

Foreword

The goal of the *Sydney Undergraduate Journal of Musicology* [SUJM] is to celebrate exceptional original research undertaken by undergraduate students enrolled in Sydney Conservatorium of Music units of study. Since the journal's launch in 2011, this agenda has worked in tandem with an undergraduate research symposium held during Orientation week. This symposium serves as a unique pedagogical tool at the Con. It provides the opportunity for students to stay engaged with projects and research begun in their individual units of study and to continue to develop these ideas in a manner not easily accommodated within the confines of a thirteen-week semester. In turn, presentations given by past SUJM authors allow for the modeling of excellence – the showcasing of work that has, after substantial revision, reached a publishable level. Over the past three years it has been encouraging to see symposium participants feed off the energy of newly minted SUJM authors and take on the challenge of developing their own work into articles for the journal. This year we are especially proud to announce that both authors for Volume 3 were symposium participants in 2013.

The journey to publication for Jeremy Tatar and Edwin Spark highlights the different paths students often take towards publication. Mr Tatar participated in our 2013 symposium but chose not to develop his presentation titled “The Nation of Gods and Earths and the Music of the Wu-Tang Clan,” instead opting to rework his final assignment for the course *Romanticism and the Fantastic*. The result is a fascinating exposition on how we might unpack the function and repercussions of Franz Liszt's reception as a “real-world fantastic figure.” Mr Spark's article in contrast draws heavily on his 2013 symposium presentation “Wagner and Saussure: toward a preliminary framework for understanding signification in Wagner.” Mr Spark's work wonderfully walks the tight-rope of positing useful theoretical frameworks for interpreting Wagner without allowing such frameworks to become overly proscriptive. Indeed, both authors demonstrate an even-handedness in approach that works to bolster the seriousness of their observations and innovations.

Along these lines, readers will be quick to note how both articles use theoretical frameworks that are highly interdisciplinary. Mr

Tatar draws from the realm of literary theory and Mr Spark from philosophy. Such approaches truly reflect the state of current musicological research and speak highly to the concepts and paradigms being taught in our undergraduate courses at the Conservatorium. I therefore feel it necessary to end this foreword by pointing out that the works presented herein are a testament to the wide range of research-training initiatives occurring both inside and outside of class hours in our Faculty and that student research success is supported by a great team effort.

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