

## **Editor's Note**

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THE degree to which musical meaning is accessible to listeners varies immensely. Some music has broad, even visceral, appeal and seems to be widely understood, while other musical traditions are esoteric to a point much finer than the bounds of enculturation and social class membership. Two of the three articles contained in the current issue of *Empirical Musicology Review* (Volume 5, Number 2) represent remote locations on such a continuum: Country music and 12-tone serialism. First, Brandon Paul and David Huron address the use of 'breaking voice' as an affective ornament to grief related lyrics in Country music songs. In the second article, William Thomson discusses the gap between structural principles governing serial music—as described in the analytical formulations of doyens of American musicology—and structural relations that are perceptually relevant to listeners.

The third article, by Olivia Ladinig and David Huron, is relevant to the issue of how musical mode interacts with other acoustic parameters that determine the affective character of tonal music (see also Post & Huron, 2009; Turner & Huron, 2008). In their study, Ladinig and Huron explore the relationship between dynamic markings and musical mode in Classical and Romantic keyboard repertoire. A commentary on this article will be published in the next issue of the journal.

I would like to take this opportunity to welcome Kerstin Traeger to our editorial team. Together with the other Assistants to the Editor, Catherine Greentree and Randolph Johnson, Kerstin has generously volunteered her time to prepare this issue of *Empirical Musicology Review*.

### **REFERENCES**

Post, O., & Huron, D. (2009). Music in minor modes is slower (except in the Romantic period). *Empirical Musicology Review*, Vol. 4, No. 1, pp. 1-9.

Turner, B., & Huron, D. (2008). A comparison of dynamics in major- and minor-key works. *Empirical Musicology Review*, Vol. 3, No. 2, pp. 64-68.