

Foreword

Well known for leading instrumental and vocal performance tuition, a central part of the Sydney Conservatorium of Music's program is the practical application of musical knowledge demonstrated through recitals and public concerts. Yet these fantastic events highlight only part of the Sydney Conservatorium undergraduate experience. As well as concerts and recitals, our students are offered courses in music history, music theory, music education, cultural theory and composition. Undergraduate students from the different principal study streams of composition, music education, musicology and performance share courses, experiences and ideas, and can be joined in their classes by students from other faculties who take the opportunity to engage in Conservatorium study. Increasingly, traditional academic assessments such as the set topic essay and the written exam are being replaced in academic electives with open-ended assessments providing students the opportunity to contribute their own original analysis to the standing musicological discourse. Students who specialise in musicology engage in research training from the time of entry into the longstanding musicology principal study program. The creation of the *Sydney Undergraduate Journal of Musicology* recognizes and celebrates this culture of research by providing a showcase for exceptional academic work that engages original research questions.

It is therefore with great pleasure that we present our inaugural issue: a volume containing insights into the use of the musical fragment in German Romanticism, an essay on the variety of ways in which Romantic composers engaged ideas about childhood imagination in their works and an interrogation of the use of fugue in Haydn's Op. 20 String Quartets. These articles have developed from papers written for elective courses taken in 2011, and represent the end point of several periods of consultation, redrafting and revision. The authors have been supported in their endeavours by an editorial board consisting of two academic staff (Assoc. Prof. Kathleen Nelson and Dr Christopher Coady), and two final year undergraduate musicology students (Megan Quilliam and Emma Barnett). Megan and Emma deserve praise for their stalwart promotion of the journal

during our call for papers, their involvement in the initial planning stages, and for their help in drafting revision guidelines for authors after the return of readers' reports. Other members of the 2011 Musicology Workshop class enthusiastically encouraged and embraced the development of the journal, and we are grateful to Eavan Dowse for assisting particularly in the proofreading stage. We would also like to extend thanks to the academics around Australia and at the Conservatorium who took the time to read student submissions and provide feedback while serving as our expert reviewers. Finally, we express thanks to the Sydney University Institute of Teaching and Learning for providing us with seeding funding in the form of a STEPs grant, and to the Conservatorium's Associate Dean (Learning and Teaching) Prof. Anna Reid for her enthusiastic encouragement and facilitation of the project.

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