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Editor's Preface

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[Aller au sommaire du numéro](#)

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EDITOR'S PREFACE/ÉDITORIAL

With this volume we initiate two major publication changes. First, the *Canadian University Music Review / Revue de musique des universités canadiennes* has now become a biannual rather than an annual publication. This is the first volume for the 1988/89 subscription year.

Second, we commence a policy of publishing thematic issues (alternating with the general issues which have been our mandate in the past). We are pleased that, for our first thematic publication, Volume 9(1) is devoted to Music Theory, a sub-discipline which is especially vital in Canadian universities at the present time. The term "music theory" itself has different nuances within academia, particularly if one contrasts the usage in French and English Canada. Our theory issue reflects a number of these differences, with articles that range in subject matter from issues in the teaching of harmony to analyses to reviews of analytical method.

In the English language section, we are pleased to publish the first article to win the George Proctor prize for the best paper presented at the annual meeting of the Canadian University Music Society in 1988. The winner, Catherine Nolan, explores parameters of Webern's music from the perspective of the listener rather than the creator. We then present a paper which may, hopefully, stimulate considerable discussion and perhaps debate among our members: Christopher Lewis' argument for a Schenkerian approach to the teaching of harmony at the undergraduate level. Next, analytical studies by Riggins and Irving as well as by Batt contribute fresh insight into the rich structures of the Classical period giants, Haydn and Mozart.

La section francophone, quant à elle, se compose de deux articles de fond traitant respectivement des musiques traditionnelles de l'Afrique subsaharienne et de la musique tonale occidentale des XVIIIe et XIXe siècles. Le premier, signé par le réputé ethnomusicologue Simha Arom, est un article-bilan : en plus de faire état des aspects fondamentaux qui caractérisent les diverses et très riches musiques subsahariennes, il s'accompagne d'une bibliographie fort complète sur la question. Le second article est de Luce Beaudet, musicienne-musicologue qui, depuis de nombreuses années, consacre l'essentiel de ses recherches à l'enseignement et a enfin consenti à rendre publique une part de ses travaux : le propos qu'elle tient ici porte tout entier sur le phénomène de la marche d'harmonie, analysé et illustré de telle manière qu'il se montre (et s'entend) comme principe de structuration fort important dans la musique tonale.

ACKNOWLEDGMENTS

This is the third volume to be produced by computer-generated typesetting facilities at Typesetting Systems Inc. in Kingston, Ontario. Now that we have worked some of the bugs out of our production, we can acknowledge the generous help of Don King and his staff, without the risk of embarrassing them. Designer Marjory Dennis is responsible for the many improvements in page layout and design during the past two years. We are grateful for her stylish work and her patience. In addition, we wish to thank the staff of Computing Services at Queen's University, and more recently, York University, as well as the Queen's Printing Department for their competent and cheerful assistance during this transition period.