

## EDITORIAL

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**I**N HER FIRST EDITORIAL FOR *MUSIC PERCEPTION*, 15 years and 75 journal issues ago, Professor Lola Cuddy set out her goals including, “to encourage and nurture the exciting expansion of the interdisciplinary field represented by the journal” (Cuddy, 2002, p. 1). We are all acutely aware of Professor Cuddy’s success, through her scholarship, leadership, and dedication in achieving—indeed surpassing—her goals. Professor Cuddy’s stewardship, together with the commitment and specialist expertise of the boards of Associate Editors and Consulting Editors past and present, have been integral to the standing and recognition of the journal. Editorial Assistant Douglas Gifford too has given unstinting service since 2002. On behalf of the journal’s readers, authors, and University of California Press (UCP), sincere thanks to all.

I feel a great privilege and honor in taking up the editor role, recognizing Professor Cuddy’s deep scholarly contribution that built on the intellectual foundation and vision of predecessors Professors Deutsch, Bharucha, and Gjerdingen.

In 2017, there are more journals, conferences, research groups, and centers than ever with “music perception” as a theme. This is, in part, the legacy of the journal and its editors, reviewers, and authors. Such a populated landscape of journals and conferences is helping guide the planning of the journal’s next phase. A first step has been our transition to the web-based Scholar One platform Manuscript Central for submitting and reviewing manuscripts. The web system tracks and organizes all files and correspondence [<https://mc.manuscriptcentral.com/ucpress-mp>].

In collaboration with UCP, our aim is to spotlight articles and authors using the journal website, UCP blog, and social media. I encourage you to read and, where relevant, cite articles from the riches of *Music Perception* back issues. Specialist e-collections may also be produced with a virtual issue on a topical theme gathered from previously published articles. Guest editorials on trends, journal policy, and hot topics, for example, will be encouraged.

Building on the achievements of the journal’s 34 years, the Associate and Consulting Editors and I intend to emphasize and promote our niche, captured in the journal’s prescient subtitle “an interdisciplinary journal.”

Through collaboratively designed research questions, an interdisciplinary journal holds the potential for reconfiguring of new forms of knowledge and action, building integrative conceptual models, developing new methods of investigation, and communicating those methods to further invigorate interdisciplinary pursuits (Hall et al., 2006; Robertson et al., 2003).

As well as the current stable of theory-driven, basic science, empirical reports, and theoretical papers, we will welcome the investigation of music perception through multi-experiment studies including replication, theory-driven applied research, cross-cultural research, multimodal perception, music information retrieval, AI, human-computer interaction, and a range of methods including cognitive neuroscience, human movement science, computational, and mixed methods.

My own background is cognitive psychology holding BA (Hons) and PhD degrees in the psychology of music from the University of Sydney. I joined Western Sydney University in 1995 as a lecturer, founded the Australian Music & Psychology Society (AMPS) with colleagues in Sydney in 1996, together with Professor Denis Burnham established MARCS Auditory Laboratories in 1999, and have convened national and international meetings on psychology and the performing arts including the 7<sup>th</sup> International Conference on Music Perception & Cognition in Sydney in 2002. There are two broad strands to my research. The first investigates perception and cognition using diverse contexts of music, dance, and speech. The second applies cognitive science theory and experimental methods to evaluate human interaction with technology including warning signals, avatars, and robots. I have enjoyed involvement with *Music Perception* since 2004 as a reviewer, then Consulting Editor and Associate Editor. I am currently Professor in Psychology and Director of the MARCS Institute for Brain, Behaviour & Development at Western Sydney University, Australia.

Together with the Associate Editors and Consulting Editors, I look forward to serving the journal and our colleagues, students, and the next generation of researchers. A warm welcome to incoming Board members and my thanks for the support already received from continuing Board members. We are fortunate to

retain Christine Koh as our meticulous Managing Editor and Karen Hutchings joins me in Sydney as Editorial Assistant. The next two issues primarily consist of papers accepted during Professor Cuddy's editorship. Please feel free to make contact by e-mail or catch

up at a conference to discuss ideas for our interdisciplinary journal, *Music Perception*.

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