



## Editorial Introduction

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The two articles in this open issue focus on topics that have thus far received relatively little attention within popular music studies. The authors of the first one, Emília Barna and Ádám Ignácz, note that within the field of popular music studies it is sometimes claimed that the focus of research is too often not the music itself. In their contribution they show that in the early stages of popular music studies, both in the east and in the west, scholars were already attempting to establish a framework in which social-sociological and musical-aesthetic aspects were combined. They present a historical analysis of two geographically separated, yet philosophically related, scholarly scenes by comparing the works of British leftist scholars and Eastern (mainly Hungarian) Marxist scholars of popular music in the 1960s and early 1970s.

In the second article, Jan-Peter Herbst and Tim Albrecht present findings from their research on German studio musicians working in the popular music recording industry. This often-overlooked group of musicians have unique positions in the industry; however, little is known about their working realities. Herbst and Albrecht base their findings on interviews with studio musicians working in Germany, one of the largest music industries in the world. They found that this particular group of musicians is immensely affected by current changes in the recording industry and conclude that these artists are exploited due to copyright laws and their low hierarchical standing. The review section, carefully prepared by our review editor Sarah Raine, includes reviews by Paul Long, Caroline Kennedy, Iain Taylor, Karlyn King and Eveleigh Buck-Matthews.

A big thank you goes to two staff members who unfortunately left or are leaving our editorial team. First of all, I want to thank Bernhard Steinbrecher, who served as the journal's assistant editor for the last two issues and co-edited the previous issue. He was involved in streamlining the publication process. It was a pleasure working with him and his contribution will be greatly missed. Likewise, I want to thank Sarah Raine for her indispensable job of reviews editor, meticulously preparing all the reviews since 2016. On top of her role as reviews editor, she was also one of the special issue editors for the previous issue. Again, a great collaborator that will be missed. I also want to thank everyone involved in preparing this issue for their hard work and their invaluable contribution.