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Foreword and Front Matter

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Foreword

On behalf of the Don Wright Faculty of Music at Western University Canada, it is our pleasure to present the eleventh volume of *Nota Bene: Canadian Undergraduate Journal of Musicology*. This issue speaks to the international undergraduate music community, with papers from Australia, the United States of America, and Canada. The authors contribute toward matters dwelling in the overlap of music and sociology, reflecting particularly in the circumstances surrounding Tchaikovsky’s *Sixth* symphony, in the birth of the symphonic metal genre, in a feminist reading of *Der Rosenkavalier*, a report on the Sousa Band through previously unstudied documents, and in scrutinizing the critical rhetoric of “Blackness” in American opera. These essays reflect the high standard of undergraduate musicological thought and discourse at institutions worldwide.

We would like to extend our gratitude to Dr. Betty-Anne Younker, Dean of the Don Wright Faculty of Music, for her continued support and commitment to this project. Many thanks as well to our faculty advisors at Western University, Dr. Emily Abrams Ansari and Dr. Edmund Goehring, who offered advice and guidance throughout the year. In addition, it is our pleasure to acknowledge the support of the other members of the 2018 *Nota Bene* Review Panel: Dr. Jane Gosine from Memorial University; Dr. Nasim Niknafs from the University of Toronto; and Dr. Catherine Nolan, Dr. Jonathan De Souza, and Dr. Kate Helsen from Western University. Finally, we would like to thank the authors for their hard work and dedication to this journal. We hope that this experience was as rewarding for you as it was for us.

Sharang Sharma and Evelyn Vanderhoof
Editors-in-Chief
Review Panel

Dr. Emily Abrams Ansari, Western University Canada

Emily Abrams Ansari is an Assistant Professor of Music History at Western University Canada. Her research considers twentieth-century American art music in its political contexts. Her forthcoming book considers the effect of the Cold War on American musical nationalism and its leading protagonists, including Bernstein, Copland, Thomson, and Schuman. To date Ansari has published articles in a number of scholarly journals, including American Music, The Journal of the Society for American Music, and The Musical Quarterly. A recent article on American opera and race during the 1970s won her both the Kurt Weill Prize and the ASCAP Deems Taylor/Virgil Thomson Award.

Dr. Edmund Goehring, Western University Canada

Dr. Kate Helsen, Western University Canada

Before teaching Music History at Western University, Kate held a two-year post-doctoral fellowship from the Social Sciences and Humanities Research Council of Canada (SSHRC) at the University of Toronto, researching musical notation in the 12th and 13th centuries. Her doctoral research focused on Gregorian chant transmission, orally and through the earliest notated books. She has published articles in Plainsong and Medieval Music, Acta Musicologica, the Journal of the Alamire Foundation, SPECTRUM, and Early Music. She has been a researcher with many projects around the world including Portugal, Ireland, Germany, Belgium, as well as here at home in Canada; usually, her role focuses on connecting the musicological 'dots' with the technological tools now available to researchers in the Humanities. She is currently involved in developing software and analytics for medieval musical document analysis and chant melody comparisons on a large scale, in several SSRHCC-supported projects. She sings professionally with the Tafelmusik Chamber Choir, in Toronto.

Dr. Jonathan De Souza, Western University Canada

Jonathan De Souza is an assistant professor of music theory at Western University. De Souza’s research combines music theory, cognitive science, and philosophy. His book, Music at Hand: Instruments, Bodies, and Cognition (Oxford University Press, 2017), examines how instrumental techniques and technologies shape music’s sounding organization and players’ experience. At
Western, De Souza currently serves as Director for Music, Cognition, and the Brain, an initiative that brings together faculty members, postdoctoral scholars, and students from music theory and music education, cognitive neuroscience, audiology, and related fields.

**Dr. Jane Gosine, Memorial University**

Dr. Jane Gosine is a professor of musicology in the School of Music at Memorial University. Her primary research area is seventeenth-century French music, particularly the sacred music of Marc-Antoine Charpentier. She has published reviews and articles in Early Music, Eighteenth-Century Music, Journal of Seventeenth-Century Music, Bulletin de la Société Marc-Antoine Charpentier, Journal of Seventeenth-Century French Studies, and has chapters in books on Charpentier (Marc-Antoine Charpentier: un musicien retrouvé, Les manuscrits autographes de Marc-Antoine Charpentier, and New Perspectives on Marc-Antoine Charpentier). She has also published editions of music by Charpentier with the Centre de Musique Baroque de Versailles, the Web Library of Seventeenth-Century Music and Éditions des Abbesses. Dr. Gosine has collaborated extensively with early music ensembles in Europe and North America in preparations of performances of music by Charpentier. She is currently engaged in collaborative research projects related to music and wellbeing, including working with a choir for people with breathing difficulties and a neuro-diverse children’s choir.
Nasim Niknafs, University of Toronto

Nasim Niknafs, the recipient of the Connaught New Researcher Award, Faculty Mobility Grant, and OMEA’s Agha Khan Initiative, is an Assistant Professor of Music Education at the Faculty of Music, University of Toronto. Born and Raised in Iran, Nasim’s selected publications have appeared in Music Education Research, The Oxford Handbook of Philosophical and Qualitative Perspectives on Assessment in Music Education (in press), Punk Pedagogies (in press), The Ashgate Research Companion to Popular Education (in press), Pluralism in 21st Century Music Education Research: A Collection of Essays and Narratives (in process), IASPM@Journal, The Recorder, and General Music Today. Nasim has presented at multiple North American and International conferences including International Conference for Research in Music Education, Cultural Diversity in Music Education, International Society of Music Education, and International Consortium on Equity in Music Education. Nasim’s research interests include equity and politics of contemporary music education with special focus on Iran, cultural studies, popular music, anarchism and activism in music education. At the university level, Nasim has taught courses such as Politics of Sound and Music Making, Multimodal Approaches to Music Teaching and Learning, Music and Contemporary Politics, Cultural Perspectives in Music Education, Introduction to Research in Music Education, and Advanced Topics in Research in Music Education. Nasim holds degrees from Northwestern University, New York University, Kingston University, London, and University of Art, Tehran.
Dr. Catherine Nolan, *Western University Canada*

Catherine Nolan is Associate Dean (Graduate Studies) in the Don Wright Faculty of Music and Associate Professor of Music Theory. Her research interests focus on theoretical, analytical, and critical issues surrounding modernist music of the twentieth century, particularly the late music of Anton Webern and the texts by poet Hildegard Jone that he selected for his late vocal works. Prof. Nolan also studies the history and timeless expression of mathematical models in music theory. Her publications have appeared in leading journals including *Journal of Music Theory, Music Theory Spectrum*, *Music Theory Online, Canadian University Music Review*, *College Music Symposium*, and *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, and in edited collections such as *The Cambridge History of Western Music Theory*, *The Princeton Companion to Mathematics*, and *Weinzweig: Essays on His Life and Music*. 