

# Editorial

This issue of *Context* contains a diverse range of articles which have in common that they explore new territory in music research in terms of both subject matter and methodological approach.

The issue opens with Alan Davison delving into a hitherto unexplored area of music iconography in his examination of nineteenth-century class stereotyping in relation to expectations of audiences' musical taste. The examination is based on analysis of the depiction of physiological traits supposed, at the time, to determine intelligence.

*Context* is pleased to include a paper by Beth Fogerty on her development of music therapeutic strategies and practices with and for indigenous dementia patients. Their specific needs, and the creative approaches used to meet them, have required ground-breaking work in this comparatively new area of music therapy.

The final article, by Michael Christoforidis, is on the personal library of Manuel de Falla, which remains largely intact in the composer's archive in Granada. This large collection of books, scores and music is the basis for a preliminary examination of his aesthetic preoccupations and compositional processes as revealed by his reading interests and patterns, and is supplemented by appendices listing the volumes Falla annotated as he studied them.

Australian music is, as usual, not neglected. Martin Greet interviews composer Julian Yu on the 'New Wave' of Chinese Music, and Ros Macmillan reports on her research on the bowhorn, a wind instrument invented by Tasmanian leather artist Garry Greenwood. Margaret Myers reviews Kay Dreyfus's *Sweethearts of Rhythm*, a history of Australian all-girl bands and orchestras in the first half of the twentieth century. Roger Hillman reviews *Screen Scores*, a collection of essays on the use of music in recent Australian films, published by the Australian Film, Television and Radio School. Ken Murray evaluates one of the latest publications from RedHouse Editions, *Australian Guitar Miniatures*, edited by Geoffrey Morris.

The remaining two reviews are of books which consider social aspects of music: Kay Dreyfus on Jill Halstead's *The Woman Composer*, an examination of social and political factors affecting women's musical creativity; and Graeme Smith on *Music and Social Movements*, which traces the relationship between contemporary popular musics and social and political history. Finally, this issue contains abstracts of theses by Jillian Belbin, Sue Bunting, Robert Gibson, Julie Rickwood and Noriko Shibaki.



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