

Editor's note

Bill Thompson
Macquarie University

As of the current issue, *Empirical Musicology Review* has now published over 100 authors, reflecting the wide ranging reach of the journal. In the last issue, we considered the themes of the minor mode (Post & Huron, 2009), musicality in autism (Khetrapal, 2009), and models of beat perception (Riggle, 2009). We also included a commentary based on an ongoing discussion about cognitive transfer effects following music training (Tierney, Bergeson & Pisoni, 2009).

Here, we present a special issue that combines discussions of “deep listening” with an overarching discussion of the challenges of interdisciplinary approaches to music. One of the most appealing qualities of music perception and cognition is its interdisciplinarity. The field greatly encourages interaction and collaboration between scholars from the humanities and sciences, and it depends on communicating research findings across disciplinary boundaries. Those who adopt a scientific approach to the study of music cognition are often highly motivated to publish some of their work in humanities journals, and vice versa. However, cross-disciplinary communication is not free of challenges. In part, these challenges arise because scholars in the humanities and sciences may ask different questions and endorse different methods of adducing conclusions. Such differences mean that the scholarly ambitions of “peers” in the field are sometimes egregiously misaligned, leading to a high probability of misunderstandings arising at the peer review stage. The problem may be observed in both directions: scholars in the humanities have difficulty publishing their work in science journals; scholars in the sciences have difficulty publishing their work in humanities journals.

In this special issue, Judith Becker provides an introductory essay outlining some of these challenges, and presents a case study of her research on deep listening. Her fascinating article on deep listening is also included as the primary target article. Four leading scholars then provide commentaries on this work, addressing varying aspects of her introductory essay and target article, and in some cases providing a narrative of their own intellectual journey.

References

- Khetrapal, N. (2009). Why does music therapy help in Autism? *Empirical Musicology Review*, 4(1), 11-18.
- Post, O., & Huron, D. (2009). Western classical music in the minor mode is slower (except in the Romantic period). *Empirical Musicology Review*, 4(1), 2-10.
- Riggle, M. (2009). A simpler explanation for vestibular influence on beat perception: No specialized unit needed. *Empirical Musicology Review*, 4(1), 19-22.
- Tierney, A.T., Bergeson, T.R., & Pisoni, D.B. (2009). General intelligence and modality-specific differences in performance: A response to Schellenberg (2008). *Empirical Musicology Review*, 4(1), 37-39.