

IASPM@JOURNAL – VOL 1  
EDITOR'S NOTE (Hector Fouce)

We present the first issue of IASPM@Journal, a publication that was approved by the IASPM membership in June 2007 and now comes to light in 2010.

IASPM@Journal is peer-reviewed, and encourages the publication of research and debates from all members of IASPM. This first issue is unusual in that the published articles are the result of an invitation to specific writers from the editors. In June 2009, at IASPM's biennial conference in Liverpool, the publishers invited members of the International Advisory Board to select the presentations that had interested them most during the conference. Therefore the works published here have been processed through a double filter, first as presentations at the conference, and then as finished articles.

Thus, we take advantage of the enthusiasm and energy generated by the Liverpool conference to jump-start this magazine, after a 'ground zero' (Volume 0) which contains the preliminary work. Note that IASPM@Journal is an international and multi-lingual journal: in this first issue, for example, we have Finnish, Italian, Latin American and Brazilian authors, as well as authors whose mother tongue is English. The reviewers of these papers also reflect the many languages and nationalities represented in IASPM. This international focus may be detrimental to the purity of the English expression, but this journal was founded with the belief that the circulation of interesting ideas and relevant research must be above grammatical rigor.

This first volume contains 20 papers from researchers that reflect the variety of issues, perspectives, methodologies and interests that has a meeting point through IASPM. It also reflects the key strengths of IASPM as an organization: alongside the established names in popular music studies, readers will find the works of graduate students and even master students. This dialogue is extremely productive and feeds into the vitality of IASPM.

The articles by Simon Frith, Matt Brennan, Martin Cloonan, Emma Webster and Steve Waksman deal with concerts from two different viewpoints: the investigation by Frith et al is part of a three-year project that aims to understand the impact of live music in Britain in the last half century from the perspective of promoters, offering a view under-represented in the academic literature. Waksman's article also has a historical (US) perspective, focusing on the role of the concerts in constructing historical memory and the values associated with the concert at different times.

Issues of memory are also found in the work of both Sverker Hyltén-Cavallius and Nedim Hassan. The first considers the various ways in which popular music of previous decades was performed and became endowed with meaning when recreated today, while Hassan's article extends methodological considerations, defending ethnography as an appropriate tool to reconstruct the personal memory linked to broader memories of music. The tension between past and present is also investigated by Linial Christine Amos, who examines the music of the various film adaptations of Jane Austen's novel *Pride and Prejudice*. Composers are caught between the need to recreate the past, using music as a contextual element, and the ambition to capture the public's interest to contemporary film.

The interest in the activity of the listeners is part of the issue, and this is also taken up by Sara Jansson, who analyzes the activity of the hi-fi enthusiasts in Sweden from a gender perspective, a view which, if absent, contemporary studies of popular music cannot be fully understood. The article by Susan Campos questions how certain topics of Latin music are used to explain the musical activity of women, while Monique Bourdage analyzes the barriers that women have found when using the electric guitar, offering an overview of the practices and genres that are eliminating, at least in part, these obstacles. Along with gender, another central element required to understand the potential of popular music to express conflicts and cultural dynamics is race. This issue of IASPM@Journal features the work of Bruce Johnson on the relationship between black music and moral panics in Australia, from an episode of deportation of African-American musicians in the twenties.

While audiences, and the social and cultural conditions of reception and production, drive many of these articles, the study of figures in the canon of popular music is still central in the field and is reflected in this volume. The figure of Bob Dylan appears in two articles. Alessandro Bratus focuses on the analysis of the *Basement Tapes* as a turning point in Dylan's career, while Christophe Lebold puts Dylan as a parallel figure to Leonard Cohen to discuss the construction of their characters and cultural impact. Their influence is worldwide and affects the very definition of the genres of popular music, as the analysis by Jacopo Tomatis, focused on the emergence of the term singer-songwriter in Italian music of the sixties, shows.

The voice appears as a central element of popular music, and analysis of the voice is undertaken from two different perspectives in this volume. Martin Pfeleiderer undertakes the study of voice in popular music from two points of view: on the one hand, the use of the voice of Ray Charles through spectrograms, contrasting its findings; and on the other hand, the views of listeners, linked to their aesthetic, physical and emotional assessments. Marianne Tatom Letts focuses on the performance of the artist Petra Haden in her reinterpretation of the classic album *The Who Sells Out*, questioning both the role of the voice and their aural value at the time of technical reproduction.

There is no doubt that questions about the value of music in the media age have created a central field of reflection upon popular music, so it's not surprising that much of the work published here discusses the role of media and technologies. The radio, for example, is still central to the dissemination of music, but the dynamics have changed dramatically in recent years through the processes of disintermediation and deregulation of economic and legal structures, revealed in Heikki Uimonen's article on Finnish radio. Radio's role as a prescriber of taste and as an intermediary between musicians, listeners and industry has been seriously challenged by the emergence of the Internet and new digital musicians' tools that allow them to maximize the quality and distribution of their work. In a study of the Finnish heavy metal band 1G3B, Johannes Brusila found that, thanks to these new technological forms, acts can

successfully combine their commitment to the strategies of 'Do It Yourself' with the reconstruction of local identity.

The work of Paul Harkins and Alan Liam Maloy focuses on digital music. Harkins examines the new role of sampling in popular music as an element of the compositional process, which allows authors to link their working methods and aesthetic choices, reshaping certain genres. Questioning the role of the author from a radically different context, Cláudia Neiva Matos examines the value of collaborative creation in the circles of Brazilian samba. Maloy's article examines the complex relationship between the value of authorship in 'mashups', and their legal articulation in a culture in which copyright appears to be strengthened. Stepping back from contemporary issues and returning to the dawn of human culture, Rupert Till invites us on a mysterious and highly speculative musical journey in search of the acoustic history of Stonehenge, the most famous and enigmatic prehistoric monument in England.

The score of works in this first volume of Journal@IASPM include a very wide range of methodological perspectives, genres, geographies, historical moments, social and cultural practices, age groups and theoretical ambitions. It shows the diversity of a field of study and an academic organization that cannot be conceived otherwise, that retains its scholastic breadth, without losing its *raison d'être*.