**Two Volumes on YouTube and Music: Holly Rogers**

*YouTube and Music* and *Remediating Sound* are companion volumes. In 2021, Holly Rogers and Portuguese PhD students Joana Freitas and João Francisco Porfíro met in Lisbon with a diverse range of voices from media studies, philosophy, musicology, psychology, film studies and computational science for an interdisciplinary conference on social media musicking. Speakers spent 3 days sharing ideas, case studies and approaches about how we might develop analytical methodologies able to attend to the fast-moving and bewildering sonic landscape of social media. After the conference, Rogers, Freitas and Porfíro identified four recurring focal points: how social media is influencing the music industry through paratexts and transmedia storytelling; how online users have forged new modes of iterative sonic creativity through amateur remediation and mashup, collage, covers, reaction videos and iterative protest songs; how educators have used the affordances of new media to generate new pedagogical methods and audiences; and how participation and amateur creativity can be explored through computational, algorithmic and psychological analysis.

Conference attendees were grouped under one of these four headings and invited to share ideas and approaches. To ensure interdisciplinarity, we broadened the groups to include representation from sociology, communications, politics, data ethics, gender studies, archival studies, cognitive science, cultural geography, social anthropology and art history. These authors hailed from New Zealand, Mexico, Turkey, Israel, USA, Canada, South Africa, the UK, Austria, Germany, Portugal, Spain, Hungary and Poland; voices from across career stages from MA students to eminent professors were included to ensure diverse perspectives.

The work undertaken by these groups feel naturally into two large subject areas, which formed the basis of the two volumes: the first on transmedia, pedagogy and analytical approach; the second on remediation, remix and amateur creativity.

To use the tools of our subject, we asked authors to make YouTube playlists which readers cam activate via a QR code at the top of each chapter; a selection of authors also produced corresponding video essays as part of their playlists to reach wider audiences and explore more experimental approaches to the study of audiovisual culture.