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El Oído Pensante. Online Journal directed by Miguel A. Garcia, sponsored by the Instituto de Ciencias Antropológicas of the Facultad de Filosofía y Letras, UBA, and editorial support by CAICYT/CONICET. 2013. In English, Spanish and Portuguese. URL: <http://ppct.caicyt.gov.ar/index.php/oidopensante>

El Oído Pensante (The Thinking Ear) is a free-access biannual peer-reviewed journal encouraging interdisciplinary academic discussion on general approaches to music research and dilemmas faced by music researchers. It publishes articles, interviews and reviews in Spanish, Portuguese and English. One of the characteristics that sets this journal apart is that it is among the few that do not disseminate individual fieldwork cases or analyses of specific musics; *El Oído Pensante* challenges its writers to deconstruct commonly used concepts, theories, epistemologies and methods, and to examine new areas, approaches, perspectives and research ideologies

The journal's home page is simple and clear and invites the reader to explore the site further. It also encourages authors to register in order to submit their contributions directly through the website. There are clear instructions on how to contribute an article and there is plenty of information about the Editorial Team, the journal's policies and submission guidelines. *El Oído Pensante* publishes contributions under the Creative Commons license, which allows users to read, download and share PDF files, as long as they adequately reference the authors and the journal. However, even though the website has been carefully designed and provides information in three different languages, the copyright notice only appears in Spanish.

As the journal is new – it started in 2013 – only two issues were out at the time when I wrote this review. The issues are non-thematical, so the contributions of the first two issues are varied, linguistically diverse and interdisciplinary. Contributions are welcomed on any topic. However, there is a clear inclination towards ethnomusicology and anthropology, and, within those fields, there is a focus on music performance, popular music and audience reception. In the table of contents provided for each issue, there are two links under each article heading, the first leads to the abstract in all the journal's official languages and the second leads to the PDF file of the full article, which is only available in the original language. Unfortunately, no quick access to the authors' biography, academic background and affiliation is provided. Given the interdisciplinary nature of the contributions, such a link would be useful for the readers to filter articles by the fields of their interest.

Once a particular text is opened, the journal offers a field named 'Article Tools.' These are quick links that allow the reader to print, index metadata and find information to cite the article and references. There are also e-mail options that permit the reader to email the article to a friend or write directly to the author, which can only be done after registering and logging in. Another useful resource is to be found in the section called 'PPCT' that directs the reader to a portal listing several Argentinean open access journals.

The name of the journal '*El Oído Pensante*' immediately made me think of R. Murray Schafer's book *The Thinking Ear* (1986), although this association is not explicitly stated on the website. Schafer revolutionised the area of music education with his theories on the 'thinking ear' and 'ear cleaning', in this way deconstructing music teaching and learning. In the same spirit *El Oído Pensante*, with its wide-ranging array of disciplines, languages, ideologies and contributors, dismantles music epistemologies and contributes to the in-depth analysis of why and how we researchers seek and disseminate knowledge.

References cited

Shafer, R. Murray

1986. *The Thinking Ear: Complete Writings on Music Education*. Toronto: Arcana Editions.

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