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International Association for the Study of Popular Music conference

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In July 2009, I traveled to the University of Liverpool to attend the International Association for the Study of Popular Music (IASPM) biennial international conference. The conference was hosted by the University of Liverpool's Institute of Popular Music, which was also celebrating its 21<sup>st</sup> year of existence. This would already have been enough to mark the conference as a special occasion, but that it was also occurring in Liverpool—home to the Beatles as well as countless other hitmakers, dubbed the “pop capital of the world” by the Guinness Book of World Records—made this conference especially auspicious.

The paper I delivered, entitled “Long-Haired, Freaky People Need to Apply: The Secret History of the House Hippie,” was part of a panel on histories of rock music, focused primarily on the 1960s and 1970s; the panel contributed to one of the wider conference themes on reimagining and rediscovering popular music history. Among other conference themes were music and technology, sonic identities, music and localities, and methodologies for analyzing music. The conference drew together scholars from universities across the globe, from fields such as media studies, musicology, popular music studies, English, and other languages.

In addition to the presentation of new research, the conference also celebrated the opening of The Beat Goes On, an exhibit at the World Museum of Liverpool that showcased the diverse musical history of the city. And, of course, there were plenty of opportunities for listening to and exchanging commentary about music, from live performances from local artists and evening panel discussions to an iPod duel and Guitar Hero challenge.