

From the Editors

As the 2022-2023 school year begins, we would like to present you with the newest issue of MUSIC.OLOGY.ECA. Since its founding by Rebecca Waxman and Abi McQuater in 2019, this journal continues to provide postgraduate students doing research in music with the opportunity to publish their work. Last year, under editors Melissa Morton and Ashley Stein, the journal became part of the university's open access site and gave authors the option to have their work peer-reviewed, to give young scholars insight to the world of academic publishing. As MUSIC.OLOGY.ECA enters its third year of publication, the journal has expanded in size to four editors, each providing their varied perspectives and valuable contributions to the journal creation process.

In this third issue, we reflect on the various means in which musicology can be understood, applied, and studied, through five peer-reviewed works that challenge and expand the limits of what musicological research can be. Musicologist Gilbert Chase (2014) once wrote that this field of study serves as a bridge in several different manners. It allows for travel in time and space, as well as connecting disciplines. Indeed, musicology tasks scholars to take on this travel then explain the phenomenon of music's place in society. The works that comprise this issue take on this assignment and together suggest that music is not a static piece of culture – it demands interactivity, built on centuries of individuals sharing and re-inventing the meanings of music. From Kat Taxidou's research of orientalism in piano pedagogy, to Sarah Smith's study of opera, feminism, and the musical canon, to Theo Foley's analysis of how sound design can contribute to political commentary, to Liam Clark's study of the sociability of music in the video game *Mother 3*, to Ioannis Panagiotou's interactive performance piece, this issue spans centuries, continents, and fields of study. This selection of works thus not only explores a past or present moment, but also demonstrates the potential future trajectory of musicological research.

It has truly been a pleasure to serve as editors of this issue. When we sent out our call for papers, we received so many responses with many different angles to musical research. We also experienced a great amount of interest for future contributions to the journal. Thus, we know that for now and the future, MUSIC.OLOGY.ECA will remain in good hands, continuing to report on the cutting-edge research done by young musicology scholars. In the past year, we thoroughly enjoyed working with all the authors who have reached out to us with their research. As the limits of musicological research expand, we look forward to seeing how the journal grows in the future. But for now, we thank you for reading and hope you enjoy these works.

Your co-editors,
Natasha Anderson, Claire Gray,
Sio Pan Leong and Menchie Leung