

Foreword

As co-editors of the *Sydney Undergraduate Journal of Musicology* (*SUJM*), it is our great pleasure to introduce the sixth volume of this unique publication. We would like to begin by acknowledging and paying our respects to the Traditional Custodians of the land on which the University of Sydney and the Conservatorium of Music are built: the Gadigal people of the Eora Nation.

Since 2011, *SUJM* has provided a gateway for the publication of outstanding research conducted by students enrolled at the Sydney Conservatorium of Music. The individual articles published here demonstrate the high level at which our students, across all disciplines, are encouraged to engage with current musicological discourse.

It is not often that undergraduate students have the opportunity to see their research published. However, partaking in the process of preparing an article to meet the standards of an expert-reviewed publication is invaluable experience for any student, regardless of whether they wish to pursue a career in academia. All articles published in *SUJM* were selected because they present their argument with a degree of sophistication beyond the usual undergraduate coursework standard. The authors were then mentored by academic staff and the *SUJM* editors, before articles were submitted to a final review panel. As a consequence, three authors have gained an understanding of the expert-review process, two editors have gained experience in the area of research supervision, and you now have the opportunity to read three high-quality articles.

The three articles in this edition cover a broad range of topics, and offer very different approaches to musicological enquiry. Julia Donnelly's "Addressing the Problem of Criticism in Feminist Musicology (1979–2015); or, Why We Shouldn't Raise the White Flag Yet" probes the reasons behind the near-absence of feminism in contemporary musicology, especially when compared with the vehement presence of scholars such as Susan McClary in the 1990s. Julia offers a cogent diagnosis of the discipline's demise, linking it particularly with the growth of new-musicological style "criticism," and points out the many difficult steps that must yet be covered before it attains the prominence in musicology it deserves.

In “Language, Rhythm and Legitimacy Issues: An Examination of Factors Contributing to the Success of *Time Out*,” Hilary Geddes explores the background of the Dave Brubeck Quartet’s seminal studio album, and asks why this particular release was so wildly successful for its time. Rather than accepting the album’s status as a ground-breaking metric experiment, Geddes examines a broad context that encompasses race-relations, media manipulation, and political propaganda. Her research also raises some interesting questions regarding the schism between Jazz and so-called Art music – an issue that is still relevant to Conservatorium life today.

Finally, like Hilary, John Lawrie’s “‘I Remember You Was Conflicted’: Reinterpreting Kendrick Lamar’s *To Pimp a Butterfly*” also centres on a commercially-successful album, but rather explores the broader methodological issues at play in interpreting such a work. John’s argument focuses on the tension between authenticity and fallibility that runs through the album, in which Lamar attempts to reconcile a call for broader African American unity with his own self-doubt and hypocrisy. In response to this complex, multifarious artwork, John raises the need for a methodology that blends both personal and cultural strands of inquiry.

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