

Editor's Note

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AT the recent International Conference on Analytical Approaches to World Music (July 1-4, 2014, London UK) empirical methods were out in force, including corpus studies, micro-timing analyses, and technologically-assisted studies of performance practice, to name but a few. The current issue of *EMR* presents two papers from the conference, along with two commentaries on each paper. Filippo Bonini Baraldi, Emmanuel Bigand, and Thierry Pozzo's paper, "Measuring *aksak* rhythm and synchronization in Transylvanian village music by using motion capture," examines the performance of two musicians' performances of Gypsy "songs of sorrow." The authors both document the expressive timings used in the performance of the individual rhythms in each part and their synchronization, arguing that the manipulation of synchrony and asynchrony plays an important role in this performance style. Daniel Goldberg's article looks at "Timing Variations in Two Balkan Percussion Performances." Focusing on the timings in the *tupan* drum, Goldberg shows how the expressive timings in two performances varies in conjunction with both structural and performance aspects of each piece.

Both of these papers examine non-isochronous meters in traditional musics of Eastern Europe. This issue has another common theme as well, as three of the four commentaries (Rainer Polak and Fernando Benadon on Goldberg, and Martin Clayton on Bonini-Baraldi, et al) involve extensive re-analyses of the authors' original data, extending their findings with additional data, new modes of analysis, and alternative conceptual frameworks. Rounding out the issue, Jérôme Cler places Bonini-Baraldi's work in historical context, and draws parallels between it and earlier work done by Jean During and colleagues.

This issue is a model of collaboration between article authors and their commentators. It not only exemplifies the philosophy of *EMR* and its open review process, but also the strengths of empirical musicology itself, and how sharing empirical data provides opportunities for interpretation, re-interpretation, and enhanced musical understanding.