

Editorial

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The wide variety of articles within this Open Issue once again showcases popular music scholarship's breadth and vitality. They discuss the representation of pop stars in museums, the relationship between popular music and the environment, methodological approaches to the study popular music and fandom, nihilism and punk, and popular music stars and nationalism.

Jamie Johnson analyses discourses around the museumification of star performers, in this case, Amy Winehouse, and the history-making role that popular music exhibitions have.

Several of our articles address issues of popular music and ecology. Torsten Philip considers the role that popular music has as an 'agent of power' in ecological crisis dynamics. Philip argues that popular music is not just a 'sounding board' of environmental prophecy but has a decisive role to play within such crisis dynamics. Sean Steele challenges readers to imagine time scales on a geological scale by

exploring Lea Bertucci's ambient album *Chthonic* (2023) through Werner Herzog's theory of ecstatic truth and John McPhee's concept of deep time. He brings together multiple textual details, complementary theoretical frameworks, and cultural traditions to shift our thinking. In so doing, he aims at uncovering the unique truth content of mythology and storytelling so that we may follow Bertucci and listen differently to the Earth.

Audience and participant work are the focus of three articles in our issue. Pierluigi Bontempi and Sergio Canazza present research from interviews conducted in 2023 with engineers, producers and performers on the definition of expressiveness. Whilst their interviews reveal how complex the notion is, they nonetheless offer shared traits common across all manifestation of artistic expression. Laryssa Whittaker and Tom Wagner's paper on 'Emerging Patterns of Participation in Virtual Live Concerts' reviews existing literature on livestream and virtual music. It introduces their study of 1003 UK respondents, conducted in early 2023, that finds enduring shifts in audience behaviour and values beyond the era of COVID isolation. They offer insights about the present limitations to virtual music events, the key features that are likely to drive greater adoption and participation, and a proposal for live music events in the metaverse that aligns with audience values. Rhiannon Simpson's work uses Life Course analysis to explore the factors that propel or limit professional musicians' decisions to gain formal music qualifications in Australia. Using such a lens enables Simpson to argue that 'life course sequencing, age expectations, and perceived reversibility' are all factors that need to be considered when speaking about COVID-19 historically.

Two articles use ethnographic methodologies to gain a closer look at the inner lives of fandoms and musical practice communities. Freya Langley uses semi-structured interviews to focus on feminist identities forged through music fandom, in particular of the Australian indie-rock trio, Camp Cope. Langley's research reveals a formative role that the band played for her informants, helping them to "define their morals, values, and goals, and heal from sexual harm." Inka Rantakallio and Andrea Dankić reflect on their respective ethnographic projects in Sweden and Finland among feminist women, girls, and non-binary people who are hip-hop practitioners and/or artists. They concentrate on the intersectional analysis of their positionality, taking account of both their privilege and their marginalization, hoping that their vulnerability might be of use to other researchers.

Sangheon Lee's paper (translated from French by Jack Sims) 'explores hardcore punk as a form of *nihilistic creation*', seeking to reframe nihilism as a 'paradoxical form of creation'. Using close textual musicological analysis of work by Black Flag, Circle Jerks, Bad Brains and D.R.I. it notes punk's 'aesthetic of urgency' and asks us to rethink "nihilism as a paradoxical form of creation, redefining the link between music and meaning".

Barbara Barreiro writes about Puerto Rican artist Bad Bunny and The Puerto Rican artist's relationship with his country of origin. She traces out how his presence and music fosters a nationalist sentiment that contrasts with the US mentality that often views Puerto Rico as merely a state, connecting to transnationalism in addition to presenting postcolonial cultural differences.

We have two types of review this issue, one record review and two book reviews. In *Glasgow: A History* (Vol. I of VI), Simon Frith reviews *Glasgow (2024): Strength*

in *Numbers Records SINRO12* by the Glasgow rock group, The Tenementals. Frith discusses this release alongside a new academic study of protest songs, *Our Subversive Voice* (Street et al., 2026).

Luis Perez-Valero discusses Gregorio Montiel Cupello's bibliography about Venezuelan rock called *El Blues del perdedor. Los derechos humanos en las letras y actitudes del rock venezolano*. The book is published by PROVEA, the Venezuelan Program for Human Rights Education/Action and can only be purchased in exchange for medicines. Perez-Valero situates this book as an important sociocultural and political document, and a crucial one for scholars of the region.

Jada Watson reviews Larisa Kingston Mann's *Rude Citizenship: Jamaican Popular Music, Copyright and the Reverberations of Colonial Power*. Homing in on the term 'original,' she argues how this term signifies a reuse that qualifies as a 'normative creative practice' across Jamaican musical culture, departing from colonial concepts of originality/authorship. Arguing that the book is the ideal companion to Matthew D. Morrison's exploration of the origins and implications of copyright (*Blacksound: Making of Race and Popular Music in the United States*), Watson's book comes at a crucial time for thinking about copyright laws that, Watson argues, 'prop up unequal systems that prohibit Black musicians from legal ownership of their creative work'.

We also showcase an *IASPM Journal* conversation between Guillaume Heuguet and Elsa Marshall about YouTube and Heuguet's book *How Music Changed YouTube* (2024). Together, they address trends in music platforms that represent significant technological and ontological changes in the music industry.

This issue also sadly sees us publishing three obituaries for colleagues and scholars who have passed away. The first tribute is for Prof. Mark Duffet, written by his friend Dr. Tom Attah. Mark was internationally known for his work on popular music fandom, cultural theory and popular music and was preparing a new book on Elvis at the time of his sudden death. His passing is a great loss to the world of popular music fandom. I (AG) was privileged to work alongside him for a Ph.D. viva in Rotterdam many years back and recall how kind and erudite he was. His loss is felt deeply.

Prof. David Hesmondhalgh reflects on the legacy of Dr. Caspar Melville, journalist, academic and author of the acclaimed *It's a London Thing*. Hesmondhalgh underscores how, within the podcasts that accompanied his book, Melville's love for music fused with his deep political commitments to anti-racism and anti-colonialism.

Dr. Jessica Holmes provides an obituary for Prof. Jonathan Sterne, who pioneered thinking across Sound Studies and Popular Music. A deeply personal reflection on the impact of Sterne's mentorship, Holmes' obituary illustrates how Sterne's thinking and his academic career was bound up with what she calls 'a profound sense of community, integrity and justice'.

This is our last issue as a team, having completed our three years' service. We have learnt a lot and hope we have left the journal in a buoyant place where new ideas are welcomed, new scholars supported, and quality maintained. We leave with more articles in our system than ever before, and with a new team eager to take up the torch. We will transfer duties in the autumn, sharing editorial work in the next issue with our incoming team: Dr. Ann Werner (Editor-in-chief), Dr. Nassos

Polyzoidis (Assistant Editor, Technical), Dr. Sudipta Dowsett (Assistant Editor, Front-of-House) and Dr. Sangheon Lee (Assistant Editor, International).

With thanks,

Abigail, Eric and Alex

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