which grasps the complex and multifaceted cultural and political economy of EDM. By focusing on poor working-class areas in the largest city in Brazil, São Paulo, he presents a grounded exploration of an only apparently marginal scene, thus managing to reinstate a sense of reality about the DJ experience. Regardless of the scene in which they are operating, the vast majority of DJs, who might be invisible to the mediated world of EDM but who contribute substantially to sustain the nightlife industry in every corner of the world, will probably relate to Fontanari's account of struggling EDM practitioners and promoters.

If Fontanari's study is grounded in a local scene, Attias' reflections apply more generally to DJ practices and, in particular, to the authentication of audio formats. His chapter further develops a debate that has already gained momentum in this journal (Attias 2011; van Veen and Attias 2011, 2012) and that will also engage scholars from other fields of music studies as well as performers. Here, Attias discusses critically the discursive negotiation of values about automation and human creation in DJ practice in order to debunk arguments for or against the adoption of specific technological devices: "For essential to such arguments is

an unstated warrant: musicianship is a matter of human skill, a *techne* in the classical Greek sense, a creative practice, that nevertheless seems corrupted by the influence of technology" (29), concluding that, "[u]ltimately, the formats themselves are less important than the creative discourses that surround them" (39).

Also, Fikentscher's chapter, a taste of which was given during the IASPM biennial international conference in 2013 in Gijón, demystifies many assumptions about DJing, putting the role of technology in perspective and, by comparison, reassessing the importance of music programming, a point that is also advanced in Lawrence's essay (see below). Fikentscher sheds light on the diverse dimensions of music programming, which involve not only "*what* songs to play (selection), [but also] *when* and *how* to play them" (136). While doing so, he argues for research that will redress an imbalance in DJ culture studies, which so far, claims the author (124), have mainly favoured macro-level approaches.

Lawrence, in a chapter about the Saint in New York that has been previously published in this journal (2011), looks at particular instances by which partygoers exercise pressure on DJs and club managers, hence influencing not only music selection and mixing aesthetics but also, ultimately, employment dynamics. Lawrence inscribes these pressures and the resulting uniformity of the aesthetic within the framework of market-driven neoliberalism in the 1980s, which "positioned DJs as hired entertainers whose primary function was to serve the community and the setting" (224).

Yu, based on the assumption that "technology has lowered the costs and the financial barriers of entry are significantly diminished" (163), looks at issues of value and authenticity among DJs as far as the adoption of new technological tools and the discontinuation of older ones produces a contested cultural terrain. While I am not keen to endorse the "technological democratisation" thesis, this chapter provides a good complement to Attias' more theoretically-based chapter with its insights on the experience as perceived by a handful of Melbourne DJs.

On the other hand, Rietveld, notwithstanding her established professional involvement as a DJ, quite intriguingly decides to focus on her experience as a club-goer instead. Drawing on Michel Foucault's concept of heterotopia, she outlines a phenomenological reading of the clubbing experience that shows how it activates the confluence of contradictory elements that are modulated according to the prevalence of either sonic dominance or spectacular culture.

Back to the perspective on DJ practice, Gavanas and Reitsamer examine gendered dynamics in EDM culture and networks, paying attention to the role of the accumulation of social and cultural capital in supporting or hindering DJ careers as well as the inherently conflicting negotiation of female DJs' self-image. The main thesis of the authors is condensed in this passage: "We argue that this scarcity of women artists originates partly in the gendered social construction of technology and partly in the informal character of working environments and social networks in electronic dance music cultures, dominated by images of male artist/musician/producer/entrepreneur and the sexualized images of (young) women" (54).

A merit of the book consists of its insights into particular scenes, which is in itself a characterising trait of DJ cultures. Valuable field research, historical research and interviews with scene operators and participants spot light on various contexts, including

New York City (Fikentscher; Lawrence), Sydney (Montano), Melbourne (Yu), London (Rietveld; Gavanas and Reitsamer), São Paulo (Fontanari), Berlin (Gavanas and Reitsamer; Fikentscher; Paulsson), Stockholm and Malmö (Paulsson). The importance of scenes for EDM and DJ culture demonstrates that, as much as they constitute global phenomena that, up to a point, exceed geographical boundaries, they are also inextricably tied up with place. At the same time, each contextual analysis might reveal certain recurring patterns and processes that can inspire new research about different scenes.

In this regard, Montano's chapter provides a thorough theoretical discussion of EDM scenes as an intersection of local dynamics and international flows of EDM that travel through trajectories of trade and imperialism. Through field research about DJs performing in commercial venues in Sydney, he shows how the production of locality is also the result of conflicts and alliances between local and international DJs involving issues of authenticity, value, identity, cultural flow and cultural capital.

As we have seen, the authors included in this collection approach DJ culture from various critical perspectives that manage to challenge laymen's beliefs and media accounts, which are often inaccurate even when they don't take either of the two extreme forms of moral panics or glorification. Yet, there is at least one issue that possibly has not been problematized enough. This concerns the topic of the book itself—DJ culture—and whether it can actually be identified as a distinct entity also through an association with EDM. While the focus on EDM is the volume editors' legitimate decision—besides, one that is made explicit already in the title—such self-imposed constraint partially frustrates the contentment to finally see the release of a book of this kind. The intrinsic value of these essays should not lead us to ignore a pressing question: why is there hegemony of EDM scholars over DJ studies? On the one hand, it is undeniable that the relationship between various EDM styles and DJing is intimate, in that it invests specific aspects like techniques and aesthetics of performance, sound amplification, music distribution, dance styles and so on—aspects that are discussed in depth in the book (for example, formats by Attias, mixing aesthetics by Lawrence, the configuration of dance spaces by Rietveld). Nonetheless, taking these aspects as proof of a privileged link between EDM and DJing is but a naturalisation of certain historical DJ practices.

Different kinds of features might be relevant for different DJ cultures, for instance the fact that some cultures favour style and define themselves also in subcultural terms, while other more loosely-based cultures are more extemporaneous and gather people together mostly around a common music taste rather than around values that endure beyond the situation of entertainment. As a matter of fact, DJ culture or, even better, DJ cultures (this is the point I am trying to make: I would have gone for the plural instead) are variously rooted in different musical genres and local contexts, each with its own specific norms, and all showing intimate links with technology, the disciplining of the body and musical aesthetics, including mixing techniques and music programming.

I have the impression that the topic itself of DJ culture, especially when considered as a singular noun, is somewhat a fallacy in that it does not account for the autonomous development of contexts or scenes that might have only spurious links to each other. If the contemporary music industry is apparently characterised by an unprecedented pace

of change, EDM especially epitomises this due to its strict dependence on the latest technology, marketing strategies and consumption fluctuations—which might explain the need to anchor the definition of the subject to this specific kind of music as a way to secure theoretical strength and coherence. Nonetheless, the risk is to produce a homogenised and, possibly, even hegemonic understanding of phenomena where distinctions might prevail as compared to the fact that recorded music is reproduced through PA devices to a public.

This collected book includes other chapters that, due to space constraints and personal research interests, are not dealt with in this review. Specifically, Hall and Zukic draw on Deleuze and Guattari's concept of refrain to establish the function of the DJ as a deterritorializer of "power/knowledge spaces of EDM culture" (106); Christodoulou deals with the ritualization of speed at social dance events within drum 'n' bass, thus offering a concrete illustration of Paul Virilio's idea of a "regime of speed" within contemporary capitalism; Paulsson investigates the adoption of military aesthetics within Swedish so-called *synthscenen* and the political economy of sexuality that is thereby constructed; and Morrison engages the reader in an excursion into literary reinterpretations of DJ culture by Irvine Welsh and Pat W. Hendersen. Also, notable scholars of EDM, DJing and club culture, including Mark Butler, Rebekah Farrugia, Simon Reynolds, Graham St John, Will Straw and Sarah Thornton, may not be included in the list of contributors, yet they are often evoked throughout the various chapters.

Overall, this makes for a kaleidoscopic look at DJ culture. After all, Rietveld makes it clear from the first words of the introduction that the EDM DJ has many dimensions, being at the same time "party leader, sonic entertainer, auditory artist, music programmer, record mixer, beatmatcher, cultural masher, music producer, creative music archivist, record collector, sex symbol, role model, upwardly mobile brand, youth marketing tool, dancefloor parent, witch-doctor, tantric yogi, cyborgian shaman, the embodiment of studio-generated music" (1). To conclude, this is a collection of (mostly) original contributions that succeeds in capturing the dynamic nature of both DJ culture and EDM.

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Beyond the Dance Floor:
Female DJs, Technology and Electronic Dance Music Culture
Rebekah Farrugia

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Rebekah Farrugia provides a timely ethnographic investigation into how young women in the US engage with EDMC in the DJ profession and related music production. As Hutton (2006) and Rodgers (2010) note in the UK and US respectively, over the last 25 years the number of women in the DJ profession has increased significantly. Still, although as dancers women are the crucial participants at EDM events, women still have significantly less opportunities than men to lead in music production beyond the dance floor.

Roughly around 10 percent of DJs are female, and they are confronted with a range of personal and social obstacles in acquiring relevant know-how in essential social networks to build a successful DJ career. *DJ Mag's* influential 2013 DJ Top 100 includes just one female DJ, Tenashar, who presents herself in a highly sexualized manner, illustrating well how gendered differentiation takes place in the populist realm. Women, it seems, are given more opportunities as singing, dancing and objectified participants than as the lead in public musical proceedings—politics that are also evidenced in the anonymized production of the sampled, deconstructed and sexualized female voice in EDM (Bradby 1993).

The step from performing DJ to music producer is even tougher, even though the transition from mixing records to the remix may seem quite smooth. This seems partly due to a significant experiential difference between the sociability of DJ performance and a sense of isolation in studio production. With regards sound engineers, Smaill found in the North-West of the UK that around 2 to 5 percent are female, and are "mostly concentrated in live sound engineering" (cited in Leonard 2007: 52) rather than in studio-based music production. Although an example of female-male collaboration is addressed as an enabling experience, often studios are male-dominated spaces, where masculinised in-jokes and the mystification of technology can work to exclude women.

To evade the usual studio apprenticeships and informal male networks, education could bridge this gap. Yet, even in this context, Armstrong (2011) shows that lack of an understanding of the gendered discourses that construct how we understand music

production technologies can hamper the progress of girls and women into the world of music production. Similarly, in their research of gender politics in the DJ world in Europe, Gavanas and Reitsamer (2013) have found that DJ technology has been gendered as a male tool kit; this is partly addressed through supportive female DJ networks, such as *female:pressure*. Here, relevant technical know-how to work the home music studio is shared, as well as inormation about productions and DJ gigs. An online network cannot solve unequal access to equipment, however, especially if one is not part of a local production network in which (mainly male) producers share equipment and skills.

Farrugia first addresses "male-centricity" (21) in EDM through a comparison with gender politics in other areas of the popular music industry. The sense of self-effacing equality one may have experienced on the rave dance floor of the early 1990s does not necessarily translate into the hierarchical politics of the DJ booth. Patriarchal politics are active in the journalistic exscription of female DJ pioneers from historical accounts. Sicko's unique study of Detroit techno (1999) is cited as an example of EDM history in which the contribution of women to that scene, such as Kelli Hand and DJ Minx, is ignored. Farrugia also shows that exclusion is achieved discursively by presenting DJs as heroic leaders, as is the case in Brewster and Broughton's extensive DJ history, *Last Night a DJ Saved My Life* (2000), in which the DJ is consistently described in the male third-person singular.

In addition, the "homosociality of record collecting" (28), especially in the dance record shops that mushroomed during the 1990s, provided the male DJ with the necessary (sub) cultural capital and with the social networks necessary to build a DJ career, as the shopkeeper and record collecting DJ gained positions of power and control as public gatekeepers. This contrasts to the early 20th century, when record buying was first considered to be an exclusive feminine pursuit, an extension of the purchase of piano sheet music. This was because, at that time, the phonograph was part of the private sphere, a relatively passive form of domestic entertainment. This shift in how record buying is gendered shows "the extent to which such practices are socially constructed [in] a given time period" (29).

As marketable commodities, DJs engage in visual branding, which intensified during the late 1990s. Through staging a DJ spectacle, visual differentiation is enhanced (Rietveld 2013). Female DJs negotiate this performative dimension of their profession through self-conscious use of dress codes. Farrugia identifies at least two dress types in her ethnographic study of US-based West-Coast DJs. Firstly, the "sex-kitten" heightens and celebrates gendered difference, offering "eye-candy" (53); this works well in the commercial EDM scene but ironically this strategy also undermines their authenticity as DJ. Secondly, the "t-shirt DJ" dresses similarly to her male counterparts in order to be taken seriously as a DJ, yet in the hegemonic mass cultural domain this does not guarantee a commercially successful DJ career. In addition, there is the "dyke DJ", who is likely to gain the support of male DJs as they can "embody the roles of both the objectified and the objectifier" (63).

The individual decisions that women make to construct and represent their DJ identity do not necessarily address the systemic issues that confront women in the EDMC industry. To achieve this, various collective alternative responses have been initiated by and for women.

In the US, this includes online forums, similar to *female:pressure*, and e-zines, such as *Shejay*, as well as potlucks at which female DJs gather to exchange technical skills and musical knowledge. The resulting social networks also provide the necessary opportunities to get DJ work. Farrugia concludes that "[c]ontrary to popular discourse that presents feminism as passé, this . . . demonstrates a continued need for feminist politics and action" (89).

San Franscisco's DJ network Sister SF is presented as a specific case study of a successful female DJ network. They rejected "the label 'feminist' even as it embodied feminist practices" (94). Such a paradoxical attitude is commonly heard across borders amongst female DJs who wish to connect but are afraid of ghettoization. Between 1997 and 2008, this successful online network developed various Sister branches, or chapters, across the US, keeping tight control over its memorable logo and visual image in order to maintain strong brand identity. In the end, "Sister USA and all its chapters had become inactive" (111) mainly because they had achieved their goal to increase the visibility of professional female DJs. Some of the leading figures retired, the Sister NYC branch deviated from the shared brand image and, significantly, personal Sister websites were replaced by MySpace pages where it was harder to maintain control over the Sister brand image. Although such tight brand control may seem contrary to earlier feminist collective ideologies, this case study shows that it may be a successful strategy in a society that thrives on logos and trademarks.

It may be easy to feel angry at the gender inequalities that exist beyond the dance floor. Instead, Farrugia coolly presents her ethnographic findings in relation to comprehensive insights from research literature on gender and the world of popular music. *Beyond the Dance Floor* provides not only a measured critique, but also optimistically shows various individual and collective strategies that women can adopt in the struggle to gain relevant social and (sub)cultural capital in order to develop a successful DJ and production career in EDMC. One day, it is hoped, we may simply speak of the creative practices of DJs and music producers, without a need to qualify gender.

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Popular Music in Evangelical Youth Culture

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Popular Music in Evangelical Youth Culture is part of the Routledge Studies in Religion series, and in it, author Stella Sai-Chun Lau sets out to "study the relationship between popular music and evangelical Christianity" (1). More specifically she is interested in how "electronic dance music is assimilated into Christian practices and how the use of such music is justified and legitimized by discourses and individuals' beliefs" (2). This is an important topic and certainly little attention has been paid to the use of EDM within Christian, especially evangelical, liturgies. Moreover, even the role of "secular" music within Christian liturgy remains sadly neglected, and here Lau has succeeded in broadening the scope of academic inquiry in this area. That said, the volume is uneven in approach and tends to open up dialogue more than it contributes solid, verifiable arguments.

One of the biggest issues with the book, coming as it does from Lau's doctoral studies, is that it still presents largely as a doctoral thesis. The early pages are bogged down in brief definitional work that, while important, could have been rephrased and worked through the flow of the argument. Perhaps it has been stripped back for publication, but it also leads to short, often cursory definitions that needed to be fleshed out more fully. Definitions lead to research context leads to literature review material in a predictable template. Some of the latter sections work better than others: "Christianity and Popular Music" begins with a small list from the available literature, but then finds its straps in mapping out relevant writings on Contemporary Christian Music, while "The Emerging Church" is quite sparse and tends to merely direct the reader to later chapters—a good indication that the material could have waited until then. Other sections like "Inter-Disciplinarity" could have been deleted all together.

Perhaps the biggest issue underpinning the book is the methodology that was used to develop the research. To be clear, there is nothing wrong with the approaches chosen, merely the scope of the research itself. Lau is most forthcoming in this: "the data about this Christian group was mainly collected over a period of a few days . . . . Therefore, the research data that is used . . . could have been more thorough if I had been able to spend a longer time with the Christian groups" (24). Other chapters/sections are based on one night of research, while the bulk of the book is built on a more substantial two-week stint in Ibiza. The problem with the latter, as honestly laid out by the author, is that she was part of a short-term ministry team there to evangelise to people in the EDM scene. As Lau notes, her dual purpose "created a certain level of tension" (108) that she clearly tried to resolve, but when Lau states that she "was not treated differently as a result of my research agenda based on my observations within the team" (108), it remains hard to see how that was the case. Lau clearly feels she has walked this tightrope, though to the objective reader, especially in light of some of the subjective (Christian) language that creeps in, it is difficult to believe.

The volume clearly needed a stronger edit in terms of structure and language. Phrases such as "I had some good conversations with four different people outside the team" (115)", "I could sense that they were having a somewhat blissful time" (117) and "The rise of importance of personal relationships" (132) do little to help the cause of studies in contemporary Christian music and its various incarnations, which are already marginalized by the academy. I am a little surprised that Routledge did not pick up on these (easily fixable) problems, or that they didn't resolve to improve the resolution of what could have been most useful fieldwork photographs.

As noted at the outset, this is an uneven volume with some sections padded with details well-known already, while others contribute useful, innovate insights to the discipline. Chapter One discusses the historical uses of popular music in Christian contexts with Lau choosing to start her conversation with the Jesus People Movement. This is a perfectly apt place to begin, despite there being many historical instances she could have claimed prior.

Yet this section is too long relative to the rest of the volume and doesn't provide any new material, and merely brings together the story once more from limited sources. Likewise, the discussion of "Alterative Worship" in Chapter Two brings together some useful ideas on how alternative worship is being constructed in a musical sense (including a great section on the Nine O'Clock Service—one of the pioneering alternative worship spaces in the world) before moving into a web-based survey of alterative worship groups around the world. I know from the Australian examples cited that little (or no) EDM is part of them, and nor is the information particularly up-to-date (even allowing for publishing lags). Chapter Three is by far the strongest of the volume, providing a compelling discussion of the Christian music ministry organization New Generation Ministries (NGM) in Bristol. Despite the methodological concerns raised above, here Lau usefully makes the connection between the use of popular (and we might add secular) music and the emerging church. Chapter Four, the Ibiza chapter, needed to focus more on the sonic qualities of the music and include deeper analysis of particular tracks in order to deepen the reader's understanding. The author is clearly capable of this and future research would certainly benefit from strengthening this area. More analytical depth would have helped negate the small, subjective nature of the fieldwork. Much of Chapter Five, which considers various encounters of alternative worship and EDM in New York, presents standard material that is well-removed from popular music studies. When Lau finally arrives at the study of New York church Tribe, however, there are important points made, particularly in light of DeNora's (2000) work. Lau provides excellent examples to prove that contemporary Christian worship "has prized music experience over the content in music" (157). Her conclusions about predominantly wordless EDM being important in alternative worship settings (162) needs to be followed up by other researchers.

What Lau manages to achieve in this volume is to open up the discussion on the intersection of popular music and contemporary Christian music (and liturgy). Based on her research she suggests that "the ideologies about certain genres of music being more 'religious' than others also affect the ways in which the academic debate on popular music and religion are formed" (170). This is an important point, and well-made through her study of EDM in alternative worship settings. She goes on to conclude that "Whether a genre is 'authorised' or not, it hinges on the openness of those in mainstream Christian leadership to new music genres that are of interest to young people" (170), and so too, the academic discipline of contemporary Christian music is bettered by those willing to pursue music at the margins of the field.

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Hip-Hop Turntablism, Creativity and Collaboration
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Even for readers of this journal and devotees of the art of the DJ, the advanced form of record manipulation that Sophy Smith spotlights in her 2013 monograph, *Hip-Hop Turntablism, Creativity and Collaboration*, may seem rather recherché. Watch, for example, the British DJ crew (and one of Smith's featured groups) known as the Scratch Perverts in action. Two men stand before a long table lined with gleaming Technics 1200 turntables, their restless hands twiddling knobs, flicking sliders and manhandling vinyl discs, transforming bits of prerecorded sounds into completely new music. The tempos, timbres, textures and rhythms change every few seconds; what would clear a dance floor in record time (so to speak), instead draws the rapt attention and enthusiastic applause cheers of the crowd. (I can always tell newcomers to a turntablist showcase when they try, always unsuccessfully, to dance.) It is the collaborative musical transformation of groups like the Scratch Perverts that fascinates Smith, a musicologist, composer and performer who teaches at De Montfort University in England. Smith's particular goal is to develop an analytical framework for studying this music, a project she undertakes in order to "demonstrate that hip-hop music is worth academic attention not just in its role within popular culture, but as music itself" (2).

After the introduction, the first four main chapters provide the historical and cultural background for the art of turntablism, as it has come to be known. The context in which Smith places hip-hop turntablism is less hip-hop itself (or related African American expressive practices) than the modernist and postmodernist experimental music of Pierre Schaeffer and John Cage and their successors. Smith seems to drawn by an impulse (not uncommon among scholars, and one that has impelled me at times) to defend hip-hop by connecting it to practices and traditions that fellow academics recognize as legitimate. The problem is that hip-hop turntablists have little connection to those traditions. Just because John Cage picked up a record player's tone arm and set the needle down in rhythmic patterns in 1939 does not mean that he had any influence on GrandWizzard Theodore (who long ago stopped going by "DJ Theodore", as Smith identifies him) when he did the same in 1977.

To my mind, the real contribution of the book comes in Chapter 6 when Smith, drawing on her observation of various DJ teams (also known as crews) in rehearsal, explores the collaborative process of developing collective turntable compositions. Of particular value is when Smith brings out the musicians' voices, as when she cites Beni G describing his group's musical process: "The only way I can explain it is it's like two, three or four artists all holding the same paint brush wanting to paint one picture and they're all trying to paint it in a slightly different way" (62). These musicians think of themselves as innovators, and their process of collective innovation could be of great interest to those who study the interaction among musicians within a group. As Beni G explains elsewhere of turntable groups, "Their sort of innovation and their attitude—they'll look at the turntables and … be like how can we mess with the equipment? How can we mess with this to make it completely different? To me, that's crazy good, to keep pushing it in that way" (57) (Smith would have benefited from books such as Ingrid Monson's *Saying Something: Jazz Improvisation and Interaction* (1997), though I should point out that the performances that Smith studies are not improvised).

The most substantial portion of this book comes in the chapters in which Smith carefully develops her analytical methodology. Although this work is impressive in many ways, I have to wonder whom is really served by it. When, on pages 140–45, Smith sums up her analysis of various performances (the videos of which readers have no easy access to, by the way), most of her conclusions might seem obvious, for example: "The routines consist of smaller sections" or "Tempos alter in most sections". It's not clear how these observations would guide the listening or deepen the appreciation of those first encountering this music, or help the musicians themselves understand their own art. Put another way (and to soften my criticism), Smith's contributions in this book are strongest when she analyzes processes rather than products, using her keen ears and eyes to give us access to a vital musical tradition that transforms technologies of sound reproduction into instruments of musical creation.

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POP-ROCK MUSIC: AESTHETIC COSMOPOLITANISM IN LATE MODERNITY
MOTTI REGEV

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This ambitious monograph sees Motti Regev taking a global approach to the analysis of what he is calling "pop-rock music" in order to explore how and why this music has become so ubiquitous, and what this means on a social level. The book develops a number of new concepts, and Regev has also adapted key sociological concepts to the study of music in a way that yields valuable new insights. Each chapter in the book is dedicated to applying and developing one such concept.

To begin with, in Chapter 1 Regev explains his use of the term "pop-rock" to describe the music that he is discussing, rather than "rock" or "pop" or "popular music". Pop-rock is a term that encompasses everything that has developed as a result of the eruption of rock 'n' roll in the 1950s, particularly as a result of the growth of new amplified and technology-based sounds. As such, "pop-rock" includes a huge array of genres from metal to reggae to commercial pop to EDM that have developed from the same sonic palette and conventions, despite the variations between them. Regev notes, however, that "popular music" covers a wider array of styles than "pop-rock", as popular music includes folk and traditional musics also. This use of terminology may not be entirely satisfactory to all readers, but in the context of the arguments of this book is very effective and the reader is left with a clear sense of exactly what it is Regev is discussing.

Another important concept which is developed in Chapter 1 is that of "aesthetic cosmopolitanism", "a process in which the expressive forms and cultural practices used by nations . . . and by groupings within them, to signify and perform their sense of uniqueness, growingly comes to share large portions of aesthetic common ground" (3). The argument that ultimately emerges from Regev's work in this book is that pop-rock music plays a fundamental role in creating aesthetic cosmopolitanism, and in doing so has reconfigured everything from the sonic landscapes of the world to the very bodies of the people inhabiting it. In pursuing this argument, he demonstrates how pop-rock has shifted from being an oppositional, outsider art form to being a common referent for music globally, but also shows how this change has not happened smoothly or in the same way in every

country. As this shift has occurred, pop-rock has become the music form through which actors express their sense of belonging to, or their wish to belong to, the global flows and future-directedness of late modern capitalism.

In Chapter 2, Regev develops the concept of expressive isomorphism, or the processes whereby culture in different places around the world comes to take on the same forms and adapt the same structures while still expressing local identity. Regev demonstrates how around the world not only the musical forms, but also the discourses around them including how music is assessed and how it is legitimated, including genre-specific practices, have come to resemble those developed in Anglo-American contexts. In Chapter 3, he looks to the history of pop-rock, and to Bourdieu's work on fields of cultural practice, to explain how these now globally adopted forms came to take the shape that they have. This chapter involves some re-treading of well-worn paths in pop music academia, such as the development of popular music criticism and the use of authenticity versus commercialism as a way of ascribing value to music and artists. However, the way Regev ties these ideas back to the now global nature of pop-rock makes this an important contribution to the overall arguments presented in the book.

In Chapter 4 Regev develops the idea that "pop-rockization" can be thought of as an "event", in the sense that the incorporation of pop-rock music as a legitimate part of national culture—even though this generally takes decades (and hence is a "long term event")—has "long lasting effects on the subsequent history of social relations" (93). He demonstrates how such events have occurred around the world, but in somewhat different ways and on different time-lines, since the 1960s. The focus shifts to audiences in Chapter 5, using the key concept of "aesthetic cultures", or "a cluster of practices, arrangements, and mechanisms" (129) that bind fans together and shape how they relate to music. Audiences engage with these cultures in different ways and with different levels of intensity, but increasingly these cultures also exist on a global level through the internet. In the final chapter of the book, Regev turns to a closer examination of the music itself, and the way a common understanding of the meaning of the sounds produced in pop-rock—its "sonic vocabularies"—that has developed produces changes to "listeners' styles of consciousness and caused individuals to experience their bodies in new ways" (161). That these experiences are becoming convergent around the world intensifies aesthetic cosmopolitanism.

In *Pop-Rock Music*, Regev has taken a number of concepts that will be familiar to most popular music scholars, but has used them as building blocks on a foundation of innovative theory to create a cohesive account of how pop-rock music has come to hold such a dominant position globally, and explore the effects of this dominance. One of the strengths of the book is the many and varied case studies, drawn from outside the commonly analysed Anglo-American music centres. These show over and over again the parallels that exist in the way pop-rock music has been adopted and adapted in even the most ostensibly different cultures, while not minimising or ignoring the still obvious differences that continue to give national cultures their own flavour. Regev also skilfully walks the line between privileging either structure or agency; he gives convincing accounts of how pop-rock has become a part

of powerful social structures while still highlighting how individuals, including musicians, critics and audiences, have played a part in this process, and still have the ability to affect change. The complexity of the arguments Regev has developed in this book, and the number of theoretical contributions he has to offer (most of which cannot be covered in a short review), means that most scholars working in this area would benefit from engaging with this rich and insightful work.