

Editor's Note

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IT is with enthusiasm that I assume the post of Editor of *Empirical Musicology Review*. I am honored to have the opportunity to continue the fine tradition established in 2004 by the journal's co-founders, David Butler and David Huron, and built upon by Bill Thompson during his 2008-2009 tenure as Editor. It gives me particularly great pleasure to announce that Bill has agreed to continue contributing to the success of *Empirical Musicology Review* by serving on the Editorial Board as an Associate Editor. He is joined in this capacity by Zohar Eitan, David Huron, and Emery Schubert. In addition, I am pleased to welcome Bruno Repp on board as a Consulting Editor. Together with the continuing members of the Editorial Board, we will strive to provide a forum for stimulating exchanges on topics related to empirical musicology.

The empirical study of music is flourishing like never before. To borrow terms used to great effect in a recent special issue of *Empirical Musicology Review* (Volume 4, Number 2; e.g., Becker, 2009; Clayton, 2009), boundaries are being crossed and gaps are bridged as uncharted territory is traversed in diverse fields devoted to the processes and products of musical behavior. There are numerous opportunities for music researchers to present their discoveries at international conferences that attract like-minded delegates numbering in the hundreds (e.g., see the Announcements in the current volume). Boutique workshops on circumscribed musical themes and seasonal schools aimed at educating early career researchers are an exciting presence in the current landscape. At conferences on human psychology and neuroscience, music research is seen as a refreshing new horizon for exploration. Funding agencies that were previously unassailable to researchers primarily interested in understanding music seem to be becoming increasingly penetrable (if one is inclined to optimism).

As a researcher in the field of music cognition and action, I have over recent years been impressed with how instrumental *Empirical Musicology Review* has been in bringing together researchers from different disciplines to converge on mutually interesting musical questions. The commentaries on target articles—a key feature of the journal's open peer review formula—collectively encourage the objective evaluation of research findings by offering readers balanced views on a range of topics. Many of these lie outside the purview of traditional musicology; for example, past issues have included articles on relations between music and speech (Pearl, 2006), electrophysiological brain correlates of pitch processing (Bischoff Renninger, Wilson, & Donchin, 2006), the psychophysics of musical imagery (Bailes, 2007), biomechanical constraints on rhythm and timing (Todd, Cousins, & Lee, 2007), and technological advances such as the use of the Internet for large-scale web-based studies (Honing & Ladinig, 2008). This diversity highlights the potential for exciting new interdisciplinary ventures.

The current issue of *Empirical Musicology Review* includes two target articles. First, Joanne Yeoh and Adrian North present research on the effects of music on memory in consumer behavior. A commentary on this article by Emery Schubert discusses its relation to other work on the ability of music to enhance cognitive functions. In the second target article, Joseph Plazak and colleagues describe a method for synthesizing an 'average instrument' that is intended to be used to achieve a balance between experimental control and ecological validity in future empirical investigations.

I end this note with an expression of gratitude to the Assistants to the Editor, Catherine Greentree and Randolph Johnson, and the Information Technology Manager, P. Douglas Reeder. The excellent services that they generously provided were indispensable to the materialization of this first issue of 2010.

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