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Editors' Introduction

Welcome to the second issue of Volume 10 of our esteemed journal, dedicated to the exploration and analysis of world popular music. As editors, we are thrilled to present a journal that delves into the rich and diverse tapestry of popular musical expressions from around the globe. The globalized nature of our world has facilitated unprecedented exchanges of musical styles, leading to an era where artists draw inspiration from diverse traditions, creating innovative fusions that challenge traditional boundaries. This journal explores the dynamics of cultural exchange, appropriation and transformation in the realm of world popular music, shedding light on the complexities inherent in this ever-evolving phenomenon. As we navigate through our journal, we invite you to join us on a journey across continents and musical styles, exploring the ways in which popular music serves as a powerful agent of cultural expression and societal change, and gaining a deeper understanding of the global forces at play in the realm of popular music.

In this issue, our contributors have undertaken the task of unravelling the intricate threads that weave through the vast landscape of world popular music, examining the cultural, social and political dimensions that shape and are shaped by musical practices. Ranging across musical genres and geographical regions, the articles within these pages offer a comprehensive view of the multifaceted nature of popular music in its various forms. We extend our gratitude to the authors who have dedicated their time and expertise to contribute to this issue. Their research and insights promise to enrich the discourse surrounding world popular music, inspiring further exploration and discussion within the academic community.

Opening this issue, “Illusions of Inclusion: ‘Hard’ versus ‘Soft’ Gender Balance in Music Festival Lineups” by **James Nissen** (UK) discusses the growing concern of gender inequality in music festival lineups and explores the limitations of current regulatory measures, proposing a distinction between “hard” and “soft” gender balance. The author advocates for a “hard” approach that involves a more detailed analysis of gender dynamics in festival programming. Using the WOMAD Festival as a case study, the author

demonstrates the advantages of this approach in critically examining gender disparities and suggests potential strategies for other festival organizers to address gender inequalities in their lineups.

In “Polish Hip Hop at Home and Abroad: Return Migration in the Work of Taco Hemingway”, **Kamila Rymajdo** (UK) explores the significance of Taco Hemingway, a prominent Polish rapper and the first artist from Poland to reach a billion streams on Spotify. The article positions Hemingway’s work within the framework of migration studies, emphasizing his unique perspective as a return migrant who lived in the United Kingdom. It delves into the stages of migration portrayed in Hemingway’s music, examining the impact of migration on sending countries, particularly through the lens of social remittances, and suggests that his body of work challenges the traditional narrative of Polish migration, highlighting the dissatisfaction that return migrants may experience.

In the third article, “Local Music in Curitiba (Paraná, Brazil) and the Impacts Generated by the COVID-19 Pandemic”, **Gabriel Barth da Silva and Nicolas Fish Garcia** (Brazil) conduct an exploratory study of the music scene in Curitiba, Brazil, examining the impact of Covid-19 on local musicians. Using a case study approach with three participants, the study explores changes in the dynamics between musicians and concert-goers during the pandemic through semi-structured interviews and thematic analysis. The findings highlight the interconnectedness of the music scene with participants’ social lives and city connections, revealing challenges in transitioning the local music experience to the digital realm due to the pandemic.

In the final article of this issue, “Reconstructing Afrobeat as a Scene-Based Genre”, **Aaron Carter- Ényì, Olúdáísí David Àiná, Quintina Carter-Ényì and O’dyke Nzewi** (US) examine the musical movement in 1960s–70s Lagos that fused West African highlife and American popular music, influenced by James Brown’s 1970 West Africa tour. The article highlights the political impact of music, propelling Felá Kuti to international fame while silencing Bégún Bucknor. The study challenges prevailing narratives, suggesting that Afrobeat’s evolution was linked to a new social scene emerging in Lagos during the Nigerian Civil War, contrasting with the view of Afrobeat as more of a brand than a genre among international audiences.

In the second part of this issue, we further embark on a musical journey as we explore the vibrant and diverse world of popular music through the lens of three captivating book reviews. Collectively these reviews offer two reminders about popular music in the global dimension: first, popular music worldwide is by no means an exclusively secular affair, and second, popular music traditions continue to interweave historical materials and oral knowledge in ways that combine both recreativity and new creativities. First, **Martin**

Stokes's authoritative review of *Media of the Masses: Cassette Culture in Modern Egypt* highlights that the author, Andrew Simon, adopts a social historical perspective in his insightful and illuminating book, delving into the realm of Egyptian cassettes. To him, the text not only provides immense reading enjoyment but also serves as an exemplary contribution by drawing attention to archives that might otherwise elude historians' scrutiny. This is particularly noteworthy in the Egyptian context, where conventional legible alternatives have undergone significant attrition. Second, **Daniel Thornton's** compelling review of *God Rock, Inc.: The Business of Niche Music* by Andrew Mall suggests that the author skilfully unveils—through vivid vignettes—the intricate tapestry of the Contemporary Christian Music (CCM) industry spanning the last five decades, exploring diverse artists and labels that have left their mark, while weaving a larger narrative that traces the evolution of the “business of niche music”, specifically in the Christian music realm. Finally, **Perminus Matiure's** review of *Sound Fragments: From Field Recordings to African Electronic Stories* by Noel Lobley describes the book as a compelling “must-read”, in which the author—through an emic lens and personal autoethnographic reflections on Hugh Tracey's works—presents an exegesis of their project involving the dissemination of sound recordings from the International Library of African Music (ILAM) to Xhosa community members upon listening to recordings capturing the essence of their own cultural songs and stories.

And finally, we are thrilled to announce that we have recently appointed two dynamic individuals as Associate Editors, **João Silva** and **Kimberly Cannady**, who will play pivotal roles in steering the journal towards new heights of excellence and relevance. In their new capacities, both Associate Editors bring a wealth of expertise and a fresh perspective to the editorial team. **Kimberly Cannady** (Victoria University of Wellington, New Zealand) is a Senior Lecturer in ethnomusicology and director of the Music Studies Programme at Victoria University of Wellington. She works at the intersection of ethnomusicology and popular music studies in both the Nordic region and Aotearoa New Zealand. Her current book project uses long-term ethnographic research to explore issues of vocality and intimacy in Icelandic traditional and popular music. This research has been supported by the Fulbright Program and the American Scandinavian Foundation. **João Silva** (INET-MD, Universidade Nova de Lisboa, Portugal) received his PhD in Musicology from Newcastle University, and he teaches in specialist music schools in Portugal. His research focuses on popular entertainment and its relationships with modernity, nationalism, historiography, technology, and everyday life. Silva's work features in books and journals such as *Phonographic Encounters: Mapping Transnational Cultures of Sound* and *Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918*, *Popular Music*, and *Radical Musicology*; he released

the monograph *Entertaining Lisbon: Music, Theater, and Modern Life in the Late 19th Century* with Oxford University Press in 2016. He is a program annotator for institutions such as Fundação Calouste Gulbenkian and Casa da Música, working in music appreciation programmes and digital learning platforms.

As we welcome João and Kim to our editorial team, we look forward to a future of engaging discourse and groundbreaking contributions to the *Journal of World Popular Music*. Their diverse backgrounds and deep understanding of world popular music will undoubtedly enrich the scope of the journal, ensuring that it remains at the forefront of cutting-edge research and scholarship in the field. Together, we embark on a journey to explore the diverse landscapes of global musical cultures and their intersections with contemporary society.

Thank you for being a part of this intellectual journey. We hope that the articles presented in this volume stimulate your curiosity and provoke thoughtful reflections on the multifaceted role of popular music as it transcends musical and geographical borders.