

## Editors' Note

With this issue of *Journal of Popular Music Studies*, a new team officially takes over at the top of the masthead: co-editors Robin James and Eric Weisbard. The two of us are deeply grateful to Oliver Wang and Diane Pecknold for overseeing the journal the past few years, including a complicated transition to our new publisher, UC Press, and we're glad that both will be staying on as associate editors. We also want to thank Meghan Drury, the journal's outgoing managing editor, for her devotion to getting things right and for helping us sort out our new workflows. We have enjoyed getting to know and work with Cheryl Owen, Lorraine Weston, and David Famiano at UC. David Suisman, happily, stays on as books editor. And we welcome our new managing editor, Esther Morgan-Ellis, and our new associate books editor, Alyxandra Vesey.

Though we are beyond happy that *JPMS* is now connected to a university press, one of our missions will be to see whether the journal can also feature contributions from music writers who are not, primarily, attached to universities. That will be a challenge, so we encourage all readers to think about submissions and to send us suggestions for coverage and outreach. Between Amplifier takes, Field Notes, full articles, and book reviews, there are many ways to add your voice to the new *JPMS*.

This issue, for example, begins with our Amplifier tribute to the late Aretha Franklin, as writers with deep roots in rock criticism, Carola Dibbell and Georgia Christgau, join *Village Voice* stalwart Greg Tate, artist DJ Lynnée Denise, and musicologist Robert Fink in reflecting on the soul singer's life, work, and mourning. Another former *JPMS* co-editor, Gayle Wald, introduces what will become a regular part of the section: artist interviews and writings. Here, she and Smithsonian curator Theo Gonzalves talk with a rock and women's music legend, June Millington of the band Fanny. Our Field Notes section picks up on a surging subfield of popular music, the conversation around timbre as a component of sound and song, yet the authors are unusually candid about the limits of popular music studies' role in a more scientific conference devoted to timbre. And Wang takes the lead on our ongoing From the Vaults series, reflecting on post-everything DJ culture in conversation with scholar Rebekah Farrugia.

In peer-review country, you'll find articles that work closely with examples of popular musicianship to take on interstices of identity and efforts to locate culture. Alexander Ponomareff sees in the extension of Nina Simone to Talib Kweli "a claim for understanding identity as plural and fluid, challenging the liberal political demand that subjects clearly articulate themselves as concrete and coherent individuals." Rachel Ellis Neyra,

working a different part of the music map, 1970s salsa, conceptualizes “unruly audition” in a bravura reading of Latinx “riotous movement,” subjects busting out in what, extending the late José Esteban Muñoz, they call an unassimilable “hyper-disidentification.” For Jessica Holmes, a key question in considering the new pop icon Grimes is how her signature, and sometimes lambasted, lisp works in relationship to disability studies, voice theory, and powerful conceptions of femininity. Jorge de La Barre examines musical cosmopolitanism from the perspective of the Lisbon music scene, especially hip-hop and kuduro practices of sampling as a way of making connections to Africa, as those around such groups as Buraka Som Sistema evoke “a scene of no boundaries.” Less optimistically, Petra Rivera-Rideau, author of *Remixing Reggaeton*, and Jeriko Torres-Leschnik take up the massive hit “Despacito” to track blackness as stereotype and cultural appropriation more broadly through the Latin mainstream.

Our book reviews find similar topics on the agenda. Michael Birenbaum Quintero hails David Garcia’s *Listening for Africa* as “sure to become a classic account of the discursive construction of blackness through music.” Leigh Edwards alerts us to Mark Allan Jackson’s new collection of writing on the politics of country music, *The Honky Tonk on the Left*. Dale Chapman’s *The Jazz Bubble* takes on neoclassical jazz in a neoliberal world, “the perfect musical arbiter of neoliberal subjectivity” Morgan Luker declares, from Verve Records to Fillmore district San Francisco. Finally, Shannon Garland reviews two books that probe the boundaries of Latin American music, with Kirstie Dorr critiquing “music in place” approaches and the collection *Experimentalisms in Practice* offering an impressive range of case studies outside traditional definitions of that region’s styles.

Popular music studies: we don’t trust the map, but we’re still getting somewhere!

Sincerely,

*Eric Weisbard and Robin James*