

ARSC 2023 ELECTION BIOGRAPHIES AND VISION STATEMENTS

Judge with expertise in Recorded Popular Music

KYLE BARNETT

BIOGRAPHY

Kyle Barnett is an associate professor of media studies in the Department of Communication at Bellarmine University, where he also serves as graduate chair of the MA in Communication and MS in Digital Media programs and as faculty advisor for [Bellarmine Radio](#). Barnett has been an ARSC member since 2005 and is the author of [Record Cultures: The Transformation of the U.S. Recording Industry](#) (University of Michigan Press, 2020), which won the ARSC award for Best Historical Research on Record Labels or General Recording Topics in 2021. His publications include “Furniture Music: The Phonograph as Furniture,” in the *Journal of Popular Music Studies* and “The Selznick Studio, ‘Spellbound’ and the Marketing of Film Music,” in *Music, Sound and the Moving Image*. He co-authored “Eat What You Hear: Gustasonic Discourses and the Material Culture of Commercial Sound Recording” with ARSC member Shawn VanCour for the *Journal of Material Culture*.

VISION STATEMENT

Popular music books are ubiquitous, but it has been ARSC’s role to highlight the most inventive and rigorous research on the subject. I want to join others on the committee who have championed this tradition and who have sought to expand our focus to include much-needed research in pop music. I’m most interested in projects that see popular music’s past and present in broader terms than we traditionally have, in the robust and inventive ways that have defined ARSC since its inception. The organization’s role in highlighting important research in popular music and recorded sound has been a key contribution to popular music research and it’s a contribution I’d like to support.

KIP LORNELL

BIOGRAPHY

I’ve been teaching courses focused on American vernacular music and ethnomusicology that range from “Hip Hop Music and Popular Culture” to “Introduction to Ethnomusicology: Music as Culture” at George Washington University since 1992. After the University of Illinois Press publishing my first book in 1987, *Happy in the Service of the Lord: African American Gospel Quartets in Memphis*, I’ve remained an active researcher and have subsequently published 16 more books, all of them informed by sound recordings. One of them, *Virginia’s Blues, County, and Gospel Records, 1902-1943* (University Press of Kentucky, 1989) is an annotated discography. Since joining ARSC in the early 1990s at the suggestion of Dick Spottswood, I’ve been an active and semi-active member, serving as president of the DC chapter for six years before we lost our presentation venue, presenting at four ARSC conferences, and participating on this very committee as At-Large capacity for four years. Three years ago, I was surprised to be acknowledged by ARSC with a Lifetime Achievement Award.

VISION STATEMENT

The inclusion of popular music under ARSC’s mandate has never been in question but interest in popular music mirrors what I have encountered in the academic world over the past thirty or so years: it’s become mainstream. It’s important to recognize the best written work about sound recordings and popular music, a task that I look forward to with pleasure.