
Editors' Note

It's been a year since the pandemic shut the globe down and moved everything from school to DJ nights exclusively online. It's been a year of incalculable loss, most importantly of lives, but also of opportunities and institutions in the academy and the music industry. And this loss has been disproportionately felt by communities of color.

This issue's Field Notes focuses on how people and institutions adapt to such loss. It begins, appropriately, with a piece on mourning. Steacy Easton's "Joey + Rory: Some notes on the public and private nature of protestant mourning" reviews their 2016 album *Hymns that are Important to Us*— which was recorded while Joey was dying of cancer—as a way to reflect more broadly on the cultural politics of mourning in the U.S. Moving from mourning to what we might call melancholia (i.e., responding to ongoing or unresolved loss), the rest of the section examines and exemplifies some of the ways the popular music studies community has adapted to pandemic-imposed constraints. In "Remote Intimacy: Popular Music Conversations in the Covid Era," Associate Editor Sara Marcus talks with organizers of various digital popular music studies events (including Paula Harper, JPMS's own Eric Weisbard, Kimberly Mack, Simon Zagorski-Thomas, and Karen Tongson) to take stock of the challenges and innovations popular music studies has made as we figure out how "to think, speak, listen, and write our collective way into an unknowable, if everywhere audible, future." Field Notes concludes with the debut of a new kind of content. Over the past year, asynchronous video lectures have become a common substitute for live conference presentations and public talks. The editorial team has always been looking for ways to incorporate multimedia items into the journal. As Eric explains in his introductory essay, much in the same way we shepherd outstanding oral conference presentations into written items in the journal, we seized the all-digital 2021 PopCon as an opportunity to create a pipeline for the publication of videos. In this issue we have three video presentations; each is published as a video with an accompanying written transcript. We step off with S. Alexander Reed's "Order, Joy, Youth: Parade Aesthetics in Popular Music," which takes a deep dive into The Funky Four + One's "That's The Joint" to argue that hip hop's admixture of rehearsed and spontaneous performance is the quintessential example of a "parade aesthetic" found all over pop, from The Mighty Mighty Bosstones to Laibach. Next, Maya Angela Smith's "The Importance of Writing *Reclaiming Venus: The Many Afterlives of Alvenia Bridges*" recounts how Smith came to write the memoirs of Bridges and why her story matters.

Rain: Notes to A Tribe Called Quest exhibits the “hoped-for genius of a cultural memoir” in its use of the hip crew’s evolution to frame a broader reflection on the past 40 years of American history. Morgan James Luker’s review of K. T. Goldschmitt’s *Bosso Mundo: Brazilian Music In Transnational Media Industries* praises the book’s methodological focus on what music *does* over what it means or represents, and its attention to detail in analyzing the musical and audiovisual dimensions of “Brazil” as a brand. For Nomi Dave, Mark Katz’s *Build: The Power of Hip Hop Diplomacy in a Divided World* is most persuasive in its depiction and discussion of the “subversive complicity” hip hop artists across the globe use in their engagement with the U.S. Government’s hip hop diplomacy program. And finally, Marlen Rios-Hernandez argues that the central contribution of Vivien Goldman’s *Revenge of the She-Punks: A Feminist Music History from Poly Styrene to Pussy Riot* is its call to consider how “genealogies of feminist music history can be produced that responsibly account for women of color and still incorporate white women.”

It is our sincere hope that by the time this issue is published in spring 2021, the past year’s losses will have abated and we can begin to build anew. In the meantime, there’s the first all-virtual IASPM-US meeting to look forward to in May, where we can spend some long-overdue time together. ■