

# Editorial

Issue 25 of *Context* again presents readers with articles from a wide variety of areas of musical interest: ethnomusicological, historical and theoretical. The editorial committee trusts that readers will find something of value and interest in each piece, and looks forward, as ever, to receiving submissions on any aspect of music, especially from early-career academics and post-graduate students.

A desire to publish articles based on papers presented at a symposium about choral music in Melbourne, held at the University of Melbourne on 21 June 2003, leaves room in this issue for only two 'general' articles. Shelley Brunt delves into the fascinating field of Japanese popular music (J-Pop), with an investigation into the 'Red and White Song Contest,' held annually on New Year's Eve in Tokyo. Her insights reveal that there is a deep connection between aspects of the songs, their lyrics and the structure of the competition, and the way in which Japanese society itself operates. Neil McLachlan, by way of contrast, presents us with an acoustically based examination of the complex process of human musical cognition. McLachlan posits a theory of a spatial ordering of music that bridges the divide often seen between the sciences and the humanities.

In celebration of the sesquicentenary of the Royal Melbourne Philharmonic Society, the Centre for Studies in Australian Music at the University of Melbourne and the RMP co-sponsored a day-long symposium of historical papers that examined various aspects of the history of choral music in Melbourne since 1853. The day concluded with a forum, where members of a panel gave their views on the problems facing choirs in Australia today. It has not, however, been possible to present here a full set of proceedings of the symposium. Articles by Kathleen Nelson, John Rickard and Peter Campbell, along with an edited transcript of the forum, are contained in this issue.

The volume concludes with a diverse batch of book reviews and a small set of abstracts of recently passed higher degrees in music from Australian universities. The committee of *Context*, made up of postgraduate students, recent graduates, and staff of the Faculty of Music at the University of Melbourne, is pleased to present this latest issue of a journal that has now been in publication for over twelve years. We thank the Faculty for its financial and administrative support, and we acknowledge the assistance of all the authors, readers and reviewers who contribute to the continued publication of this journal.



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