

## **Editors' Note**

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THE four target articles in this issue are all concerned with aspects of pitch structure. In their article on absolute pitch, Merwin Olthof, Berit Janssen and Henkjan Honing argue that absolute pitch memory plays a significant role in the oral transmission of folksongs. They analyze a Dutch collection of historic audio recordings to show that recordings of particular tune families display consistency of absolute pitch height over time and geographical location. They offer this in confirmation of previous research suggesting that memory for absolute pitch is widespread in the population. Andrea Halpern's commentary on Olthof et al's target article offers insights onto the potential and limitation of using recordings to investigate absolute pitch memory, and Klaus Frieler supplements Olthof's observations with some experimental evidence of his own.

Trevor de Clercq uses a corpus study of the chorale harmonizations by J. S. Bach to argue that the endings of phrases can be categorized into a small number of types whose occurrence is predicted by the particular melodic structure, namely intervallic pattern and scale degree. He offers insights into Bach's Chorales which have pedagogical utility. In his commentary on this target article Matthew Woolhouse questions the premise that a listener's sensitivity to musical style depends upon "their ability to detect the probabilities of musical events" which de Clercq's reasoning implies. He presents evidence from a listening test to support his argument, concluding that the relationship between style and probability of event occurrence is not straightforward.

A corpus of music is also used as the basis for Hubert Léveillé Gauvin's investigation of harmonic syntax in popular music of the 1960s. He notes an increase in the incidence of flat-side harmonies during the second half of the decade. Trevor de Clercq's commentary compares Léveillé Gauvin's results to those of his own co-authored with David Temperley, and offers observations on harmonic coding in this kind of research.

The final target paper in this issue again considers harmonic structure, but in this case Imre Lahdelma and Tuomas Eerola offer theoretical arguments regarding the ways in which vertical harmony in music may convey emotions of nostalgia and longing.