

Journal of Popular Music Education



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Call for papers for special two-part issue titled *Women in Popular Music: Their Musical Education and Pedagogical Inspirations, in Two Parts: (1) Women in WoPop (World Popular Music) and (2) Women in Popular Music across the Anglosphere*

Guest Editor: Patricia Shehan Campbell

The aim of this two-part issue is to honor the voices of women in popular music across generations and cultures, their musical journeys from nascent to fully fledged or professional musicians, their ways of learning their craft, and their contributions in inspiring, influencing, and imparting to others the skills for engaging in popular music of various forms. Representations of women in popular music and related industries remain low, and the chronicling of the nature of their expressive practices has been minimal to almost entirely absent in scholarly journals in music and music education. The intent of the collected articles is to open wide issues of gender and inclusion, and to expand the present discourse on teaching and learning popular music by featuring research and scholarship on women in popular music from across different musical genres, performances, and cultural practices.

The special issue will fall into two parts, with scholarly articles on (1) Women in WoPop (World Popular Music)—such as Umm Kulthum, Lila Downs, Teresa Teng, Oumou Sangare, Celia Cruz, Nana Mouskouri, and Sinead O'Connor (and others), and (2) Women in Popular Music across the Anglosphere of English-speaking cultures—such as Patsy (Cline), Aretha, Joni, Selena, Amy (Winehouse), Madonna, Celine, Taylor, and Beyoncé (and others). Articles need not be artist-specific, but may well encompass topics and people who would likely not otherwise feature in the journal; international and cross-generational components are of interest as well. We welcome research and scholarship of various methodological emphases, and which address but are not limited to the following themes:

- (a) women's conceptions of and contributions to popular music within world communities and English-speaking cultures (such as the U.S., the UK, Australia, Canada, and New Zealand);
- (b) musical beginnings and developments of women popular music artists as children-to-youth via popular music experiences in the home/family, in the neighborhood, and via formal training/education;
- (c) the nurturing by women popular music artists of a younger generation of aspirants via straight-ahead teaching/coaching and indirect-yet-effective means of motivating young musicians;
- (d) the wider scape of women and girls in learning and 'doing' popular music, as aspirants, apprentices, and emerging artists.



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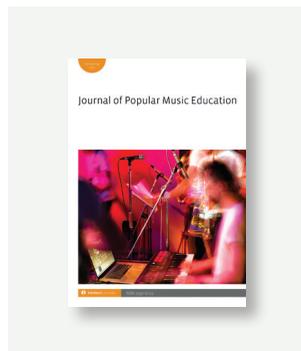
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The *Journal of Popular Music Education* is a peer-reviewed journal published by Intellect. It seeks to define, delimit, debunk, disseminate, and disrupt practice and discourse in and around popular music education. Popular music education takes place at the intersections of identity realization, learning, teaching, enculturation, entrepreneurship, creativity, a global multimedia industry, and innumerable instances of music making as leisure. Through drawing together diverse, rigorous scholarship concerning learning in, through and about popular music worldwide, *JPME* seeks to identify, probe and problematize key issues in this vibrant, evolving field.

Scholarship from and across all relevant research methods and disciplines is welcome. Please submit manuscripts of approximately 6,000 words (double-spaced, Times New Roman, font size 12, including references) by 1 December 2020 for the attention of guest editor Patricia Shehan Campbell via the [JPME website](#). Please refer to the [Intellect style guide](#) when preparing a submission. Less traditional format submissions are also welcomed for the Practices and Perspectives section of the journal.



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