

Editor's Note

DANIEL MÜLLENSIEFEN
Goldsmiths College, University of London, UK

DANIEL SHANAHAN
Louisiana State University, USA

THIS issue of *Empirical Musicology Review* highlights recent research in embodied music perception, as well as theoretical aspects of research into musical aesthetics, preferences and role of emotion in musical judgement processes. Mari Romarheim Haugen's contribution investigates the Norwegian dance music *telespringar* using motion capture analysis, and argues that the rhythmic structure of the music relies on a knowledge of the inherent movements of the performer. Muriel Swijjghuisen Reigersberg's commentary discusses the methodology at length, and provides directions for possible future research.

In an exciting and inventive study, Solberg and Jensenius investigate how listeners engage with electronic dance music (EDM) with both motion capture and self-report measures. The authors report an interesting degree of agreement between listeners regarding the structure of the music and pleasure derived from specific formal aspects. Commentaries by Greasley, as well as Witek and Vuust address the experimental design, and discuss why affect derived from dynamics in other musical genres is understudied. Schubert, North, and Hargreaves provide a new theoretical framework for the aesthetic experience of music, and commentaries by Wald-Fuhrman and Brattico discuss how it might be improved upon, while also praising it as an excellent foundation for future work.

