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Editorial

This second volume of *String Praxis* is published both later and with less content than we had originally envisaged. This reflects the challenges of Australian Higher Education in our area of string performance. Notwithstanding the rhetoric and superficial strategies that supposedly enhance research, thoughtful investigation of those aspects which enhance the artistic performance of music seem to be declining and the circumstances in which to undertake such research are becoming increasingly constrained.

While the media emphasises the intellectual, social and ethical benefits of studying music performance, the reality is that the area appears insufficiently supported and inadequately grounded. Artists are distracted to pursue empirical agendas on flimsy philosophical foundations and researchers are seduced by opportunities without adequate conceptual clarification. Both tendencies encourage reactive inspection of problems without advancing the discipline in any meaningful sense.

We believe that there is an increasing need for qualified inquiry and discussion of string performance and pedagogy. This volume brings together contributions on technical and conceptual foundations of violin playing and a discussion of the complex historical challenges posed by the various sources of Bach's Solo Suites for Cello from a performer's view.

At the time of offering these writings to the public, we invite writings especially on topics relevant to the foundation of learning and teaching of teaching performance from interested scholar-musicians and thinkers. All contributions are blind peer-reviewed.

Goetz Richter, Sydney
Fintan Murphy, Melbourne
editors@stringpraxis.com