

Foreword

There is a relative scarcity of positions of musical employment in the world, and a comparatively large pool of musical graduates that tertiary institutions produce each year. This creates a difficult and competitive field that developing classical musicians must step into. It stands to reason that to survive in this “jungle,” musicians require a broad set of skills, far beyond mere aptitude on their instrument. Most successful classical musicians (regardless of what field they specialise in) are clearly intellectuals possessing keen technical acumen, and abilities of both leadership and tact when required. But even more than these skills, all musicians rely on their ability to analyse their world and express themselves with cohesive arguments.

The Sydney Conservatorium of Music offers three main avenues of specialisation in their Bachelor of Music degree. Undergraduates choose to major in composition, performance, or musicology. This journal obviously celebrates avenues of musicological research more than those of performance and composition, but these three fields are unified by their reliance on analytical skills. A musical performer relies on their abilities to analyse the playing of themselves and others to develop a well thought out and convincing interpretation of a piece. A composer develops their skills and a unique voice through a study and appreciation of existing works. And the application of analytical research skills to musicology provides rigour and practical grounding for all practising musical analysts, critics, and historians.

This current issue of this publication presents the fruits of analytical research of two undergraduate students. This work was conducted originally as a component of their courses of study, but has undergone thorough feedback and revision processes to reach its present state. Kathryn Roberts’ article offers a discussion of aural cues and their reception in productions of Shakespeare’s dramatic works, with the practical intention of improving their appropriate use in modern productions. The article by Benjamin Adler provides a review of how musical analysts and critics have discussed the concept of Judaism in the works of Mahler. It then proceeds to argue that a more complete understanding can be achieved by using different analytical frames of reference, and this is shown in his own analysis of the third movement of Mahler’s first symphony. Both of these papers

demonstrate abilities of critical thinking and analytical engagement which are so prized in all fields of music.

In addition to these authors, credit must also be given to a number of people who significantly helped this issue see the light of day. First and foremost, Dr Christopher Coady and Dr Kathleen Nelson have worked tirelessly as organisers, typesetters, editors, and supervisors for every stage of this journal's development. Thanks are owed to the academics both inside and outside of the Sydney Conservatorium who took the time to provide expert feedback for these articles. Appreciation is also in order to the Sydney University Institute of Teaching and Learning, whose initial funding allowed the development of this journal, and to Prof Anna Reid, for facilitating and encouraging this project from its early inception.

It is hoped that this journal will continue to be a source of fresh and passionate musical discourse, and that it will encourage future undergraduates to develop the skills to professionally pursue lines of research which interest them.

Peter Anthony Smith
Editor