

Aging, Time, and Popular Music Special Issue Editorial

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Growing old in music. What does it look like? How does it sound? How is performed and received? This themed issue of *IASPM Journal* seeks to explore what aging might be/mean for popular music studies. Aging has not been addressed much across popular music studies, although significant contributions have emerged in relation to aging audiences (Bennett and Hodkinson 2012; Bennett 2013), nostalgia and revival (Driessen 2019), memory and music (Grenier and Valois-Nadeau 2020; Cohen, Grenier and Jennings 2022), the aging and 'late' voice (Elliott 2015, 2019), heritage culture (Roberts and Cohen 2014), and feminist interventions on representation across popular music (Gardner and Jennings 2020; Gardner 2020). The eight contributions collected here speak to aging fans and fandoms (Driessen and van Mil), representation (Madden, Molloy), performance (Millea, Rigopoulou), and lived experience (Way, Prado, Riley).

David Madden focuses on Quebec dance music producer and DJ, Jacques Greene. Fusing aging studies, popular music studies and questioning the notion of 'the career', Madden questions temporalities, and what he calls, the 'contingencies of time' to offer a 'generative tool' that might connect the fields of popular music and aging.

Simone Driessen and Veerle van Mil present findings from interviews with One Direction and Taylor Swift fans whose fandom spans from adolescence to adulthood. Their findings suggest that there is a community of fandom that offers them a 'soundtrack' to aging. By shifting the focus on post-youth, their work adds to the established debates around youth and popular music fandom and reveals the affective potential of such continued pop fandom.

Yuri Prado profiles the Brazilian composer and cook Julio Valverde who, at seventy-nine years of age, offers a reflection not only on a long life of musicking, but also on the different ways in which humans can experience time. Prado argues that understandings of temporal agency are best explored via concrete experiences and his article is illustrated with vignettes from Valverde's professional life that highlight how it can be possible to make one's own time.

James Millea argues that age has always been present in Paul McCartney's work, both as a Beatle, and later, as a solo artist. Through analysing selected musical and visual content, Millea suggests that McCartney's output is concerned with what he calls, an 'ever present past' and has been 'playing with, manipulating, and using his age as a key characteristic in his music'.

Laura Way's work investigates the interaction between aging, gender, and fandom, specifically the marginalisation of older punk women in discussions about the connections between the three. Noting the increased scholarship around aging and fandom, she draws on findings from in depth and email interviews with older punk women to think through the dynamics of nostalgia and the significance of fandom.

Kelso Molloy explores the 'Shock Rock' character Alice Cooper and the musician of the same name as they create what Molloy calls a 'metamodern menagerie of age'. As with Millea's study of McCartney, the argument builds from an understanding that Alice has always represented age and aging in one form or another. And, as with other musical personas who have had lengthy and public careers, the layers that accrue around Alice as he and those around him age further offer interesting ways to think about the commodification of time and age in rock music.

Faye Rigopoulou's article analyses the representation of aging female characters and the singers who give them voice in the world of musical theatre. Through two case studies—the characters of Madame Armfeldt in Stephen Sondheim and Hugh Wheeler's *A Little Night Music* and Grandma (or Edna) in Elton John and Lee Hall's *Billy Elliot: The Musical*—Rigopoulou highlights the ways in which negative archetypes have led to a situation where aging female voices are caught in the crossfire of progressive and regressive tendencies.

Holly Riley introduces us to an example of intergenerational musicking in her ethnographic study of an Irish music ensemble in Florida. As younger and older musicians negotiate traditions, rituals, and hierarchies, they discover the potential for mentoring, friendship and reciprocity that can come from musicians with different experiences working together. The emphasis on incremental relationship-building and 'showing up' marks this as a reflection on the special time of musicking as much as on intergenerational respect.

We also have an Open Articles section in this issue, with two papers, one on social media and one on studio practices in Senegal. First, Marco Biasioli spotlights

the process of reception, circulation, and remediation of music on the social media platform, Tik Tok through a close examination of a Belarusian band's song. "Sudno" by Molcaht Doma 'went viral' in 2020 and Biasoli considers what this means for the creators of the song and for its consumers/audience. By focusing in on prosumption, self-memeification, memes and (de)politization, Biasoli's work contributes a useful case study to the ongoing discussions around the consumption of popular music.

Second, Maël Péneau's article on Senegalese beatmakers is a translation of a work in French published in *Les Cahiers ethnomusicologie* (2022). It is part of our mission to broaden the availability of work across the IASPM community and looks forward to our Paris conference in 2025. Péneau's field study was carried out in fifteen Senegalese studios, and he looks in detail at how this digital audio knowledge is acquired. Looking at the interplay between local constraints and 'globalized hip-hop creation practices' Péneau's work brings to light the negotiations between the local and the global that their respondents articulated as being part of their creative practice.

The four book reviews from Susan O'Shea's editorial team (including Fred Hosken and Elsa Marhsall) cover a diverse range of subjects. Amin Hashemi reviews the edited collection *Sonic Signatures: Music, Migration and the City at Night* (Pardue, Kenny and Young, 2023) and David Wilkinson considers another edited book, this one on the Fall, *Always Different, Always the Same: Critical Essays on The Fall* (Deveraux and Power 2023). Victor de Almeida Nobre Pires takes us through his thoughts on Rodrigo Lopes de Barros' 2022 work *Distortion and Subversion: Punk Rock Music and Protests for Free Public Transportation in Brazil (1996- 2011)*, noting its contribution to popular music studies and politics. John Vandevent reviews another edited collection, Quentin Williams and Jaspal Naveel Singh's *Global Hiphopography* (2023).

For the first time in the IASPM journal, we are pleased to include an 'in conversation' piece. Susan O'Shea talks to Tore Størvold about his 2023 book, *Dissonant Landscapes: Music, Nature and the Performance of Iceland*. We hope that including this adds to the variety of the issue and allows for a different type of reading engagement.

We would like to thank all the contributors, the reviewers, and the editors for their contributions to the issue. We are aware of how much work this takes, over and above the work you/we do and appreciate this service to the IASPM community, which as we can see from these articles, can be a vibrant and diverse place within which to think about popular music.

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