

Newsletter IASPM French-Speaking Europe

IASPM Branche francophone d'Europe

Janvier 2021

This is an occasional newsletter to report on the activities of our small branch of forty odd members, since the last newsletter



In November 2018 we were able to organize at the University of Rouen a two-day conference « How does popular song communicate ? », with fourteen speakers. Most of the talks were filmed and are available on the website of the University of Rouen, here <http://eriac.univ-rouen.fr/comment-la-chanson-populaire-communique-t-elle-2/>

In 2019, our secretary was able to get to the international conference in Canberra and thus have a sense of the breadth of work being done by the IASPM around the world, as well as learning some Australian history and joining the trip to see koalas and wallabies.

In early 2020, we set up a new website as we had been planning for some time. It now includes a list of members with their key interests. It can be found here : <https://iaspmbfe.wordpress.com/>



In 2020, fresh elections renewed the steering committee. We thanked the departing Chairperson Elsa Grassy from the University of Strasbourg, and departing treasurer Stéphane Escoubet (Toulouse), and we welcomed our new Chairperson Emmanuel Parent and new treasurer Cécile Verschaeve. John Mullen (University of Rouen) stayed on as secretary. Our new treasurer set up a mechanism by which people could join (and pay subs) online, which is more practical for us and for newcomers.

Also in 2020, despite strict sanitary conditions, we were able to jointly organize « in real life » a conference with the Société française d'ethnomusicologie, an organization set up thirty years or so ago which has 200 members. The conference had 25 or so speakers. We hope there will be

further collaboration in the future.

Every year, we organize a Junior researcher's prize (Prix premières recherches) which involves a modest cash prize and publication of the winning article.

In 2021, we have a few new members joining us and plenty of ideas for future activities ; We are also applying for some public funding from the Ministry of Culture.

A selection of recent publications by our members [members were only allowed to send details of two publications each

Bénistant, Alix (2020). « La mondialisation des musiques “latino” : stratégies industrielles et rapports de pouvoir », *Hermès, La Revue*, vol. 86, n° 1, 2020. <https://www.cairn-int.info/revue-hermes-la-revue-2020-1-page-109.htm>

Claude Chastagner, « Le rock “apocalyptique” de Godspeed You! Black Emperor. Retour sur une terminologie ambiguë », *Otrante, « Apocalyses »*, n° 47-48, printemps-automne 2020, éditions Kimé 2020.

Elsa Grassy (Ed.) *The Music of the 1970s: Singular Voices. Issue of Études anglaises* 2018/1 (Vol. 71).

Séverin Guillard et Marie Sonnette (dir.), 2020, *Le Monde ou Rien ? Légitimité et authenticité dans les musiques hip-hop, Volume. La revue des musiques populaires*, 17/2, <https://journals.openedition.org/volume/8408>

Séverin Guillard et Marie Sonnette, 2020, « De la position à la posture: assignations et revendications genrées du monde du rap en France », in Sylvie Octobre et Frédérique Patureau (dir), *Sexe et genre des mondes culturels*, Lyon, ENS Editions, 2020. <https://books.openedition.org/enseditions/15317>

Guillaume Heuguet, « Verified hits, listening optional: the publicity value of music on YouTube », *Audimat* 14 <https://revue-audimat.fr/numero-14>)

Guillaume Heuguet, « Towards a micropolitics of formats », *Revue d'anthropologie des connaissances* 13-3 | 2019. <http://journals.openedition.org/rac/3263>

- Olivier Julien. 2020. « Sonic space and texture in rock ». In Allan F. Moore & Paul Carr (eds), *The Bloomsbury Handbook of Rock Music Research*, pp. 195–206. London, New Dehli, New York & Sydney: Bloomsbury.

- Olivier Julien. 2018. « From “sectional refrains” to repeated verses: the rise of the AABA form ». In Olivier Julien & Christophe Levaux (eds), *Over and Over: Exploring Repetition in Popular Music*, pp. 107–21. London, New Dehli, New York & Sydney: Bloomsbury.

Marc Kaiser. La mondialisation des musiques populaires au prisme des concepts de scène et d'interculturalité. *Hermès, La Revue- Cognition, communication, politique*, CNRS-Éditions, 2020, pp 261 à 266.

Marc Kaiser. « Aux armes et caetera: poétiques de la communication chez Serge Gainsbourg », *MEI*, 50, 2020, p. 143-153. 2020

Barbara Lebrun, *Dalida. Mythe et mémoire*, Marseille, Le Mot et le Reste, 2020. <https://lemotetlereste.com/musiques/dalida/>

John Mullen, *Popular Song in the First World War – an International Perspective*, Londres, Routledge, 2018.

John Mullen « La BBC et la musique populaire 1922-1995 » in Georges Fournier (dir.) *La BBC et le service public de l'audiovisuel 1922-1995*, Paris, Ellipses, 2020.

Emmanuel Parent, « Black Sounds Matter. Le hip-hop dans l'œuvre de Ta-Nehisi Coates », *La vie des idées*, 9 juin 2020, <https://laviedesidees.fr/Black-sounds-matter.html>

Emmanuel Parent, « Recension de Agnès Gayraud, Dialectique de la Pop », *Volume!*, 16 (2)/17 (1), 2020, p. 221-223, <https://journals.openedition.org/volume/8338>

Michaël- Spanu, Sommet, N., & Seca, J. M. The consumption of live music in different languages: a quantitative approach. *Arts and the Market*, 2020.

Michaël Spanu . (2020). Chanter en langue régionale dans un contexte global. Les musiques occitanes entre pop, folk et avant-garde. *Hermès, La Revue*, (1), 130-133.