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## Editorial Introduction

# Twenty First Century Popular Music Studies

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### Caught on the Back Foot

At the International Association for the Study of Popular Music (IASPM) 2011 conference in Grahamstown, South Africa, Philip Tagg's keynote speech discussed the state of popular music studies (PMS), 30 years after IASPM was founded. Having conferred with a number of long-standing IASPM members, he identified a number of areas that he considered needed addressing in particular: interdisciplinarity, inter-professionalism, epistemic inertia and invisible music. This keynote speech was developed into a paper in *IASPM Journal* (Tagg 2011). Importantly, he concludes that PMS still has a long way to go:

The paper concludes that musicologists working in popular music have failed to make such inroads into conventional musicology that popular music and art music are treated equally. It also questions why researchers from non-musical backgrounds still struggle to address the music of popular music studies, and offers solutions. (Tagg 2011: 3)

This keynote speech caused much discussion at the conference. Since it raised issues that are significant to PMS in general, *IASPM Journal* decided to publish a special issue to respond to Tagg's argument.

Tagg suggests that, in many countries, PMS still does not have equal treatment in academic institutions in comparison to, for example, western European art music (which I will call 'classical music' from here on).<sup>1</sup> He blames this on epistemic inertia: it takes a great deal of effort, and a long period of time to create epistemological changes of this kind due to factors such as the size, number, age and complexity of the various institutions involved. This special issue will provide a range of evidence that addresses this claim, especially in the papers by Martin Cloonan and Lauren Hulstedt, Sheila Whiteley, and Anahid Kassabian. Tagg also suggests that interdisciplinarity and inter-professionalism are two areas where PMS would benefit from further development, and a number of the contributors to this issue explore this theme, in particular in papers by Eliot Bates, Mark Pedelty, Dan Bedrups and Bruce Johnson. In cultural studies, sociology and media studies, the study of popular music is only one component in the study of popular culture. Within this context, PMS has been welcomed, even pioneering this area of research. In music departments one might suggest that popular music could be a core subject, yet it remains in most situations a minority subject, with lower prestige than art music. Tagg's polite branding of the tendency for music departments in universities to resist addressing popular music as epistemic inertia, acts as a useful term and focus of discussion. It also raises the question of whether perhaps after thirty years, it is time for IASPM to explore a different tactical approach to overcoming such inertia.

The contributors to this edition have responded to Philip Tagg's comments, reflecting upon the widely varied positions of PMS in an international context. According to Cloonan and Hulstedt, a deeper level of penetration of popular music into universities is currently being facilitated in the UK, encouraged by a broadening of school music curriculum for children, involving world, popular, jazz<sup>2</sup> and film<sup>3</sup> music, as well as music technology, on an equal footing to classical music. Bendrups has indicated that in Australasia, ethnomusicology has provided a route into universities for PMS, while Bates and Pedelty suggest that ethnographic approaches, ecomusicology and recording and production, are areas where PMS would benefit from further engagement.

Other papers in the previous edition of IASPM Journal, Volume 2, which published Tagg's important argument, also explore related issues. For example, Collins (2011) suggests the study of contemporary local African music has opened doors for PMS in Ghana. Pfleiderer (2011) suggests jazz has provided a bridge between popular and classical music in German speaking countries. In the US, by contrast, there are few PMS courses in music departments. It is clear that PMS has developed enormously in thirty years, into a thriving field but that it is still a field that is somewhat patchy and in need of further growth. For the many countries where PMS has not yet made large-scale inroads into university curriculum, or where there are still major barriers to development, these examples suggest possible future routes or modes of approach. Continuing this debate, in the papers that will follow, Whiteley explores issues relating to gender and sexuality, as does Kassabian, who also addresses institutional approaches to PMS, along with issues of both ubiquitous and invisible music. Meanwhile, Johnson highlights the need for greater engagement with embodied practices. This editorial introduction explores synergies between the papers in this issue and will draw some preliminary conclusions from them.

### **PMS and Ethnomusicology**

In a discussion of interdisciplinarity, Bates argues that the three longest established, and perhaps most prestigious PMS journals, *Popular Music*, *Popular Music and Society* and *Journal of Popular Music Studies* lag behind in this area. His study particularly breaks down attitudes in US academic institutions, which continue to exert a powerful influence on PMS worldwide, especially because two of the journals, *Popular Music and Society* (the oldest, launched in 1971) and *Journal of Popular Music Studies* (the journal of the US Branch of IASPM) are based in the US. Bates points out the lack of ethnographic approaches in all three journals, as well as a continuing lack of PMS in many US universities. He discusses the mixed geographic coverage in PMS, extending his debate to explore how opposition to the hegemonic control of art music over popular music has been oddly replicated in Anglophone PMS, becoming a hegemonic force in its own backyard, crowding out studies of music of other cultures. He rightly champions the use of anthropology to explore the experience of popular music within different cultures, and suggests that PMS needs to look to a wider set of methodological tools, and might draw especially from ethnomusicology in addition to, for example, sociology or conventional musicology. PMS is still under-represented in the academic music institutions of many countries, as classical music occupies a disproportionate volume of the academic attention, especially in countries such as England, the USA and Italy. Tagg suggests that this is also the case for ethnomusicology, which "has, as a subdiscipline under musicology, often been marginalized as a sort of exotic aural exception to the Central European scribal rule" (Tagg 2001: 6). In this context, I propose that there could be benefits gained from a greater level of co-operation between IASPM and organizations such as SEM (the US based Society for Ethnomusicology) or ICTM (International Council for Traditional Music). This supports Tagg's call for a greater level of interdisciplinary study within

PMS, with those from a range of backgrounds working together collaboratively to create joint research that addresses various issues with equal weight and detail.

Bates further argues that sound recording and music production is still given little focus in many academic publications. This is despite the powerful significance of recording for over 100 years in many musical cultures. Of course, some music still happens in real time, performed by musicians and never recorded, but recording is such a significant part of contemporary musical culture that one wonders why it has received relatively little attention in music education and research. This relates to Tagg's discussion of inter-professionalism, that is, the involvement in PMS, or consultation with, the wide range of different professions involved in mediating musical experiences, such as DJs, musicians, producers, video makers, record shop owners or marketing executives. Tagg suggests that this is a significant reason why there is a relative lack of engagement within academic studies and research publications with the music within PMS (and thus with recordings of music), stating that, "we are in a new stage of musical culture, in which audio-only/visible music has been replaced with audiovisual/invisible music, and that as a result popular music studies needs to engage further with music and the moving image" (Tagg 2011: 3).

In reaction to the (perceived) traditional approach to classical music, based on the notion of absolute music (Chua 1999: 224) in which context and meaning is seen as largely irrelevant, PMS often focuses on audiences, reception, culture and context, not only to redress the balance, but also because PMS academics have often not been based within music departments and have lacked the traditional technical language of music theory to describe notated music. A step away from talking about music itself has meant a lack of research into the methods of practice of popular music making, of how to compose or perform, as well as how to record or produce. In order to promote the study of recording and production, as well as composition and performance, inter-professional as well as interdisciplinary research teams could offer many advantages. IASPM should be in the ideal position to encourage and even facilitate such cross-fertilization.

Bates is not the only author in this issue to discuss the relationships between ethnomusicology and PMS. Mark Pedelty's paper suggests that ecomusicology is an area that has strong potential for closer integration with PMS. Ecomusicology is a recently developed field that integrates ecocriticism and musicology and has many links with ethnomusicology. In the process Pedelty backs up Tagg's claims that conventional musicologists are still mainly engaged with classical music, by analysing the subjects of recent papers at a joint conference in 2012 of the American Musicological Society (AMS), the Society for Ethnomusicology (SEM) and the Society for Music Theory (SMT); 80% of AMS papers were focused on classical music. Pedelty's work provides further evidence that PMS would be better served by pursuing links with ethnomusicology and ecomusicology, than with classical music. In comparison, 27% of SEM papers were specifically related to PMS.

Other papers in this journal offer a more positive view of existing interactions between PMS and ethnomusicology. Dan Bendrups points to the potential value of anthropological and ethnomusicological methods in popular music studies in a discussion of PMS in Australia and New Zealand (ANZ), where it is closely aligned with ethnomusicology. This is in stark contrast to the lack of ethnographic methods identified by Bates in leading UK and US journals. Bates focuses on the three oldest PMS journals, but he also points out newer, younger journals that do feature ethnography, such as *Dancecult: Journal of Electronic Dance Music Culture*, *Perfect Beat: Pacific Journal of Research into Contemporary Music and Popular Culture* and *JARP: Journal of the Art of Record Production*. Bendrups' paper makes it clear that it is no accident that over half of the editorial board for *Perfect Beat* is ANZ based and that *Dancecult* was set up and is edited by an Australian anthropologist, Graham St. John.

Bendrup points to the significance of academic engagement with the music of indigenous peoples, as well as with the music of migrants and of the surrounding Pacific region, as reasons why ethnomusicology and PMS have so much interaction in ANZ. He also points out that at Australia's Queensland Conservatorium a quarter of the cohort are now focused on popular music. While this openness to popular music in ANZ Universities is no doubt a positive sign for PMS, it is described by Bendrup as being more prevalent in the newer Universities, and more likely to be excluded from the oldest, most prestigious institutions. It seems that even in this case, epistemic inertia is present.

Bendrup implies that it was almost inevitable that PMS would address ethnography in this specific geographical context, an island with so many links to other cultures, as well as issues related to colonialism, ethnicity and migration. However PMS in the UK and US have not yet fully embraced ethnographic approaches, even though they have similar contexts. The UK is an island with significant links to other countries, such as those in the European Union and the Commonwealth, which have had major effects on its popular music culture. For example, waves of migration from former colonies, such as India, Nigeria, Ghana and Jamaica, and later migration from, for example, the European Union, have had significant effects. As in Australia, in the US musical cultures have reflected conflicts with indigenous peoples, migration has played a significant role and African-American and Latin-American music continue to be primary components of US popular music. However, whereas Bates' analysis tells us that the three oldest UK and USA-based journals lack strong representation of ethnographic methods, Bendrup suggests that approximately a third of papers in IASPM ANZ (Australia and New Zealand branch) conference proceedings and publications between 1998 and 2010 are ethnomusicological.

Globally, the state of popular music studies is shown to be 'patchy', or varied. *Popular Music*, *Popular Music and Society* and *Journal of Popular Music Studies* are long running, well established PMS journals with particular characteristics. *Popular Music and Society* has seven editors, all of whom work in the US and of their advisory board, 30 members are from the USA, only nine are based in other countries. The *Journal of Popular Music Studies*, as the journal of the IASPM US branch, reflects the interests of its branch members, with an editorial board almost completely made up of US academics. Both of these journals focus on US-based research. As the US is a large federation of states with a strong international influence, one can understand why American PMS has its own research culture. By contrast, the journal *Popular Music* has an editorial board made up entirely of UK based researchers, but its advisory board is made up of academics from nineteen different countries. Its latest edition is a special issue on East Asian popular music and its discontents. There are various other international journals that mix PMS and ethnomusicological approaches, often based within, and reaching out from, a particular region. These include journals such as *Latin American Music Review*, *South African Music Studies*, *Brazilian Journal of Song Studies*, and *Volume! The French Journal of Popular Music Studies*. It is a healthy sign that there are an increasing number of PMS journals that cover a range of topics and approaches. *IASPM Journal* is the journal of the International Association for the Study of Popular Music; its editorial board members are based in seven different countries and are fluent in at least seven languages. It has an international advisory board that represents seventeen different IASPM branches, and has an open call for papers in nine different languages.

### **International Bridges to Interdisciplinarity**

The editorial board of *IASPM Journal* has consciously sought a diversity of backgrounds, and includes specialists in music, cultural studies and ethnomusicology. However none of this guarantees internationalism, interdisciplinarity or inter-professionalism. We welcome, and are overtly attempting to encourage, diversity. The

previous issues include papers relevant to this topic from German speaking IASPM members, as well as from Turkey, Canada and Ghana. For example, in the same journal edition as Tagg's paper, John Collins discusses positive PMS developments in Ghana. At the University of Ghana for example, there have been popular music courses, as well as courses covering recording studio techniques, since at least the late 1980s. Collins tells us "when I began teaching guitar in 1995 I had just ten students; now there are around one hundred" (2011: 36). He explains that in Ghana, traditional music and popular music are taught side by side, at least in his music department, and the two influence each other and interact (2011: 42-3). The University of Ghana School of Performing Arts at Legon has a BMus programme that offers modules in Western Music (classical music) as well as traditional and popular forms. It includes approaches one might consider ethnomusicology and popular music studies. All are taught as part of a BMus (University of Ghana 2006-8: web source), a Bachelor of Music. On the website of this, the country's national university, one can see a sequence of music module titles that include *African Pop Music*, *Music of Southern Africa*, *Music of the Baroque and Classical Periods*, and *Introduction to the Music Studio*. Ethnomusicology is not named, but ethnographic methodologies are implied and popular, traditional and classical music are all included. A module in the Music of West and Central Africa is described as the study of:

... geo-cultural areas and the concept of musical cultures. Historical background of music in West and Central Africa. Interaction of musical traditions in the pre-colonial period. A survey of the musical practices with particular reference to musical forms/styles, instruments and aesthetics and the relationship of music to its culture. Contemporary trends in West and Central African music. (Ibid.)

Clearly, in some countries epistemic inertia has been overcome more than in others. Martin Pfeleiderer gave an example in the same *IASPM Journal* issue as both Collins and Tagg. In 2011, "almost 200 courses concerning popular music were offered by university programs in Germany, Austria and Switzerland, mostly provided by musicology and music pedagogy departments" (Pfeleiderer 2011: 45). In particular, *Musikhochschulen* (specialist music universities) in Germany have provided practical jazz classes since the 1970s or 1980s. In many cases, these have diversified into other areas of popular music and there is now little demarcation between jazz and popular music (Pfeleiderer 2013: personal communication). However it is still the case that "the academic scene is changing more slowly in musicology departments, while in sociology and media studies the exploration of popular culture is welcomed" (Pfeleiderer 2011: 47). It seems that more traditional musicology departments at German universities still have more conservative approaches to music and art music still dominates strongly (Pfeleiderer 2013: personal communication). In addition, Pfeleiderer (2011) shows that German-language popular music academics read English language publications but rarely publish in established popular music journals such as *Popular Music*, and seem to rarely present their work at international conferences. This means that, although PMS in German-language countries is in touch with international developments in the field, and is sophisticated and well developed, the strong contribution it could potentially make to the international field is not fully realised (ibid: 49). German speaking countries seem again to show that there has been substantial opening up of academia to PMS, but that art music is still dominant in higher education.<sup>4</sup>

## PMS UK

The UK provides another interesting example, which is discussed in detail in this journal issue by Cloonan and Hulstedt. They point out that, although popular music studies research within IASPM is 30 years old, as a mainstream undergraduate degree it is a relatively new subject, being taught in new universities and as a result is still struggling to gain perceived legitimacy. They explain that the UK was the first country to introduce undergraduate degrees focused entirely on popular music, perhaps

because a significant number of founding members of IASPM and of the journal *Popular Music* are based in the UK. Their survey shows that popular music degrees are now present in at least a third of UK Universities. This is in part the result of UK government changes to music curriculum for under-eighteen school age pupils. The Curriculum 2000 project in the UK broadly revised school curriculum, and one result was a fundamental change to the study of music, so that fields such as 'world' music, popular music, jazz and film music are given as much emphasis as classical music (Winterson and Russ 2009).

The introduction of popular music degrees to the British sector began over twenty years ago, at first with postgraduate study, followed by one undergraduate degree course at University College, Salford, on which Sheila Whiteley taught from 1991. Many courses emerged in institutions without music departments, or with new departments that did not have long, well-established reputations. In other cases, PMS courses were often supported by another, related discipline. Salford's degree was in Popular Music and Recording. The technical content of the course provided surety that this was a subject worthy of study, and reflected the university's history as a technical institute that originally focused on engineering and sciences to support local industry. A few years after Salford's degree commenced, Bretton Hall College, a small (ex-teacher training) institution, began a degree entitled Popular Music Studies, which included performance, music technology, musicology and composition, a course on which I taught for a number of years, joining long-standing IASPM member Simon Warner. Market forces created more and more such courses, as young people increasingly wanted to study popular music.

A similar pattern to that in the UK is recently emerging in the USA, with popular music studies research existing, and whole pathways focused on PMS emerging, in isolated cases in newer institutions. For example while Berklee College, Belmont University, and Middle Tennessee State University in the US, offer popular music songwriting courses, more prestigious music institutions such as the Julliard School, Cleveland Institute, Curtis Institute, Manhattan School and Yale exclude this subject while welcoming composition of classical music. It is a pattern that may be seen repeated across the world, and it is perhaps inevitable that older institutions suffer from greater epistemic inertia and are more conservative. This situation is slowly changing, with, for example, Princeton University offering a module entitled "Words vs. Music: The Song in Modern Times" (2010: web source) and Harvard University offering a module called "Harmony in Electronic Dance Music" (2012: web source). It should be noted, though, that classical music-focused modules still dominate the curriculum of the music departments of both these universities.

Most PMS degrees in the UK are in new universities, according to Cloonan and Hulstedt, and started within the last ten years, within the 21<sup>st</sup> Century. Before 1992, music departments outside of the old UK universities were a novelty, while the old UK universities today are often ill-prepared to teach popular music, with few expert staff in this area. However, music departments are increasingly turning to popular music to turn around a lack of recruitment due to a mixture of UK demographics that mean there are a reducing number of 18 year olds in the country, and changes to student funding that have seen fewer applicants across the sector. Ignoring popular music in a competitive context, where plenty of universities offer such subjects, is increasingly not an option for music departments that wish to survive. Indeed, two universities closed well-established music departments, at Lancaster and East Anglia Universities, in 2013 and 2011 respectively, due to lack of recruitment. Interestingly, Lancaster considered launching a popular music degree in order to increase recruitment (Rowlands 2013: web source).

My own research shows that, in the UK at least, epistemic inertia is deeply ingrained. The old universities that, according to Cloonan and Hulstedt, do not teach PMS receive the majority of research funding. I have analysed research funding

awarded by the Arts and Humanities Research Council (AHRC) – the main UK government body that funds research in music. Analysis was of the grants given by the AHRC for the period between 1999 and 2004, the date range available on the AHRC website (AHRC 2012: web source), in which a clear disparity becomes evident, as the largest proportion of funding is awarded to the study of classical music.

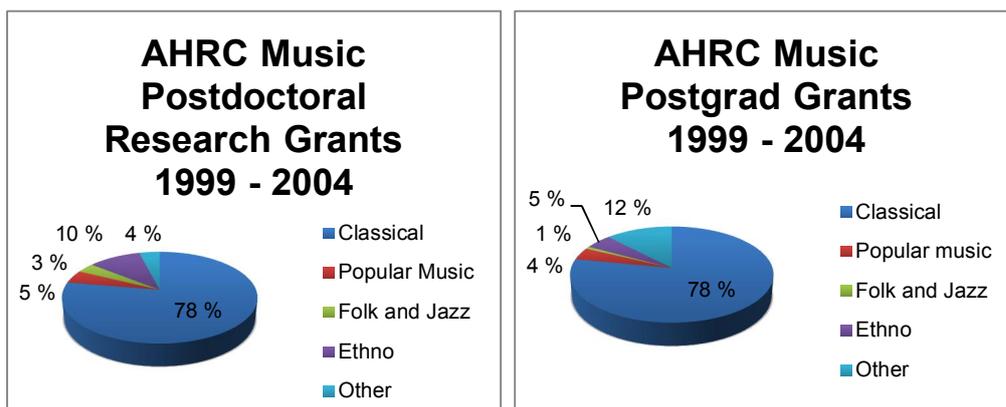
#### Postdoctoral Research Grants

	Funding	%	No. of Grants	%
Classical	£3,977,050	74	136	78
Ethnomusicology	£1,217,032	23	18	10
Popular Music	£68,111	1	8	5
Folk and Jazz	£64,567	1	6	3
Other	£25,980	0.5	7	4
Total	£5,352,740		175	

#### Postgraduate Research Studentships

	Number	%
Classical	96	78
Ethnomusicology	6	5
Folk and Jazz	1	1
Other	15	12
Popular music	5	4
Total	123	

#### Analysis of AHRC UK research grant funding for the study of music



The tables above show that the AHRC gave 74% of their grants for postdoctoral study to classical music and 8% to PMS. AHRC also gave 78% of their grants for postgraduate study to classical music and 5% to PMS. In addition, 77% of research funding for music departments went to old universities that are clustered in the Russell Group and 1994 Group. These elite research focused institutions only offer 16% of all UK PMS degrees. As most research funding goes to such elite universities, the result is that little funding goes to explore popular music research.

This disparity of funding is even more pronounced when one considers the balance of popular music and classical music outside of academic institutions. According to the *BPI Yearbook* for 2011, which provides statistical information about the music industry, classical music sales in the UK in 2010 were about 3.5% of all sales of recordings.<sup>5</sup> Live music in the UK is little different, Laing and York's survey (2000) concludes that 76% of live music was rock and pop, with 16% classical and 8% jazz, "world" and other types, while the Millward Brown live music survey (Jazz Services Ltd. et al 2000: web source) concludes that 1% of live music was classical and 99% non-classical. It is clear that classical music makes up only a tiny fraction of music in the UK, and yet receives the vast majority of research funding.

It is interesting to note the British case, as specialist undergraduate popular music degrees have a particularly long history here, and patterns may be replicated as such

courses develop elsewhere. IASPM's UK and Ireland branch is currently reaching out to different music research organizations to create a wider spread of interactions between different fields, and increasingly popular music is extending through British academic institutions. However, considering there is a thirty year history of PMS research and a more-than twenty year history of PMS university teaching, there are still numerous obstacles to equity with classical music, which has disproportionate influence.

Music technology has been a significant access point for PMS, often allowing musical curriculum to emerge outside of (the more conservative) music departments. Music technology is also bound up in the divide between PMS and classical music.<sup>6</sup> Some of the academic music technology curriculum pay little attention to recording and production as practiced (principally using software such as Pro Tools, Logic and Cubase) in the popular music industry, and focus instead on electroacoustic composition, sonic art, and computer music programming (using software such as Max, Supercollider or Pure Data). Developments in music technology have been forged in art music centres in France in particular, such the Groupe de Recherches Musicales, since the 1950s, and the Institut de Recherche et Coordination Acoustique/Musique, since 1970. Increasingly music technology degrees are emerging outside of electroacoustic studies within music departments, and are often popular music degrees by another name, since much contemporary urban popular music is highly technological in its construction and/or mediation. Eventually, the success of such courses has often led to further opportunities for PMS. This provides further support to Bates' suggestion that PMS would benefit from giving more attention to music recording and production.

### **Gender, Sexuality, Invisibility and Ubiquity**

Our special issue further explores to what extent PMS has developed in a way that is balanced and representative of diverse music forms and their contexts. The study of gender and sexuality is discussed by both Sheila Whiteley and Anahid Kassabian. The latter points out that this is not a subject dealt with by Tagg's paper. Identity politics more broadly has been a significant theme of PMS over the last 30 years. Whiteley discusses the challenges of addressing the teaching of gender and sexuality, as well as assessing the development of existing work in the field. As is the case in terms of interdisciplinarity and geographic coverage, the conclusion is that there has been some partial if patchy success, but there is still of course more to do and there are new challenges to be faced. IASPM is led by the elected chair of its International Executive Committee, and such chairs have included Jan Fairley, Anahid Kassabian, Claire Levy and, currently, Martha Tupinambá de Uihôa. The executive committee of the international organization has a small female majority at the moment, while IASPM Journal is currently led by a female Editor, with an editorial team that is composed of a male majority. IASPM has clearly changed from its early days, which Kassabian describes as being somewhat male dominated, but it still exists within an academic world and field of cultural production that is far from perfect in terms of balanced representation of gender or sexuality.

Kassabian praises but also critiques Tagg's work, having studied with him and worked with him extensively. She calls for an active response to the continued lack of diversity in popular music studies, suggesting that PMS academics could consciously choose to ensure the works that they refer to will include those whose work should be better represented in the academy, including non-white academics, women and queers. She further addresses the problematics of Tagg's practice of self-referencing. While understanding that ground-breaking researchers may sometimes lack peers in research, she points out that there is much work now that sits comfortably alongside his own, such as Kassabian's own publications related to ubiquitous music, in which she argues for the need to deal with music that is listened to in modes other than attentive listening. This has strong resonance with Bruce Johnson's paper in this issue,

on music and the body, in which he discusses the need for PMS to find ways to address embodiment and physicality.

Rather than ubiquitous music, Tagg discusses the concept of invisible music. This points towards recorded music, in which no performance may ever be seen, and, in many cases, recording studios rather than instruments are the main focus of production. Individual tracks are recorded one by one in a studio, and a final musical performance put together digitally. In EDM especially, there may be no traditional performance, not even a recorded one, as every note may be entered in non-real-time using screen-based virtual studio software. Virtual performances may, instead, be constructed rather than performed. Much music is heard on an iPod or phone, often through headphones, or is associated on YouTube with imagery that is not the real-time visible representation of performers playing (or miming) what we are hearing. This has clear links with Bates' suggestions that music recording and production are also areas that are more central to PMS than would appear from their current profile within the field. As life is turned into a cinematic experience with a constant phone or mp3 player soundtrack playing through headphones, or music is viewed by young people principally on YouTube (Avdeeff 2012: 268), music is undergoing revolutionary changes. Kassabian is the only respondent to Tagg's argument who discusses the area of ubiquity in detail. His questions relating to audio-vision will perhaps need to be further explored elsewhere, though.

Kassabian argues that narratives of complexity are imported into popular music from, for example, classical music. In addition, Bates suggests that part of the complexity of popular music may lie in production values and processes that are understood and in some cases recognised only by those with detailed technical knowledge of studio practices. The discussions of ecomusicology and ethnomusicology by Bates, Pedelty and Bendrups also suggest that the use of ethnographically-based techniques to investigate the cultures of audiences is necessary to explore such contextual complexity within popular music. Cloonan and Hulstedt's discussions imply that more interaction with popular music makers would also enhance an understanding of the intricate detail of popular music. All suggest popular music's specific types of complexity would benefit from interdisciplinary and inter-professional approaches.

Johnson's paper, in this edition, discusses the physical and embodied detail and complexity of popular music, and argues that there is a danger within PMS of focusing so much on intellectual understanding that we lose track of the human responses that are such an important part of popular music, for audiences, performers, composers, DJs and producers alike. His work connects with the growing body of research into post-structuralist non-representational theories (NRTs) such as those of Thrift (2007) and Dewsbury (2003). Like Johnson, they suggest a greater level of engagement with embodied practices, rather than for example a narrow focus on binary opposites. This again indicates that the fusing together of various methodologies can produce a better understanding of areas of culture where physical activities and embodied experience have a key role to play, as is the case within PMS. Such fused methodologies have been a recurring theme in this special issue.

### **Towards a Twenty-First Century Popular Music Studies**

PMS has often judged its progression and position against that of classical music scholarship, as is the case in Tagg's paper. He has rightly pointed out that epistemic inertia exists within music academia, and we have seen that although great strides have been made in PMS, in some cases little has changed. This issue of *IASPM Journal*, along with that which featured Tagg's article, seem to suggest that PMS might find more success by seeking tactical alignments with fields other than classical musicology, such as with ethnography, ethnomusicology and eco-musicology. It has also suggested developing closer relationships with other relevant research organisations, such as the Association for the Study of the Art of Record Production

(ASARP); Dancecult, the Electronic Dance Music Culture Research Network; or the International Council for Traditional Music (ICTM). Such collaborations could help IASPM to foster interdisciplinary, inter-operational and international co-operation. PMS has been successful in the past in developing as an interdisciplinary field within sociology, cultural and media studies, and further lateral development of this kind seems to be a way forward for PMS that has great potential.

It may be that IASPM could do more to engage with those already teaching popular music practice, often in 'newer' non-traditional university music departments. Many such staff currently have no engagement with IASPM. Such academics may not have substantial research experience, drawing instead on a background in professional practice, as often their curriculum is primarily practical, with Cloonan and Hulstedt telling us that in some cases less than twenty percent of study on such courses is theoretical. It seems likely that such academics might welcome the chance to enrich practical study with relevant theory. This was certainly my position when I was in this situation nineteen years ago when I first discovered IASPM. IASPM might perhaps also benefit from attempts to generate a greater level of engagement with musicians and representatives of the music industry, encouraging them to contribute to our research network, as for example happens within the Art of Record Production Research Network, where practitioners contribute alongside academics. This is somewhat less common within IASPM at present. Such industrial contacts are often features of practically orientated PMS programmes in newer universities and commercial institutions, and thus these two areas of development may compliment each other.

This special issue has facilitated an opportunity for IASPM to evaluate where it has made inroads into academia, and where there is more work to do. As an institution IASPM has the opportunity to forge partnerships with other organizations, and to actively choose how it moves forward in the future. One might hope that by the twenty-first century, we might have moved beyond terms like popular music, classical music and ethnomusicology, and be able to discuss music of all kinds simply as music. It seems clear from this journal edition that this is not yet entirely the case, but that there are positive signs for the future.

There are a number of specific approaches that spring to mind for IASPM to consider. Regional or International IASPM could join with other organizations to hold joint conferences, or conferences that are held in parallel, in the same place and at the same time. Another approach would be to directly foster interdisciplinary work, by launching IASPM research projects, or making specific calls for collaborative presentations at conferences. IASPM could also take part in initiatives that are political in nature, to assist local IASPM branches to negotiate or campaign with national or regional bodies, such as universities, funding bodies, state educational bodies or even governments. PMS has quantified how popular music has contributed, financially and otherwise, to a number of countries, and is in a strong position to support the development of both popular music and PMS. IASPM could play a greater role in music pedagogy, and in researching how one teaches popular music. On this subject IASPM Journal is aiming release a call for papers for a special issue investigating the subject of popular music and education, and it is hoped that this will be a beginning to this process.

Greater interdisciplinarity and inter-professionalism has been mentioned by various contributors as a goal, and it would seem that collaborative projects involving academics and others from various backgrounds may help to foster such research. Within scientific fields of study, joint publications with many people contributing to one paper are the norm, whereas in PMS they are currently the exception. Perhaps IASPM can be a facilitator of such collaborations. IASPM email mailing lists are often enquiring for information on a particular subject, but perhaps in time we might see more requests for partners with particular skills for new research projects. Indeed it may be that IASPM could be a forum for the construction of research project teams that include

partners from different geographical as well as academic fields. The national and regional branch IASPM websites already do an excellent job of encouraging such interactions to some extent.

Tagg's 'nagging' that PMS has not penetrated further into mainstream and hegemonic institutions, suggests a change of approach, and more direct or overt action is at least something IASPM could discuss. Simply focusing on the quality of our own research is not necessarily going to change an epistemic inertia that is deeply embedded, is a political construct, and has numerous vested interests. To overcome the continuing dominance of the study of unpopular music may require a more targeted approach. It is hoped that this journal edition might spark discussion within IASPM's executive, the various individual IASPM branches and IASPM's overall membership. These might be subjects that could also be discussed by journal editorial boards and by research organisations.

As Tagg has raised the issues of interdisciplinarity, inter-professionalism, epistemic inertia and invisible music, IASPM and its members can take various kinds of action to address these subjects. In the realm of the individual, as scholars we can take Anahid Kassabian's lead, and choose to use a mixture of references that includes some from outside either the USA or UK. We can also try to ensure a lack of bias in such choices in terms of gender, sexuality or ethnicity. We can also choose to work with scholars from outside our own fields and from outside our own countries. This can help to address interdisciplinarity and inter-professionalism. Discussion of issues related to visible and invisible music or, as Kassabian puts it, ubiquitous music, is something that would similarly be addressed to a greater extent within a PMS that displayed greater interdisciplinarity.

Another feature that has emerged in this special issue is that of what Tagg (2011: 4) calls *poïesis* (the study of music itself) in addition to, for example, the study of musical cultures and audiences. Although Tagg has pointed out that PMS has not engaged greatly with *poïesis* in the past, authors in this issue have shown that in a number of PMS contexts, the practice of popular music – how it is played, composed, recorded, produced, and musically analyzed – is included in curriculum. This is the case in the UK and Germany, and also where ethnomusicology interacts with PMS such as in academic institutions of ANZ and Ghana, as well as in academic journals such as *Dancecult*, *JARP* and *Perfect Beat*. Within ethnomusicology, the combination of performing the music under study, as well as composing it, is recognised as an important methodological approach to understanding. As Baily (2001: 94) states,

The importance of this as a research technique, for direct investigation of the music itself, must be emphasized. One understands the music from the "inside" so to speak. This means that the structure of the music comes to be apprehended operationally, in terms of what you do, and by implication, of what you have to know. It is this operational aspect that distinguishes the musical knowledge of the performer from that of the listener without specific performance skills.

Where critical and contextual issues related to popular music have been explored alongside those related to practical music making, in each case epistemic inertia seems to be being overcome to some extent. It may be that such practical music study acts as a key that can help to unlock such inertia. PMS emerged outside of music departments in part because music departments had no interest in it. Old, established music departments with powerful reputations inevitably have a powerful position within the academic study of music, and they have a fundamental interest in how music is composed, performed and produced. Could it be that the lack of such practice-related materials has acted to separate PMS from traditional musicology? Allowing music making to sit more comfortably and prominently within PMS may help to heal such a rift.

What Tagg describes as the "struggle to address the music of popular music studies" (2011: 3) perhaps is natural in an interdisciplinary and inter-operational field

such as PMS, in which many participants from, for example, cultural studies, media studies and sociology, do not have an understanding of the technical language of musical composition and performance, or of recording studios and production. It may be that PMS can look to the older field of ethnomusicology to explore how praxis can be successfully integrated with contextual study and how the *poietic* can be combined with the *aesthetic*. Addressing music practice alongside theory may help to overcome epistemic inertia in the mainstream bodies of conventional musicology that often act as gatekeepers of access to funding and power. Tagg encourages non-specialists to use time-codes and other methods to address music, and this is certainly a sensible suggestion. His call for greater interdisciplinarity and inter-professionalism, suggesting partnerships between those with contextual and musical training and backgrounds, might be a differently successful approach.

Finally, Bruce Johnson's contribution is highly significant in this context, as it discusses the importance of making the body and embodied more central within PMS. Alongside addressing again the importance of interdisciplinarity, he suggests that finding ways to increase the corporeality of PMS and focus increasingly on the physicality of sound, are important tasks for PMS in the future. When we address music itself, we can discuss more readily its affect, in addition to its mediation and phenomenology. IASPM Journal intends to contribute positively to this debate, by welcoming papers in different languages, from different professions and contexts. It is worth emphasising again that it strives to feature as much diversity as possible, has an international, interdisciplinary and inter-professional editorial board and advisory committee and it will continue to elicit submissions from as diverse a group of authors as is possible.

The key agendas raised in this special edition seem to involve the suggestion that it would be beneficial for the institutions and individual members involved in IASPM and PMS, to take active steps to increase collaboration with other related subject groups. It seems to suggest working more closely with ethnomusicologists in particular. It implies that PMS should not be seen as an entirely theoretical discipline, based on the word, but must also directly embrace the corporeality of sound and music, which might well include addressing performing and composing, studying the practical making of popular music, so that we might find ways of understanding it with our bodies and emotions as well as with our minds, and thus begin to overcome epistemic inertia. With more overt action, in another 30 years PMS will occupy a more representative space within academic study.

## Endnotes

- <sup>1</sup> The term 'classical music' is used as it provides a useful shorthand in this context, although it is acknowledged that this term has inherent problems of definition, much like the term 'popular music'. This classification is used by the UK music industry (BPI 2011) to group sales of a number of forms together, which can include film music and popular songs sung in an operatic voice, as well as art music that includes composers such as Machaut, Bach, Mozart, Wagner, Copeland, Stockhausen, Cage or Reich.
- <sup>2</sup> For some, jazz is considered part of popular music, for others it is classical music (Taylor 1986; Brown 2002) or today a separate entity. Jazz is presented as separate by the school curriculum under discussion.
- <sup>3</sup> Film music may be thought of as classical music by popular audiences and is categorized as such by the UK music industry (BPI 2011). Although often classified as popular music by the classical music world this is changing. This is an area that is of great interest to Tagg.

- <sup>4</sup> Further papers in the same IASPM Journal edition as Tagg, Collins and Pfeleiderer discuss PMS in Latin America (Gonzalez and Smith 2011) and Turkey (Gedik 2011).
- <sup>5</sup> This 3.5% market share of UK recordings included Katherine Jenkins singing “Hallelujah” (Universal Classics and Jazz 2010b) and “Don’t Cry for Me Argentina” (Universal Classics and Jazz 2010a), Russell Watson singing “Love Story” (Sony 2010), Lesley Garrett singing “You’ll Never Walk Alone” (Universal Classics and Jazz 2008), Rolando Villazón singing “Maria” from *West Side Story* (Deutsche Grammophon 2010), The Priests singing “Little Drummer Boy” (Sony 2010), Hans Zimmer’s score for the film *Inception* (Warner Brothers 2010) and André Rieu playing “Lara’s Theme” (Universal 2010a) and “Send in the Clowns” (Universal 2010b). André Rieu’s easy listening popular classical sales accounted for 20% of all classical music sales in the UK in 2010. It appears that around half of the sales of classical music are of songs, and the remainder is made up of easy listening or popular classic styles. It is not clear that any of this is what university music departments would consider classical music. ‘Elite’ classical music as studied in universities is likely to be under 2% of all sales of recordings.
- <sup>6</sup> See Cutler (1984: 9), Attali (1985) and Frith (1996: 15) all of whom discuss folk/oral, art/classical and popular/digital modes/eras of music.

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