

Editors' Note

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TWO of the three target articles in this issue involve piano performance: whereas Grundy and Ockelford use a pianist shadowing task to investigate structural expectations formed while listening to music, Ohriner investigates the way expressive timing in performance reflects the relationship between performers and listeners. Grundy and Ockelford investigate expectations in music by analyzing the attempts of a musical savant to reproduce a novel composition on the piano at the same time as hearing it. Data gathered from the performance support the idea that structural regularities in music suggest future continuations with different perceived likelihood of occurrence (zygonic theory). Poulin-Charronnat's commentary questions the extent to which conclusions drawn from musical savants can be generalized to a broader population, and critiques aspects of the methodology. Ohriner's article presents a novel perspective on expressive timing in music, arguing that performers choose durations to facilitate or inhibit listener-performer synchronicity. The article explores two "narratives" of listener-performer synchronicity as evidenced in tapping data from listeners' attempts to synchronize to two passages of Chopin's mazurkas. In his commentary on this paper Goebel re-analyses Ohriner's tapping data to test two hypotheses presented in the original paper, showing, in doing so, an alternative way to process and analyse the data. Gringas situates Ohriner's research in a broader context, highlighting the relevance of studying musical genres in which the metrical structure is more obscure or even absent, and questioning the idea that a lack of synchronicity is necessarily associated with negative emotions. Gringas proposes a controlled experimental design to disentangle the effects of tempo and rubato. The third target article, by Shanahan and Huron, presents an analysis of the sociability of opera characters and its relationship to pitch tessitura. It investigates an association between high and low pitch, the valence of the characters, and their submissiveness or aggressiveness. Commentaries on this target article are welcomed to be submitted for publication in future issues. The book review of *Experience and Meaning in Music Performance* foreshadows the forthcoming special issue on Music and Embodiment.