
Diana Deutsch, Founding Editor (1983–1995)

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As the editorship of *Music Perception* is transferred from Founding Editor Diana Deutsch to Jamshed Bharucha, it seems appropriate to reflect on the journal's founding. Story has it that before the University of California Press agreed to publish *Music Perception* in 1981, one of the decision makers asked "what in the world is music perception?" According to Diana Deutsch, that question did not even seem odd at the time, as the field was so new and so small. Introducing a new journal, even in an established field, can be a risky endeavor, yet *Music Perception* has not only survived but has flourished despite the field's initial obscurity. The 12 years since the journal first appeared have seen *Music Perception* become firmly established both as a journal and as a discipline. Both of these developments are due in no small part to the efforts of Diana Deutsch (Figure 1).

The acceptance of music perception as a field of study among mainstream groups is manifested in numerous ways. Special sessions on music perception are often held at meetings of groups as diverse as the Acoustical Society of America, the Society for Music Theory, The American Psychological Association, the Audio Engineering Society, and the Psychonomic Society. Deutsch has devoted most of her career to this field, producing more than 100 publications on sound and music perception. She has written or edited several books, including *The Psychology of Music* (Academic Press, 1982), which is soon going into a second edition. She has created a number of musical illusions and paradoxes that bear her name, and these have been published in several recordings and broadcast internationally. Her contributions also include theoretical and experimental work concerning the ways in which musical shapes are analyzed, music is represented in memory, and attentional mechanisms are engaged, as well as the neurological and neurophysiological underpinnings of these processes. In appreciation of her work, she has been elected Fellow of the American Association for the Advancement of Science, the Society of Experimental Psychologists, the American Psychological Association, the American Psy-



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Fig. 1. Diana Deutsch, Founding Editor of *Music Perception*, at work in her laboratory.

chological Society, and the Audio Engineering Society, for which she has also served on the Board of Governors.

It was through her involvement with these groups that the need for the Journal first became apparent. In an article based on Deutsch's tutorial presentation on music perception, given at the 50th anniversary celebration of the Acoustical Society of America in 1979, Deutsch (1980) described the "explosion of collaborative work" between musicians and scientists as "developing so rapidly that we are at a turning point in the history of the subject."

Her purpose in founding this interdisciplinary journal was to provide a forum for researchers in such diverse fields as music theory, psychology, psychophysics, linguistics, neurology, neurophysiology, ethology, artificial intelligence, computer technology, and physical and architectural acoustics who were interested in research involving musical issues. At that time, papers on such research would have had to be published in a mainstream journal in an author's particular field, which often meant that, for scientists, the musical issues were marginalized. In any case, reports of such work were scattered among journals in a wide range of disciplines. A forum was needed where musical notation and terminology could stand alongside statistical notation and experimental terminology. A journal was needed in which scholars and researchers such as music theorists interested in cognition and perception, psychoacousti-

cians interested in examining broader, more complex musical stimuli, and cognitive psychologists interested in addressing musical questions could share their ideas.

At the time that the *Journal* was founded, there was some apprehension concerning such interdisciplinary studies, particularly among musicians. Would psychologists appreciate the intricacies and sophistication of music theory? Could anything of value about music be learned from science? Might claimed experimental results even interfere with music theory and composition? Consider the following scenario, recounted to Deutsch by a well-known composer of contemporary music. An experiment is performed in which rats are found to prefer Mozart to a contemporary composition. Media publicity leads the National Endowment for the Arts to cut funding in support of contemporary composition. Regardless of whether this really took place, it illustrates the apprehension many musicians felt concerning interdisciplinary studies involving music.

Deutsch feels strongly that the concept of a gulf between the ways of thinking of artists and scientists is a misunderstanding. She was raised among artists (her father was a sculptor), and she originally had intended to become a musician. (The closest she came to performing on the BBC, however, was a disastrous episode as a teenager in which she served as a page turner for her instructor in a live performance on the BBC Third Program. During this recital, she caused the sheet music to tumble to the floor—an event that is indelibly printed in her memory. She avers, however, that it was not this traumatic experience that led her to turn from music to psychology.) She completed a first class honors B.A. in Psychology, Philosophy, and Physiology from Oxford University and a Ph.D. in Psychology from the University of California, San Diego, where she is now Professor of Psychology.

Throughout the 1980s, Deutsch promoted *Music Perception* through her involvement with numerous professional societies, including the Acoustical Society of America, the American Psychological Association, and others. The growing enthusiasm of a group of researchers interested in music perception was particularly apparent at a series of interdisciplinary meetings on the Physical and Neuropsychological Foundations of Music, organized by the physicist Juan Roederer and held at Ossiach, Austria. These meetings were attended by music theorists, composers, psychologists, engineers, physicists, neurologists, computer scientists, and others. Many who appeared on programs at the Ossiach workshops served on the board of editors for *Music Perception*, including Albert Bregman, David Butler, Robert Crowder, Bill Hartmann, Adrian Houtsma, Stewart Hulse, Vladimir Konečni, Carol Krumhansl, Fred Lerdahl, Christopher Longuet-Higgins, Oscar Marin, Bruno Repp, Juan Roederer, Johan Sundberg, Ernst Terhardt, Dixon Ward, David Wessel, and the new editor, Jamshed Bharucha. Others

who attended the Ossiach meetings and also contributed to the Journal included Stephen McAdams and other researchers from l'Institut de Recherche et Coordination Acoustique-Musique (IRCAM) in Paris, Lola Cuddy, Irene Deliège, Richard Parncutt, Hellmuth Petsche, Rudolf Rasch, and Joos Vos.

Another event that promoted the field was a plenary session of the Audio Engineering Society on auditory illusions and audio, which was held at their annual convention in Anaheim in 1982 and chaired by Deutsch. This session featured the technological feat of connecting several hundred sets of headphones in parallel in order to present a number of musical illusions to the audience. The plenary session resulted in a special issue of the *Journal of the Audio Engineering Society* (Deutsch, 1983), which was published in the following year and is still sold as a special publication of the society. Other such events included an International Conference on Psychology and the Arts held in 1983 in Cardiff, Wales, which resulted in a special issue of *Music Perception*. An upsurge of interest was even apparent in the medical community, with a series of conferences on The Biology of Music Making held at the Denver Center for the Performing Arts, which covered such topics as performance anxiety, and development of music perception in childhood. (It was during a panel discussion at one of these conferences that Deutsch discovered to her consternation that performance anxiety is contagious!) A Symposium on the Structure and Perception of Electroacoustic Sound and Music was held in Lund, Sweden, in 1988. Symposia on music perception were linked with music festivals, such as *Ars Musica* in Brussels (1989), the Festival of Two Worlds in Spoleto, Italy (1989), and the Vienna Music Festival (1990).

The strong international flavor of the movement continued with the forming of three societies for music perception and cognition. The Japanese Society of Music Perception and Cognition hosted the First International Conference on Music Perception and Cognition (Kyoto, 1989), for which Deutsch served as co-chair of the organizing committee. In 1990, at a Symposium on the Cognitive Bases of Musical Communication in Columbus, Ohio, organized by Mari Riess Jones, Johan Sundberg proposed the founding of a Society of Music Perception and Cognition. Deutsch served as the first President of that Society and continued in that role through the Second International Conference on Music Perception and Cognition held in Los Angeles in 1992. The European Society for the Cognitive Sciences of Music hosted the Third International Conference on Music Perception and Cognition in Liège in July 1994. A number of papers presented at these meetings have been published in *Music Perception*.

A wide range of special issues of the Journal have been published over the years, including ones on Hierarchical Structure in Music, Helmholtz, Rhythm and Meter, Pitch Structures and Tonality, A Carillon of Major-

Third Bells, Organization of Pitch Structures, Cognitive and Perceptual Function, Biological Studies of Musical Processing, and Somatosensory Feedback in Musical Performance. An episode of *Nova* on PBS, entitled “What is Music?”, featured work on the carillons by Adrian Houtsma and others, along with work by researchers at IRCAM, Deutsch, Max Matthews, Caroline Palmer, Jean-Claude Risset, and others in the field. Public interest in music perception was also evidenced in the publication of an article in *U. S. News & World Report* (Allman, 1990), which featured the work of Deutsch and others. That article also featured a “1-900 number” telephone line that readers could dial up to hear some of Deutsch’s musical illusions.

After 12 years of publication, it is safe to say that Diana Deutsch’s goal for *Music Perception* to provide a forum for interdisciplinary studies on music perception has been achieved. The initial apprehension that some people felt concerning these interdisciplinary studies has been largely abated. The field and the Journal have made great leaps, and we thank Diana Deutsch for her years of tremendous enthusiasm and activity that helped make this possible.

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