Editorial

This Special Edition of *Eras* brings together seven articles based on papers presented at the joint Musicological Society of Australia and New Zealand Musicological Society Conference at Griffith University, Southbank Campus in Brisbane, Australia in November 2013. The theme of the conference was "Music and Metamorphosis" and each of the articles addresses the theme in some way. Drawing upon methodologies from the sub-disciplines of ethnomusicology, historical musicology, cultural musicology and performance research, the articles demonstrate the breadth of research areas encompassed by these two Societies.

Toby Wren considers how musicians from two very different cultural traditions – Carnatic and Jazz – negotiate musically, socially and politically when working to transform musical ideas into performance pieces. In striving to create music that satisfies their own collective aesthetic, the collaborators provide novel experiences for audiences. Furthermore, Wren reveals that such music effectively metamorphoses in the ears of the listener so that someone accustomed to Western musical traditions will hear something different to someone accustomed to Eastern traditions.

Javier Silva-Zurita is also working with a non-Western tradition, conducting fieldwork with the Mapuche-Pewenche people in south-central Chile. He presents a set of Evaluative Criteria for Intercultural Music-making Activities and accompanies them with specific Guidelines for the Development of Multicultural Music-making Activities. Silva-Zurita then discusses the ways that the Trapa-Trapa Butalelbun town community works with the local school in order to bring about appropriate change to the music curriculum and to school music-making activities generally, so that indigenous traditions become integral to students' educative experiences.

Moving from South America to North America, Kevin Schattenkirk looks at the ways the Gay and Lesbian Association (GALA) choruses contribute to achieving a societal metamorphosis in the United States of America. Looking through the lens of music and music-making activities that refer to the 1998 murder of Matthew Shepard, an openly gay university student in Laramie, Wyoming, Schattenkirk shows that popular music 'tastemakers' have eschewed Shepard songs, while GALA choirs use the Shepard narrative to highlight the fact that anti-gay sentiment causes homophobic violence.

Stephanie Rocke's article looks at a stage in the transformation of the concert mass when it moves away from reflecting its Roman Catholic liturgical heritage to becoming a form that conveys more broadly-conceived understandings of religion in the later twentieth century. Specifically focusing upon a mass composed at the early stages of this transition, *Missa Carminum:* "Folk-song Mass" (1975), by American composer, Paul Chihara, Rocke shows that Chihara moves away from the Catholic doctrine and dogma of his childhood to create a mass that is Christian rather than

confessional. Furthermore, Rocke shows that the music indicates that the composer experienced a religious metamorphosis within himself while composing the mass.

Zubin Kanga does not write about social or religious issues, but rather, approaches the idea of metamorphosis from the position of a performer interpreting a graphic score; a watercolour titled "Not Music Yet" by David Young. Like Wren, Kanga is interested in collaboration and the transformative effect it has on interpreting music. By discussing his own creative processes as a pianist, and the impact Young had on them, Kanga throws valuable light onto a new field of music research that draws upon the experience of performance itself.

Emma Di Marco, too, is interested in performance research and in this article has analysed interviews with a number of key Australian classical saxophonists to discover and report on the ways that they are transforming the saxophone's classical repertoire by performing, commissioning, and otherwise facilitating the work of Australian composers. Through such active encouragement, Australian Classical Saxophone Music is becoming a respected alternative in a global market traditionally dominated by the works of French and American composers.

Whereas Di Marco is highlighting the impact of a developing local music on the rest of the world, Geoffroy Colson considers the impact of external influences on Tahitian traditional music. Focusing upon the style of music being performed, the instruments being used, and on the ways in which traditional music knowledge is transferred by experts to students, Colson finds that Tahitian traditional music is certainly in a process of ongoing metamorphosis brought about by transcultural flows, but that protective measures are in place to ensure a distinctive local tradition is maintained.

This collection of essays demonstrates the inherently inter-disciplinary nature of musicology and we hope readers from every discipline in the Humanities will find something of interest to them. We have certainly found working with the authors a stimulating experience.

Acknowledgements and Thanks

As with all work published in *Eras*, these articles were subjected to an exacting review by the editorial team and revised prior to being forwarded to two or more referees for double-blind anonymous review. Accordingly, we would like to acknowledge and thank all those scholars who participated in the refereeing process, both those who recommended articles for publication and those who did not, but who nonetheless provided invaluable advice. Authors truly appreciate the generosity of reviewers who take the time to write cogent reports that help them to achieve their research aims. Furthermore, precisely articulated reports are invaluable to the editorial team, as we work with the authors to revise their articles appropriately.

Final versions are then copy-edited by editors who have not previously seen the article. In this case we drew upon two of the *Eras* general editorial team, Steve Joyce and Stuart Ibrahim to help with this. In addition, Kiralea Davidson, an

undergraduate, formatted the articles and assisted in final read-throughs to ensure nothing was out of place. Her good-natured willingness to "do anything" has been greatly appreciated.

Finally, we would like to thank the authors for their contributions and for their willingness to consider suggestions and recommendations in good spirit. Creating a journal is a truly collaborative effort, and the reward – over and above seeing the articles in print and online – is the memory of working together.

Note on new journal format

This issue features a new layout, which is the creative work of *Eras's* Managing Editor, Julian Koplin. Established in 2000, *Eras* was amongst the first to publish a fully online journal. Accordingly, the layout needed to be different to hard-copy journals. Now that others are rapidly joining the electronic fold, Julian has moved the journal to a retro-style format that reflects an appreciation for the beauty of the hard-copy book, but retains the benefits of electronic distribution. We are very happy to be the first to display Julian's design. In addition, this issue demonstrates *Eras's* ability to include sound files and videos and we encourage authors to take advantage of this in future.

Patricia Alessi, Louise Devenish & Stephanie Rocke
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