

Editorial

Welcome to *JMM10*!

JMM10 is our first issue to feature actual ‘rolling publication’ of articles; we publish texts as they become camera-ready, instead of waiting for an entire issue to be finalized before putting it online. This editorial is thus written at a time when we are about to wrap up vol. 10 of *The Journal of Music and Meaning* and move on to *JMM11*.

Introducing: Tablet-Friendly Issues

During the last few years, it has become increasingly common to own an iPad or a similar tablet device. We think this development is quite exciting, and would like to present *JMM* in a format that accommodates tablet devices to as great an extent as is technically possible. Articles in pdf-format can already be read in tablet applications such as iBooks or similar Android alternatives, so in a way *JMM* has long been “ready for the future.” We do, moreover, think it would be convenient for our readers to have entire issues available as complete documents that they can save to their devices and read without having to shift back and forth between their reading applications and the Internet browser. For this purpose, we will now conclude each issue with a complete pdf document containing all entries in the issue.

This brings us to at least one new role of the Editorial: In our blog-based format, we have included an author biography in the blog entry for each article, not directly in the pdf document itself. If you download a full issue in pdf-format, you would, naturally, want to read these biographies as well. Hence, we will now include them in the Editorial for your convenience, starting with this issue.

For a start, we present *JMM9* and *JMM10* in their entirety as full pdf documents. In *JMM9*, we have added the biographies at the end of the issue, in order to avoid changing the page numbering.

The Authors and Their Articles

The first peer-reviewed paper in this issue, “Theorizing Conceptual Change in Music Scholarship”, is written by Karen Fournier, a professor of music theory at the University of Michigan, Ann Arbor. She holds a PhD in music theory and an MA in musicology from The University of Western Ontario (Canada), a BA in music from the University of Ottawa (Canada), and a BA in history from Carleton University (Canada). Fournier is an active scholar, having presented papers at over three dozen music and cultural studies conferences in Spain, England, Canada, and the United States. She has published articles in *GAMUT*, *The Journal of Musicological Research*, *Culture and Power*, *The College Music Symposium*, and *Music Theory Spectrum*, and is currently working on a book-length project on British punk rock.

Fournier’s article is followed by Dennis Kurzon’s peer-reviewed paper, “Hush... The Lights are Dimmed: A Case of Situational Silence.” Kurzon is professor of linguistics at the University of Haifa, Israel, and has carried out research on silence as a pragmatic phenomenon. His book *The Discourse of Silence* appeared in 1998, in which he analyzed, among other things, silence in Schoenberg’s *Moses und Aron*. Further articles on silence were published in 2007 and 2009. He has also written on legal language, especially from the perspective of speech act theory, on the sociology of languages in India, on adpositions, and on writing systems.

The third and final peer-reviewed paper in *JMM10*, “Harmonic Content Influence on Colour-Choice Association with Unaccompanied Tones,” is written by Jeffrey N. Howard, who is currently an Assistant Professor of psychology at Northern State University in Aberdeen, South Dakota. Dr. Howard received his PhD in Human Factors Psychology at Wichita State University. His primary research interests are music cognition, audiovisual perception, and cross-sensory modality investigations. He holds master’s degrees in clinical and experimental psychology, with a bachelor’s degree in radio-television production-engineering, and has over ten years of experience in the radio-television field. As a self-taught keyboardist, guitarist, and drummer he has written, produced, and engineered his own smooth jazz CD entitled “Walking on the Moon” as well as a Christian Contemporary album titled “Leap of Faith”. One of his primary directives is combining his music technology and software programming skills to create unique presentation environments to explore human processing of cross-sensory stimulus combinations.

After our Recent Publications list, compiled, as always, by our book review editor, Jens Hjortkjær, PhD in musicology from the University of Copenhagen, we conclude the issue with the article “‘Creavolution’ with Trevor Wishart” by Nicolas Marty. This article is part research report, part interview with the composer Trevor Wishart, and is therefore longer than the research reports we usually publish. The author, Nicolas Marty was born in 1990 into a family without musicians, and did not start studying music until at the age of 15, with guitar and piano studies at Jean-Pierre Malardel in Périgueux, France. From 2007 to 2010, he participated in Jean-Yves Bosseur’s instrumental composition workshops and Patrick Mellé’s Computer-Assisted Composition workshops at the Jacques Thibaud conservatory of Bordeaux, while attending the University of Bordeaux III, France, as a bachelor student in musicology. In September 2010, he joined the University of Paris-Sorbonne (Paris-IV) and began his master’s thesis under the supervision of Professor François Madurell. Nicolas Marty’s research field is narrativity and its perception in electroacoustic music (and in all music by extension). His master’s thesis focuses on *Journey into Space* (1970-72) by Trevor Wishart. In September 2011, Marty begins graduate studies in psychology at the University of Paris-8, while pursuing his second year of masters at Paris-Sorbonne, with the aim of opening up to music cognitive and psychological research. He published his first paper, “Vers une narratologie naturelle de la musique”, in December 2011, and will participate in the 12th edition of the Electroacoustic Music Studies Network Conference in June 2012.

We hope you will enjoy reading *JMM10* as well as future issues.

Best regards, on behalf of the Editorial Staff,

Søren R. Frimodt-Møller, Managing Editor

Cynthia M. Grund, Editor-in-Chief