



Editorial Introduction

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It was at the 14th biennial IASPM conference, in June 2007 in Mexico City, during the General Assembly that a proposal was accepted for an online IASPM journal. Back then, I was a PhD student and it was my second visit to an international IASPM conference having been an active member of the local Benelux branch since 2001. Fast forward ten years and here I find myself honoured to be in the position of the new editor-in-chief of the *IASPM Journal*, a task that I happily accept and which I will carry out to the best of my ability. I am grateful for the contribution I can make to the IASPM community, of which I have been a fond member for many years.

Here, I want to express my gratitude to all of the previous members of the editorial team for having done a wonderful task in turning the journal into what it is today, a well-established and recognized outlet for popular music scholars. In particular, I want to thank Hillegonda Rietveld for her excellent work in these past six years (volume two in 2011 through to volume six this year), and for introducing me in the various editorial tasks and responsibilities. Of course I am not doing this job alone, and as an editor, I am in the luxurious position of having two editorial assistants, Raquel Campos Valverde and Bernhard Steinbrecher, who have already proved themselves indispensable in getting the journal published. In the editorial introduction to the previous issue, my predecessor introduced the new editorial team and here I want to thank them all for their hard work and the pleasant collaboration.

In the current issue, introduced by the special issue editor Rupert Till, you will find a number of articles that combine practice based or led research content presented within an audio file, with theoretical reflection in written form. This is an innovative form of presenting research within popular music studies. As the editor of the IASPM@Journal I hope to be able to continue incorporating innovative ideas such as these in the journal.