

A new journal

Welcome to the first issue of Music Performance Research. This new journal is dedicated to a topic that has long been of interest to members of a wide range of disciplines within and beyond the sciences of music, and which has been investigated using a variety of methods deriving from different theoretical perspectives. The journal will appear annually to publish original research in music performance.

We wish to acknowledge the efforts of individuals and teams of researchers at universities and music colleges throughout the world, who aim to increase our understanding of those processes that are involved in music making as a part of human experience. The mission of the journal is to communicate knowledge and to provide a basis for further exploration.

Clearly this journal shares many aims and features with other publications devoted to research, in general, and to scientific approaches to music, in particular. Yet this journal is unique because it specifically addresses a multidimensional activity characteristic of humanity itself. Performing music is one of the most complex skills that human beings possess. Discovering the extent to which this skill can be said to be innate and/or acquired, for example, can have profound implications for the way we understand skills in other domains including speech, language and motor behaviour. For this reason, the ultimate goal of this journal is to become part of a broader scientific discussion of music as a model of human behaviour.

There is no doubt that we are all born as singers and dancers, and are thus all music performers. It is important, therefore, to challenge the

predominant view in many Western cultures that music listening is of higher priority than music performance. While research publications must reflect the concerns of the wider community, of course, we share the belief of many of our colleagues in the scientific community that music is, first and foremost, a creative art. Musical sound can only be understood, perhaps, in the context of the processes that lead up to its production. In a nutshell, there is no sound without performance.

We hope that the articles included in this first volume will inspire you to join our mission. Some of them provide starting points for discussion; others present preliminary answers to research questions. Irrespective of their authors' specific aims and research strategies, however, they all conclude that more work needs to be done, and inevitably they represent only a fraction of the research that has been undertaken in recent years. Within these limitations, however, they respond to a broad agenda for music performance research, enriching our current understanding, and thereby informing the teaching and learning of music performance at all levels.

You are invited most heartily to submit your own current research to the journal. Further information is to be found in the Guidelines for Authors published on our website, or you can contact one of the editors.

Finally, we should like to thank the members of the Board of Associate Editors for sharing their time, energy, experience and expertise.

Gunter Kreutz

Managing Editor, Music Performance Research

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