

Editorial Introduction

“Once the Water Starts to Rise...” (1)

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In many of the articles of this open issue, questions about the future meanings of sound and society prevail. The answers involve not only critiques of presentism but also concerns of a present with no future. In the first article that appears, Kai Arne Hansen asks, “In what ways does pop music made and performed by children contribute to environmental debate?,” and finds that young activists have been at the forefront of public discourse about anthropogenic climate change. The theme of childhood experiences is also picked up in an article by Luiz Costa-Lima Neto, which we now republish in a translation into English by Tom Moore. Costa-Lima Neto suggests that composer Hermeto Pascoal’s theorization of “Som da Aura” was rooted in his early experiences of hearing the spoken voice as sung melody. Costa-Lima Neto notes that Pascoal relates atonal sounds such as conversations and “pigs, geese, turkeys, chickens, ducks” to the everyday world around him. He also offers an exploration of what it means not only to hear the meaning of sounds differently from others but to also find compositional approaches to bridge ways of listening with others (enjoyably, Neto’s journey through various methodologies to explain Pascoal’s approach to composition is equally novel in its experimentation.)

Moving to genre studies, Benjamin Hillier and Ash Barnes explore the emergence of right-wing ideologies in the music and art of two Australian metal bands. They provide a historical backdrop for bands claiming to be apolitical; bands that suggest that they not be taken seriously whilst also portraying “alt-right,” neo-Nazi sentiments. Further, Sergio Mazzanti’s article addresses the Russian rock band, DDT, and offers some historical context for Russian music in his thinking through of self-quotation. He suggests in passing that Britney Spears isn’t intertextual so I will be looking forward to heated (pub) debates with him over this matter when live conferences start back up.

Thank you to Richard Osborne, our Reviews Editor, for a fantastic year securing book reviews for the journal. We appreciate all the authors who have contributed book reviews this year and we hope for more conversations to come through this medium in 2021 as we gear up for our forthcoming special issues on Indigenous popular music and crisis, respectively. As an unsolicited caveat, Marcel Fournier’s

eloquent biography of Marcel Mauss notes that “most of [Mauss’] large body of writings took the form of notes, notices, and book reviews” (1994: 2) and, for Fournier’s purposes, this type of work provided novel historical insights into the researchers surrounding Durkheim. The way that the milieu of a field can appear in book reviews is just one of the intangible values of book reviews, which have the capacity to capture the cultural climate of academic debates through their volume and scope. I hope that the book reviews section can continue to be home to debates in the field even as many debates now emerge online through various social media platforms.

A grand thank you to our *IASPM Journal* team. Our entire Editorial Board has put great efforts into keeping the journal afloat during the pandemic with their reliable and thoughtful efforts. I acknowledge Raquel Campos, Xavier Villanueva, and Serouj Aprahamian’s efforts into keeping us moving along during uncertain times, in their roles as Editorial Assistants. Melissa Avdeeff located cover pictures for us to use for both issues this year on our limited budget for this (nil). Thank you also to the photographers, Pawel Szvmanski and Tim Marshall, wherever you are. Likewise, Jody Berland always came through in a pinch with some advice for me (and some much needed, socially distanced, walks to keep the loneliness at bay). Finally, with the volume turned way up, thank you to our *IASPM Journal* peer reviewers for their expertise, honesty, generosity, and insights, and for making the experience worthwhile for our authors.

Endnotes

1 See Eilish 2019.

References

Bibliography

Fournier, M., 1994. *Marcel Mauss: A Biography*. Princeton University Press.

Discography

Billie Eilish. 2019. “All The Good Girls Go to Hell”. In *When We All Fall Asleep, Where Do We Go?*, Darkroom, Interscope.