



## Editorial Introduction

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Over the years, IASPM has actively branched out from an Anglo-American perspective to both international and transnational conferences and collaborations. This is well illustrated by *IASPM Journal*, now in its sixth year of publication, through its diversity of authors' background and of localities under research. After a series of thematic special issues, the current issue offers a snapshot of the range of subject areas covered in popular music studies.

We open with a contribution on the "travelling song" by Isabelle Marc, who is based in Madrid (Spain) but is also Visiting Fellow in Leeds (UK). Through a focus on cultural reception, musical reprise, translation, adaptation and stylistic emulation, Marc's investigation of "travelling music" shows in detail how (especially recorded) music can be taken out of its original national context and adopted within the global music market in a variety of ways.

This is followed by a discussion of the Korean *gugak* girl group MIJI, by Inhwa So, Director of the Busan National Gugak Centre in the Republic of Korea (South Korea). By addressing how Korean cultural policy seeks to popularize its traditional music, So highlights the dynamic relationship between local traditional music and imported musical values of pop music and European orchestral music. This theme resonates further with a review by Felicity Clark of Simon Barker's publication on the use of the western drum set in Korea.

Stephen Wilford, doctoral candidate at City University London (UK) next examines the role of popular music in the political landscape of Algeria. This is achieved through consideration of the legacies of two politically important musicians, "Cheb Hasni" Chakroun and Lounès Matoub. Both musicians have been

killed, and subsequently mythologized as cultural martyrs, whereby questions regarding the circumstances of their deaths have contributed to an increased political engagement in Algeria.

Our selection of research articles is closed by an investigation by Elina Hytönen-Ng (Finland), who offers a discussion of the multiple roles of the live music promoter, based on an ethnography of a small jazz venue in the south of England (UK). Detailed insight is provided of the promoter's on-going negotiations between the venue, the guest musicians, the regular band, and the various audiences, leading to a new model of the promoter's complex network of relations.

The international perspective in popular music studies is further explored through Routledge's Global Popular Music Series, edited by IASPM's longstanding active members Franco Fabbri and Goffredo Plastino. Here we provide a peek into two publications from the series, *Made in Brazil* and *Made in Spain* reviewed, respectively, by Pedro Félix and Bruce Johnson. Meanwhile, Brian Fauteux engages with a study of Filipino Mobile DJ Crews, and Rob Bowman reviews the beauty of soul music on American television during the time of Black Power politics. Reflecting on popular music studies, Motti Regev addresses a collection devoted to the work of rock sociologist of the first hour, Simon Frith. Also in this issue, Katia Chornik reviews the collected work of the late Jan Fairley, who has been instrumental in bridging "Latino" and "Anglo" research cultures of popular music studies within IASPM. Continuing with the theme of music writing, John C. Mullen reviews an eclectic collection of examples. And, finally, there is a review by Emília Barna of a study that addresses the future of recorded music in the context of a digitally networked industry.

In 2016, *IASPM Journal* intends to continue its international and transnational vision with a special issue that addresses perspectives on fan studies, as well as a special issue on music recording, both, of course, in the context of popular music. We will sadly have to continue without our Reviews Editor, Penny Spirou, who importantly has put her stamp on the tone and selection of our reviews since 2012. The editorial team is also grateful to Jacopo Tomatis, who in his role as Editorial Assistant during 2015 has turned around our in-house style to the journal's current look. Thank you to all who have worked so hard to make this issue possible!