

In Celebration of Jaan Ross: Perspectives on ESCOM and *Musicae Scientiæ*

Jane Ginsborg

Introduction

This article consists largely of the transcript of the talk I gave on 23 April 2022 for the Estonian Musicological Society at the Estonian Literary Museum, “In celebration of Jaan Ross: Perspectives on ESCOM and *Musicae Scientiæ*”. I began by expressing my thanks for the invitation and describing myself as “absolutely thrilled” to have the opportunity to visit Tartu for the first time. I had visited Tallinn twice, most recently in November 2019 when I spoke at the conference to celebrate the centenary of the Estonian Academy of Music and Theatre.¹ On that occasion I had spent an afternoon at the Kadriorg Art Museum and seen an exhibition entitled *Ars Academica. The University of Tartu Art Collection*. Ever since, I had wanted to come back and see Tartu for myself. I went on to explain that my distinguished colleague and friend, Jaan Ross, in whose honour we were meeting on this occasion, had invited me to speak at the conference primarily about ESCOM, the European Society for the Cognitive Sciences and the society’s journal, *Musicae Scientiæ*.

Jaan was the treasurer of ESCOM for nine years, from 2010 to 2019, and published four articles in *Musicae Scientiæ* over the course of 17 years. He was also a member of its editorial board between 2009 and 2015. We served together on the Executive Council of ESCOM, its governing body – I was elected president in 2012 – and I have been the editor-in-chief of *Musicae Scientiæ* since the beginning of 2019. Other contributions to this volume of *Res Musica* address Jaan’s research in detail. At this point, I just want to note its extraordinary range. From these four publications alone, regardless of all his other many and various outputs, Jaan has interests in general topics – the nature of the trained voice, and the way performers interpret notated rhythms – as well as those specific to Estonia and other regions.

Like the talk I gave, this article is in three main parts. The first is quite short, and traces the period in Jaan’s career and in mine from 1997 to 2012, when our research paths crossed, although we hadn’t yet got to know each other. The second part is longer, and concerns the history and purpose of ESCOM, from the events that led up to its founding in 1991 to the present day, from which vantage point we can see how its purpose is being fulfilled. The third part focuses on *Musicae Scientiæ*. And along the way there are detours as I introduce you to some of the major figures in European music psychology and pedagogy who, like Jaan, have been so influential on our discipline. Inevitably, I refer to my own activities and publications too.

First encounters (1997–2012)

I’ve known Jaan a lot longer than the decade since 2012. He may not remember, but our first encounter was in 1997, when he presented a paper with the late Ilse Lehiste entitled “Folksongs as interface between speech prosody and musical rhythm” at the Third Triennial ESCOM conference in Uppsala (Lehiste, Ross 1997). At the time, he was already Dean of the Faculty of Philosophy and professor not only at the University of Tartu but also a professor at the Estonian Academy of Music (now Estonian Academy of Music and Theatre). I was then a PhD student at Keele University undertaking research on singers’ memory for the words and melodies of songs, and although I was studying classically trained singers memorizing notated classical music, I did carry out one experiment in which singers learned, memorized, and performed from memory a new unaccompanied folk song (subsequently published in Ginsborg, Sloboda 2007). The extent to which musical rhythm mapped or did not map on to speech prosody in the context of songs, as described by Jaan, was of particular interest to me, because it would

¹ Education conference “The Future Prospects of Estonian Professional Music Culture” 29–30 November 2019.

be possible to find out singers found it easier to memorise songs in which prosody and rhythm were well matched – as in the operas of Leoš Janáček, for example – than ones in which they are not, such as Joseph Haydn and Ludwig van Beethoven’s settings of English lyrics.

Our subsequent encounters were almost all at ESCOM conferences. At the combined Sixth International Conference on Music Perception and Cognition and Fourth Triennial ESCOM conference at Keele University Jaan presented a paper entitled “Generative performance rules and folksong performance” (Ross, Friberg 2000). I had recently completed my PhD, spent a year as a temporary lecturer in the Department of Psychology at the University of Manchester, and was about to start a post-doctoral fellowship at the University of Sheffield doing research on young children’s spoken language and non-verbal cognitive development. As an aside, because the field is so much larger than that of music psychology, my publications in this area – particularly relating to the effects of social disadvantage on language acquisition – have received many, many more citations than my music psychology research (Clegg, Ginsborg 2006; Locke, Ginsborg 2003; Locke et al. 2002). Once again, there was an overlap, since the idea of generative performance in music derives from the way that young children, in particular, generate language. We met again at the Fifth Triennial ESCOM conference in Hannover, where Jaan reported an acoustic comparison of the same words spoken and sung (Ross 2003) and a paper on intonation (Vurma & Ross, 2003). I was now a senior lecturer in psychology at Leeds Metropolitan (now Beckett) University and beginning to publish my PhD research (e.g., Ginsborg 2002), but longing to start a new programme of research on expert musicians’ preparation for performance.

In 2007 Jaan co-chaired the Conference on Interdisciplinary Musicology with Richard Parncutt, which took place at the Estonian Academy of Music and Theatre. It was a very stimulating and extremely well organised conference on the topic of singing – so vital to the history of Estonia, and such a crucial interest of Jaan – which I enjoyed enormously. Not least because – for the first time – my husband and even, on this occasion, my children joined

me, and we were able to visit Riga. My Latvian grandfather lived there until just before the first world war when he came with my Lithuanian grandmother to London, where my father was, eventually, born. By this time I had taken up a senior research fellowship at the Royal Northern College of Music in Manchester, in the north of England, and was engaged in a wide variety of research projects. From Jaan’s curriculum vitae I think he must have been too busy preparing for the 2007 conference and then with publishing a great deal of research to have attended the 2009 and 2012 ESCOM conferences. I was elected president of ESCOM by the General Assembly that took place in 2012, by which time Jaan already had been treasurer for two years. So it would have been from this point onwards that we began to get to know each other.

This first part of my talk was only supposed to be a brief introduction to ESCOM and its importance in both Jaan’s life and mine. Next, I discuss the history of ESCOM before I became aware of its existence.

The history of ESCOM

Music psychology is well established now, but was unknown as a discipline when Jaan and I were students back in the 1970s and 1980s. The story begins in the 1970s and 1980s when Jaan was a student of musicology and pedagogy at the Tallinn State Conservatory (the former name of the Estonian Academy of Music and Theatre), from which he graduated in 1980, writing his first doctoral dissertation (“Objective prerequisites for consonance in music”) at the Lithuanian State Conservatory (Lithuanian Academy of Music and Theatre now), which he defended in 1988, and his second doctoral dissertation (“Studies of pitch, timbre and timing of complex auditory events”) at the Åbo Akademi University in Turku, which he defended in 1992. Meanwhile, I had already won a place at the Guildhall School of Music and Drama in London, but I’d turned it down on the grounds that I would be too young to make a career as a singer as soon as I graduated. Instead, I studied music at the University of York, on a pioneering course in which composition and performance were as important as musicology, and in which students had a great deal of freedom to choose the topics they explored. My mother

was a clinical psychologist, and I knew a little bit about psychology – I had read some of the books on her bookshelves – so I thought that perhaps I could combine my interest in the topic with my interest in music, and I wrote my final-year dissertation on the psychology of music performance.

Two books had been published in English with “psychology” and “music” in the title – Carl Seashore’s *The Psychology of Musical Talent* (1919) and *Psychology of Music* (1938) – but they weren’t in the university library. So my dissertation was based on books on philosophy and my own attempt to build a model of what happens between the composer’s inspiration, the performer’s interpretation of the composer’s intentions, and the way the audience constructs the performance – and what happens next. I graduated in 1976 and went on to gain an advanced diploma in singing from the Guildhall School in 1978. That was the year the British psychologist John Booth Davies published his book *The Psychology of Music*. The first edition of the American psychologist Diana Deutsch’s book – which had the same title – appeared in 1982, and in 1983 Lerdahl and Jackendoff, also Americans, published *A Generative Theory of Tonal Music*.

Because I was building my career as a professional singer specialising in contemporary music but also singing chamber music, being a soloist with choirs and orchestras, giving concerts and making recordings as a professional choral singer, and teaching, I was quite unaware of developments in music psychology. The UK Society for Research in the Psychology of Music and Music Education – now Society for Education, Music and Psychology Research (SEMPRE) – had been established in the 1970s, with its journal *Psychology of Music* available to members but not, at that time, university libraries. Other societies were beginning to emerge: the Society for Music Perception and Cognition (SMPC), chaired by Diana Deutsch, with its journal *Music Perception*; the Japanese Society for Music Perception and Cognition (JSMPC) and the Deutsche Gesellschaft für Musikpsychologie in Germany. Also, researchers

in this developing field were beginning to hold meetings.

The first European symposium on music and the cognitive sciences was held in 1988 at IRCAM in Paris, chaired by Stephen McAdams and Irène Deliège, as Irène’s husband Célestin was working there with the great composer and conductor Pierre Boulez. In their introduction to the book that came out of that symposium, they referred to the challenge of combining “a very broad range of approaches to music cognition [...] [that] bore witness to a diversity of basic assumptions, vocabularies, concepts, aims, methods, interpretations, and reasoning methods that often seemed at first view to be irreconcilable” (McAdams, Deliège 1989: vii). The second European symposium was held in 1990 at the University of Cambridge, chaired by Irène Deliège with Ian Cross; its aim was to facilitate communication across disciplines by focusing on research methodologies. The third meeting was the colloquium held in Trieste in 1991, and at this meeting, l’Association Européenne pour les sciences cognitives de la musique, or the European Society for the Cognitive Sciences of Music (ESCOM) was born.

You might well ask why ESCOM’s founders chose a name including “cognitive sciences of music” – a term coined by the British psychologist Christopher Longuet-Higgins² – rather than “perception and cognition” as in the names of the American and Japanese societies, for example. There were two good reasons. One is that the word “science” has a broader meaning than many people think (according to the UK Science Council “the pursuit and application of knowledge and understanding of the natural and social world following a systematic methodology based on evidence”³), which is very much applicable to the questions we ask and the methods we use to understand music. The other reason is that it is an acronym, or a set of initial letters that can be said aloud, like IRCAM (l’Institut de Recherche et Coordination Acoustique/Musique).

The main purpose of ESCOM was to bring researchers together from across the whole of the European continent. I hardly need to

² See Sloboda, Ginsborg 2018.

³ <https://sciencecouncil.org/about-science/our-definition-of-science/> (12 December 2022).

remind Estonian readers of the huge upheavals following the singing revolution in 1988, between 1989 and 1991, with the fall of the Berlin Wall and the collapse of the Soviet Union. It is no coincidence that ESCOM was founded at this time, as it was only now beginning to be possible for researchers who had previously worked within their own countries and had had limited opportunities for travel to meet and to learn from each other. For example, there had been an Institute for Research in Music Education at the Fryderyk Chopin Academy – now the Fryderyk Chopin University of Music – in Warsaw, in which Maria Manturzevska had worked since 1974 and where she held the first ever Chair in Music Psychology. In 1990 she organised an International Seminar of Music Psychologists in Radziejowice, which formed a model in some ways for the first ESCOM colloquium in 1991, and when the Chopin Academy planned to close the Institute in 1992, ESCOM members signed a petition to keep it open. Research in music pedagogy and music psychology did continue to be carried out at the Chopin Academy for many decades, until relatively recently, but after a hiatus it is resurgent again elsewhere in Poland.

So – going back to opportunities to travel – the main purpose of ESCOM was to bring researchers together from across the whole of the European continent by holding conferences every three years. These would coincide every sixth year with the International Conference on Music Perception and Cognition, which takes place every two years.

All the triennial and anniversary conferences that have taken place since 1991 to the present day (i.e., until 2021) are shown in Table 1.

ESCOM also holds annual assemblies, workshops and winter and summer schools. These have been delivered primarily online since 2020 because of the COVID-19 pandemic. As early as 1995 ESCOM began to produce a series of books and more recently, since the Irène Deliège Translation Fund was established, translations into English of classic works in German and French on issues relating to music psychology. These include Carl Stumpf's *The Origins of Music* (2012 [1911]), edited and translated by David Trippett; the 2005 Collège de France Lectures delivered by Pierre Boulez, edited and translated by Jonathan Dunsby,

Jonathan Goldman and Arnold Whittall as *Music Lessons* (2018); Stumpf's *Tone Psychology*, Vol. 1 (2019 [1883]), translated and edited by Robin D. Rollinger; and André Schaeffner's *The Origin of Musical Instruments: An Ethnological Introduction to the History of Instrumental Music* (2020 [1936]), edited and translated by Rachele Taylor, Ariadne Lih and Emelyn Lih.

Conferences and books are two ways for researchers to learn from each other. But from the very beginning, ESCOM tried to address the question of how we can learn and communicate across cultural and linguistic boundaries. ESCOM has done this in part by ensuring that its Executive Council represents as many European countries as possible. At the time of writing (October 2022), its current President is an Italian who has worked for many years in Austria and has recently taken up a position at my first alma mater in the UK, the University of York. Vice-president Suvi Saarikallio is Finnish; the Treasurer, Caroline Curwen is British; Renee Timmers, Past President, is Dutch although working in the UK, and the General Secretary, Niels Christian Hansen, is Danish. Other members are Polish, Danish, Serbian and Italian; our highly respected and distinguished honorary members are Irène Deliège, of course, Alf Gabrielsson, and Johan Sundberg from Sweden – Jaan has done a great deal of work with him – and my former PhD supervisor, whom I'm going to be talking about shortly, John Sloboda. And I must acknowledge, too, ESCOM's Administrative Secretary, Andrew Danso, who is Irish, working in Finland.

Since 2017 ESCOM has also had named regional representatives whose role is to encourage participation through regional meetings. These are typically held in regional languages so as not to disadvantage researchers who are not so fluent in English. ESCOM also advocates the development of strategies for helping researchers to publish in English, since this is still largely considered necessary for career progression. There are currently regional representatives in Finland, France, Italy, the Netherlands, Serbia, and Spain, but if any young Estonian researchers would like to be supported in this way, they need only contact the General Secretary of ESCOM, Niels Christian Hansen.

The ESCOM website (www.escomsociety.org) lists all the past executive councils. Presidents

Table 1. ESCOM conferences 1991–2021.

Date	Venue	Chair(s)	Title
27–29 October 1991	Trieste, Italy	Irène Deliège	1 st ESCOM Colloquium and General Assembly of ESCOM
23–27 July 1994	Liège, Belgium	Irène Deliège	3 rd International Conference on Music Perception and Cognition (ICMPC) and 2 nd Triennial Conference of ESCOM
7–12 June, 1997	Uppsala, Sweden	Alf Gabrielsson	3 rd Triennial Conference of ESCOM
5–10 August 2000	Keele, UK	John Sloboda and Susan O'Neill	6 th ICMPC and 4 th Triennial Conference of ESCOM
5–8 April 2002	Liège, Belgium	Irène Deliège	10 th Anniversary Conference: Musical Creativity
8–13 September 2003	Hanover, Germany	Reinhard Kopiez, Andreas Lehmann, Irving Wolther	5 th Triennial Conference of ESCOM
22–26 August 2006	Bologna, Italy	Mario Baroni, Anna Rita Addessi, Roberto Caterina, Marco Costa	9 th ICMPC and 6 th Triennial Conference of ESCOM
12–16 August 2009	Jyväskylä, Finland	Jukka Louhivuori, Tuomas Eerola, Tommi Himberg, Suvi Saarikallio, Päivi-Sisko Eerola	7 th Triennial Conference of ESCOM
23–28 July 2012	Thessaloniki, Greece	Emilios Cambouropoulos and Costas Tsougras	12 th ICMPC and 8 th Triennial Conference of ESCOM
17–22 August 2015	Manchester, UK	Jane Ginsborg and Alexandra Lamont	9 th Triennial Conference of ESCOM
31 July – 4 August 2018	Ghent, Belgium	Marc Leman and others	25 th Anniversary Conference of ESCOM: Expressive Interaction with Music
23–28 July 2018	Graz, Montreal, Sydney	Richard Parncutt and others	15 th ICMPC and 10 th Triennial Conference of ESCOM
28–31 July 2021	University of Sheffield, UK (online)	Renee Timmers, Nicola Dibben, Mark Doffman	16 th ICMPC and 11 th Triennial Conference of ESCOM: Connectivity and Diversity in Music Cognition

serve a single three-year term and then another single term as Past President, although other members can be re-elected for more than one term. For example, to provide continuity, Irène Deliège was the General Secretary from 1992 until 2009 and Jukka Louhivuori was General Secretary from 2010 to 2018, although Niels Christian Hansen now fulfils this role. ESCOM has never had a large income, although Irène was a superb fundraiser, but it is important that the money it does have is managed efficiently. This means it can support universities to hold conferences and individuals to attend them, and

contribute to the cost of publishing books and other resources. As I've already said, Jaan played a vital role in this, as Treasurer of ESCOM from 2010 to the end of 2018.

Musicae Scientiæ

Now we come to the third part of this article, which focuses on *Musicae Scientiæ*, the Society's journal. Besides conferences and books, journals are the third way in which researchers can learn from each other. But first I need to return to John Sloboda, who followed Michel Imberty as President of ESCOM from 1992 to 1994, and

was instrumental in founding *Musicae Scientiæ*. Without any question, he has been the most influential music psychologist in the UK. But he also has a major reputation worldwide; indeed Jaan interviewed him (Ross 2007), and they were fellow members of the editorial team for the Changing Face of Music Education conference for which John wrote the preface to the Proceedings (Sloboda 2009).

As a teenager John was a promising pianist, budding composer and conductor, but rather than pursuing a career as a professional musician, he completed a degree in philosophy and psychology at Oxford, a PhD on the cognitive skills that underlie sight-reading at University College London and post-doctoral research on musical savants with autism. He became a lecturer in psychology at Keele University in 1974, when I was just starting my second year as an undergraduate at York. In 1985 he published a book entitled *The Musical Mind: The Cognitive Psychology of Music* (subsequently translated into Estonian and edited by Jaan; Sloboda 1985 and 2007, resp.), and in 1991 he set up the Unit for the Study of Musical Skill and Development, inspired not only by the work of Irène Deliège and her counterparts in France, Finland, Italy, and the Netherlands, but also by Andrzej Rakowski, who was the Polish co-founder of ESCOM, and Maria Manturszewska's Institute for Research in Music Education.

I think I probably first met John in the early 1990s. You will remember that I had a career – quite a successful career – as a freelance concert singer based in London. But times were hard in the UK in the late 1980s; my best-paid work was commercial recordings, and the recording companies were moving out of the UK. At this time my husband – a composer, pianist and conductor – was teaching musicianship at the Guildhall School of Music and Drama, and composition to adult learners at Morley College. He also taught composition as a temporary lecturer at Kings College, London, but at the point where we wanted to have children we knew that one of us needed to have regular, secure employment, and George was in a better position than me to find such a job. He was offered a lectureship at Keele University, and we duly moved to Staffordshire – about three hours' drive north of London – in September 1988.

On my son's first birthday I applied to the Open University to do a degree in psychology by distance learning, thinking that I would be able to follow in my mother's footsteps and become a psychologist working with individuals and families. Our daughter was born in 1991. During the course of my degree, from which I graduated in 1994, I discovered not only that I was interested in cognitive psychology but also that there was a growing discipline called music psychology and that John Sloboda, already a major figure, was based at Keele. I abandoned all thoughts of clinical psychology and asked him to supervise my PhD.

The late 1990s couldn't have been a better time to be studying at Keele. John was working with Michael Howe and Jane Davidson on a huge, funded project on the application of the nature-nurture debate to musical development, looking at the biographical determinants of musical expertise (e.g., Howe et al. 1998). He was working with Richard Parncutt, Eric Clarke and Matti Raekallio on a project to do with piano fingering (e.g., Clarke et al. 1997). Warren Brodsky had done a fascinating PhD on musicians' use of music therapy and therapy via music (e.g., Brodsky, Sloboda 1997). Susan O'Neill was a PhD student focusing on motivation to learn (e.g., O'Neill, Sloboda 1997) and subsequently became a lecturer at Keele in the social psychology of music before returning to her native Canada. John organised monthly music psychology meetings that we attended as well as the weekly music psychology research seminars and it felt as though a conference was coming to us every month as we met speakers from across the world. In addition to Andrzej Rakowski, visitors included Kate Stevens (University of Western Sydney), Nicola Dibben (University of Sheffield), Aaron Williamon (Royal College of Music, UK), Daniel Levitin (formerly McGill University, Canada) and Andreas Lehmann (University of Music, Würzburg).

And I vividly remember John coming into a meeting and saying, with great excitement, "ESCOM is going to have its own journal!" There had been a series of little bulletins, but they did not consist of peer-reviewed articles. The first issue of *Musicae Scientiæ* appeared in March 1997 and included a message from John in five languages: English, French, Italian, Spanish and

German. There were articles in German, French and English, each one followed by abstracts in the other four languages, two book reviews and a list of forthcoming events. In addition to being Permanent Secretary of ESCOM, Irène Deliège fulfilled the role of editor-in-chief of *Musicæ Scientiæ* from its inception until the end of 2009, the role that I fulfil now. In March 2019 I published an editorial in *Musicæ Scientiæ* tracing the history of Irène's editorship. Briefly, she was responsible for producing two issues each year, with additional Special Issues published most years with the aim of gathering together significant contributions around a given theme that would enable readers to gain a sense of the state of the art in that area of literature. Typically, but not exclusively, these included articles deriving from presentations at ESCOM symposia or conferences on topics ranging from interdisciplinary approaches to the cor anglais solo in *Tristan und Isolde* (1998), via musical creativity (2003/2004), to music and evolution (2009). Irène also published six Discussion Forums, which took the form of debates around a central topic or a series of critical commentaries centred on the publication of a significant book. These included "L'Afrique et l'Europe médiévale" by Simha Arom et al. (2000), responses to Nicholas Cook's *Music: A very short introduction* (2001), aspects of time in the creation of music (2004), similarity perception in listening to music (2007 and 2009), and Lerdaahl and Jackendoff's *A Generative Theory of Tonal Music* (2010). That same year, 2010, there was a Special Issue devoted to Irène herself and the contribution she had made to the field, including a preface by John Sloboda, an interview with the new editor-in-chief, Jukka Louhivuori, a list of Irène's own publications and the events she had organised to date, and 15 articles by colleagues reflecting different aspects of her research interests.

At this point, between 2010 and 2012, I was preoccupied with work. My research fellowship at the Royal Northern College of Music (RNCM) had been very productive indeed and I had a lot of papers to write. I had been appointed Associate Director of Research in 2009 and in 2011 I was promoted to a personal chair and

was now Professor of Music Psychology, with my own research centre, the Centre for Music Performance Research.⁴ With my colleagues Gunter Kreutz and Antonia Ivaldi, I had launched a new international, peer-reviewed online journal in 2006, also not entirely coincidentally called Music Performance Research,⁵ so I was getting to know a wide range of researchers and reviewers, and learning the skills of an editor. I was rather surprised to be asked to be President of ESCOM, as I wasn't a member of the Executive Council. But the next triennial conference was due to be in the UK and I thought it would be a good idea to host it at the Royal Northern College of Music. I didn't realise that I would then be expected to play such an important role in ESCOM, and that I would be involved in the Society for the next 15 years.

So – first – I became President. This is when I really got to know Jaan, since he had been Treasurer since 2010 and he remained in this role until the end of 2018. As a Society, ESCOM needed better publicity, so we began to improve our website and social media profile. We recruited more student members. We became more democratic; I instituted a proper election procedure, which has now been followed for all three of my successors, Richard Parncutt, Renee Timmers and now Andrea Schiavio. And over the course of the three years there was a great deal of work to do to prepare the 2015 conference. I was delighted, of course, to have the opportunity to show my colleagues across Europe, and further afield, our beautiful building in Manchester and our terrific facilities, and to put together a really interesting and stimulating programme of events and concerts as well as talks. I was lucky enough to be able to persuade Alexandra Lamont, now at Keele University herself, to be co-chair.

I then had three years on the Executive Council as Past President, and one of the highlights was working very closely with Jukka Louhivuori and László Stáchó to prepare for an ESCOM-supported conference on virtuosity in Budapest, held in 2016. Under Jukka's editorship, *Musicæ Scientiæ* had begun to be published by SAGE, a large academic publishing

⁴ <https://www.rncm.ac.uk/research/research-centres-rncm/centre-for-music-performance-research/> (12 December 2022).

⁵ <http://musicperformanceresearch.org/> (12 December 2022).

house with offices in London and a production department in India. Under Reinhard Kopiez's editorship there was an increase in high-quality submissions such that SAGE was willing to produce four, rather than two issues per year, including Special Issues. In the spring of 2018, Reinhard Kopiez asked me to consider applying for the role of editor-in-chief of *Musicae Scientiæ*. I duly applied, was appointed, started shadowing Reinhard in September 2018 and took over fully in January 2019. Like all ESCOM roles, being the editor-in-chief is unpaid. It's also a lot of work. On average I receive three or four new submissions every week – it was more during the COVID-19 pandemic – and most manuscripts go through two or more revisions and edits before they are published. The acceptance rate is about 25% but I do try to make useful suggestions to authors as to where else they might consider submitting their manuscripts. Once reviewers have recommended publication I work with the first author to edit almost every manuscript myself, typically after the first round of revisions, rather than waiting until the reviewers are satisfied. I don't get any allowance for it within the hours I work for the RNCM so I tend to do it in the evenings, at weekends and during my vacations. I've even been known to take unpaid leave to catch up with manuscripts I'm working on. But it is a huge privilege to follow in the footsteps of Irène Deliège, Jukka Louhivuori and Reinhard Kopiez, and to be given the opportunity to read the very latest research, and to help its authors share their findings as effectively as possible.

The latest developments are that there is no longer a so-called page budget. Until this year there could be no more than 526 pages each year – this limited us to six or seven articles per issue – and as a result there was a huge backlog of articles published online but not yet in hard copy. Now we can have as many articles in each issue as we like – but I personally am a little daunted by book-length journals, and aim to publish around 10 or 11 articles in each issue. According to the last publisher's report (March 2022), the journal's Impact Factor rose from 1.93 in 2019 to 3.18 in 2020, and its ranking in Psychology, Experimental rose from 44/87 to

31/91 over the same period. According to the journal website,⁶ its current Impact Factor is 2.73 and its 5-year Impact Factor is 2.87.

I've kept up the tradition of Special Issues, although with the change of editorship we didn't have one in 2020. The first one I edited appeared in 2019 and was on expressive interaction with music (Guest Editors: Micheline Lesaffre, Edith Van Dyck and Marc Leman), the second appeared in 2021 and was on the social impact of music making (Guest Editors: Brydie-Leigh Bartleet and Lukas Pairon), while the third appeared in 2022 and was on identity and music (Guest Editors: Karen Burland, Guadalupe López-Iñiguez and Dawn Bennett). The 2023 Special Issue will be in memory of Maria Manturzewska, guest edited by Maria Chełkowska-Zacharewicz, Julia Kaleńska-Rodzaj and Anna Antonina Nogaj. In addition, Kacper Mikłaszewski's recent obituary of Maria Manturzewska is available online (open access).⁷

In the final part of this article, I return to the main purpose of ESCOM: bringing researchers together to learn from each other, and as far as possible to overcome cultural and linguistic barriers. In its earliest years, *Musicae Scientiæ* published articles in French and German as well as English, with abstracts in several languages. This hasn't been the case since it began to be published by SAGE – English is its only language now. But, like all international journals, we have submissions from across the world, not just Europe. At the ESCOM 25th anniversary conference in 2017 John Sloboda made an analysis of first authors submitting manuscripts to *Musicae Scientiæ* by their country of origin – at least in Europe – and calculated submission rates for each country according to their size of population. These are shown in Table 2. It can be seen that Estonia was in the high participation group, second only to Finland. As we say in English, it punched well above its weight.

For the purposes of my talk and this article, I attempted to update this analysis. This was not straightforward, as 1997 and April 2022 there were submissions from authors in a total of 53 countries. SAGE provides statistics only for *accepted* manuscripts by country, and in fact these are limited to 38 countries. By number

⁶ <https://journals.sagepub.com/home/msx> (12 December 2022).

⁷ <https://journals.sagepub.com/doi/full/10.1177/1029864920980669> (12 December 2022).

Table 2. Authors submitting manuscripts to *Musicæ Scientiæ* by (European) country of origin and mean population (2017).

Country	Authors	Population (m)	Authors/population (m)
GROUP 1 – HIGH			
Finland	66	5	7.29
Estonia	8	1	4.41
UK	182	65	1.54
Sweden	22	10	1.21
Germany	165	81	1.12
Belgium	22	11	1.1
Switzerland	15	8	1.03
Austria	16	9	0.98
GROUP 2 – MEDIUM			
Netherlands	22	17	0.71
France	78	67	0.64
Cyprus	1	1	0.55
Eire	4	5	0.44
Norway	4	5	0.44
Lithuania	2	3	0.36
Italy	29	61	0.26
Greece	5	11	0.25
GROUP 3 – LOW			
Hungary	2	10	0.11
Spain	6	46	0.07
Portugal	4	10	0.05
Romania	2	20	0.05
Poland	2	38	0.02
Turkey	4	78	0.02
Denmark	1	6	0.01

of publications – four in all – Estonia is 20th in the league table. Accordingly, so as to make a comparison with John's analysis in 2017, I focused on the same 23 countries of the European continent, and made the same analysis of contributions per size of population. As shown in Table 3, Estonia is again in second place, just below Finland.

The four publications by Estonian authors are all by Jaan and his former PhD students, now colleagues: Vurma and Ross (2000), Raju et al. (2010), Raju et al. (2015), and Davidjants and Ross

(2017). This represents a real achievement on the part of Jaan and his fellow researchers.

Conclusion

I began this article by explaining that Jaan invited me to speak at the conference celebrating his work from my perspective as a fellow member of the executive council of ESCOM and editor-in-chief of *Musicæ Scientiæ*. I'm delighted to have been given this opportunity to talk, and now to write, about my perspectives on ESCOM, which

Table 3. Authors whose manuscripts were accepted by *Musicae Scientiæ* by (European) country of origin and mean population (1997–2022).

Country	Authors	Population (m)	Authors/population (m)
Finland	36	5	7.2
Estonia	4	1	4
Cyprus	2	1	2
Austria	15	9	1.67
Norway	7	5	1.4
Belgium	14	11	1.27
UK	174	65	1.14
Switzerland	9	8	1.13
Denmark	6	6	1
Germany	78	81	0.96
Spain	40	46	0.87
Portugal	8	10	0.8
Netherlands	11	17	0.65
Sweden	6	10	0.6
Greece	6	11	0.55
Republic of Ireland	2	5	0.4
Poland	12	38	0.32
Italy	19	61	0.31
Hungary	3	10	0.3
France	13	67	0.19
Turkey	14	78	0.18
Romania	1	20	0.1

I came to from a career as musician and then a psychologist, and now as much a teacher as a researcher. Jaan's role in ESCOM was vital, because its aim of bringing people together to learn from each other could not have been fulfilled without the careful management of financial income. It is really important to acknowledge Jaan's academic citizenship – his willingness to make a practical contribution that does not typically bring with it much glory.

As for my perspective as the editor-in-chief of *Musicae Scientiæ* on Jaan as an author – he was a member of the editorial board before my time, and this is another example of his academic citizenship – I've looked at his list of publications

in several languages. I am enormously impressed by the range and variety of his research, from disciplines to topics to methodologies and methods, and the huge number of co-authors he's worked with. This issue of *Res Musica* includes tributes to Jaan's research from some of his former students, many of whom are now distinguished colleagues.

In concluding, it only remains to say that, for me, Jaan exemplifies the very best kind of researcher and pedagogue. He is someone who is always willing to learn from others, to collaborate, to encourage and to teach. We are all lucky to have Jaan in our field, to know him as a colleague, and above all to have him as a friend.

References

- Booth Davies**, John 1978. *The Psychology of Music*. Stanford: Stanford University Press.
- Boulez**, Pierre 2018. *Music Lessons: The Collège de France Lectures*. Ed. and transl. by Jonathan Dunsby, Jonathan Goldman and Arnold Whittall, London: Faber & Faber.
- Brodsky**, Warren, John A. Sloboda 1997. Clinical Trial of a Music Generated Vibrotactile Therapeutic Environment for Musicians: Main Effects and Outcome Differences Between Therapy Subgroups. – *Journal of Music Therapy* 34/1, pp. 2–32, <https://doi.org/10.1093/jmt/34.1.2>.
- Clarke**, Eric, Richard Parncutt, Matti Raekallio, John Sloboda 1997. Talking Fingers: An Interview Study of Pianists' Views on Fingering. – *Musicae Scientiae* 1/1, pp. 87–107, <https://doi.org/10.1177/102986499700100106>.
- Clegg**, J., Jane Ginsborg 2006. *Language and Social Disadvantage: Theory into Practice*. New York: John Wiley & Son Publishers Ltd.
- Cook**, Nicholas 1998. *Music: A Very Short Introduction*. Oxford: Oxford Univ. Pr.
- Davidjants**, Brigitta, Jaan Ross 2017. Conflicts in music in the South Caucasus: The case of Armenians and Azerbaijanis. – *Musicae Scientiae* 21/4, pp. 430–441, <https://doi.org/10.1177/1029864916662904>.
- Deutsch**, Diana 1982. *The Psychology of Music*. New York: Academic Press.
- Ginsborg**, Jane 2002. Classical Singers Learning and Memorising a New Song: An Observational Study. – *Psychology of Music* 30/1, pp. 56–99, <https://doi.org/10.1177/0305735602301007>.
- Ginsborg**, Jane, John Sloboda 2007. Singers' recall for the words and melody of a new, unaccompanied song. – *Psychology of Music* 35/3, pp. 421–440, <https://doi.org/10.1177/0305735607072654>.
- Howe**, Michael J.A., Jane W. Davidson, John A. Sloboda 1998. Innate talents: Reality or myth? – *Behavioral and Brain Sciences* 21/3, pp. 399–407, <https://doi.org/10.1017/S0140525X9800123X>.
- Lehiste**, Ilse, Jaan Ross 1997. Folksongs as Interface Between Speech Prosody and Musical Rhythm. – *Third Triennial ESCOM Conference: Proceedings*. Ed. Alf Gabrielsson, Uppsala: University of Uppsala, pp. 241–245.
- Lerdahl**, Fred, Jay Jackendoff 1983. *A Generative Theory of Tonal Music*. Cambridge, Mass. et al.: MIT Press.
- Locke**, Ann, Jane Ginsborg 2003. Spoken language in the early years: The cognitive and linguistic development of three- to five-year old children from socio-economically deprived backgrounds. – *Educational and Child Psychology* 20/4, pp. 68–79, <https://doi.org/10.53841/bpsecp.2003.20.4.68>.
- Locke**, Ann, Jane Ginsborg, Ian Peers 2002. Development and disadvantage: implications for the early years and beyond. – *International Journal of Language and Communication Disorders* 37/1, pp. 3–15.
- McAdams**, Stephen, Irène Deliège 1989. Preface. – *Music and the Cognitive Sciences: Proceedings from the 'Symposium on Music and the Cognitive Sciences', 14–18 March 1988, Centre National d'Art et de Culture 'Georges Pompidou', Paris, France*. Contemporary Music Review 4, eds. Stephen McAdams and Irène Deliège, Chur et al.: Harwood Academic Publishers, pp. vii–ix.
- O'Neill**, Susan A., John A. Sloboda 1997. The Effects of Failure on Children's Ability to Perform a Musical Test. – *Psychology of Music* 25/1, pp. 18–34, <https://doi.org/10.1177/0305735697251003>.
- Raju**, Marju, Eva Liina Asu, Jaan Ross 2010. Comparison of rhythm in musical scores and performances as measured with the Pairwise Variability Index. – *Musicae Scientiae* 14/1, pp. 51–71, <https://doi.org/10.1177/102986491001400102>.
- Raju**, Marju, Laura Välja, Jaan Ross 2015. Estonian children's improvisational songs, the nature of performance and songs' coherence with the Western tonal musical canon. – *Musicae Scientiae* 19/3, pp. 282–300, <https://doi.org/10.1177/1029864915598663>.
- Ross**, Jaan 2003. Same words performed spoken and sung: An acoustic comparison. – *Proceedings of the Fifth Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM)*. Eds. Reinhard Kopiez, Christian Wolf, Irving Wolther and Andreas Lehmann, Hanover: Hanover University of Music and Drama, pp. 406–409.
- Ross**, Jaan, Friberg, A. 2000. Generative Performance Rules and Folksong Performance. – *Proceedings of the Sixth International Conference on Music Perception and Cognition*. Keele, August 2000 / ICMPC 2000, eds. Chris Woods, Geoff B. Luck, Renaud Brochard, Frederick Seddon, and John A. Sloboda, Keele: Keele University, pp. 1399–1404.
- Ross**, Jaan 2007. John Sloboda: muusika aitab inimestel paremini toime tulla [intervjuu inglise muusikapsühholoogi John Slobodaga]. – *Eesti Päevaleht*, 27.08, lk. 14–15.
- Schaeffner**, André 2020 [1936]. *The Origin of Musical Instruments: An Ethnological Introduction to the History of Instrumental Music*. Ed. and transl. by Rachele Taylor, Ariadne Lih and Emelyn Lih, Abingdon: Routledge.
- Seashore**, Carl E[mil] 1938. *Psychology of Music*. New York et al.: McGraw-Hill.
- Seashore**, Carl Emil 1919. *The Psychology of Musical Talent*. Boston, New York: Silver, Burdett & Co.
- Sloboda**, John A. 1985. *The Musical Mind: The Cognitive Psychology of Music*. Oxford: Clarendon.
- Sloboda**, John A. 2007. *Muusikaline meel. Kognitiivne muusikapsühholoogia*. [Tallinn]: Scripta Musicalia.
- Sloboda**, John 2009. Preface. – *The Changing Face of Music Education (CFME09). Music and Environment. 2nd International Conference. Abstracts*. [Tallinn]: Tallinn University, pp. 9–10.
- Sloboda**, John A., Jane Ginsborg 2018. 25 years of ESCOM: Achievements and challenges. – *Musicae Scientiae* 22/2, pp. 147–160, <https://doi.org/10.1177/1029864918764574>.
- Stumpf**, Carl 2012 [1911]. *The Origins of Music*. Ed. and transl. by David Trippett, Oxford: Oxford Univ. Pr.
- Stumpf**, Carl 2019 [1883]. *Tone Psychology*. Vol. 1, transl. and ed. by Robin D. Rollinger, London: Routledge.
- Vurma**, Allan, Jaan Ross 2000. Priorities in Voice Training: Carrying Power or Tone Quality. – *Musicae Scientiae* 4/1, pp. 75–93, <https://doi.org/10.1177/102986490000400104>.
- Vurma**, Allan, Jaan Ross 2003. Am I in tune or not? – *Proceedings of the Fifth Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM)*. Eds. Reinhard Kopiez, Christian Wolf, Irving Wolther and Andreas Lehmann, Hanover: Hanover University of Music and Drama, pp. 445–448.