

Editor's Note

PETER E. KELLER

Max Planck Institute for Human Cognitive & Brain Sciences

THE current issue of *Empirical Musicology Review* (Volume 5, Number 3) contains two target articles and three commentaries. In the first target article, Matthew Woolhouse presents a theory of major-minor tonality that is based on a pitch grouping process that he terms *interval cycle proximity*. Woolhouse's cognitively inspired approach is concerned with quantifying hierarchical relations in tonal attraction and, in doing so, providing a predictive model that accounts for the apparent favoring of some pitch transitions over others. Ian Quinn's commentary on this article compares Woolhouse's model with his own (see also Quinn, 2010), and evaluates their validity via corpus analysis.

The second target article, by Paolo Ammirante and William Thompson, describes experimental evidence that the phenomenon of melodic accent emerges through associations between implied tonal motion and bodily motion. Zohar Eitan's commentary on this article highlights several factors that are relevant to this relationship, including melodic expectation, the interaction of different forms of accent, and the distinction between 'gravitational forces' associated with melodic direction and 'magnetic pull' exerted by tonal centers.

In a final commentary, Dorottya Fabian addresses a target article, published in Volume 5, Number 2 of EMR, in which Olivia Ladinig and David Huron report the results of a study on the relationship between dynamic markings and mode in Classical and Romantic keyboard music. Fabian discusses Ladinig and Huron's (2010) findings in light of issues such as historical notation conventions and editorial practices.

And now... for a glimpse into the future! The next issue of EMR will include a report on the *Third International Conference of Students of Systematic Musicology* (SysMus10; see Announcements in the current issue of EMR). This conference is organized by graduate students for graduate students interested in researching music using empirical and humanities based approaches. The report on this exciting event—which will be written by Nina Jukić, Mats Küssner, and Li-Ching Wang—is something to look forward to.

REFERENCES

- Ladinig, O., & Huron, D. (2010). Dynamic levels in classical and romantic keyboard music: Effect of musical mode. *Empirical Musicology Review*, Vol. 5, No. 2, pp. 51-56.
- Quinn, I. (2010). On Woolhouse's Interval-Class Proximity Hypothesis. *Music Theory Spectrum*, Vol. 32, No. 2, pp. 172-179.