

Foreword

As co-editors, it is our pleasure to introduce the fifth volume of the *Sydney Undergraduate Journal of Musicology* (*SUJM*). Since 2011, *SUJM* has published articles authored by Conservatorium students who have produced an individual research project of exemplary standard. At the Sydney Conservatorium of Music, all undergraduate students (regardless of their discipline) are exposed to some of the dominant themes that run through musicological discourse and are encouraged to approach the study of music in a number of ways.

One of the most rewarding and yet challenging aspects of academic life is having one's work published and seeing it become part of the wider discourse. Preparing a manuscript for publication can be a daunting prospect, especially for those at undergraduate level. Articles published in *SUJM* usually start out as assignments prepared for an undergraduate Unit of Study at the Conservatorium. This is the case for both of the authors published in this edition. After submission, articles undergo a period of workshopping with lecturers and *SUJM* editors before they are sent out for expert review. As a result, the journal not only engages undergraduate students, but also lecturers as mentors, postgraduate students as editors, and established academics as reviewers. This fosters a positive and engaged research community at the Conservatorium and beyond.

This issue of *SUJM* includes two articles, each of which showcases a different style of musical enquiry. Mara Lazzarotto Davis's article "Flicking the Switch: Vaudeville Traditions and Myth-Making in *Keating!*" places one of the most successful Australian music theatre works into a broader context and engages with issues of identity, myth-making, and hybridity in music theatre. Davis's argument is strengthened by her background in Theatre Studies, which she has combined with her music training to offer a rich analysis of a little-studied work. Students at the Conservatorium begin to engage with these issues—often with a focus on Australian works—in undergraduate history units including "Musical Worlds of Today" and "Music in Modern Times." In contrast to Mara's outward-looking perspective, Carlo Antonioli's article "Sonata Form and Key Centres in Richard Strauss's *Metamorphosen*" offers an

innovative reading of Strauss's work for 23 solo strings. At the Conservatorium, music analysis units such as "Harmony & Analysis" and "Aural Perception" form an important part of undergraduate study. Antonioli's work reflects his tutelage under both Dr David Larkin, a proponent of James Hepokoski and Warren Darcy's Sonata Theory at the Conservatorium, and Professor Richard Cohn, who taught Neo-Reimannian theory at the Conservatorium in 2015.

From the co-editors' chairs, we would like to thank Associate Professor Kathleen Nelson and Dr Christopher Coady for this opportunity to be part of the publication process from "the inside" and for their tireless efforts at every stage of the journal's publication. We would also like to thank the academics that dedicated their time and expertise to provide stimulating and constructive reviews. Lastly, we would like to congratulate Mara and Carlo on their perseverance during the revision phase and the outstanding articles that they have produced. It has been a pleasure to work with such inspiring and professional young scholars and we look forward to reading more of your work in the future.

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