

From the Editors

As another academic year begins, we are very happy to present you with Issue Two of MUSIC.OLOGY.ECA. The journal was founded last year by MA Musicology students Rebecca Waxman and Abi McQuater, who wanted to provide master's and early-stage PhD students doing research in music with the opportunity to publish their work. A year on from the release of Issue One, a few things have changed. As you will have noticed, the journal is now hosted by the university's open access site where you can explore the past and present issues. We have also offered authors the option to have their articles peer-reviewed, which we hope has provided a useful insight into academic publishing.

When we took over as co-editors from Rebecca and Abi, we were so excited to put out a call for submissions. We received many excellent articles, and we are thrilled with the range of interdisciplinary approaches we were able to include in this issue. The articles draw on concepts and practices from musicology, ethnomusicology, sound studies, sociology, film, and dance, with topics spanning music and culture from Chile, Japan, and the UK. We were also very happy to include articles on practice-based research, with two of the submissions forming commentaries on compositional work.

First, Rebecca Waxman explores the function of music for female political prisoners in Chilean internment camps during the country's Pinochet dictatorship. Natasha Anderson looks at the impact of the popularity of virtual idols and *otaku* ('nerd') culture on the production and consumption of live music in Japan as well as on the international music industry. Claire Gray draws on sound studies in her analysis of the hauntology of Thatcher's Britain through the lens of the critically acclaimed film *I, Daniel Blake*. Mark Holub takes us through his proposed methods for composer-bandleaders to navigate the musical direction of their band's improvisational output. Finally, Ioannis Panagiotou's commentary on his work *Proposal for a Dance Performance* describes how the self-referential composition brings together ideas from multiple disciplines, including film, music, and dance.

It has been a joy to work with the authors throughout the process of creating this second issue, and we are thrilled with the outcome. We hope that future issues of the journal will continue to showcase the best of the interdisciplinary music research being carried out by students across the university. So! Enjoy reading the articles, listening to the examples, and hopefully you'll discover something new.

Sincerely,
Ashley Stein and Melissa
Morton