

## Editorial

With the encouraging feedback to the first issue, *Context* has made it to the second, and the third is already in preparation. The aim of *Context* is to provide a biannual forum for the presentation of material concerning all aspects of music - musicology, composition, therapy, education, etc. - and to stimulate discussion of a broad range of topics. This second issue includes a substantial follow-up to the article on Debussy in the first issue, a discussion of performance practice for baroque guitar, a review of the recent AMEB publications for piano and a pungent evaluation of (not just) Australian music, destined to provoke comment. This last article also functions as a conceptual backdrop to the presentation of three recent musical works, which give an indication of the journal's policy of critical pluralism.

As before, we invite contributions from our readers (see the guidelines for intending contributors on the last page) and correspondence is most welcome.

**Context committee:** Gary Ekkel, Suzanne Robinson, Linda Ceff, Matthew Hindson, Vaughan McAlley, Ken Murray, Faye Patton, Thomas Reiner, Patricia Shaw and Joerg Todzy.

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The cover design is a page of baroque guitar tablature from Francesco Corbetta, 'Pièces pour Deux Guitares', from *La Guitarre royalle* (Paris: Bonneüil, 1674), provided by Nina Treadwell.

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