

Editorial

The genesis of this volume lies in a colloquium on music research that Paul Watt and I convened at the University of Sydney on 2 February 2005 with a small strategic development grant from its Faculty of Arts. Called 'Renegotiating Musicology,' the primary aim of the colloquium was to encourage new avenues for discussion among music scholars representing a broad range of specialisations and career stages. Participants ranged from graduate students to professors—from grant-hopefuls to serial grant-holders—and spanned specialisations in ethnomusicology, music education, music history, music therapy, performance studies and popular music. Our small budget allowed little for travel assistance, yet the colloquium attracted participants from Macquarie University, the University of Melbourne, the University of New England, the University of New South Wales, the University of Otago, Victoria University and, within the University of Sydney, the Faculty of Arts and the Sydney Conservatorium of Music.

As its name suggested, the motive behind 'Renegotiating Musicology' was to have participants think beyond the assumed boundaries of discipline, method and specialisation, and communicate with colleagues from fields of music research as disparate as anthropology, education, history and psychology. Participants were asked to speak for ten minutes on aspects of their research that they considered the most innovative. The difficulties in this exercise were twofold. First, frustratingly short presentation times meant that speakers needed to communicate what was most compelling about their research with unusual brevity and precision. Second, as it is very rare for any music scholar truly to be across all the specialisations represented at the colloquium, presentations had to be crafted with a general academic audience in mind. The intention was not so much to debate definitions of musicology, even though some of us did, but rather for participants to think through their own relative positions in the broader arenas of research into music and the humanities.

This challenge of communicating concisely the significance of our research—indeed, what fuels our passion for research—to colleagues with a broad range of experiences and expertise parallels the very real pressures faced by anyone applying for public research funding in Australia. Given the increasingly competitive nature of the global research environment and, at least in this country, the scarcity of substantial jobs and funding for humanities research, the skills engaged through this challenge are valuable ones for any music scholar to hone, irrespective of station or specialisation. These skills are essential for communicating ideas beyond our immediate interest groups and for attracting the attention of academic presses and granting bodies alike. While much of our research necessarily will remain detailed, framing it in ways that render it accessible to as wide an audience as possible can encourage us to take interpretive risks that awaken in others the excitement we feel for our own work.

We hope that the articles in this volume offer some insight into the breadth of music scholarship in Australia, and the strategies being developed here by music scholars to meet the challenges of a competitive global research environment. Above all, we hope that they capture some of the passion for research that each author brings. Of the twenty-three scholars originally involved in the colloquium, fourteen are represented here. Ian Maxwell, Dan Bendrups and Cecilia Sun share their explorations of music research methods. Dianna T. Kenny and Emery Schubert offer timely insights into the intricate field of music cognition.

Peter Dunbar-Hall, Nicholas Routley and Rowena Braddock, and Jennifer Shaw think in new ways about music's performativity and intertextuality. Hugh de Ferranti, Sally Treloyn and I present ethnomusicological research developed through intensive intercultural exchanges, and Dorottya Fabian, Charles Fairchild and Paul Watt question audience assumptions about music as an historical and aesthetic phenomenon.

I extend warm thanks to the many people who made possible this volume and the colloquium from which it stems. Critical contributions were made by Allan Marett and John von Sturmer who were the colloquium's discussants, by other participants who are absent here but whose presence on the day stimulated excellent debate, and by the many colleagues who served as referees for peer reviewing articles. Many thanks to our authors who enthusiastically reworked their ideas through the colloquium and editorial processes. Thanks also to *Context* for providing us with an avenue for publication. Final thanks go to my fellow editors, Allan Marett and Paul Watt; Paul supported this project from its inception, travelled from Melbourne to convene the colloquium with me, ran the peer review process and prepared the articles for publication. Without his hard work, this volume would never have come to fruition. We hope you find it as rewarding to read as it has been for us to produce.

Aaron Corn



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