

Foreword

As managing editor of the *Sydney Undergraduate Journal of Musicology* (*SUJM*), it is my great pleasure to introduce the ninth volume of this unique publication. I would like to begin by acknowledging the Traditional Owners of the land on which the Sydney Conservatorium of Music is built: the Gadigal people of the Eora Nation. I pay my respects to the Elders both past and present.

For the past nine years, *SUJM* has offered the wider community access to some of the outstanding musicological research conducted by the University of Sydney's best and brightest undergraduate students. The journal has also provided each of its student authors with invaluable practical experience in preparing work that is of a professional academic standard and seeing this work through to publication. This year's print edition, which includes articles selected for publication in both our eighth and ninth volumes, represents the hard work of four ambitious authors.

Each article we publish, having already been refined and developed by its author in consultation with the Conservatorium's committed academic staff, has undergone the vigorous process of anonymous expert review and a period of revision in response to a review panel's recommendations. As such, those below are now deemed to be of a publishable standard, and I am honoured to introduce them to our readers.

Rafael Echevarria's "Parsing *Parsifal*: Wagner's Erotic *Kunstreligion*" was accepted in 2018 and subsequently published online. In this essay, the author negotiates some of the contradictions that have arisen within the Wagner literature as a consequence of scholars focusing solely on one of two themes: religion or sexuality. Drawing on the ideas of philosopher Roger Scruton, Echevarria presents a holistic interpretation of *Parsifal* and also encourages a renewed understanding of the composer's earlier works.

The first of our 2019 articles, "Reclaiming Female Agency in the Performance of Wagnerian Opera" by Katarina Grobler, is an important addition to the growing body of work in the field of feminist musicology. With Wagnerian opera again under examination, Grobler expands on previous research that has focused primarily on the vocal presence of female characters. Through an analysis of

staging elements, the author offers a new perspective that may well have practical implications for future productions of the composer's works.

Hadassa Gitau, in "Teaching to Critique: Implications for the Integration of New Jazz Studies in Jazz History Courses," invites educators in the jazz realm to consider how students might benefit from a more contextualised approach to teaching the traditional canon. With the so-called New Jazz Studies as a model, Gitau advocates for the empowerment of students in identifying those works and artists that deserve to be discussed, while also providing fascinating examples of how this approach is already affecting the academy.

Contemporary evidence of this pedagogical shift arrives with the essay that concludes the present volume of *SUJM*, as Isobel Savulescu sets out to answer the question, "How Does Robert Glasper and Miles Davis' Album *Everything's Beautiful* (2016) Move the Legacy of Jazz Rap Forward?" Beginning with an overview of the emergence of the jazz rap sub-genre, Savulescu makes the compelling argument that Glasper's creative approach redefines the role that early creators such as Davis can play in shaping the sounds of today.

Having been involved with *SUJM* since 2016, I am once again overwhelmed by the enthusiasm with which the Conservatorium's undergraduate students pursue extra-curricular research when given the opportunity and an appropriate level of support. To that end, I must pay tribute to the postgraduate students who have volunteered their time in serving as article-editors of this publication: Austin Har, Robert Stove, and Alexis Weaver (who, as a contributing author to a previous volume, is now paying it forward to the next cohort of undergraduate researchers). Finally, the continued existence of this journal is only made possible by the ongoing support and oversight provided by our esteemed editors-in-chief: Dr Christopher Coady and Associate Professor Kathleen Nelson.

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