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## Editors' Introduction

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Welcome to issue 6.2 of the *Journal of World Popular Music*, for which we are privileged to be joined by our recently appointed reviews editor, Professor Jonathan P. J. Stock, from University College Cork, Ireland, who brings with him a range of substantive research interests and outstanding theoretical and methodological expertise, including first-hand experience with JWPM as long-standing editorial board member. Our journal is in very good shape indeed and has become a distinguished outlet with an international reputation for high quality submissions, timely turn-around and a commitment to rigour, originality and interdisciplinarity, while playing a key part in both stimulating and critically engaging in debates around world popular music studies. Since its conception, JWPM has focused on local and transnational popular music genres and styles as a lens through which to understand different cultures, societies and economies, and has featured new and cutting-edge insights and perspectives from non-western scholarship that is flourishing in many countries around the world alongside more well-established western discourses.

Now in our sixth year of publication, we are pleased that issue 6.2 continues to explore and open up new questions about popular musics from around the world from a variety of perspectives and approaches. We hope that these pages will provide, yet again, a comprehensive and authoritative guide to the academic study of world pop or global pop. The editors are grateful to the various experts in their respective fields who have contributed in different forms and formats to the current issue 6.2 of JWPM, which is composed of three articles, three book reviews and a special section of conference papers covering a wide range of topics at the interface between popular music studies, ethnomusicology, anthropology, urban geography, and cultural sociology.

In "From Home-Studios to Mobile Phones: Recent Trends in Popular Music Recording and Sharing in Papua New Guinea", **Oli Wilson** explores changes in home-based recording contexts in Papua New Guinea to highlight the ways that digital recording and communication technologies become embedded in localized social practices. Using ethnography as a method of research and way of writing, Wilson investigates the sociocultural and technological contexts through which home-produced musics are made and disseminated, and

how digital technologies—digital music-making technologies, mobile phones and online platforms—are shaping the everyday lives of indigenous peoples in Papua New Guinea. In doing so, Wilson makes an important contribution to a growing body of scholarship on technology and musical culture in the Pacific.

Moving on to neighbouring Australia, **James Lewandowski-Cox**'s article studies "Lyrical Referencing and Genealogies of Listening in Australian Hip Hop", which is similarly based on ethnographic research while focusing on lyrical borrowing and quotation as an essential aspect of hip hop culture in Australia. More specifically, Cox researched the lyrical referencing practices of ten Australian hip hop MCs and illustrates the way they use their knowledge of hip hop culture as a means to construct and maintain their hip hop identities. Adopting Steven Feld's "genealogy of listening" to describe the mutual understanding that emerges from shared listening experiences, Cox illustrates the genealogies of listening, including sustained listening and positioning practices, among these Australian hip hop artists, and the impact of, what they perceived to be, key hip hop aesthetic practices upon their identity constructions.

A highlight of this issue is **Jocelyne Guilbault**'s keynote article, "Party Music, Affect and the Politics of Modernity", which she presented on 24 June 2019 during the biennial conference of the International Association for the Study of Popular Music in Canberra, Australia. Focusing on a specific song—the 2017 Road March song, 'Full Extreme'—played and drawing spectacular attention from audiences during Carnival Tuesday in Trinidad (West Indies), Guilbault analyses emotion and affect historically and ethnographically within the fields of power in which musical experience takes place. Guilbault thereby forays into the (at least in popular music studies) still rarely explored notion of affect in popular music and concludes that "affect theory in popular music studies, like any kind of theory in popular music studies, needs history and ethnography" (this issue).

The subsequent section presents three book reviews, opening with **Neil Deane and Elke Schuch**'s review of *Trajectories and Themes in World Popular Music: Globalization, Capitalism, Identity*, who analyze its scholarly contribution with two target groups in mind: the general reader with an interest in popular music, and the higher education lecturer teaching popular music in world perspective. While the book highlights the impact of modern globalization and capitalism on world popular music and explores notions of identity, power and inequality, Deane and Schuch conclude that "the book reminds both academic and general readers of the many complexities of a global economic system" and "will be a valuable aid to both general readers and students who are interested in the neoliberal global system with par-

ticular reference to the popular music industry” (this issue). Subsequently, **Styliani Fotopoulou**'s review of *Song and Social Change in Latin America* suggests that this is an important and highly recommended book, which highlights the dynamic role of popular song in Latin American countries, and in particular “the powerful presence of popular song in the political, social and economical conditions of the countries in Latin America throughout the twentieth and twenty-first century” (this issue). The book covers, in chronological order, socio-political issues intertwined with music of the Central and Southern American musical culture in part 1, followed in part 2 with a collection of interviews with meritorious representatives of contemporary Latin musical culture, which “reveal the powerful role of music and song in social change in the countries of Latin America” (this issue). The third review by **Yair Hashachar** focuses on *Bamako Sounds: The Afropolitan Ethics of Malian Music*, and pre-empts that there is “no other study that takes more seriously the task of exploring the intricate ways in which music and ethics go hand in hand in contemporary urban Africa” (this issue). The book engages with the concept of “Afropolitanism” and “urbanity” as central methodological heuristic within the context of contemporary Malian music, and makes an important contribution to theories and concepts from urban geography, as well as contemporary African music studies, and ethics and music.

The final section in this issue of *JWPM* comprises shorter papers presented at a roundtable conference panel, “Reflections on the Past, Present and Future of Popular Music Scholarship”, held at the Annual Conference of the Society of Ethnomusicology (SEM) in 2019. The papers explore the development of popular music scholarship from a variety of disciplinary backgrounds—folklore and ethnomusicology, anthropology, American studies and history, and popular culture studies—and experiences in both academia and beyond. As guest editor **Kimberly Kattari** notes in her introduction to the special section, the papers and roundtable highlight “the value and impact of scholarship on popular music and culture, for it contributes to our understanding of the powerful and meaningful ways in which people engage aesthetically with the world around them” (this issue). Five papers present critical reflections on the future of popular music studies, while “challenging elitist and ethnocentric biases, contesting the institutional marginalization and dismissal of popular culture, fostering interdisciplinary conversations, and engaging in activist scholarship that exposes, critiques and helps to change structural inequities”. The first contributions take ethnomusicological perspectives on popular music studies, with **Harris M. Berger**'s “Currents and Contradictions in the Ethnomusicology of Popular Music” and **Jeremy Wallach**'s “Rainforest to Raves: Ethnomusicological Forays into Popular Music”. **Esther Clinton** then asks critical and timely questions about “Academia Against Popular

Culture: Popular Culture Against Academia”, while **Steve Waksman** forays into perspectives on “Popular Music Studies and Interdisciplinarity”. Concluding this important special section is **Kathryn Metz’s** “Popular Music in the K-12 Classroom and the Quest for Education Justice”, which brings issue 6.2 of *JWPM* to a close.

Along with our esteemed members of the editorial board, we look forward to continue building *JWPM* with our own vision of a popular music journal that showcases the best research from across the many fields of study with an interest in world popular music through publishing research that is fresh and path-breaking and contemporary. We very much hope that you will join us in achieving our vision for *JWPM*, and invite you to send us your ideas and article and reviews submissions.