

## 2019 IASPM Book Prize Report

IASPM Book Prize has two categories: one category for books in English, and another for books in other languages. This year, 2019, we had 14 nominations of books in English, 5 in Spanish, 3 in German, 1 in Portuguese and 1 in French. These numbers are similar to those from the 2017 edition, on which we received 15 books in English, 2 in Spanish, 2 in German and 1 in Portuguese.

It is possible to see that some languages are highly represented while other are missing and others under-represented. That is something we can think together on how to solve in future editions.

This year, once again we had difficulties in forming a jury to evaluate the books. Somehow, it seems as if the researchers are not available to take part in the jury and send the reviews within the deadline. This is even worse in the category "other languages" because it requires expertise in different languages. Curiously, most reviewers who worked in the category "English", although managing the language well, are not native speakers. We truly do not know how to interpret it, beyond the fact that we need to "tune" this procedures. So that, somehow, the task of getting a jury is not so exhaustive. Moreover, maybe the prize categories themselves could be reviewed.

As in the last edition, since it would not be feasible to expect any jury member to read all the books, the reading work involved had to be shared out:

- In the first round, a first reading was included that led to a selection of the two best books in each category of the award
- In a second round the members of the jury evaluated the finalist books comparatively, despite the difficulty of judging texts of such diverse nature
- Finally, a verdict was reached by consensus when considering the average points and more detailed reports of some members of the jury. Despite the fact that unanimity was not achieved, after further arguments the consensus among the members of the jury has been broad.

For this year awards, due to the impossibility of making comparative reading between the finalist of the category "other languages", after checking with the Executive Committee, we decided to give two prizes for this category. Therefore, 2019 IASPM Book Prize will have two winners *ex aequo* for the category of "other languages", and one winner and a Special Mention for the books in English.

The books nominated in the English language category have been:

- *Community Custodians of Popular Music's Past: A DIY Approach to Heritage* by Sarah Baker
- *Peepshow* by Samantha Bennett
- *This is Not a Remix: Piracy, Authenticity and Popular Music* by Margie Borschke
- *When Genres Collide: Down Beat, Rolling Stone, and the Struggle Between Jazz and Rock* by Matt Brennan
- *Mysticism, Ritual and Religion in Drone Metal* by Owen Coggins
- *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community* by Monique M. Ingalls
- *The British Blues Network: Adoption, Emulation, and Creativity* by Andrew Kellett
- *Nothing Has Been Done Before: Seeking the New in 21st-Century American Popular Music* by Loss Robert
- *Popular Music as Promotion* by Leslie Meier

- *Musical Mobilities: Son Jarocho and the Circulation of Tradition Across Mexico and the United States* by Alejandro Miranda
- *Soundtracking Germany. Popular Music and National Identity* by Melanie Schiller
- *Independent Music and Digital Technology in the Philippine* by Monika E. Schoop
- *Sonic Technologies: Popular Music, Digital Culture and the Creative Process* by Robert Strachan
- *Postwar Europe and the Eurovision Song Contest* by Dean Vuletic

The winner of the 2019 IASPM Book Prize in the English language category is:

- *Ritual and Religion in Drone Metal*, by Owen Coggins

The jury has underlined that this is a thorough and deeply engaging study of a marginal and largely underground subgenre of heavy metal and its reception. It is a key contribution to the study of drone metal as a music genre, but also a relevant text for the study of metal music and for the (increasingly popular) field of popular music and religion. They particularly highlight the use of ethnographic and auto-ethnographic data and the accuracy with which the book explores the listening practices and experiences of the audience.

The jury considerations for the last round were so tight that they decided to give a Special Mention to the second finalist. So, this Special Mention is awarded to the book:

- *When Genres Collide: Down Beat, Rolling Stone, and the Struggle between Jazz and Rock* by Matt Brennan

The main merit reasoned for this mention is how well Brennan's book is grounded on very good knowledge and understanding of existing sources. The jury has underlined the way in which he examines the relationship between two major genres in popular music history that have often been understood as a polarising dichotomy. So there was particular appreciation of the way in which the author explores the histories of jazz and rock, this relationship from a historic perspective informed by profuse archival research.

The nominations for books in the non-English language category.

- *Pandeiros e bandoneones. Vozes disciplinadoras e marnais no samba e no tango* by Andrea dos Santos Menezes
- *Musiker unter sich: Kohäsion und Leistung in semiprofessionellen Musikgruppen* by Tobias Marx
- *Sound und Sexismus — Geschlecht im Klang populärer Musik* by Lena J. Müller
- *Rockumentary. Theorie, Geschichte und Industrie* by Laura Nielblig
- *Canciones en el cine español. Periodo de autarquía (1939-1950)* by Laura Miranda
- *Dolor que canta. La vida y la música de Luis A. Calvo en la sociedad colombiana de comienzos del siglo XX* by Sergio Ospina-Romero
- *¡Pego el grito en cualquier parte! Historia, tradición y performance de la cueca urbana en Santiago de Chile* by Christian Spencer
- *La modernidad elusiva. Jazz, baile y política en la Guerra Civil española y el Franquismo (1936-1968)* by Iván Iglesias
- *Rockeros insurgentes, modernos complacientes. Un análisis sociológico del rock en la Transición (1975-1985)* by Fernan del Val
- *Histoire d'une oreille* by François Pachet

After a long period of consideration, the jury decided to award a shared first place to two of the nominated books. And these are:

- *Sound und Sexismus — Geschlecht im Klang populärer Musik* by Lena. J. Müller, and
- *La modernidad elusiva. Jazz, baile y política en la Guerra Civil española y el Franquismo (1936-1968)*, by Iván Iglesias.

Müller's work was highlighted by the jury as a monography that brilliantly combines analytical musicological approaches with philosophical reflection, developing a musicological theory from a feminist point of view. Müller weaves a rich display of ideas and methods to understand the mechanisms of sexism in popular music, basing her analysis on the materiality of the performance. And it opens new research paths while consolidating others already initiated in a truly incisive way.

In the case of Iglesias' book, the jury considered that it displays great methodological rigour, based on a critical, updated historiography that agilely employs tools from cultural studies and critical musicology, among others. Outstanding in this work is its brilliant writing, incorporating the most rigorous academic features in a study that is highly efficient in inserting into its history the musical cases analysed.

The Chairs of the 2019 IASPM Book Prize want to thank this year's jury immensely for all its work, its members being those names listed here:

- Ann Werner
- Christoph Jacke
- David Hesmondhalgh
- Eduardo Viñuela
- Enrique Cámara
- Grazia Tuzi
- Héctor Fouce
- Jacopo Tomatis
- Josep Pedro
- Julio Mendívil
- Marita Fornaro
- Martha Tupinambá de Ulhôa
- Martin Ringsmut
- Natalia Bieletto
- Ruben Lopez-Cano
- Sarah Hill
- Stephane Escoubet
- Xavier Villanueva
- Felipe Trotta
- Sílvia Martínez

Sílvia Martínez and Felipe Trotta  
Chairs of the 2019 IASPM BOOK PRIZE