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wiener jahrbuch für musikwissenschaft

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Herausgegeben von
Christian Glanz und Nikolaus Urbanek

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Die Musikgeschichte des 20. und 21. Jahrhunderts
im universitären Unterricht – The Teaching of Twentieth-
and Twenty-First-Century Music History at Universities
and Conservatories of Music

Herausgegeben von
Juri Giannini, Julia Heimerdinger und Andreas Holzer

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Redaktion: Juri Giannini, Julia Heimerdinger und Andreas Holzer
Umschlagentwurf: Judith Fegerl, Umschlagadaption: Gabriel Fischer
Satz: Daniela Seiler
Hergestellt in der EU

Veröffentlicht mit Unterstützung der mdw – Universität für Musik und darstellende Kunst
Wien / The authors acknowledge the financial support by the mdw – University of Music
and Performing Arts Vienna.



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DOI: 10.21939/imi_anklaenge2018

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ISBN 978-3-99012-617-2
ISSN 2617-328X

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EINLEITUNG

Die Ausgangsidee dieses Buches, die aktuelle Präsenz der Musikgeschichte des 20. und 21. Jahrhunderts im universitären Unterricht zu untersuchen, hängt nicht zuletzt mit unserem Unterrichtsalltag als Lehrende in diesem Bereich am Institut für Musikwissenschaft und Interpretationsforschung der Universität für Musik und darstellende Kunst Wien zusammen. Unsere Fragen sind dabei ganz grundlegender Art: Was unterrichten wir, wenn wir ‚die‘ Musik des 20./21. Jahrhunderts oder ‚Musik der Gegenwart‘ – auch im Rahmen von Überblicks-Musikgeschichten – unterrichten und wie sieht es diesbezüglich andernorts aus? Neben einem Blick auf die Unterrichtsinhalte und, sofern möglich, auch auf die methodische Ausrichtung, interessierten uns die Darstellungen der Musik des 20./21. Jahrhunderts in musikgeschichtlichen Überblickswerken neueren Datums, die als Unterrichtsmaterial und Lektüre für Studierende in Frage kommen.

Darüber hinaus reizte es uns, die heutige akademische Situation mit jener der eigenen Studienzeit zu vergleichen.

Juri Giannini studierte ab 1993 Musikwissenschaft am Dipartimento di Musicologia e Beni Culturali der Università degli Studi di Pavia in Cremona und ab 1998 an der Universität Wien. Neben der Spezialisierung des Cremoneser Instituts auf Paläographie und Philologie der älteren Musikgeschichte wurde die gesamte chronologische Bandbreite der so genannten westlichen Kunstmusik vermittelt. Dabei spielte die Musik der letzten 100 Jahre eine eher marginale Rolle. Von den damals 25 zu absolvierenden Lehrveranstaltungen war nur eine spezifisch der Musik des 20. Jahrhunderts gewidmet („Storia e tecnica della musica contemporanea“ von Gianmario Borio). In einer zweisemestrigen allgemeinen Musikgeschichte („Storia della musica moderna e contemporanea“) mussten sich die Studierenden individuell die ‚ganze‘ Geschichte der Musik ab 1600 aneignen, denn im Unterricht ging es ausschließlich um thematische Schwerpunkte, die allerdings nie über das 19. Jahrhundert ‚ausufernten‘. An der Universität fanden aber immer wieder Gastvorträge und Meisterklassen mit KomponistInnen und InterpretInnen zeitgenössischer Musik (z. B. Franco Donatoni oder Ned Rothenberg) statt.¹ Das musikwissenschaftliche Studium an der Universität Wien umfasste u. a. Lehrveranstaltungen einiger Gastprofessoren wie Ulrich Dibelius oder Richard Hoffmann, die sich ausschließlich mit der Musik des 20. Jahrhunderts beschäftigten, sonst jedoch konzentrierte sich das

1 Vgl. zur heutigen Situation das Länderportrait von Ingrid Pustijanac.

Lehrangebot mit sehr wenigen Ausnahmen (z. B. einige Lehrveranstaltungen von Walter Pass zu Schönberg oder von Manfred Angerer zur Musik des 20. Jahrhunderts) auf die Musik vor 1900.

Andreas Holzer studierte Musikwissenschaft ab 1979 an der Karl-Franzens-Universität Graz. Im Rahmen des verbreiteten viersemestrigen Zyklus über die Musikgeschichte ‚von den Anfängen‘ bis zur Gegenwart prolongierte sich die damals auch am Geschichtsunterricht in Schulen noch fast durchwegs zu beobachtende ‚Praxis‘, im 20. Jahrhundert nicht sehr weit zu kommen. Wie im Konzertleben war die massive Orientierung am Kanon ungebrochen. Die einzige spezielle Lehrveranstaltung während des gesamten Studiums, die sich spezifisch dem 20. Jahrhundert widmete, war eine Vorlesung mit angebundenem Seminar über das Musikleben der Zwischenkriegszeit. Diese Situation spiegelt sich im Übrigen auch im Phänomen, dass Guido Adlers *Handbuch der Musikgeschichte*², dessen Beobachtungszeitraum etwa bis 1880 läuft, nach wie vor die ‚Bibel‘ war, ohne dass das Fehlen der letzten 100 Jahre jemals als besonderes Problem aufgefallen wäre. Gemäß dem Forschungsschwerpunkt des Ordinarius Rudolf Flotzinger, war ein besonderer Schwerpunkt des Studiums auf mittelalterliche Musik gerichtet. Bezüglich der Ausrichtung musikwissenschaftlicher Forschung ist noch der Eindruck in Erinnerung – je älter, desto wertvoller.

Julia Heimerdinger studierte ab 1996 Musikwissenschaft an der Freien Universität, ab 1997 an der Humboldt-Universität in Berlin. Vorlesungszyklen zur Musikgeschichte wurden hier wie dort nicht unterrichtet, doch war das Angebot am musikwissenschaftlichen Seminar der HU mit seinen Lehrstühlen für historische und systematische Musikwissenschaft sowie für Musiksoziologie und Populärmusik außergewöhnlich breit und damit thematisch und methodisch entsprechend divers. Dennoch mangelte es sozusagen an einer Art systematischer Repertoireerschließung (während Lehrende die mangelnden Repertoirekenntnisse der Studierenden selbstverständlich gerne beklagten) und bspw. im Bereich der musikalischen Avantgarde(n) ging die Auseinandersetzung auch nicht wesentlich über die Klassiker der Nachkriegsavantgarde hinaus. Dies nahmen Studierende wiederholt zum Anlass, selbständig Reihen zu zeitgenössischen KomponistInnen zu veranstalten – und glücklicherweise war es in Berlin nicht allzu schwierig, ein Angebot auch außerhalb der (eigenen) Universität wahrzunehmen.

2 In der erweiterten Fassung von 1930. Als in der Wertigkeit zweite allgemeine Musikgeschichte kam die *Musikgeschichte im Überblick* (1948) von Jacques Handschin hinzu, in der über das 20. Jahrhundert ebenso nichts zu erfahren ist.

Unsere Untersuchung *Die Musik des 20. und 21. Jahrhunderts in Vorlesungsverzeichnissen des deutschsprachigen Raums. Ein Blick auf die Studienjahre 2013/14 bis 2015/16* haben wir aufgrund der großen Materialmenge auf besagten Zeitraum beschränkt: Insgesamt wurden die – überwiegend kommentierten – Verzeichnisse von 73 Universitäten und Hochschulen berücksichtigt und mit Hilfe der Software MAXQDA ausgewertet.

Zwei Aufsätze, die Anfang der 2000er Jahre in der Zeitschrift *Die Musikforschung* erschienen, versuchten, den damaligen Stand des musikwissenschaftlichen Lehrangebots und der Fachstruktur an deutschen Universitäten und Musikhochschulen zu erörtern.³ Die Untersuchung von Jan Hemming, Brigitte Markuse und Wolfgang Marx ging von „Defiziten der musikwissenschaftlichen Lehre“ und einem Mangel an „Lehrveranstaltungen zu aktuellen wissenschaftlichen Entwicklungen“⁴ aus; insbesondere den Bereichen Methodologie, Interdisziplinarität und Musikwissenschaft als Kulturwissenschaft müsste mehr Aufmerksamkeit gewidmet werden, ansonsten sei die Zukunft des Fachs gefährdet.⁵ Die Präsenz der Musikgeschichte des 20. Jahrhunderts wurde lediglich im Bereich der Populärmusik thematisiert, wo die AutorInnen einen deutlichen Mangel konstatierten.

Der Bestandaufnahme des Artikels von Hemming et al. folgte 2002 eine weitere Untersuchung von Nina Adam, Florian Heesch und Susanne Rode-Breymann aus einer „dezidierte[n] Musikhochschul-Perspektive“.⁶ Neben einem Plädoyer für eine Öffnung in der Musikhochschuldidaktik,⁷ die übrigens ebenfalls keine spezielle Forderung nach einer verstärkten Zuwendung zur Musik nach 1900 stellte, präsentiert der Artikel eine Analyse des Lehrangebots und der Fachstruktur der Musikwissenschaft an Musikhochschulen in Deutschland. Gegenstand waren die Vorlesungsverzeichnisse zweier Studienjahre vom Wintersemester 1999 bis Sommersemester 2001, wobei im Gegensatz zur Untersuchung von Hemming et al. auch die Lehrveranstaltungsbeschreibungen berücksichtigt sind. Die Studie ordnete die Lehrveranstaltungen unterschiedlichen Kategorien zu, bspw. Werken / Werkgruppen, Komponisten, Zeiträumen, Gattungen / Genres, Orten und Regionen usw.⁸

3 Jan Hemming, Brigitte Markuse und Wolfgang Marx: „Das Studium der Musikwissenschaft in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur“, in: *Die Musikforschung* 53 (2000), S. 366–388; Nina Adam, Florian Heesch und Susanne Rode-Breymann: „Über das Gefühl der Unzufriedenheit in der Disziplin“, in: *Die Musikforschung* 55 (2002), S. 251–273.

4 Ebd., S. 385.

5 Ebd., S. 387–388.

6 Adam, Heesch und Rode-Breymann: „Über das Gefühl der Unzufriedenheit in der Disziplin“ (Anm. 3), S. 251.

7 Ebd., S. 260.

8 Ebd., S. 264.

Im Unterschied zu Hemming et al. kam diese Studie zu einem optimistischeren Bild: An den Musikhochschulen gebe es „ein beachtliches innovatives Potential“⁹ etwa bezüglich des Zusammenwirkens von Wissenschaft und künstlerischer Praxis, der Durchlässigkeit der Grenzen zwischen historischer und systematischer Musikwissenschaft, der Anwendung neuerer methodischer Konzepte bzw. der vielfältigeren Kategorisierung von LV-Inhalten. Es werden LV erwähnt, die sich etwa mit Orten oder Regionen, Interpretationsgeschichte oder mit Musik in kulturgeschichtlichen Zusammenhängen beschäftigen, ferner mit theoretischen Fragestellungen, Kompositionsgeschichte, Institutionengeschichte, Diskursanalyse, Gender Studies, Musik und Medien oder der Berufspraxis.¹⁰ Schließlich stellen die AutorInnen fest, dass die vielen öffentlichen LV der Musikhochschulen „zum Kulturleben der Städte bei[tragen] und [...] somit die Möglichkeiten einer Außendarstellung und Umsetzung von spezifischen Forschungsorientierungen [nutzen], die eine breitere Öffentlichkeit erreichen und somit Bedeutung für die Gesellschaft und ihr kulturelles Selbstverständnis gewinnen können“.¹¹

Obwohl seit der Veröffentlichung der beiden Artikel mehr als 15 Jahre vergangen sind, knüpft unsere Studie an einige ihrer Fragestellungen an. Uns ging es aber nicht darum, die allgemeine Situation der Disziplin Musikwissenschaft zu analysieren – wenngleich unsere Studie auch darüber unausweichlich Aufschluss gibt –, sondern speziell die Musikgeschichte des 20. und 21. Jahrhundert zu fokussieren. Ein überraschendes Ergebnis ist, dass im untersuchten Zeitraum mehr als die Hälfte der LV Musik des 20./21. Jh. zum Gegenstand hatte und überhaupt wird deutlich, dass sich seit Anfang der 2000er Jahre nicht zuletzt im Bereich der methodischen Ausrichtung (‚Musikwissenschaft als Kulturwissenschaft‘ etc.) einiges getan hat. Stoff zur Reflexion bieten unserer Ansicht nach insbesondere das in Lehrveranstaltungen vermittelte Repertoire und – wie immer – grundlegende musikspezifische und musikhistorische Kategorien, angefangen bei Begriffen wie Kunst- und Populärmusik bis hin zu diversen Ausprägungen zeitgenössischer Musik.

Der zweite Teil des Buches – *Twentieth- and Twenty-First-Century Music History Education in Universities and Conservatories around the World* – präsentiert mit 21 Aufsätzen ein breites Spektrum an Portraits über die Etablierung der Musikgeschichte des 20. und 21. Jahrhunderts im Unterricht an Universitäten und/oder Musikhochschulen in 20 Ländern verteilt auf sechs Kontinente. Tatsächlich haben wir

9 Ebd., S. 260.

10 Vgl. S. 266–272.

11 Ebd., S. 273.

mehr KollegInnen in weiteren Ländern angefragt, doch Lücken lassen sich bei einem derartigen Projekt natürlich nicht vermeiden. In unserer Anfrage haben wir unser – zu diesem Zeitpunkt noch völlig ergebnisoffenes – Vorhaben einer Studie zur Situation im deutschsprachigen Raum geschildert und folgende Fragen aufgeworfen, die als mögliche Anregung dienen sollten: In welchen Kursen und in welchem Ausmaß wird Musikgeschichte des 20. und 21. Jahrhunderts unterrichtet? In welchem (Mengen)verhältnis steht die Musik dieses Zeitraums zu Musik anderer Jahrhunderte und gab es diesbezüglich in den letzten Jahren bzw. Jahrzehnten grundlegende Veränderungen? Wie sind die Vorlesungen inhaltlich strukturiert? Welche Auswahl wird präsentiert und welche Methoden kommen zum Tragen? Werden Populärmusik und Jazz einbezogen? Welche Überblicksliteratur wird empfohlen? Was waren Seminarthemen der letzten Jahre? Umfassen die Kurse auch Konzertbesuche u. ä.? Gibt es einen Austausch mit in der Musikszene aktiven Personen (und wenn ja, in welcher Form)? Welche Probleme sehen Sie in den aktuellen Studienplänen? Welche Veränderungswünsche gibt es?

Die AutorInnen sollten selbst entscheiden, ob sie eher einen diese Fragen aufgreifenden Überblick oder ein persönliches Statement abgeben wollten. Dementsprechend vielfältig sind die Ansätze der hier präsentierten Texte.

Während der Musikgeschichtsunterricht weltweit sehr unterschiedlich in Curricula integriert ist und das Angebot sich in manchen Ländern gar auf eine einzige Hochschule beschränkt, erscheint an der Lektüre der Portraits besonders interessant und verblüffend, wie stark sich einige übergreifende Themen – und Problemzonen – herauskristallisieren. Zunächst fällt aber vielleicht die Divergenz bezüglich der Auffassungen ins Auge, was das Bild der Musik des 20. und 21. Jahrhunderts wesentlich prägt.¹² Wo an manchen Stellen eine quasi-Gleichsetzung mit Musik der Avantgarden durchschimmert, tritt an anderen zutage, wie undeutlich der Begriff des Zeitgenössischen eigentlich ist. Auffallend ist in diesem Zusammenhang, dass Musik der Nachkriegsavantgarde in Vorlesungsverzeichnissen zuweilen noch immer unter der Kategorie ‚music of most recent time‘ erscheint.

Daneben ist der vielfach selbstverständlichere Umgang mit Bezeichnungen wie ‚Western art music‘, ‚Western classical music‘ oder ‚Western music‘ bemerkenswert

12 An dieser Stelle sei auf das von David Clarke 2017 in der Zeitschrift *Twentieth-Century Music* (14/3, S. 411–462) herausgegebene Forum „Defining Twentieth- and Twenty-First-Century Music“ hingewiesen, in dem mehrere AutorInnen Definitionen versuchen, u. a. auch aus einer anderen geographischen Perspektive. So fragt bspw. die Hongkonger Musikwissenschaftlerin Hon-Lun Yang in ihrem Beitrag: “‘Twentieth-century music’ is not a monopoly of the West, so why is the use of the term so geographically restricted?”, S. 431. Online veröffentlicht von Cambridge University Press 2018: <https://music.cornell.edu/sites/people/files/Piekut%20Postwar%20Music%20and%20Sound.pdf>, 17.09.2019.

(interessant ist es hier vielleicht zu erwähnen, dass in elf Portraits die *Histories of Western Music* von Burkholder, Grout und Palisca und/oder Taruskin als Standardlektüre angeführt werden). Je nach Perspektive ist das *Konzept* ‚Western (art) music‘ aber auch ein Topos oder ein (durchaus unterschiedlich ernst genommener) Ort der Auseinandersetzung und Abgrenzung. Bemüht man sich in deren ‚Epizentren‘ vielleicht eher um eine Anreicherung der Lehrpläne um Musik, die bislang nicht selbstverständlich darunter fiel (und dies in durchaus unterschiedlicher Hinsicht), geht es andernorts, je nach Abstand vom sogenannten ‚Westen‘, vielmehr um die Frage, inwiefern diese zur eigenen (und was ist das Eigene?) Geschichte gehört und wie sehr man sie (welche aber genau?) wenigstens soweit sortieren möchte, um genug Platz für anderes (oder auch ‚ur‘eigenes) zu machen? Dementsprechend fallen im Zusammenhang mit diesem Diskurs Stichworte wie Autoexotismus (ein zentrales Thema des Artikels zu Israel) oder Dekolonisierung des Curriculums (siehe den Artikel zu Südafrika). Insgesamt ist deutlich bemerkbar, dass immer größerer Wert auf ‚social‘ und ‚cultural issues‘ gelegt wird.

Ein weiteres dominierendes Thema ist der Umgang mit Populärmusik (wobei diese wiederum nicht konsequent von ‚populärer Musik‘ im Sinne eines Allgemeinbegriffs abgegrenzt wird). Hat sie, so Mike Searby in seinem Beitrag in diesem Band, an britischen Music Schools klassische und insbesondere Musik der Avantgarde fast gänzlich verdrängt, wird ihre Unterrepräsentanz bspw. in Argentinien, moniert. Die Vielfalt des Angebots und der theoretischen Auseinandersetzung, auch auf ‚abgelegenen Inseln‘ ist, wie am Beispiel Islands zu sehen, gleichzeitig beeindruckend.

Obwohl eine Verallgemeinerung aufgrund der Datenlage nicht möglich ist, so kann doch festgehalten werden, dass Musik des 20./21. Jh. inzwischen in vielen Ländern deutlich breiter in der musikgeschichtlichen Lehre vertreten ist als noch um die Jahrhundertwende; in diesem Zusammenhang merkt bspw. der Autor des Beitrags zur Situation in den USA, David Blake, an, dass sich bei einem kürzlichen Jahrestreffen der American Musicological Society tatsächlich die Mehrheit der Panels mit dem Repertoire nach 1900 befassten. In Frage stehe demnach nicht die Präsenz der Musik des vergangenen Jahrhunderts in der Lehre, sondern, so sein Fazit, vielmehr der Umgang damit, wobei er mit Nachdruck für eine kulturkritische Orientierung plädiert.



Abb. 1: Karte der in dieser Studie porträtierten Länder

Während die ersten beiden Teile dieses Buches den Status quo in der Lehre der Musikgeschichte des 20./21. Jh. fokussieren, befasst sich der Rezensionsteil – ***Allgemeine Musikgeschichten in der Kritik*** – mit der Darstellung des entsprechenden Zeitraums in gängigen allgemeinen Musikgeschichtsbüchern, die in der universitären Ausbildung als Literaturempfehlungen für Studierende in Frage kommen. Dabei haben wir uns auf fünf Publikationen konzentriert, welche nach 2000 in deutscher und englischer Sprache erschienen sind und den AutorInnen freigestellt, ob Sie eines oder mehrere Bücher oder auch nur einzelne Aspekte derselben besprechen möchten:

- Paul Griffiths: *Geschichte der Musik. Vom Mittelalter bis in die Gegenwart*, übers. von Corinna Steinbach und Stephanie Staudacher. Stuttgart: Metzler [u. a.], 2008 (Orig.: *A Concise History of Western Music*. Cambridge: Cambridge University Press, 2006).
- Michael Heinemann: *Kleine Geschichte der Musik*, 3., durchgesehene und aktualisierte Auflage. Stuttgart: Reclam, 2013 (Erste Ausgabe: 2004).
- Werner Keil: *Musikgeschichte im Überblick*, 2., überarbeitete Auflage (= Basiswissen Musik 1). Paderborn: Fink, 2014 (Erste Ausgabe: 2012).¹³
- Richard Taruskin und Christopher Howard Gibbs: *The Oxford History of Western Music. College Edition*. New York, Oxford: Oxford University Press, 2013.¹⁴

13 Die 2018 erschienene 3. aktualisierte und erweiterte Auflage dieser Publikation wurde für die Besprechungen im dritten Kapitel des Buches nicht in Erwägung gezogen.

14 Die 2019 erschienene Second Edition dieser Publikation wurde für die Besprechungen im dritten Kapitel des Buches nicht in Erwägung gezogen. Auf Grund der Vergleichbarkeit mit den anderen angebotenen

- Arnold Werner-Jensen: *Das Reclam Buch der Musik*, unter Mitarbeit von Franz Josef Ratte und Manfred Ernst. 3. aktualisierte Auflage. Stuttgart: Reclam, 2012 (Erste Ausgabe: 2001).¹⁵

Es wäre sicher interessant gewesen, auch Kapitel aus Musikgeschichten mit einzubeziehen, die von mehreren AutorInnen verfasst wurden¹⁶ oder auch Darstellungen zu berücksichtigen, die ausschließlich das 20. und 21. Jahrhundert behandeln, wie etwa Joseph Auners *Music in the Twentieth and Twenty-First Centuries*, Alex Ross' *The Rest Is Noise* oder die von Nicholas Cook und Anthony Pople herausgegebene *The Cambridge History of Twentieth-Century Music*.¹⁷ Ein solche Auswahl hätte jedoch den Vergleich schon aus Gründen des unterschiedlichen Formats erschwert.

In den fünf vorliegenden Rezensionen werden Repertoire- und Periodisierungsfragen in den Mittelpunkt gestellt; Frank Hentschel formulierte stattdessen eine grundsätzliche Kritik am Format ‚Allgemeine Musikgeschichte‘.

Obwohl J. Peter Burkholders, Donald Jay Grouts und Claude V. Paliscas *A History of Western Music*¹⁸ – in ihrer nunmehr 10. Auflage (2019) seit 1962 – zu den meistgenutzten allgemeinen Musikgeschichten zählt, wurde sie nicht zur Rezension angeboten, da ihre historiographische Konzeption nicht genuin nach 2000 entstanden ist. Da das Buch jedoch ein Kapitel zur Musik des 21. Jahrhunderts beinhaltet, welches erstmals in der 9. Auflage erschien, wurde diesem eine eigene Rezension gewidmet.

Der Band schließt mit der Glosse ‚Darmstadt und der ‚Kalte Krieg‘. Ein Beitrag zur Erhellung der Ausbreitung ‚postfaktischer‘ Tendenzen in der Musikwissenschaft‘, in der nicht zuletzt Taruskins Versuch, den auf Neue Musik konzentrierten Musikgeschichtsdarstellungen einen Gegenentwurf¹⁹ an die Seite zu stellen, kritisch durchleuchtet wird.

Musikgeschichten haben wir im Falle der Musikgeschichte von Richard Taruskin entschieden, die College Edition in einem Band und nicht die fünfbandige Ausgabe (ders.: *The Oxford History of Western Music*, 5 vol. set. New York [u. a.]: Oxford University Press, 2005, rev. ed., 2010) anzubieten.

- 15 Die 2017 erschienene 4. aktualisierte und ergänzte Auflage dieser Publikation wurde für die Besprechungen im dritten Kapitel des Buches nicht in Erwägung gezogen.
- 16 Etwa Tobias Bleek und Ulrich Mosch (Hg.): *Musik. Ein Streifzug durch 12 Jahrhunderte*. Kassel, Leipzig: Bärenreiter, Henschel, 2018 oder Sabine Ehrmann-Herfort, Ludwig Finscher und Giselher Schubert (Hg.): *Europäische Musikgeschichte*. Kassel, Stuttgart: Bärenreiter, Metzler, 2002.
- 17 Joseph Auner: *Music in the Twentieth and Twenty-First Centuries*. New York: Norton, 2013; Alex Ross: *The Rest is Noise. Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007; Nicholas Cook und Anthony Pople (Hg.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.
- 18 J. Peter Burkholder, Donald Jay Grout und Claude V. Palisca: *A History of Western Music*. New York: Norton, 2019 (10. Auflage; 1. Auflage: 1962).
- 19 Und zwar nicht nur in der zur Rezension angebotenen College Edition der *Oxford History of Western Music*, sondern auch der vorangegangenen fünfbandigen Ausgabe (2010).

DANKSAGUNG

Wir danken Markus Böggemann, Susanne Fontaine, Christoph Hust, Andreas Luken, Rainer Nonnenmann und Signe Rotter-Broman, die unserem ersten Versuch, die Situation der einschlägigen Lehre mittels Fragebogen zu erheben, nachgekommen sind. Da der Rücklauf der Fragebögen allzu gering war, entschieden wir uns für die selbständige Erfassung der Lehrveranstaltungen. Die Zusammenstellung der Vorlesungsverzeichnisse und deren Auswertung mittels MAXQDA wäre ohne die tatkräftige Mithilfe unserer StudienassistentInnen Olja Janjuš, Haruki Noda, Johanna Stacher und Elizaveta Willert nicht möglich gewesen; Haruki Noda und Johanna Stacher danken wir außerdem für ihre redaktionelle Unterstützung und Imke Oldewurtel für die Erstellung der Graphiken und ihre hilfreichen Anmerkungen zu Kapitel 1.

Unser besonderer Dank gilt sämtlichen AutorInnen – nicht zuletzt dafür, dass sie ihre Texte zum Teil nicht in ihrer Muttersprache, sondern auf Englisch verfasst haben. In diesem Zusammenhang möchten wir Anne Ewing für die umsichtige Korrektur- und Übersetzungsarbeit auch derjenigen Teile herzlich danken, die wir auf Grund des potentiellen internationalen Interesses in Deutsch und Englisch vorlegen. Für die Open-Access-Förderung danken wir der Universität für Musik und darstellende Kunst Wien. Schließlich danken wir Sigrun Müller vom Hollitzer Verlag für die gute Zusammenarbeit.

INTRODUCTION

The initial idea of this book – to examine the current presence of twentieth- and twenty-first-century music history in university teaching, stems from our everyday teaching in this field at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna. Our questions are of a fundamental nature: What do we teach when we teach ‘the’ music of the twentieth and twenty-first centuries or ‘music of the present’ – also in the context of music history overview courses – and what is the situation, in this respect, elsewhere? In addition to investigating course content and – as much as possible – methodological approaches, we were also interested in the presentation of music of the twentieth and twenty-first centuries in more recent publications of music history textbooks, that might be used as teaching materials and reading for students.

We also found it interesting to compare the current academic situation with that of our own student days.

Juri Giannini studied musicology at the Department of Musicology and Cultural Heritage at the University of Pavia in Cremona from 1993, and at the University of Vienna from 1998. In addition to the Cremonese Institute’s specialisation in palaeography and philology of the older history of music, the entire chronological spectrum of so-called Western art music was taught. The music of the last 100 years played a rather marginal role. Of the 25 courses to be completed at the time, only one was specifically dedicated to twentieth-century music (“History and techniques of contemporary music” with Gianmario Borio). In a two-semester general music history overview (“History of modern and contemporary music”) the students had to individually acquire the “entire” history of music from 1600 onwards, because the tuition was exclusively concerned with thematic focal points which never ventured beyond the nineteenth century. The university, however, hosted guest lectures and master classes with composers and interpreters of contemporary music (e.g. Franco Donatoni and Ned Rothenberg).¹ Juri Giannini’s musicological studies at the University of Vienna included courses delivered by guest professors such as Ulrich Dibelius and Richard Hoffmann, which were exclusively concerned with twentieth-century music; otherwise, however, with very few exceptions (e.g. a few courses by Walter Pass on Schoenberg or Manfred Angerer on twentieth-century music), the range of courses concentrated on music before 1900.

1 For the current situation, see the country portrait by Ingrid Pustijanac.

Andreas Holzer studied musicology at the Karl Franzens University of Graz from 1979. Within the widespread framework of the four-semester cycle on music history ‘from its beginnings’ to the present day, the ‘practice’ of not reaching far into the twentieth century, – which at that time could still be observed in history lessons in schools – prevailed; as in concert life, the strong orientation towards the canon remained unbroken. The only specialised course dedicated to twentieth-century music during the entire degree, was a lecture with an associated seminar on the musical life of the interwar period. This situation is also reflected in the phenomenon that Guido Adler’s *Handbuch der Musikgeschichte*² (‘Handbook of Music History’), in which the period of observation extends only until around 1880, was still considered to be the ‘Bible’ of music history, without the absence of the last 100 years ever being noticed as a particular problem. In line with the research interest of Head of Department, Rudolf Flotzinger, a principal focus of the degree was medieval music. Concerning the orientation of musicological research, the impression ‘the older, the more valuable’ is still in living memory.

Julia Heimerdinger studied musicology at the Free University of Berlin from 1996 and at the Humboldt University of Berlin from 1997. Lecture cycles on the history of music were neither taught at the Free nor at the Humboldt University, but the range of courses offered at the HU, with its professorships for historical and systematic musicology as well as for music sociology and popular music, was extraordinarily broad and correspondingly thematically and methodologically diverse. Notwithstanding, there was a lack, so to speak, of a kind of systematic development of repertoire (with teachers, of course, complaining about the students’ lack of knowledge of the repertoire) and, in the field of the musical avant-garde(s), for example, discussion did not extend much further than the classics of the post-war avant-garde. Students repeatedly took this as an opportunity to organise independent series on contemporary composers – and fortunately, it was not too difficult in Berlin to attend courses offered outside of one’s (own) university.

In our investigation *The Twentieth and Twenty-First Centuries in Music History Education in German-Speaking Countries: A View of the Academic Years 2013/14 to 2015/16* we set the limits of the named period on the basis of extensive material: In total, the course catalogues of 73 universities and music colleges, most of which were commented on, were considered and evaluated with the aid of MAXQDA software.

2 In the extended version of 1930. As the second most valued general music history, *Musikgeschichte im Überblick* (1948) by Jacques Handschin, also offers nothing about the twentieth century.

Two essays published in the early 2000s in the journal *Die Musikforschung* attempted to discuss the current state of musicological teaching and subject structure at German universities and colleges of music.³ The study by Jan Hemming, Brigitte Markuse, and Wolfgang Marx was based on “deficits in musicological teaching” and a lack of “courses on current scholarly developments”⁴; more attention should be paid especially to the fields of methodology, interdisciplinarity, and musicology as cultural studies, otherwise the future of the subject would be endangered.⁵ The presence of twentieth-century music history was only thematised in the field of popular music, where the authors noted a clear deficiency.

The inventory of the article by Hemming et al. was followed in 2002 by a further study by Nina Adam, Florian Heesch, and Susanne Rode-Breymann from a “dedicated music academy perspective”.⁶ In addition to calling for music academy didactics to be opened up,⁷ and without making any specific demand for increased attention to music after 1900, the article presents an analysis of the courses offered and the subject structure of musicology at music colleges in Germany. The course catalogues of two academic years from the winter semester of 1999 to the summer semester of 2001 were considered, in which, in contrast to the study by Hemming et al., the course descriptions were also taken into account. The study assigned courses to different categories, e.g. works / groups of works, composers, periods, genres, places and regions, etc.⁸

This study came to a more optimistic picture than that of Hemming et al.: At the music colleges there is “considerable innovative potential”,⁹ for example, with regard to the interaction of scholarly and artistic practice, the permeability of the boundaries between historical and systematic musicology, the application of new methodological concepts, and more diverse categorisation of course content. Among the courses mentioned, are those that address places or regions, history of interpretation, or music in cultural-historical contexts, as well as theoretical questioning, history of composition, institutional history, discourse analysis, gender studies, music and me-

3 Jan Hemming, Brigitte Markuse, and Wolfgang Marx: “Das Studium der Musikwissenschaft in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur”, in: *Die Musikforschung* 53 (2000), pp. 366–388; Nina Adam, Florian Heesch, and Susanne Rode-Breymann: “Über das Gefühl der Unzufriedenheit in der Disziplin”, in: *Die Musikforschung* 55 (2002), pp. 251–273.

4 Ibid., p. 385.

5 Ibid., pp. 387–388.

6 Adam, Heesch, and Rode-Breymann: “Über das Gefühl der Unzufriedenheit in der Disziplin” (note 3), p. 251.

7 Ibid., p. 260.

8 Ibid., p. 264.

9 Ibid., p. 260.

dia, or professional practice.¹⁰ Finally, the authors note that the many public lectures of the music colleges “contribute to the cultural life of the cities, and thus utilise the possibilities of external presentation and implementation of specific research orientations, which reach a broader public and can thus achieve significance for society and its cultural self-conception”.¹¹

Although more than fifteen years have passed since the publication of the two articles, our study ties with some of their questioning. However, our aim was not simply to analyse the general situation of the discipline of musicology – even though our study inevitably reveals this as well –, but rather, to focus specifically on the music history of the twentieth and twenty-first centuries. An unexpected result is that more than half of the courses in the researched period thematised twentieth- or twenty-first-century music, and it becomes clear that much has happened since the beginning of the 2000s, not least in the area of methodological orientation (‘musicology as cultural studies’ etc.). We are of the view that the repertoire taught in courses and – as always – the fundamental music-specific and music-historical categories, starting with concepts such as art music and popular music up to various forms of contemporary music, offer material and cause for reflection.

The second part of the book – *Twentieth- and Twenty-First-Century Music History Education in Universities and Conservatories around the World* – comprised of 21 essays, presents a broad spectrum of profiles of the establishment of twentieth- and twenty-first-century music history teaching at universities and/or music colleges in 20 countries across six continents. In fact, we requested contributions from even more colleagues in other countries, but gaps cannot be avoided in such a project. In our request we described our – at the time still completely open-ended – project of an investigation of the situation in German-speaking countries, and raised the following questions, which could serve as possible suggestions: In which courses and to what extent is twentieth and twenty-first-century music history taught? What is the (quantitative) relationship between music from this period and music from other centuries, and have there been fundamental changes in this regard in recent years or decades? How is the content of the lectures structured? Which selection is presented, and which methods are used? Are popular music and jazz included? Which overview literature is recommended? What were the seminar topics in recent years? Do the

¹⁰ See pp. 266–272.

¹¹ “... zum Kulturleben der Städte bei[tragen] und [...] somit die Möglichkeiten einer Außendarstellung und Umsetzung von spezifischen Forschungsorientierungen [nutzen], die eine breitere Öffentlichkeit erreichen und somit Bedeutung für die Gesellschaft und ihr kulturelles Selbstverständnis gewinnen können.” Ibid., p. 273.

courses also include concert attendance, etc.? Is there an exchange with people active in the music scene (and if so, in what form)? What problems do you see in the current curricula? What changes would you like to see?

The authors were invited to decide for themselves whether they would prefer to give an overview of these questions or a personal statement. The approaches of the texts presented here are correspondingly diverse.

While the teaching of music history is integrated very differently into curricula all over the world, and in some countries, course offerings are even limited to a single university, in reading the portraits, particularly interesting and astonishing is how strongly some overarching themes – and problem areas – crystallise. However, it is perhaps the divergent views that are most notable which are essential factors in shaping the image of twentieth- and twenty-first-century music.¹² While in some places a quasi-equation with avant-garde music shines through, in others it becomes apparent how unclear the concept of the contemporary actually is. What is striking in this context is that post-war avant-garde music still sometimes appears in course descriptions under the category ‘music of the most recent time’.

The often more obvious use of terms such as ‘Western art music’, ‘Western classical music’ or ‘Western music’ is also remarkable (it is perhaps interesting to mention here that in eleven portraits the *Histories of Western Music* by Burkholder, Grout and Palisca and/or Taruskin are cited as standard reading). Depending on the perspective, the *concept* ‘Western (art) music’ is also a topos or a place of discussion and demarcation (which is taken seriously to thoroughly differing degrees). If in their ‘epicentres’ one tries perhaps rather to enrich the curricula with music, which has not yet fallen into this category as a matter of course (and in quite different respects), then elsewhere, depending on the distance from the so-called ‘West’, it is more a question of how far this belongs to one’s own (and what is one’s own?) history, and how much one would like to sort it (but which one exactly?) in order to leave enough room for other things (or also one’s ‘originally’ own)? Accordingly, keywords such as auto-exoticism (a central theme of the article from Israel) or decolonisation of the curriculum (see the article from South Africa) are used in connection with this discourse.

12 At this point we would like to mention the forum “Defining Twentieth- and Twenty-First-Century Music”, published by David Clarke in 2017 in the journal *Twentieth-Century Music* (14/3, pp. 411–462), in which several authors attempt to define twentieth- and twenty-first-century music, also from a different geographical perspective. For example, the Hong Kong musicologist Hon-Lun Yang asks in her contribution: “‘Twentieth-century music’ is not a monopoly of the West, so why is the use of the term so geographically restricted?”, p. 431. Published online by Cambridge University Press 2018: <https://music.cornell.edu/sites/people/files/Piekut%20Postwar%20Music%20and%20Sound.pdf>, last accessed 17 September 2019.

Overall, it is clearly noticeable that more and more emphasis is placed on ‘social’ and ‘cultural issues’.

Another dominating theme is how pop music (which in turn is not consistently distinguished from ‘popular music’ in the sense of a general term) is handled. While according to Mike Searby in his contribution to this volume, it has almost completely replaced classical and especially avant-garde music at British music schools, its underrepresentation, for example in Argentina, is criticised. At the same time, the diversity of the course offerings and the theoretical discussion, even on ‘remote islands’, is, as can be seen in the example of Iceland, impressive.

Although a generalisation is not possible due to the data available, it can nevertheless be stated that music of the twentieth and twenty-first centuries is now more widely represented in music history teaching in many countries than at the turn of the century; in this context, for example, the author of the article on the situation in the USA, David Blake, notes that at a recent annual meeting of the American Musicological Society, the majority of panels were actually concerned with repertoire after 1900. He concludes that it is not the presence of the music of the past century in teaching that is in question, but rather the way in which it is addressed, and emphatically pleads for a cultural-critical orientation.



Figure 1: Map of the countries portrayed in this study

While the first two parts of this book focus on the status quo in the teaching of twentieth-/twenty-first-century music history, the review part – *Allgemeine Musikgeschichte in der Kritik* (**‘General Histories of Music in Critical Review’**) – deals with the presentation of the corresponding period in current general music history books, which come into question as literature recommendations for students. We

have concentrated on five publications which were published after 2000 in German and English and have left it open to the authors whether they wish to discuss one or more books, or individual aspects of them:

- Paul Griffiths: *Geschichte der Musik. Vom Mittelalter bis in die Gegenwart*, translated by Corinna Steinbach and Stephanie Staudacher. Stuttgart: Metzler [et al.], 2008 (Orig.: *A Concise History of Western Music*. Cambridge: Cambridge University Press, 2006).
- Michael Heinemann: *Kleine Geschichte der Musik*, 3rd, rev. and updat. ed. Stuttgart: Reclam, 2013 (1st ed.: 2004).
- Werner Keil: *Musikgeschichte im Überblick*, 2nd, rev. ed. (= Basiswissen Musik 1). Paderborn: Fink, 2014 (1st ed.: 2012).¹³
- Richard Taruskin and Christopher Howard Gibbs: *The Oxford History of Western Music. College Edition*. New York, Oxford: Oxford University Press, 2013.¹⁴
- Arnold Werner-Jensen: *Das Reclam Buch der Musik*, in cooperation with Franz Josef Ratte and Manfred Ernst. 3rd ed. Stuttgart: Reclam, 2012 (1st ed.: 2001).¹⁵

It would certainly have been interesting to include chapters from music histories written by several authors, or to consider representations dealing exclusively with the twentieth and twenty-first centuries, such as Joseph Auner's *Music in the Twentieth and Twenty-First Centuries*, Alex Ross's *The Rest Is Noise* or *The Cambridge History of Twentieth-Century Music* edited by Nicholas Cook and Anthony Pople.¹⁶ However, such a selection would have made the comparison more difficult for reasons of format.

In these five reviews, the focus is on questions pertaining to repertoire and periodisation; Frank Hentschel, on the other hand, formulated a fundamental critique of the format 'General Music History' instead.

13 The third updated and expanded edition of this publication (2018), was not considered for the discussions in the third chapter of the book.

14 The second edition of this publication (2019), was not considered for the discussions in the third chapter of the book. Due to the comparability with the other music histories offered, we have decided in the case of the music history from Richard Taruskin to use the College Edition in one volume and not the five-volume edition (*The Oxford History of Western Music*, 5 vol. set. New York [et al.]: Oxford University Press, 2005, rev. ed., 2010.).

15 The fourth updated and supplemented edition of this publication (2017), was not considered for the discussions in the third chapter of the book.

16 Joseph Auner: *Music in the Twentieth and Twenty-First Centuries*. New York: Norton, 2013; Alex Ross: *The Rest is Noise. Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007; Nicholas Cook und Anthony Pople (ed.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.

Although J. Peter Burkholder's, Donald Jay Grout's and Claude V. Palisca's *A History of Western Music*¹⁷ – in its tenth edition (2019) since 1962 – is among the most frequently used general music histories, they were not offered for review because their historiographical conception did not originate after 2000. However, since the book closes with a chapter on music of the twenty-first century, which appeared for the first time in its ninth edition, a separate review was dedicated to it.

The volume concludes with the gloss “Darmstadt und der ‘Kalte Krieg’. Ein Beitrag zur Erhellung der Ausbreitung ‘postfaktischer’ Tendenzen in der Musikwissenschaft” (‘Darmstadt and the ‘Cold War’. A Contribution to the Elucidation of the Spread of ‘Postfactual’ Tendencies in Musicology’), in which Taruskin’s attempt to establish an alternative concept of music history presentation, largely ignoring new music, is critically examined.

ACKNOWLEDGEMENTS

We would like to thank Markus Böggemann, Susanne Fontaine, Christoph Hust, Andreas Lueken, Rainer Nonnenmann, and Signe Rotter-Broman, who contributed to our initial attempt to survey the situation of the relevant teaching by means of a questionnaire. Since the response rate to the questionnaires was too low, we decided to record the courses ourselves. The compilation of the course catalogues and their evaluation using MAXQDA would not have been possible without the active help of our study assistants Olja Janjuš, Haruki Noda, and Elizaveta Willert; we would also like to thank Haruki Noda and Johanna Stacher for their editorial support and Imke Oldewurtel for creating the graphics and her helpful remarks on chapter 1.

Our special thanks go to all the authors – not least for the fact that some of their texts were not written in their native language, but in English. In this respect, we would like to thank Anne Ewing for the careful correction and translation of those sections, which we present in German and English on the basis of potential international interest. We would like to thank the University of Music and Performing Arts Vienna for its open access publishing fund. Finally, we would like to thank Sigrun Müller from Hollitzer-Verlag for her cooperation.

17 J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca: *A History of Western Music*. New York: Norton, 2019 (10th ed.; 1st ed.: 1962).

Julia Heimerdinger und Andreas Holzer

**DIE MUSIK DES 20. UND 21. JAHRHUNDERTS IN VORLESUNGS-
VERZEICHNISSEN DES DEUTSCHSPRACHIGEN RAUMS
EIN BLICK AUF DIE STUDIENJAHRE 2013/14 BIS 2015/16**

Ausgangspunkt der vorliegenden Studie war unser Interesse an der gegenwärtigen Position der Musikgeschichte des 20. und inzwischen nicht mehr ganz so jungen 21. Jahrhunderts im universitären Unterricht. Im Rahmen unserer Lehrtätigkeit, bei der Musik dieses Zeitraums einen Schwerpunkt darstellt, sind wir laufend mit der Frage beschäftigt, was dabei sinnvollerweise zu vermitteln ist: Curricula sind diesbezüglich oft sehr ungefähr (und das ist auch gut so), Kanon-Debatten haben in den vergangenen Jahren weidlich stattgefunden, wir diskutieren weiterhin über die verschiedenen Perspektiven und Methoden bei der Beschäftigung mit Musik und ihren (historischen, kulturellen, sozialen ...) Kontexten. Der hier fokussierte Zeitraum spielte zu unseren eigenen Studienzeiten – sprich in den 1980er bis Anfang der 2000er Jahre keine sonderlich große Rolle, wobei dies selbstverständlich auch davon abhing, wo man studierte. Laut einer Untersuchung von Markus Frei-Hauenschild aus dem Jahr 1998¹ betrug der Anteil der Lehrveranstaltungen (betrachtet wurden die LV-Titel) zur Musik des 20. Jahrhunderts 1994 an 17 bundesdeutschen Universitäten erst etwa 14 %, nachdem dieser in der ersten Hälfte der 1970er Jahre schon auf etwa 12 % und damit im Vergleich zu den 1950ern deutlich angestiegen war.²

Musik des 19. Jahrhunderts und früherer Epochen dominierte die Vorlesungsverzeichnisse und es gab genügend Anlässe, den Eindruck zu gewinnen, dass Musik desto wertvoller sei, je älter sie war. Neuere Musik – und das heißt mitnichten nur die mit ‚Avantgarde‘ etikettierte Musik – oder populäre Musik waren mit Ausnahme einzelner Universitäten im Lehrangebot nur spärlich vertreten und wir haben entsprechende Konzerte, Tonträger und Schriften meist selbständig aufgesucht, um uns damit auseinanderzusetzen.

1 Markus Frei-Hauenschild: „Boulez–Nono–Stockhausen‘ – Triasbildung als Wirkungsstrategie“, in: „*Dauerkrise in Darmstadt?*“ *Neue Musik in Darmstadt und ihre Rezeption am Ende des 20. Jahrhunderts*. Mainz: Schott, 2012. Der Band zur gleichnamigen Tagung erschien erst mit einigen Jahren Verzögerung. Wir beziehen uns hier u. a. konkret auf Frei-Hauenschilds Unterkapitel „Die musikwissenschaftliche Lehre zur Musik des 20. Jahrhunderts in der Bundesrepublik Deutschland 1950 bis 1994“ und folgende, S. 247–265.

2 In unserer Studie verweisen wir mehrfach auf Frei-Hauenschilds Untersuchung, möchten aber betonen, dass der Vergleich aufgrund der unterschiedlichen Anzahl an berücksichtigten Universitäten bzw. in unserem Falle auch Hochschulen entsprechend vorsichtig zu betrachten ist.

Den Mangel an LV zu populärer Musik kritisierten im Jahr 2000 Jan Hemming, Brigitte Markuse und Wolfgang Marx in ihrem Aufsatz „Das Studium der Musikwissenschaft in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur“ in der Zeitschrift *Die Musikforschung*. Darin erläuterten sie überdies, dass zu einem Fortbestand der Disziplin der historischen Musikwissenschaft (welche das Fach im Grunde genommen nach wie vor in hohem Ausmaß repräsentiert) eine Öffnung sowohl in Richtung der anderen Teildisziplinen als auch in Richtung benachbarter Disziplinen stattfinden müsste, wobei u. a. dem Bereich „Musikwissenschaft als Kulturwissenschaft“ wesentlich mehr Aufmerksamkeit als bisher gewidmet werde [sollte].³ Eine im Jahr 2002 erschienene Analyse des Lehrangebots und der Fachstruktur an deutschen Musikhochschulen der Studienjahre 1999/2000 und 2000/2001 von Nina Adam, Florian Heesch und Susanne Rode-Breyman⁴ zeichnet bezüglich der interdisziplinären Offenheit und auch der Durchlässigkeit zwischen den musikwissenschaftlichen Teildisziplinen ein etwas positiveres Bild für die Musikhochschulen und benennt auch keinen spezifischen Mangel im Bereich von Genres.⁵ Keine der beiden Studien geht im Übrigen näher auf die Frage der in Lehrveranstaltungen abgedeckten Zeiträume ein.

Wenn unsere Fragerichtung auch eine andere ist, haben wir uns eine ähnliche Aufgabe wie die KollegInnen um die Jahrhundertwende gestellt und die musikwissenschaftlichen Vorlesungsverzeichnisse der Studienjahre 2013/14–2015/16 von 73 Universitäten und Musikhochschulen (bzw. 77 Instituten)⁶ des gesamten deutschen

3 Jan Hemming, Brigitte Markuse und Wolfgang Marx: „Das Studium der Musikwissenschaft in Deutschland: Eine statistische Analyse von Lehrangebot und Fachstruktur“, in: *Die Musikforschung* 53/4 (2000), S. 387.

4 „Über das Gefühl der Unzufriedenheit in der Disziplin“, in: *Die Musikforschung* 55/3, S. 251–273. Teil II des Artikels, „Musikwissenschaft an Musikhochschulen in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur“, bezieht sich direkt auf die Studie von Hemming, Markuse und Marx.

5 In vielerlei anderer Hinsicht ist der Vergleich der beiden Studien untereinander und mit unseren Ergebnissen dennoch sehr interessant.

6 *Deutschland*: Universität Augsburg, Universität Bayreuth, Humboldt-Universität zu Berlin, Freie Universität Berlin, Technische Universität Berlin, Universität der Künste Berlin, Hochschule für Musik Hanns Eisler Berlin, Universität Bonn, Technische Universität Braunschweig, Universität Bremen, Hochschule für Künste Bremen, Universität Paderborn und Hochschule für Musik Detmold (Musikwissenschaftliches Seminar Detmold/Paderborn), Universität Paderborn (Institut für Kunst / Musik / Textil, Fach Musik) (das Angebot der beiden Institute deckt sich zum Teil); Technische Universität Dortmund, Technische Universität Dresden, Hochschule für Musik Carl Maria von Weber Dresden, Robert Schumann Hochschule Düsseldorf, Katholische Universität Eichstätt-Ingolstadt, Europa-Universität Flensburg, Goethe-Universität Frankfurt am Main, Hochschule für Musik und Darstellende Kunst Frankfurt am Main, Albert-Ludwigs-Universität Freiburg, Hochschule für Musik Freiburg, Justus-Liebig-Universität Gießen, Georg-August-Universität Göttingen, Universität Greifswald, Martin-Luther-Universität Halle-Wittenberg, Universität Hamburg (Institut für historische und Institut für systematische Musikwissenschaft),

Sprachraums⁷ mithilfe von MAXQDA, einer gängigen Software für qualitative Inhaltsanalyse, untersucht. Die Entscheidung, musikwissenschaftliche Institute an Universitäten und Musikhochschulen bzw. Musikuniversitäten nicht getrennt voneinander auszuwerten haben wir getroffen, da u. E. aufgrund der zunehmenden Zahl von Musikhochschulen mit Promotionsrecht im Fach Musikwissenschaft die *inhaltlichen* Unterschiede inzwischen weniger ins Gewicht fallen, obwohl die Curricula entsprechende LV fraglos noch immer in unterschiedlichem Ausmaß und unterschiedlicher Zielrichtung anbieten.⁸

Die Vorlesungsverzeichnisse lagen uns nahezu vollständig vor, in den meisten Fällen mit mehr oder weniger ausführlichen Lehrveranstaltungsbeschreibungen, die vereinzelt auch Literaturempfehlungen enthalten. Alle verfügbaren Informationen und Angaben waren Gegenstand der Analyse, wobei LV, die keine Musik des 20./21.

Hochschule für Musik und Theater Hamburg, Hochschule für Musik, Theater und Medien Hannover, Universität Heidelberg, Stiftung Universität Hildesheim, Friedrich-Schiller-Universität Jena, Hochschule für Musik Franz Liszt Weimar, Hochschule für Musik Karlsruhe, Universität Kassel, Christian-Albrechts-Universität zu Kiel, Universität Koblenz-Landau (zwei Institute: Institut für Musikwissenschaft und Musik sowie für Musikwissenschaft und Musikpädagogik), Universität zu Köln, Hochschule für Musik und Tanz Köln, Universität Leipzig, Hochschule für Musik und Theater „Felix Mendelssohn Bartholdy“ Leipzig, Musikhochschule Lübeck (unvollständige Datenerhebung), Leuphana Universität Lüneburg, Johannes Gutenberg Universität Mainz, Hochschule für Musik Mainz, Hochschule für Musik und Darstellende Kunst Mannheim, Philipps-Universität Marburg, Ludwig-Maximilians-Universität München, Hochschule für Musik und Theater München, Westfälische Wilhelms-Universität Münster (Institut für Musikwissenschaft und Musikhochschule), Carl von Ossietzky Universität Oldenburg, Universität Osnabrück, Universität Regensburg, Hochschule für Musik und Theater Rostock, Universität des Saarlandes, Universität Siegen, Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart, Staatliche Hochschule für Musik Trossingen, Eberhard Karls Universität Tübingen, Julius-Maximilians-Universität Würzburg, Hochschule für Musik Würzburg; *Österreich*: Karl-Franzens-Universität Graz, Universität für Musik und darstellende Kunst Graz, Universität Innsbruck, Universität Salzburg, Universität Mozarteum, Universität Wien, Universität für Musik und darstellende Kunst Wien (Institut für Musikwissenschaft und Interpretationsforschung und Institut für Populärmusik); *Schweiz*: Universität Basel, Universität Bern, Hochschule der Künste Bern, Universität Zürich, Zürcher Hochschule der Künste. Universitäten und Hochschulen der französischen und italienischen Schweiz wurden in unserer Auswertung nicht berücksichtigt.

7 Quelle war die Institutsdatenbank der Virtuellen Fachbibliothek Musikwissenschaft. Musikuniversitäten bzw. -hochschulen ohne eigenes musikwissenschaftliches Institut bzw. deren Lehrangebot im Bereich Musikgeschichte wurden ebenfalls aufgenommen. Die Entscheidung, den Sprachraum ins Auge zu fassen, war auch dadurch mitbedingt, dass gerade die musikwissenschaftlichen Diskurse stark durch Sprachgrenzen bestimmt sind. Während der Blick in die englischsprachige Literatur zwar in hohem Ausmaß gegeben ist, ist der Austausch mit dem benachbarten französischen oder italienischen Bereich bemerkenswert gering. Die internen Differenzen des deutschen Sprachraums konnten in dieser Untersuchung nur in Ansätzen berücksichtigt werden.

8 Es sei an dieser Stelle angemerkt, dass unsere Forschungsdaten eine entsprechende vergleichende Untersuchung zuließen.

Jahrhunderts zum Gegenstand hatten, lediglich in Hinblick auf den darin behandelten Zeitraum, d. h. das entsprechende Jahrhundert oder die entsprechende Epoche, betrachtet wurden. In dem ausführlichen und mehrere Durchgänge umfassenden Analyseprozess wurden folgende Aspekte unterschieden und jeweils näher untersucht und differenziert:

- Zeiträume
- Veranstaltungsformen
- Themen
- Methodische Ausrichtung
- Länder, Regionen
- Empfohlene Fachliteratur

Zu allen in den Vorlesungsverzeichnissen vorgefundenen Kategorien – im MAXQDA-Jargon: Codes – gibt es eine Reihe Unterkategorien, die, so im Falle der THEMEN (Kapitälchen zeigen im Folgenden Codes an), bis zu drei Unterebenen reichen (z. B. unter THEMEN: GENRES / BEREICHE > POPULARMUSIK > BLUES). Die Kriterien für eine bestimmte Codierung wurden im Zuge der Analyse eindeutig festgelegt, um Nachvollziehbarkeit zu gewährleisten, und werden an den entsprechenden Stellen im Text näher erläutert.

Was, so unsere zentrale Frage, wird heute – bzw. dafür repräsentativ in den Studienjahren 2013/14–2015/16 – unterrichtet, wenn es um Musik des 20. und 21. Jahrhunderts geht? Was hat sich in den vergangenen zwei Jahrzehnten markant verändert und was bedeutet dies für unsere Lehrkultur?

Auswertung

In den Vorlesungsverzeichnissen der Studienjahre 2013/14 bis 2015/16 der genannten Universitäten, Musikuniversitäten bzw. Musikhochschulen wurden 4241 Lehrveranstaltungen codiert. Da von einigen wenigen Institutionen keine Vorlesungsverzeichnisse vorlagen (z. B. von der Essener Folkwang Universität der Künste), kann von einer etwas größeren Anzahl an LV im Untersuchungszeitraum ausgegangen werden.

Zeiträume (Jahrhunderte und Epochen)

Insbesondere für weit zurückliegende Jahrhunderte sind in Lehrveranstaltungstiteln oft Epochenamen genannt, für das 15. Jahrhundert und folgende zunehmend die Jahrhunderte. Bei der Codierung dieser Kategorie galt die entweder/oder-Regel, d. h. LV mit Titeln wie „Aufforderung zum Tanz mit dem Tod. Endzeitvorstellungen im 15. Jahrhundert“ oder „Guillaume Dufay und die Musik um 1450“ wurden unter 15. JH. codiert, LV wie „Musik der englischen Renaissance“ oder auch „Ein-

führung in die Musik des 15. und 16. Jahrhunderts“ unter dem Code RENAISSANCE (wenngleich man letztere Zuordnung kritisch sehen kann). Rund 10 %⁹ der LV ließen sich zeitlich nicht einordnen (ZEITRAUM UNKLAR). LV, die große, eventuell auch nicht exakt definierte Zeiträume vor dem 20. Jh. zum Gegenstand haben, wurden unter GRÖßERE ZEITRÄUME VOR 1900 gefasst (so z. B. die LV „Mehrstimmige Vokalmusik des Mittelalters und der Renaissance“ oder „Europäische Musikinstrumente bis ca. 1800“), große Zeiträume inklusive das 20./21. Jahrhundert umfassende LV dagegen unter dem Code GRÖßERE ZEITRÄUME INKL. 20./21. JH. Hierunter fielen erwartungsgemäß viele Überblicksvorlesungen zur Musikgeschichte.

Ein bemerkenswertes Ergebnis ist, dass 57 % (d. h. 2413) aller codierten LV entweder ausschließlich (36 %) oder wenigstens teilweise (21 %) Musik des 20./21. Jahrhunderts zum Gegenstand haben. Im untersuchten Zeitraum beschäftigen sich dagegen lediglich knapp 17 % der LV an Universitäten und Hochschulen ausschließlich mit Musik des 18. und 19. Jahrhunderts. Dieser Prozentsatz erhöht sich nur unwesentlich auf 20 %, rechnet man die LV zum Barock und einen Teil der LV zur Musik vor dem 20. Jahrhundert allgemein dazu (etwa 80 hiervon touchieren Musik des 18./19. Jh.). Gleichzeitig überrascht das Ranking der unter den Codes 18., 18./19. und 19. JH. der in LV-Titeln aufscheinenden Namen wenig – diese sind in absteigender Reihenfolge: Beethoven, Bach(s), Mozart, Brahms und Wagner, Schubert, Schumann, Händel, Mendelssohn(s), Bruckner und Haydn usw.¹⁰

Zeiträume 20./21. Jahrhundert

Soweit möglich, wurden die LV zur Musik des 20./21. Jh. (Rubriken 20./21. JH. und GRÖßERE ZEITRÄUME INKL. 20./21. JH.) in Hinblick auf die behandelten Zeiträume genauer unterteilt. Von den insgesamt 2413 LV war dies bei 792 (also etwa 33 %) möglich (beispielsweise auf Grundlage von Titeln wie „Musik im ersten Weltkrieg“ oder „Musik nach 1970“). Bei der Festlegung sinnvoller Zeitabschnitte in dieser Codegruppe haben wir uns die Lehrinhalte entsprechend angesehen, falls die Zeitabschnitte nicht durch die Titel ohnehin benannt wurden („Dresden-Bilder in der Musik nach 1945“, „60 Jahre Eurovision Song Contest“ oder „Musikalische Lyrik um 1900“). Die Einteilung, wie sie in Diagramm 2 dargestellt ist, erschien uns auf dieser Basis am naheliegendsten.

9 Es wird im Fließtext auf ganze Zahlen gerundet, die Diagramme geben das Ergebnis bis eine Stelle nach dem Komma an.

10 Bemerkenswert ist aber doch das Ausmaß der Dominanz deutschsprachiger Komponisten, die wir hier nicht weiter kommentieren.

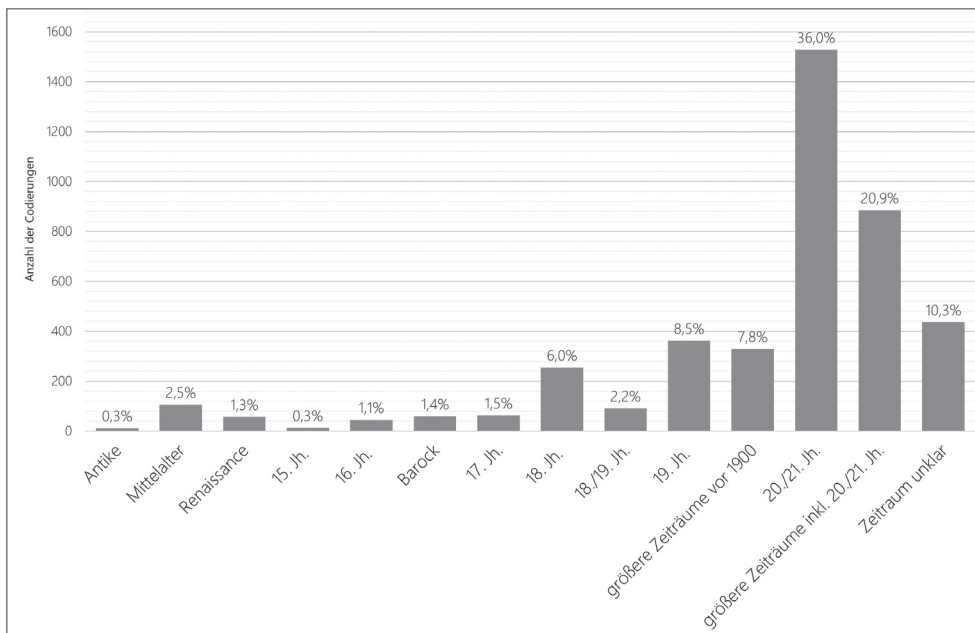


Diagramm 1: In Lehrveranstaltungen abgedeckte Zeiträume (Jahrhunderte und Epochen). Gesamtzahl codierter LV: 4241

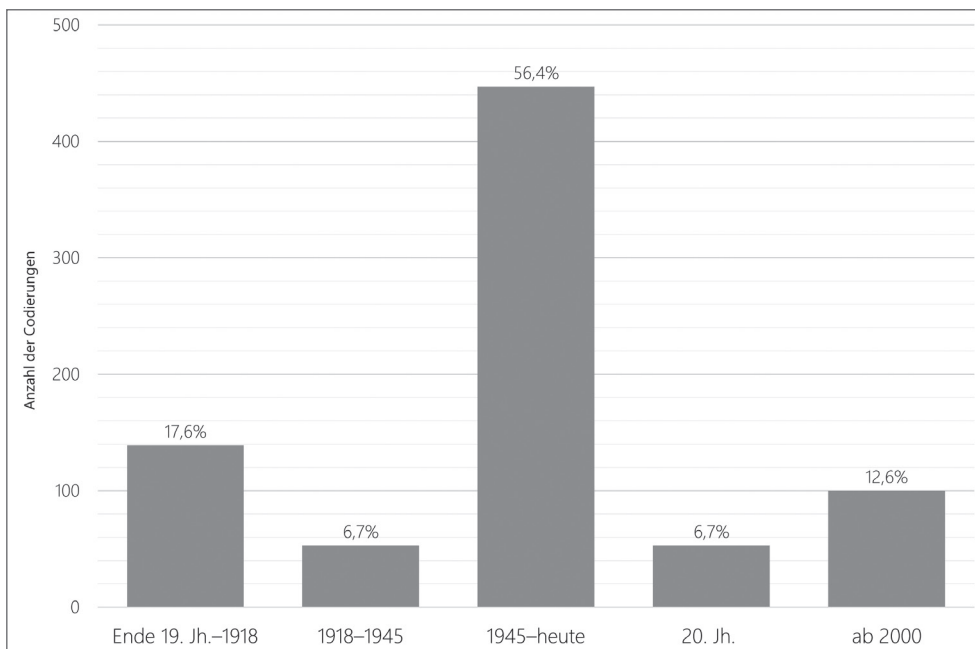


Diagramm 2: In Lehrveranstaltungen zum 20./21. Jahrhundert speziell fokussierte Zeiträume. Gesamtzahl codierter LV: 792 (von 2413 LV zum 20./21. Jh.)

Eine deutliche Konzentration zeigt sich – anders als noch in Frei-Hauenschilds Untersuchung, wo diese im Gesamt der Musik des 20. Jh. vergleichsweise wenig vertreten war – bei MUSIK NACH 1945–HEUTE (447 bzw. 56 %). Besonders oft handelt es sich hier um LV zu POPULARMUSIK (154), weniger zu NEUER MUSIK (84). Dass Populärmusik in den vergangenen zwei Jahrzehnten weiter ins Zentrum des musikwissenschaftlichen und pädagogischen Interesses gerückt ist, spiegelt sich, wie noch gezeigt wird, in den Vorlesungsverzeichnissen überhaupt sehr deutlich.

Eine weitere Häufung findet sich bei der Musik der Jahrhundertwende (dies betrifft auch eine Reihe von LV aus der Rubrik INKL. 20./21. JH) bis zum Ende des 1. Weltkriegs (14 LV thematisieren diesen explizit), wo sich die Namen Gustav Mahler und Richard Strauss im Übrigen sehr häufig finden (zum Namensranking unten mehr). Der Code 20. JH. wurde immer dann vergeben, wenn der LV-Titel explizit darauf verweist (z. B. „Instrumentation im 20. Jh.“ o. ä.), der Code 1918–1945 für Veranstaltungen wie „Musik der 1940er Jahre“ (oder auch für „Ernst Kreneks *Jonny spielt auf*“), der Code AB 2000 bei LV wie „Komponieren im 21. Jh.“ oder auch „Aktuelle populäre Musik“. Man mag an diesen Codierregeln eine gewisse Schräglage feststellen, doch Tendenzen und Sichtweisen auf Musik des 20./21. Jh. lassen sich unseres Erachtens auf diese Weise gut beobachten.

Veranstaltungsformen (inhaltlich)

Hier soll nur ein sehr allgemeiner Überblick über die Aufteilung zwischen überblickenden und inhaltlich speziellen LV gegeben werden, die etwa in einem Verhältnis von 37 % zu 63 % stehen. Vielfach ist die Abgrenzung klar; bei Lehrveranstaltungstiteln wie „Musikgeschichte des 20./21. Jahrhunderts“ oder „Schönberg als Lehrer“ dürfte es wohl keine Diskussionen geben. Wie wäre aber eine „Geschichte des Requiems“ einzuordnen? Das ist zweifellos ein Überblick, aber eben ein spezieller. Für eine Einordnung als ÜBERBLICKSDARSTELLUNG haben wir uns immer dann entschieden, wenn

- ein allgemeiner Überblick zumindest ein halbes Jahrhundert umfasst („Musik nach 1950“; nicht aber: „Musik des Fin de Siècle“);
- Gattungen, Genres oder auch Regionen über einen längeren Zeitraum beobachtet wurden („Das Streichquartett“, „Geschichte des Musiktheaters ab 1900“; nicht aber: „Das Lied um 1900“, oder bei regionalen Begrenzungen: „Das Streichquartett in Frankreich“);
- Einführungen in ein umfassendes Gebiet vorliegen („Einführung in die Populärmusik“, „Grundbegriffe der Musikpsychologie“; nicht aber: „Hardrock und Heavy Metal“).

Personenbezogene Lehrveranstaltungen („Helmut Lachenmann“, „Das Liedschaffen von Richard Strauss“) wurden immer als LEHRVERANSTALTUNGEN MIT SPEZIELLEM INHALT codiert.

Darüber hinaus war uns auch daran gelegen, LEHRVERANSTALTUNGEN MIT EXTERNEN AKTIVITÄTEN (72) aufzunehmen. Diese Exkursionen gliedern sich wie folgt:

• Schauplätze einer Stadt: 9 • Begegnungen mit KünstlerInnen / Proben: 8 • Ausstellung / Galerie / Museum: 8 • Musiktheater: 7 • Wissenschaftliche Institutionen / Archive: 7 • Festival: 6 • Konzertbesuch: 6	• Workshop / Symposium: 6 • Installation / Klangskulptur / Performance: 3 • Tonstudio: 2 • InstrumentenbauerInnen: 2 • Verlag: 2 • Kino: 1 • Kontakt mit Schulen: 1
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Exkursionen würden sich in Anbetracht der LV-Themen häufiger anbieten; die relativ geringe Zahl ist insofern bemerkenswert.

Themen

Ein wesentliches Anliegen der Untersuchung war es, einen Überblick über das Themenspektrum der (2413) LV zur Musik des 20. und 21. Jahrhunderts zu gewinnen. Prinzipiell haben wir darauf geachtet, die Themen möglichst präzise, aber nicht zu kleinteilig, zu erfassen – und entsprechend zu codieren. Mehrfachcodierungen waren demnach möglich, aber nicht zwingend. Pro LV wurden durchschnittlich 1,5 Themencodierungen vorgenommen, in einzelnen Fällen bis zu vier oder auch keine: Beispielsweise wurde im Fall „Musikgeschichte – 20. Jahrhundert und Gegenwart“ nur 20./21. JH. (unter ZEITRÄUME) und ÜBERBLICKSVERANSTALTUNG (unter VERANSTALTUNGSFORMEN) codiert. Während des Codierprozesses wurden die Themen – wie es mit dieser Methode üblich ist – zunächst überhaupt benannt und im weiteren Verlauf immer wieder zusammengefasst oder auch differenziert (bspw. wurde bei einer LV mit dem Titel „Geschichte der populären Musik 1“ POPULARMUSIK codiert, die LV „Geschichte und Entwicklung des Hip Hop“ mit dem Code HIP HOP, dieser wiederum als Untercode des Codes POPULARMUSIK festgelegt). Nach Abschluss des Codierens erschien eine Sortierung der Codes nach umfassenden Themenbereichen sinnvoll; in wenigen Fällen erschien es jedoch angebracht, Themen für sich stehen zu lassen. Hieraus ergibt sich folgende Übersicht (in Klammern folgen jeweils einige Beispiele):

- GENRES / BEREICHE¹¹ ([KUNST]MUSIK, POPULARMUSIK, JAZZ, WELTMUSIK etc.)
- STRÖMUNGEN (MODERNE, NEOKLASSIZISMUS, NEUE MUSIK etc.)
- MUSIKALISCHE VERFAHREN / KOMPOSITIONSTECHNIKEN / STILRICHTUNGEN (DODEKA-PHONIE & SERIALISMUS, EXPERIMENTELLE MUSIK etc.)
- GATTUNGEN / FORMEN / MUSIK FÜR BEST. BESETZUNGEN (KAMMERMUSIK, MUSIK-THEATER, SUITE etc.)
- GESCHICHTEN (INTERPRETATIONS-, KOMPOSITIONS-, KULTURGESCHICHTE etc.)
- MUSIK FÜR/IN BEST. KONTEXTE/N (FILMMUSIK, KIRCHENMUSIK, TANZMUSIK etc.)
- GRUNDWISSEN / ‚KUNDEN‘ / KOMPETENZEN (INSTRUMENTENKUNDE, AUDIOTECHNIK etc.)
- KLANG / KLANGKUNST / SOUND / SOUND STUDIES
- MUSIKÄSTHETIK / MUSIKPHILOSOPHIE
- MUSIKTHEORIE / MUSIKANALYSE
- MUSIKSCHRIFTTUM (MUSIKKRITIK, TAGEBÜCHER etc.)
- KONZERTWESEN
- PERSONEN & GRUPPEN / WERKE & WERKGRUPPEN
- MUSIK UND ... (... ANDERE KÜNSTE, POLITIK, RELIGION & SPIRITUALITÄT, WIRT-SCHAFT etc.)

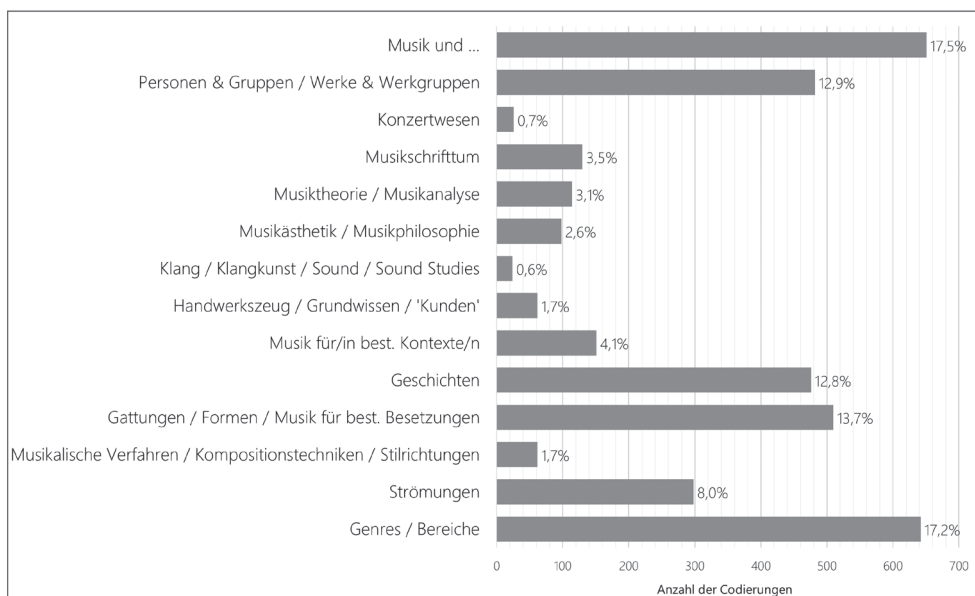


Diagramm 3: In Lehrveranstaltungen behandelte THEMEN (Mehrfachcodierung möglich). Gesamtzahl Themen-Codings: 3700 (bezogen auf 2413 LV)

11 Oder, wie es die Musikindustrie ausdrückt: „Teilmärkte“.

Diagramm 3 zeigt im Vergleich, wie häufig die verschiedenen Themen behandelt wurden. Erwähnenswert ist überdies, dass die meisten Mehrfachnennungen (im MAXQDA-Vokabular: Überschneidungen) sich – wenig überraschend – zwischen den Kategorien GATTUNGEN / FORMEN / MUSIK FÜR BEST. BESETZUNGEN und PERSONEN / GRUPPEN in LV wie „Die Tondichtungen von Richard Strauss“, „Die Opern Alban Bergs“ oder „Vokalwerke von Adriana Hölszky“ finden. Beobachtungen zu den einzelnen Themenbereichen werden im Folgenden näher geschildert.

Genres / Bereiche

Diese Kategorie umfasst:

- (KUNST)MUSIK (als KUNSTMUSIK bezeichnet: 7 Codings, rund 1850 LV behandeln entsprechende Musik, diese wurden jedoch nicht eigens codiert)
- ZWISCHEN KUNSTMUSIK UND POP (mit Untercode CROSSOVER) (26 Codings)
- POPULARMUSIK (445 inkl. Mehrfachcodierung von Untercode; ges. 427 codierte LV)
- JAZZ (110)
- VOLKSMUSIK (32)
- WELTMUSIK / WORLD MUSIC (21)

Mehrfachcodierungen waren möglich, doch von diesen Oberkategorien wurden nur POPULARMUSIK und JAZZ häufiger (31) gemeinsam codiert, einige LV behandeln außerdem die Verbindung von Jazz und Kunstmusik (z. B. „Neue Musik und Jazz“). Etwas speziell (oder: überprononciert?) mag die Kategorie KUNSTMUSIK erscheinen, die in den Vorlesungsverzeichnissen und auch prinzipiell fast ausschließlich als Abgrenzungsbegriff verwendet wird. Lehrveranstaltungen wurden zunächst nur dann hierunter codiert, wenn der Begriff im Titel (bspw. „Analyse westlicher Kunstmusik und Neuer Musik“) oder prominent im Rahmen der LV-Beschreibung vorkommt. Dies ist häufiger im Kontext einer Gegenüberstellung mit anderen musikalischen Bereichen, meist mit Populärmusik der Fall (z. B. „Beziehungen zwischen Populär-, Volks- und Kunstmusik heute“), daher wurde hierfür ein eigener Code ZWISCHEN KUNSTMUSIK UND POP (26 Codings) definiert. Wenngleich die an Universitäten und Hochschulen behandelte Kunstmusik dort in der Regel nicht so bezeichnet wird, macht sie doch etwa 76 % der in LV thematisierten Musik aus.

Da Populärmusik, Jazz usw. Gegenstände von etwa 26 % der LV sind und damit heute deutlich präsenter, erscheint es folgerichtig, dass eine – wenn auch nicht lange – Reihe von LV das Verhältnis von Kunst und Pop, ‚E‘ und ‚U‘ (wie veraltet dieses Konzept auch erscheinen mag) auslotet („Zwischen Hoffnung und Desaster – Klassik trifft Jazz trifft Rock“, „Crossover zwischen E- und U-Musik von den 1960er Jah-

ren bis in die Gegenwart und ihre technischen Voraussetzungen“ oder „Neue Musik, Popmusik, ‚Klassik‘. Kompositionsgeschichte, Massenkultur und Krise der musikalischen Ausführung im 20. Jahrhundert“) und damit einen Blick auf die Gegenwartskultur wirft; auch dies ist eine jüngere Perspektive der Musikwissenschaft, die einer veränderten musikalischen Landschaft Rechnung trägt.

Wie der Übersicht zu entnehmen ist, sind die verschiedenen Genres und Richtungen sehr unterschiedlich stark vertreten. Ein Blick auf die Verteilung der entsprechenden LV auf Universitäten und Hochschulen zeigt außerdem, dass LV zum Thema Jazz an immerhin 32 von 77 Instituten stattgefunden haben, Populärmusik an 55, Weltmusik an 11, und Volksmusik an 10 (ein guter Teil übrigens am musikwissenschaftlichen Institut der Universität Wien mit seinem eigenen Lehrstuhl für Ethnomusikologie).

Eine der signifikantesten Veränderungen im musikwissenschaftlichen Themenspektrum ist sicherlich die in den letzten Jahrzehnten stark angestiegene Präsenz der Populärmusik. Waren die musikwissenschaftliche Lehre am Institut für Populärmusik (ehemals Fachbereich Populärmusik) der Universität für Musik und darstellende Kunst Wien oder Peter Wickes Lehrstuhl für Theorie und Geschichte der populären Musik und das von ihm geleitete Forschungszentrum Populäre Musik an der Humboldt-Universität zu Berlin in den 1990er Jahren für eine Universität noch einzigartig, gibt es inzwischen nicht nur mehrere Professuren für populäre Musik im deutschsprachigen Raum, sondern diese wird in ihren vielfältigen Ausprägungen inzwischen auch vermehrt im Rahmen des regulären universitären Musikgeschichtsunterrichts behandelt (wobei schwer zu ermitteln ist, ob und wie ausgeprägt dies im Einzelnen stattfindet;¹² vergessen werden sollte dabei auch nicht, dass sie als Gegenstand der Musiksoziologie schon eine längere Tradition kennt, wenngleich hier andere Aspekte eine Rolle spielen).

Beim Codieren der Kategorie POPULÄRMUSIK galt das Ausschlussprinzip insofern, als entweder der gleichnamige Obercode *oder* ein – ggf. auch mehrere Untergenres codiert wurden (z. B. bei der LV „Hardcore, Metal, Punk – ‚Harte‘ Musik aus Perspektive der kulturellen Musikwissenschaft“), wobei die Möglichkeit der Mehrfachcodierung hier sehr selten (16) genutzt wurde. Vorzugsweise wurde POPULÄRMUSIK als umfassende Kategorie gewählt; die häufigste Mehrfachcodierung betrifft ROCK *und* POP, – anhand der LV-Titel war jedoch zum Teil nur schwer auszumachen, ob Pop im Sinne des Oberbegriffs oder des Untergenres gemeint ist. Bemerkenswert erscheint insgesamt das zustande gekommene Panorama an Untergenres, unter welchen die

12 Besonders bei Überblicksvorlesungen fehlen in den Vorlesungsverzeichnissen häufig nähere Beschreibungen.

härteren Formen im untersuchten Zeitraum offenkundig beliebter waren:¹³ Rock (36 Codings), Pop (14), Heavy Metal (11), Blues (5), Country (5), Eurovision Song Contest (5), Hip Hop (5), Punk (4), Schlager (4), Folk (3), Techno (3), Soul (2), Beat (1), Hardcore (1), Reggae (1).

Eine genauere Betrachtung der Populärmusik-LV zeigt, dass etwas weniger Überblicksdarstellungen als LV mit speziellen Inhalten angeboten wurden (179 zu 226). Erstere sind zumeist historische Überblicke („Geschichte der populären Musik“, „Popmusikgeschichte“, teilweise auch im Verbund mit anderen Genres als „Musikgeschichte Jazz & Pop“ oder mit Fokus auf bestimmte Regionen wie „Populäre Musik in Ostasien“ oder „Populäre Musik in Israel“), daneben finden sich einige methodisch einführende LV wie „Popular Music Studies – Einführung“ oder „Ausgewählte Theorien und Methoden der Popmusikforschung“.

Die LV mit speziellen Inhalten decken ein breites Spektrum ab; sie konzentrieren sich auf einzelne Subgenres („Krautrock“, „Psychedelic Rock“, „Country“, „Sounds des Soul“), MusikerInnen oder Bands („Frank Zappa“, „Von Bessie Smith bis Pussy Riot“), fokussieren bestimmte Aspekte populärer Musik („Authentizität als Wertungskriterium von Musik“, „Mythen in populärer Musik“), Fragen der Gender Studies („Männlichkeit in populärer Musik“, „Popmusik, Sexualität und Gender“, „Queer Popular Music“, – es findet sich bei insgesamt 22 mit POPULARMUSIK codierten LV auch die Codierung GENDER & DIVERSITÄT unter dem Code METHODISCHE AUSRICHTUNG > KULTURWISSENSCHAFTLICH) oder unterschiedliche Kontexte. Letzteres zeigt sich an der hohen Zahl von POPULARMUSIK-Seminaren aus der Kategorie MUSIK UND ..., darunter prominent: MUSIK UND WIRTSCHAFT (z. B. „Popmusik und Konzertmarkt: South by Southwest“), MUSIK UND TECHNIK („Hörtechnologien der populären Musik. Vom Phonographen bis zum Smartphone“), MUSIK UND POLITIK („A change is gonna come – Populäre Musik und Politik“), oder – besonders häufig – MUSIK UND MEDIEN („Aspekte der Medienästhetik populärer Musik“).

Es wäre sicher spannend, der Frage nachzugehen, ob und inwieweit die wissenschaftliche Beschäftigung mit Populärmusik, die ja nicht nur Musikalisches, sondern zumeist das ganze kulturelle Phänomen untersucht, auf die Auseinandersetzung mit Kunstmusik abfärbt – bekannt ist dieser belebende Impuls ja bereits in Hinblick auf Denkmodelle aus dem Bereich der Ethnomusikologie, man denke nur an Studien wie Georgina Borns *Rationalizing Culture: IRCAM, Boulez, an the Insitutionalization of the Musical Avantgarde* von 1995, in der sie eine öffentlich geförderte Institution der

13 Das entspricht immerhin den Vorlieben zeitgenössischer KomponistInnen, die ja recht häufig ihre Fühler auch in den Populärmusikbereich ausgestreckt haben (auch da ist die Verbindung mit der Rockmusik sicherlich führend).

Kunstmusik mit ethnographischem Blick analysiert. In eine solche Richtung scheinen jedenfalls einzelne LV zu gehen, so bspw. das Seminar „Schallplattencover [klassischer Musik] als Quellensorte der Musikforschung“.¹⁴

Ein weiterer Effekt scheint sich an der Entwicklung der Lehrinhalte ebenfalls zu zeigen: dass nämlich die ‚draußen‘ stattfindende Musik an der Akademie nach wie vor mit einer verhältnismäßig großen zeitlichen Verzögerung reflektiert wird. Allerdings dürfte sich die Auseinandersetzung mit dem unmittelbar Zeitgenössischen im Vergleich zum 20. Jahrhundert doch gesteigert haben; immerhin weist der Code AB 2000 100 Einträge auf. Dies lässt sich am akademischen Schrifttum prinzipiell gut beobachten, so erschienen die meisten Schriften zur Neuen Musik der 1950er/60er Jahre mit einer Verzögerung von Jahrzehnten und einem Höhepunkt in den 1990er Jahren. Auch waren die 1990er der Zeitpunkt, an dem Musik der Nachkriegsavantgarde(n) überhaupt erst breiten Eingang in die musikwissenschaftlichen Vorlesungsverzeichnisse fand.¹⁵

Strömungen

An benannten Strömungen fallen in den Vorlesungsverzeichnissen nur zwei wirklich ins Gewicht: MODERNE (82) und, noch mehr, NEUE MUSIK (179). Tendenziell wurde unter MODERNE gefasst, was vom *Fin de siècle* bis in die 1940er/50er Jahre reicht, unter NEUE MUSIK, was mit der Nachkriegsavantgarde begann (viele LV heißen bezeichnenderweise auch „Neue Musik seit 1950“)¹⁶ – ohne dass je die Markierung eines Endes angebracht wurde.

Die unter MODERNE erfassten LV-Themen sind zum Teil Überblicke der Art „Musik und Moderne“, meist wird der Fokus geographisch und zeitlich noch enger eingegrenzt („Musik in der Weimarer Republik“, „Ästhetik der Wiener Moderne“, „Aufbruch in die Moderne: Die Musik um 1910“, „Die musikalische Moderne des Ostens“), häufig einzelne Gattungen und Komponisten näher betrachtet („Symphonik im Wandel der Romantik zur Moderne“, „Eine neue Ästhetik der Tonkunst“:

14 Weiter heißt es in der Beschreibung: „Schallplattencover (Plattenhüllen) klassischer Musik sind eine bisher weitgehend unerschlossene Quellensorte für die Musikforschung. Das Hauptseminar versteht sich als ein Pilotprojekt in dieser Richtung. Gefragt sind Ideen und Inspiration.“

15 Dass dieser Effekt in Hinblick auf Populärmusik aber auch so weit gehen kann, dass wiederum Musik der Avantgarde gänzlich von den Stundenplänen verschwindet, zeigt der Text von Mike Searby im vorliegenden Band: „The Teaching of Twentieth- and Twenty-first-Century Music in Degree Courses in the United Kingdom“, S. 239–244.

16 Manche LV sind daher anders als betitelt zugeordnet worden, z. B. die LV „Anton Webern (1883–1945): Erneuerer und Einzelgänger. Der Beginn der Neuen Musik im 20. Jahrhundert“ zum Code Moderne.

Ferruccio Busoni – Komponist, Pianist und Vordenker der Moderne“, „Alexander Zemlinsky – ein übergangener Komponist im Wien der Moderne“). Auffallend wenige, aber dennoch eigens darauf fokussierende LV gab es daneben zu IMPRESSIONISMUS (2), EXPRESSIONISMUS (1), FUTURISMUS (1) und NEOKLASSIZISMUS (6). Wenngleich nicht unter dem Begriff Expressionismus firmierend, finden sich dagegen doch einige LV zum Schönberg-Kreis (siehe im Abschnitt Personen / Gruppen).

An der Liste der LV unter dem Code NEUE MUSIK, die diese Bezeichnung größtenteils im Titel tragen, ist – insbesondere im Gegensatz zu den LV unter MODERNE – interessant, dass der zeitgeschichtliche und politische Hintergrund vergleichsweise selten behandelt wird. Unter den fokussierten Themen ragen dagegen heraus: KOMPOSITIONSGESCHICHTE (37), GATTUNGEN / FORMEN / MUSIK FÜR BEST. BESETZUNGEN (26; wobei sich folgendes Ranking zeigt: KAMMERMUSIK 7, MUSIK FÜR BEST. INSTRUMENTE 6, MUSIK FÜR ENSEMBLE 5, ORCHESTERMUSIK 3), MUSIKTHEORIE / MUSIKANALYSE (18), MUSIKÄSTHETIK / MUSIKPHILOSOPHIE (17); außerdem spielen das Konzertwesen (7; insbesondere finden sich hier diverse Festivals) und Vermittlungs- und Rezeptionsfragen in einigen LV eine Rolle. Unter den in LV-Titeln genannten Personen finden sich die ‚üblichen Verdächtigen‘ von Messiaen über Boulez, Stockhausen, Ligeti, Lachenmann, Cerha oder die New York School und nur vereinzelt Musikerinnen wie Cathy Berberian.

Nur marginal, doch mit eigenen LV bedacht wurden die sogenannte POSTMODERNE, FLUXUS und SUBKULTUR (bei letzteren handelt es sich sämtlich um POPULARMUSIK-LV). Insbesondere die Marginalität des Postmoderne-Begriffs erscheint uns bemerkenswert, wurde er in den 1990er Jahren doch vielfach aufgebracht und firmiert zuweilen noch immer prominent in Titeln wie Jonathan D. Kramers 2016 posthum erschienenen Buchs *Postmodern Music, Postmodern Listening*.¹⁷ Dennoch scheint der Begriff bzw. das Konzept – möglicherweise besonders im deutschsprachigen Raum? – aus der Mode gekommen zu sein.

Im Übrigen wurde für all diejenigen Fälle, in welchen mit „moderner Musik“ oder mit „neuer Musik“ im Prinzip alle erdenklichen neuartigen Ausprägungen der Musik des 20./21. Jh. gemeint sind, zumeist eine größere Zeitspanne betreffend, die Sammelkategorie MODERNES UND NEUES definiert (21 Codings).

17 So spekulierte auch Frei-Hauenschild am Ende seines Aufsatzes: „Die Musikwissenschaft hat ihre zwischenzeitliche Sprachlosigkeit [gemeint ist die so genannte ‚Krise der Darmstädter Moderne‘] überwunden; die Hauptvertreter der Darmstädter Moderne haben [...] ihren bisherigen Spitzenwert in jenem letzten, hier erfassten Jahrfünft erreicht, in dem erstmals auch das neue Wort ‚Postmoderne‘ Einzug in die Titel musikwissenschaftlicher Lehrveranstaltungen hielt.“ Frei-Hauenschild: „Boulez-Nono-Stockhausen“, S. 265.

In Anbetracht der in LV-Titeln benannten Strömungen wird zum einen deutlich, dass es sich ausschließlich um avantgardistische handelt, zum anderen, dass die – expliziten – LV zu Musik in diesen Bereichen im Gesamt der LV zum 20./21. Jh. lediglich einen Anteil von 12 % ausmachen, sprich, in der Summe weniger sind als etwa LV zur Populärmusik. Dieses Bild ändert sich auch nicht, wenn man die mit avantgardistischen Kompositionstechniken und Stilrichtungen befassten LV (wie zum SERIALISMUS oder zur SPEKTRALMUSIK; gesamt 51 – wobei hier einige Doppelcodierungen mit dem Code NEUE MUSIK vorliegen) und LV zur ELEKTROAKUSTISCHEN MUSIK (44; wie gesagt ist hier auch Populärmusik betroffen) addiert: es bleiben 16 % gegenüber gut 18 % Populärmusik.

Diese Zahlen sollten gleichzeitig auch nicht überbewertet werden, da, wie bereits angemerkt, vorwiegend LV-Titel wie „Neue Musik für 2 bis 20 Klaviere“ entsprechend markiert wurden, Titel wie „Die Musik György Ligetis“ dagegen nicht, sofern eine entsprechende Richtungs-zuordnung in der LV-Beschreibung keine Rolle spielt (und letzteres war bei 6 von 8 LV zu Ligeti der Fall). Auch in Fällen, in welchen Neue Musik in LV-Beschreibungen lediglich unter ferner liefen genannt ist, wurde von einer entsprechenden Themencodierung, die ja nur Hauptthemen einer LV erfassen sollte, abgesehen. Das heißt, Neue Musik (im weitesten Sinne) kann als Gegenstand von nicht entsprechend codierten Lehrveranstaltungen durchaus eine Rolle spielen. Im Gesamtbild ist sie dennoch weniger präsent, als wir vermutet hatten.

Musikalische Verfahren / Kompositionstechniken / Stilrichtungen

In diesem insgesamt erstaunlich wenig thematisierten Bereich (62 Codings) fällt auf, dass hauptsächlich sehr spezielle und avancierte Techniken mit eigenen LV bedacht wurden. Neben dem stilunabhängigen Thema BEARBEITUNG / ARRANGEMENT (11, von Bach-Bearbeitungen des 20. Jh. bis zur Transkription populärer Musik), finden sich die Themen: EXPERIMENTELLE MUSIK (19, darunter aber auch mehrere wiederholte LV), ATONALITÄT / DODEKAPHONIE / SERIALISMUS (9), MINIMAL MUSIC (8, darunter einige mit erweitertem Blick auf Film- und Populärmusik), IMPROVISATION (4, alle wenigstens anteilig im Kontext Populärmusik), MUSIQUE CONCRÈTE / GERÄUSCH-MUSIK (3), SPEKTRALMUSIK / MUSIQUE SPECTRALE (3), COLLAGE (2), MIKROTONALITÄT (2) und MUSIQUE BRUT (1), – genau genommen eine etwas seltsame Zusammenstellung, bedenkt man die Fülle an kompositorischen Möglichkeiten der vergangenen 120 Jahre.

Gattungen / Formen / Musik für bestimmte Besetzungen

Der Bereich GATTUNGEN, FORMEN UND MUSIK FÜR BESTIMMTE BESETZUNGEN ist in den Vorlesungsverzeichnissen sehr stark vertreten (510 Codings; siehe Diagramm 4). He-

raus ragen das MUSIKTHEATER im allgemeinen Sinn (82; recht typisch darunter Titel wie „Musiktheater im 20. Jh.“ oder „Musiktheater nach 1945“), daneben die eigens thematisierten Sparten OPER / OPERETTE (90; zur Operette gibt es allerdings nur 2 eigene LV), BALLETT / TANZTHEATER / BÜHNENTANZ (23) und MUSICAL (7). Dass übrigens Igor Strawinskys *Sacre du Printemps* häufiger vorzufinden ist, dürfte nicht zuletzt mit dem Jubiläum seiner Uraufführung 1913 zusammenhängen. Bei den Opern ist Richard Strauss klarer Gewinner, daneben finden sich auch Alban Berg (insbesondere *Wozzeck*) und Arnold Schönberg (*Moses und Aron*) mehrfach. Ein Übergewicht ist nach wie vor im Bereich der ‚schweren Muse‘ zu verzeichnen, Operette und Musical führen in den Vorlesungsverzeichnissen nach wie vor ein Schattendasein. Hinter dem MUSIKTHEATER (inkl. Untergattungen) rangiert ORCHESTERMUSIK (70 gesamt), darunter besonders die SYMPHONIK (41; einsamer Listenanführer ist hier Gustav Mahler mit 17 Nennungen, weit dahinter folgen Schostakowitsch (5), mit je 1 Nennung noch Witold Lutosławski, Richard Strauss und Hanns Eisler), PROGRAMMUSIK und ORCHESTERMUSIK (als allgemeine Kategorie) wurden ebenfalls mehrfach verzeichnet (je 13), die Gattung KONZERT kommt dagegen fast nicht vor (3).

Außerdem sind häufig vertreten: LIED / SONG (65), ELEKTROAKUSTISCHE MUSIK (44), KAMMERMUSIK (41), und MUSIK FÜR BESTIMMTE INSTRUMENTE (41, z. B. „Klaviermusik nach 1945“ oder „Musik für Perkussionsinstrumente im 20. und 21. Jahrhundert“); weniger oft (in absteigender Reihenfolge): VOKALKOMPOSITION / STIMMKUNST (im Unterschied zu LIED/SONG) (12), ORATORIUM (11), REQUIEM (8), MUSIK FÜR ENSEMBLE (8), CHORMUSIK (4), SUITE (1) und BLASMUSIK (1, als „Geschichte der geblasenen Musik“).

Sehr oft werden die GATTUNGEN / FORMEN... im Rahmen von GESCHICHTEN behandelt, erstere naheliegenderweise im Rahmen der GATTUNGSGESCHICHTE, weiters der KOMPOSITIONSGESCHICHTE, der REZEPTIONS-, INTERPRETATIONS- und KULTURGESCHICHTE.

Geschichten

Überhaupt spielen die diversen ‚Geschichten‘ erwartungsgemäß eine große Rolle. Knapp die Hälfte der Nennungen betreffen die KOMPOSITIONSGESCHICHTE, auch REZEPTIONSGESCHICHTE wird vielfach thematisiert, außerdem KULTURGESCHICHTE, INTERPRETATIONSGESCHICHTE, GATTUNGSGESCHICHTE und INSTITUTIONENGESCHICHTE. Mehrfachnennungen waren in dieser Rubrik möglich und wurden auch einige Dutzend Male genutzt, am häufigsten in der Kombination KOMPOSITIONS- und REZEPTIONSGESCHICHTE.

- KOMPOSITIONSGESCHICHTE (201), z. B. „Cage ist tot! Komponieren heute“, „Komponieren im 21. Jh.“, „Satztechniken des 20. Jahrhunderts“

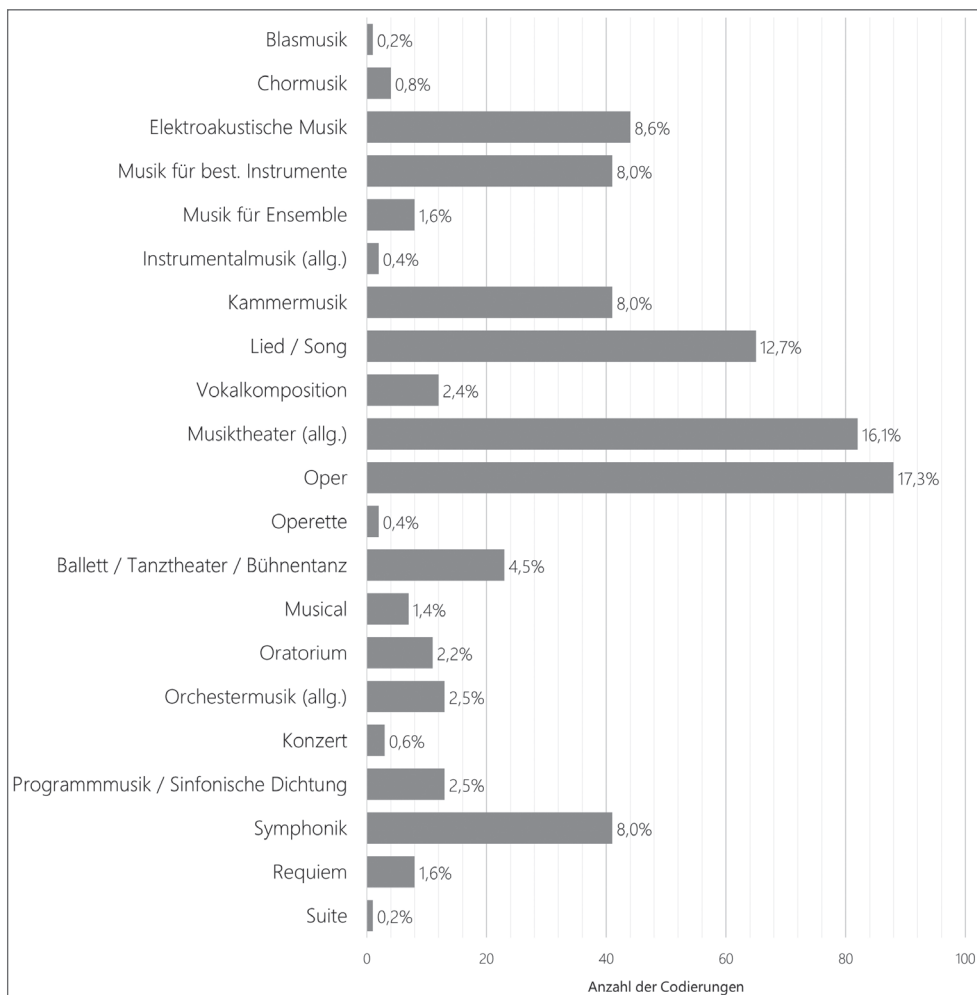


Diagramm 4: Codings im Bereich GATTUNGEN / FORMEN / MUSIK FÜR BESTIMMTE BESETZUNGEN. Gesamtzahl der Codings: 510

- REZEPTIONSGESCHICHTE (91), z. B. „Des Kaisers neue Kleider?‘ Zur Rezeption zeitgenössischer Musik“, „San-gita – Die Musik Indiens und ihre kompositorische Rezeption in Europa und den USA“, „Jazz Sebastian Bach“
- KULTURGESCHICHTE (53), z. B. „Let it be. Aufbruch in die Musikkultur der 1960er Jahre“, „Musik und Jugendkultur“, „Out of Nowhere? – eine Kultur- und Klanggeschichte des Jazz“, „Musik und Alpen“
- INTERPRETATIONSGESCHICHTE (50), z. B. „Igor Strawinsky als Ausführender seiner eigenen Werke“, oder – dies ein bemerkenswert anachronistischer Titel – „Interpretationsforschung – Meisterwerke des XX. Jahrhunderts“

- GATTUNGSGESCHICHTE (49)
- INSTITUTIONENGESCHICHTE (32), z. B. „Die Berliner Hochschule für Musik im Nationalsozialismus“, „Institutionen und Festivals der Neuen Musik im deutschen Sprachraum“

Musik für/in bestimmte/n Kontexte/n

Ein weiterer Bereich, der in den vergangenen gut zwei Jahrzehnten merklich zunehmende Aufmerksamkeit erfahren hat, ist der, den man in den 1990er Jahren noch vorwiegend unter dem Begriff ‚funktionale Musik‘ fasste – im Rahmen unserer Analyse jedoch unter der Überschrift **MUSIK FÜR/IN BESTIMMTE KONTEXTE/N** rubriziert wurde: die Liste wird mit 72 Nennungen dominiert von **FILMMUSIK** (inkl. **MUSIKFILM**) und reicht über **TANZMUSIK** (37) und **KIRCHENMUSIK** (mit einem recht geringen Ausmaß von 24), **BÜHNENMUSIK** (8) und **PERFORMANCE** (4), bis zu ‚Sonderformaten‘ wie **MILITÄR- und WEIHNACHTSMUSIK** (jeweils immerhin zwei Lehrveranstaltungen). Während sicher noch bis weit in die 2000er Jahre hinein Filmmusik überwiegend unter dem Aspekt ihrer Funktionalität untersucht und unterrichtet wurde – und in Musiklexika in der Regel in der Rubrik Unterhaltungsmusik aufschien (bspw. im seit den 1980er Jahren praktisch unveränderten *dtv-Atlas zur Musik* im Kapitel „20. Jh./U-Musik III/Orchester, Filmmusik, Schlager“)¹⁸, wird heute mit einem viel größeren Selbstverständnis ihre Geschichte sowohl in Überblicksformaten („Geschichte, Ästhetik und Theorie der Filmmusik“) als auch in speziellen Seminaren („All quiet? Filmmusik und 1. Weltkrieg“) reflektiert. Zwar gibt es noch immer einige LV mit einem Fokus auf Funktionalität („Entgrenzung von Werk und Gattung: Funktionale Musik im 20. und 21. Jahrhundert“), aber selbst Filmmusik-LV, die im Bereich der systematischen Musikwissenschaft angeboten werden (wie bspw. an der JLU Gießen von Claudia Bullerjahn), sind heute deutlich geschichtsbewusster als noch vor 20 Jahren und erachten Filmmusik – mindestens teilweise – als eine eigene Kunstform.

Grundwissen / ‚Kunden‘ / Kompetenzen

Das Gebiet der ‚Kunden‘ (hier unter dem Code **GRUNDWISSEN / ‚KUNDEN‘ / KOMPETENZEN** zusammengefasst) scheint hingegen an Bedeutung zu verlieren, hat aber gleichzeitig Teilgebiete dazugewonnen; d. h. neben **INSTRUMENTENKUNDE** (18), **NOTATION / TRANSKRIPTION / PARTITURKUNDE** (nurmehr 12) und **INSTRUMENTATION / ORCHESTRATION** (6; z. B. „Instrumentation im 20. Jahrhundert“) treten inzwischen **AUDIOTECHNIK**

18 Dies ist auch in der Ausgabe von 2014 noch der Fall.

(6; „Computerisierte Musik. Geschichten, Musiken, Ideologien“ oder: „Einführung in die digitale Signalverarbeitung“) und LV zum Thema HÖRANALYSE / MUSIKHÖREN (20). Beides sind folgerichtige Erscheinungen der aktuellen Entwicklung, beziehen sich doch mehr und mehr LV auf nicht-notierte Musik bzw. Musik, deren Notation nicht, oder nur schwer, greifbar ist und zu deren Tradition das lesende Mitvollziehen oder Nachvollziehen nicht gehört, wie z. B. bei Filmmusik oder populärer Musik („Hörtechnologien der populären Musik“). Gleichzeitig wird ein breiteres Bemühen spürbar, auch (z. T. vielleicht gar über-)notierter Musik mittels einer Höranalyse sich anzunähern; entsprechend behandelt ein beträchtlicher Teil dieser LV Neue Musik („Analyse serieller und postserieller Musik durchs Ohr“, „Hören zeitgenössischer Musik“, „GANZ OHR: Hörzirkel für Neue Musik ab 1950 bis heute“).

Klang / Klangkunst / Sound / Sound Studies

Ebenfalls ist an den Vorlesungsverzeichnissen eine vermehrte Zuwendung zum Aspekt Klang bzw. Sound, zu Klangkunst und Sound Studies sichtbar: mit 24 entsprechenden Lehrveranstaltungen ist dieser Bereich deutlich stärker vertreten als LV zur traditionellen ‚Klangkunde‘ INSTRUMENTATION bzw. ORCHESTRATION (insgesamt 6). Vielfach wird der musikalische Aspekt Klang(farbe) bzw. Sound als für die – insbesondere Neue, elektroakustische und populäre – Musik des 20./21. Jahrhunderts wesentlich beschrieben („Klangphänomenologien des 20. und 21. Jahrhunderts“, „Sound des Jahrhunderts“) und werden damit verknüpfte Bereiche behandelt („Raumklang – Klangraum: Musik und Architektur im 20. & 21. Jahrhundert“, „Ausgestellte Musik – Klangkunst und Medienmusik als Synthese“). Überhaupt ist das Interesse am Klang in verschiedenen musikwissenschaftlichen Disziplinen sichtbar (siehe bspw. die LV im Bereich systematische Musikwissenschaft „Ton, Klang, Harmonie: Theorien und Phänomene zur Konsonanz, Temperatur und Klangfarbe“, daneben, z. B. im Bereich Musikästhetik, die LV „Spur des Klangs. Für eine andere Musikästhetik“). Das Bewusstsein für die Zentralität der Kategorie Sound bzw. das Interesse an Fragestellungen der „Klangforschung“ im übergreifenden Sinn auch als Sichtweise auf Musik(kultur) manifestiert sich mitunter in LV-Titeln wie „Musik/Sound in plurimedialen Kontexten: Theatrale Genres“ (das auf Grundlage der LV-Beschreibung übrigens nicht mit dem Code KLANG... codiert wurde), die im Rahmen des entsprechend betitelten Studiengangs „Musikwissenschaft / Sound Studies“ der Universität Bonn angeboten wurde, – wo im WS 2019/20 übrigens der Masterstudiengang „Musik- und Klangkulturen der Moderne“¹⁹ startet.

19 <https://www.musikwissenschaft.uni-bonn.de/studium/m.a.-musik-und-klangkulturen-der-moderne>, 17.07.2019. Auch an der Universität der Künste Berlin existiert – neben der Musik-

Musikästhetik / Musikphilosophie

Beim Blick auf LV mit dem Fokus Musikästhetik / Musikphilosophie fällt ins Auge, dass Musikästhetik als Teilgebiet der Musikphilosophie diese hier faktisch repräsentiert, wie beispielsweise auch in der MGG, in der es lediglich ein Lemma „Musikästhetik“, aber kein Lemma „Musikphilosophie“ gibt²⁰. Prominent in LV vertreten sind die Themen Werturteil, Bedeutung und der (Kunst)werkbegriff. Adorno spielt natürlich eine wichtige Rolle bei der Auseinandersetzung mit musikästhetischen Schriften (auch Busoni erscheint zweimal), aber auch die ‚Geschichte der ...‘ wird vereinzelt in Vorlesungsform angeboten („Keine [sic!] Geschichte der Musikästhetik. Musikalische Erfahrung und philosophisches Denken zwischen 1740 und 1914“) oder auch im Rahmen von Seminaren thematisiert („Positionen zu einer Geschichte der Musikästhetik“), nicht zuletzt im Bereich systematische Musikwissenschaft („Rekonstruktion einer psychologischen Geschichte der Musikästhetik“), wo die Musikästhetik ja traditionellerweise *auch* verortet wird. Wenige Seminare führen explizit die Philosophie im Titel („Musik und Philosophie“, „Musik philosophisch denken“, „Musikphilosophische Lektüren“). Interessant erscheinen außerdem die musikalischen Kontexte: Während bei einer Reihe von LV (besonders der lektüreintensiven wie es scheint) anhand des Titels und der Beschreibung nicht ausgemacht werden kann, auf welche Musik referiert wird (z. B. in LV wie „Aktuelle und historische Theorien zum Ausdruck und zur Bedeutung von Musik“, „Musik und Bedeutung“), drehen sich doch einige um spezifische Musik(richtungen), wie POPULARMUSIK (5), insbesondere aber MODERNE und NEUE MUSIK (gesamt 25). Das kann wohl als Indiz dafür verstanden werden, dass verbreitet nur die als modern oder neu geltende Musik als ästhetisch bzw. philosophisch reflexionswürdig erachtet wird. Selten, aber dennoch mehrfach wird zudem die Medienästhetik thematisiert („Intermedialität“, „Ästhetik und Geschichte angewandter Medienmusik“).

Schließlich ist bemerkenswert, wie selten offenbar über den deutschsprachigen Diskurs hinausgehende Schriften einbezogen werden: Lediglich eine Handvoll LV führt in den Inhaltsbeschreibungen entsprechende Hinweise bzw. Literaturempfehlungen an – und diese stammen überwiegend aus dem englischsprachigen Raum, einige wenige aus Frankreich. Dies erstaunt insofern nicht, als die Musikhistorik und die dazugehörigen Diskurse im deutschsprachigen Raum noch immer praktisch

wissenschaft – ein Masterstudiengang Sound Studies: <https://www.udk-berlin.de/studium/sound-studies-master-of-arts/>, 17.07.2019.

20 Ebenso verhält es sich im *Österreichischen Musiklexikon online* (Stand 17. Juli 2019). Im *Grove* ist es im Übrigen umgekehrt, dort gibt es nur ein eigenes Lemma „Philosophy of music“, wobei der Artikel sich in weiten Teilen um Fragen der Musikästhetik dreht.

ausschließlich in deutscher Sprache stattfinden, ganz anders als in den Teildisziplinen Musiksoziologie oder Populärmusikforschung – entsprechend findet man englischsprachige Literatur vor allem in diesen LV-Beschreibungen.

Musiktheorie und -analyse

Da unsere Untersuchung auf Musikgeschichte bezogen ist, wurden spezifisch analytisch oder musiktheoretisch ausgerichtete LV nicht berücksichtigt; etwa „Analyse 1“ oder „Geschichte der Musiktheorie 4“. Wohl aber haben wir jene einbezogen, die von besonderer kompositionsgeschichtlicher Relevanz für das 20. und 21. Jahrhundert sind, wie etwa „Theorie und Analysen von Musik des 20. Jahrhunderts“ oder „Formkonzepte der Neuen Musik“. Ebenso aufgenommen wurden grundsätzliche Problemstellungen („Musiktheorie? Zur Vielfalt von Musikdenken nach 1900“), sowie LV, die auf bestimmte für das 20./21. Jahrhundert musiktheoretisch maßgebende Gruppen oder Personen ausgerichtet sind („The ‚Penn School‘ of Music Theory“, „Komponisten als Musikanalytiker“). Insgesamt ergaben sich dadurch 90 Nennungen.

Bemerkenswert ist der relativ hohe popularwissenschaftliche Anteil (17) innerhalb dieses Codes, der einem wachsenden Problembewusstsein im analytischen Umgang mit diesem Genre geschuldet ist (in „Theorie und Geschichte der Populärmusik“ geht es beispielsweise auch um grundlegende Aspekte einer Stilanalyse von Populärmusik) und damit auch auf dieser Ebene der generellen Aufwertung entspricht.

Musikschrifttum

Hier wurden nur jene Lehrveranstaltungen berücksichtigt, die sich explizit mit verschiedenen Formen des Musikschrifttums befassen (insgesamt 55). Ein Großteil verteilte sich auf die Bereiche MUSIKKRITIK/JOURNALISMUS (20), MUSIKHISTORIOGRAPHISCHE GRUNDLAGENTEXTE (11; mit Populärmusik 15) und TEXTE VON/ÜBER KOMPONISTINNEN (11). Im Rahmen der letzten Kategorie wurden in den Titeln bzw. in den Lehrveranstaltungsbeschreibungen Personen genannt, die mit ihren Schriften das Bild des 20. Jahrhunderts wesentlich mitgeprägt haben: Stockhausen, Ligeti (3), Schönberg, Boulez, Cage (2), Berg, Debussy, Busoni, Lachenmann, Bernstein (1). Auch in anderen Kategorien waren LV vereinzelt an Personen orientiert: Im Bereich MUSIKÄSTHETIK / MUSIKPHILOSOPHIE ist Adorno vertreten (3), im Bereich MUSIKTHEORIE UND -ANALYSE Heinrich Schenker (1) und im Bereich MUSIKHISTORIOGRAPHISCHE GRUNDLAGENTEXTE Carl Dahlhaus (1). Einen speziellen Fall bildet eine LV, die ein musikgeschichtliches Buch zur Grundlage hatte, nämlich *The Rest is Noise. Das 20. Jahrhundert hören* von Alex Ross (München 2009).

In den Zugängen zum auffallend stark vertretenen Bereich der Musikkritik dominieren historische Längsschnitte vom 18. bis ins 21. Jahrhundert und Auseinander-

setzungen mit Theorie und Praxis musikkritischen Schreibens. Vereinzelt wurden auch spezielle Zeiträume untersucht, so der Beginn des 20. Jahrhunderts (einmal mit dem Fokus auf Neue Musik, einmal mit Blick auf Debussys *Monsieur Croche*) oder die 1920er Jahre.

Konzertwesen

An der akademischen Auseinandersetzung mit Konzertformaten in Geschichte und Gegenwart (insgesamt 26 Codings) lässt sich besonders gut ablesen, welche kompositorischen Tendenzen als *repräsentativ* für das 20./21. Jahrhundert angesehen werden, denn auch hier liegt ein deutliches Übergewicht auf Neuer Musik (mit Betrachtungen von Festivals wie Wien Modern, Musica Viva und Ruhrtriennale...) und populärer Musik (darunter auch Clubkultur). Während in vielen LV an bestimmten Orten stattfindende Festivals oder Konzerte beleuchtet werden, finden sich tatsächlich wenige Beispiele für die Verknüpfung mit Regionalgeschichte („Zum Bremer Konzertleben der Nachkriegszeit“, „Musikstadt Wien“).

Personen & Gruppen / Werke & Werkgruppen

Eigens erfasst haben wir Namen von Personen und Gruppen und dabei außerdem unterschieden, ob ein Name im LV-Titel oder in der LV-Beschreibung genannt ist. In LV-Titeln genannte Werke oder Werkgruppen werden ebenfalls (in Klammern – ab 2-malig mit Anzahl der Nennungen) angegeben.

Die Personen bzw. Gruppen sind in absteigender Reihenfolge angeordnet (bei gleicher Anzahl der Nennungen wurde alphabetisch sortiert):²¹

Richard Strauss (35; *Also sprach Zarathustra*, *Elektra* 2, *Frau ohne Schatten* 2, *Rosenkavalier* 3, *Salome* 2, Symphonische Dichtungen 2, Lieder, *Letzte Lieder*), Gustav Mahler (31; Symphonien 8, Lieder 3), Arnold Schönberg (29; *Moses und Aron* 4, Streichquartette 2), Igor Strawinsky (16; *Sacre* 5), Dmitri Schostakowitsch (15; Symphonien 2), (Zweite) Wiener Schule (13), Max Reger (12), Alban Berg (*Wozzeck* 3, *Lulu* 2) und Paul Hindemith (je 11), Béla Bartók (10; Konzert für Orchester, Instrumentalmusik, Streichquartette 3), Theodor W. Adorno, Charles Ives und György Ligeti (je 9), John Cage (8), Leonard Bernstein (*West Side Story*, Musiktheater), Claude Debussy (*Douze Etudes*, *Tombeau*), Helmut Lachenmann, Olivier Messiaen und Luigi Nono (*Atmendes Klarsein*, *Hay que caminar sognando*) (je 7), Karlheinz Stockhausen (6; *Licht* 2, *Klang*), The Beatles, Leoš Janáček, Ernst Krenek (*Jonny spielt auf*, Lieder), Edgar Varèse

21 Im Fall von in verschiedenen Semestern wiederholten Lehrveranstaltungen wurden die Namen neu gezählt. Weitaus häufiger sind aber Nennungen im Rahmen unterschiedlicher LV.

(*Ionisation*, *Poème électronique*), Anton Webern (Lieder), Alexander Zemlinsky und Bernd-Alois Zimmermann (*Soldaten*, *Requiem für einen jungen Dichter*) (je 5), Pierre Boulez, Benjamin Britten (*The Turn of the Screw*), Jean Cocteau, Group de Six, Eric Satie, Heinrich Schenker, Jean Sibelius und Frank Zappa (je 4), Hanns Eisler, George Enescu, Erich-Wolfgang Korngold (*Die tote Stadt*), Carl Nielsen, Arvo Pärt, Giacomo Puccini (*Turandot*) und Franz Schreker (*Der ferne Klang*) (je 3), Francois Bayle, Luciano Berio, Björk, Ferruccio Busoni, Friedrich Cerha (*Spiegel 2*), Miles Davis, Sofia Gubaidulina, Hans-Werner Henze, Michael Jackson, Herbert von Karajan, György Kurtág (Streichquartette), Lady Gaga, Bohuslav Martinů, Elvis Presley, Prince, Sergei Prokofjew, Wolfgang Rihm, Giacinto Scelsi, Alexander Skrjabin (Klaviersonaten), Alfred Schnittke (Bratschenkonzert), Salvatore Sciarrino und Kurt Weill (*Dreigroschenoper*) (je 2), Alexander Albrecht (*Die Schneekönigin*), Cathy Berberian, Harrison Birtwistle, Bertolt Brecht, Sergiu Celibidache, Francesco Cilea (*Adriana Lecouvreur*), Comedian Harmonists, Aaron Copland, Carl Dahlhaus, Frederick Delius (*Eine Messe des Lebens*), Paul Dessau, Sergei Djagilev, Peter Eötvös, Manuel de Falla (*El amor brujo*), Gabriel Fauré, Morton Feldman, Brian Ferneyhough, Luc Ferrari, Gerard Grisey, Georg Friedrich Haas, Nikolaus Harnoncourt, Jimmy Hendrix, Stefan Heucke (*Iokaste*), Adriana Hölszky, Franz Kafka, Mauricio Kagel, Johannes Kalitzke, Wassily Kandinsky, Zoltán Kodály (Streichquartette), Bernhard Lang (*Der Golem*), Madonna, Maurice Maeterlinck, Alma Mahler, Bob Marley, Heiner Müller, Isabel Mundry, Hermann Nitsch (*Orgien Mysterien Theater*), Allan Pettersson, Pussy Riot, Radiohead, Steve Reich, Leonard Rosenman, Terje Rypdal, Camille Saint-Saëns, Fredrik Sixten (*W – The Truth Beyond*), Bessie Smith, Ethel Smyth (*The Boatswain's Mate*), Matthias Spahlinger, Max Steiner, Karol Szymanowski, J. R. R. Tolkien, Hans Tutschku, U2, Sándor Veress (Streichquartette), Tom Waits, Yijie Wang (*Yang Guifei*), Mieczysław Weinberg, Iannis Xenakis und Hans Zender (*Schuberts Winterreise*) (je 1).

Um nur einige Beobachtungen herauszugreifen: Erst an zehnter Stelle steht mit Ligeti ein Komponist der zweiten Jahrhunderthälfte (ein etwas ausgewogeneres Verhältnis zeigt sich in den LV-Beschreibungen). Erst an 41. Stelle erscheinen mit Gubaidulina und Lady Gaga die ersten Frauen, von den 118 genannten KünstlerInnen sind überhaupt nur zehn Frauen (ein ähnliches Verhältnis zeigt sich in den LV-Beschreibungen). Von jenen neun Personen, die im zweistelligen Bereich aufscheinen, sind sechs aus dem deutschsprachigen Raum, unter 118 Personen finden sich 14 Nichteuropäer – und diese kommen überwiegend aus der Populärmusik. Abgesehen von Genannten aus anderen Sparten (Kafka etc.), einigen wenigen Dirigenten und den Comedian Harmonists sind keine nicht-komponierenden bzw. songschreibenden Personen verzeichnet.

Obwohl die Liste, wie sie hier präsentiert ist, suggeriert, dass Personenthemen sehr dominant sind, überwiegen doch insgesamt Sachthemen, wie an Diagramm 3 zu

sehen ist. Auch dies hat sich seit Frei-Hauenschild's Studie offenbar stark verändert – er hatte für die erste Hälfte der 1990er Jahre noch eine ausgewogenes Verhältnis von Sach- und Personenthemen konstatiert.²² Eine weiterer Vergleich mit seiner Studie lässt sich in Bezug auf die Rangliste der Namen anstellen: So war Schönberg in den LV-Titeln des Untersuchungszeitraums (50er bis 90er Jahre) mit 110 Nennungen „mit sicherem Abstand vor Mahler, Strauss und Strawinsky (jeweils ca. 85 Nennungen) der meistgenannte Komponist in Lehrveranstaltungen zum 20. Jahrhundert“.²³ Dieses Verhältnis hat sich offenbar inzwischen (wieder ?) umgekehrt. Ligeti, Stockhausen, Boulez und Nono – die prominenten „Komponisten der Generation 1920–1939“ dagegen liegen nach wie vor sehr nahe beieinander – und mit einigem Abstand hinter Schönberg.²⁴

Ein etwas anderes Bild bietet sich in der aus den LV-Beschreibungen generierten Namensliste, wobei berücksichtigt werden muss, dass nicht von allen LV Beschreibungen zur Auswertung vorlagen und die Nennungen außerdem nicht als Themen-codings gewertet wurden.

Arnold Schönberg (54; *Klavierstücke op. 11 und 23, Streichquartett op. 7, Klavierkonzert, Kammermusik op. 9, Ode an Napoleon, Von heute auf morgen*), Igor Strawinsky (43; *Le Sacre du Printemps 3, Psalmensinfonie, Pulcinella, Histoire du Soldat*), Karlheinz Stockhausen (39; *Gruppen für 3 Orchester 2, Kreuzspiel, Licht, Studie II, Trans, Klavierstück I*), John Cage (31; 4'33", *Europas I & II*), Claude Debussy (29; *Pelléas et Mélisande 2, Syrinx, Douze Études pour piano*), Helmut Lachenmann (28; *Das Mädchen mit den Schwefelhölzern 2, Staub 2, temA, Pression, Kontrakadenz, Schreiben, Gran Torso*), Luigi Nono (27; *Fragmente – Stille. An Diotima, A Carlo Scarpa*), Richard Strauss (26), Gustav Mahler (25; *Lieder 5, Sinfonien 3, Das Lied von der Erde*), György Ligeti (22; *Klavieretüden, Lux Aeterna, Atmosphères*), Pierre Boulez (21; *Rituel, Polyphonie X*), Béla Bartók (20; *Allegro Barbaro 3, Der Wunderbare Mandarin, Herzog Blaubart, Sonate für Violine solo*), Anton Webern (20; *6 Bagatellen für Streichquartett op. 9, 5 Stücke für Orchester op. 10*), Charles Ives (19; *Concord-Sonata*), Alban Berg, Brian Ferneyhough (*La terre est un homme, Plötzlichkeit*) und Bernd-Alois Zimmermann (je 18; *Photopsis 2, Tratto, Stille und Umkehr 4 Studien für Vc solo, Six poems by Sylvia Plath*), Morton Feldman (16; *Rothko Chapel, Coptic Light*), Paul Hindemith (*Neues vom Tage 2, Mathis der Maler 2, Mörder, Hoffnung der Frauen, Das Nusch-Nuschi*), Kagel (*Atem, Staatstheater*) und Maurice Ravel (je 15), Olivier Messiaen (*Quatuor pour la fin du temps 3, Messe de la Pentecôte*) und Wolfgang Rihm (je 14), Luciano Berio (*Sequenza-Stücke 3, Sinfonia 2, Omaggio a Joyce*,

22 Frei-Hauenschild: „Boulez-Nono-Stockhausen“, S. 251.

23 Ebd., S. 260.

24 Vgl. ebd., S. 263.

Folk Songs, Rendering, Ofarim) und Kurt Weill (je 13; *Dreigroschenoper, Aufstieg und Fall der Stadt Mahagonny, Der Jasager*), Hans Werner Henze (*Das Floß der Medusa, Versuch über Schweine, Ein Landarzt*) und Iannis Xenakis (je 12), Gabriel Fauré und Alexander Skrjabin (je 11), Benjamin Britten (10; *Peter Grimes, The Little Sweep*), Theodor W. Adorno, Cathy Berberian, Gérard Grisey, György Kurtág (*Stele, Kafka-Fragmente*), Steve Reich (*Drumming, Proverb*) und Alfred Schnittke (je 9), Hanns Eisler, Terry Riley und Edgar Varèse (je 8; *Density 2, Déserts, Ionistaion, Poème électronique*), Ferruccio Busoni, George Crumb, Darius Milhaud, Krzysztof Penderecki (*Anaklasis*), Pierre Schaeffer (*Études aux objets*) und Alexander Zemlinsky (je 7; *Der Traumgöрге, Kleider machen Leute, Der Zwerg, Der Kreidekreis, Lyrische Sinfonie, 1. Streichquartett*), Leonhard Bernstein (*West Side Story 2, Sinfonien 2, Candide, Chichester Psalms, Mass*), Carl Dahlhaus, Roman Haubenstock-Ramati, Franz Kafka, Witold Lutosławski, Erik Satie, Matthias Spahlinger (*passage/paysage*) und Sergej Rachmaninoff (je 6), Beatles, George Gershwin, Stefano Gervasoni,²⁵ Philip Glass, Johannes Kreidler, Salvatore Sciarrino (*Lohengrin, La porta della legge, Sei capricci per violino*), Conchita Wurst, Aziza Zadeh (je 5), David Bowie, Earle Brown, Group de six, Heinz Holliger, Nikolaus A. Huber, Ernst Krenek (*Jonny spielt auf*), Claus-Steffen Mahnkopf, Tristan Murail, Luigi Russolo, Giacinto Scelsi, Dieter Schnebel, Dmitri Schostakowitsch (*Die Nase, Lady Macbeth von Mzensk*), Isang Yun und Hans Zender (je 4; *Schuberts Winterreise. Eine komponierte Interpretation*)

Je 3: Georges Antheil, Elliott Carter, Henri Dutilleux, Bob Dylan, Herbert Eimert, Manuel de Falla, Sofia Gubaidulina, Georg-Friedrich Haas, Erich Wolfgang Korngold, Henri Pousseur, Elvis Presley, Giacomo Puccini, Max Reger, Rolling Stones, Iwan Wyschnegradsky und La Monte Young

Je 2: John Adams, Laurie Anderson, Hugo Ball, Nadia Boulanger, Bertolt Brecht, Aaron Copland, Henry Cowell, Paul Dessau, Hugo Distler, Alois Hába, Eduard Hanslick, Karl-Amadeus Hartmann, Josef Matthias Hauer, Hans-Joachim Hespos, Adriana Hölszky, Arthur Honegger, Toshio Hosokawa, Michael Jackson, Karajan, Gottfried Michael Koenig, Christina Kubisch, Michaël Levinas, Arthur Loulié, Alvin Lucier, Mallarmé, Meredith Monk, Olga Neuwirth, Klaus Ospald, Nam-June Paik, Arvo Pärt, Ernst Pepping, Francesco Balilla Pratella, André Previn, Sergei Prokofjew, Aribert Reimann, Hugo Riemann, Heinrich Schenker, Franz Schreker, Kurt Schwitters, Jean Sibelius, Tōru Takemitsu, Manos Tsangaris, David Tudor, Galina Ustwolskaja, Wanda (die Band), Christian Wolff, Frank Zappa

25 Hier einer von mehreren (aber nicht sehr vielen) Fällen von über mehrere Semester wiederholt angebotenen LV.

Je 1: ABBA, Peter Ablinger, Louis Andriessen, Mark Andre, Georges Aperghis, Ash Ra Temple, Henk Badings, Carola Bauckholt, Max Baumann, Giuseppe Becce, Andrej Belyjs, Joseph Beuys, Birtwistle, Björk, Lili Boulanger, Alfred Brendel, Peter Brötzmann, Gavin Bryars, Maria Callas, Can, Julian Carrillo, Enrico Caruso, Johnny Cash, Cerha, Chic, Eric Clapton, Jean Cocteau, Leonard Cohen, Ruth Crawford-Seeger, Victor Clariß Czajaneck, Alfred Deller, Janis Joplin, John Coltrane, Chaya Czernowin, Puff Daddy, Danger Mouse, Miles Davis, Johanna Doderer, The Doors, Theodore Dubois, Jean Dubuffet, Paul Dukas, Richard Dünser, Amon Düül, Antonín Dvořák, Bob Dylan, Gottfried von Einem, Werner Eisbrenner, Edward Elgar, Duke Ellington, Enescu, Bill Evans Trio, Faust, Helene Fischer, Adriaan Fokker, Wolfgang Fortner, Lukas Foss, Jean Francaix, Beat Furrer, Wilhelm Furtwängler, Detlev Glanert, Karel Goeyvaerts, Henryk Gorecki, Glenn Gould, Woody Guthrie, Cristobal Halffter, Herbie Hancock, Lou Harrison, Jonathan Harvey, Gottfried Huppertz, Leoš Janáček, Keith Jarrett, Karl Jenkins, Robert Johnson, Ben Johnston, Andre Jolivet, Wassily Kandinsky, Stan Kenton, Wilhelm Killmayer, Zoltán Kodály, Rudolf Kolisch, Takehisa Kosugi, Peter Kowald, Kraftwerk, Georg Kröll, Paul Kuhn, Gerd Kühr, Hans (James) Last, Led Zeppelin, Felix Leuschner, Rolf Liebermann, Paul Lincke, Frank Loesser, Frederick Loewe, Anestis Logothetis, Heinz Martin Lonquich, George Maciunas, Bruno Maderna, Madonna, Hans-Martin Majewski, Marilyn Manson, Jules Massenet, Bohuslav Martinů, M. Matjušin, Rudolf Mauersberger, Kirke Mechem, Edmund Meisel, Alois Melichar, Charles Mingus, Motörhead, Xavier Naidoo, Neu!, Phil Niblock, Michael Nyman, Knut Nysted, Pauline Oliveros, Carl Orff, Harry Partch, Flor Peeters, Hans Pfitzner, Edith Piaf, Pet Shop Boys, Pink Floyd, Christina Pluhar, Iggy Pop, Cole Porter, Francis Poulenc, Anna Prohaska, Queen, Radiohead, Richard Rodgers, Joseph Guy Ropartz, Edicson Ruiz, Kaija Saariaho, Camille Saint-Saëns, Rebecca Saunders, Raymund Murray Schafer, Iris ter Schiphorst, Alexander von Schlippenbach, Florent Schmitt, Gunther Schuller, Pete Seeger, Charlotte Seither, Miroslav Skoryk, Ethel Smyth, Bruce Springsteen, Carl Sternheim, Sting, Tangerine Dream, John Tavener, James Tenney, Hans Ernst Toch, Toscanini, Tote Hosen, Lennie Tristano, Peter Türk, Erkki-Sven Tüür, Velvet Underground & Nico, Heitor Villa-Lobos, Joseph Voigtländer, Egon Wellesz, Jörg Widmann, Joanna Wozny, Boris Yoffe, Boris Zacharias, Gerd Zacher, Wsewolod Zaderatzky, Hans Zimmer.

Musik und ...

Gerade bei dieser Kategorie ist gut erkennbar, dass in den Curricula der untersuchten Institutionen eine ungeheure Bandbreite von Kontextualisierungen vorzufinden ist, die auch eher ungewöhnliche Metiers, wie etwa MUSIK UND GEBIRGE (2), umfasst.

Wenig verwunderlich sind allerdings die drei mit Abstand am häufigsten vorkommenden Verbindungen:

1. MUSIK UND MEDIEN (106)

In den Beschreibungen der LV finden sich noch folgende Schlagwörter, die gelegentlich eine genauere Ausrichtung andeuten: Digitale Medien, Analoge Medien, Printmedien, Klangmedien, Speichermedien, Medien der Musikproduktion und -reproduktion, Studioteknik, Hörtechnologien, Visuelles Design, Medienwissenschaft, Mediengeschichte, Sound Studies, Intermedialität.

2. MUSIK UND POLITIK (75; mit dem Code MUSIK UND KRIEG kommen nochmal 22 LV dazu; und auch bei der Kategorie MIGRATION / EMIGRATION / EXIL, 23, spielen natürlich politische Faktoren eine entscheidende Rolle)

Ein erheblicher Teil der LV befasst sich erwartungsgemäß mit der Zwischenkriegszeit, oft explizit mit Faschismus und Nationalsozialismus (17). In Hinblick auf musikalische Genres wird das Verhältnis von Musik und Politik deutlich am häufigsten im Kontext mit der Popmusik untersucht (15), mehrfach auch noch im Bereich des Musiktheaters (Nono, Henze, Inszenierung von Wagner).

3. MUSIK UND ANDERE KÜNSTE

Mit dem Verhältnis von Musik und Literatur sowie Theater befassen sich 35, mit Musik und den bildenden Künsten 21 LV, daneben finden sich einige, die Musik und ihr Verhältnis zu anderen Künsten allgemein thematisieren (15; z. B. „Dialog der Künste im 20. Jahrhundert“). Im Rahmen dieser Themen ist die inhaltliche Auffächerung sehr stark, so dass keine spezifischen Schwerpunkte erkennbar sind.

Nach diesen drei ‚Spitzenreitern‘ gibt es eine ganze Reihe von Themenfeldern, die auch vielfach mit Musik verknüpft worden sind: WIRTSCHAFT (37 LV), RELIGION / SPIRITUALITÄT (20), JUGEND (19), KANON (17), GLOBALISIERUNG (16), PSYCHOLOGIE (12), BIOGRAFIE, EMOTION, SPRACHE / STIMME, TECHNIK (jeweils 11).

Beim Code WIRTSCHAFT wurden sämtliche Bereiche des Musikmarkts (Produktion, Distribution, Management, bis hin zu rechtlichen Fragen) thematisiert, darüber hinaus aber auch Fragen der Globalisierung. Im Code GLOBALISIERUNG selbst wurden die einschlägigen Fragestellungen vor allem in Hinblick auf den poplarmusikalischen Bereich untersucht, bloß drei LV haben die Neue Musik im Fokus. Dass diese Gewichtung in den Kategorien JUGEND und EMOTION ähnlich ausfällt, ist wenig verwunderlich: Bei ersterer haben 19 LV die Popmusik im Auge, eine einzige die Neue Musik („Avantgarde für junge Ohren“), bei letzterer thematisieren immerhin drei auch den Bereich der Kunstmusik, eine davon explizit die Neue Musik. Auch der Code TECHNIK ist ganz überwiegend auf die Poplarmusik bezogen.

Etwas überraschen vermag unter Umständen der relativ hohe Anteil an LV, die sich mit Religiosität oder Spiritualität auseinandersetzen, wobei die spirituelle Dimension durch einen entsprechenden Boom in den 1970er und 1980er Jahren vor allem im Zeitraum der zweiten Hälfte des 20. Jahrhunderts zu verorten ist. Neben sehr allgemein ausgerichteten Kursen („Musik und Religion“) finden sich aber auch Ausrichtungen auf spezielle Repertoires (Orgelmusik, Trauermusik/Requiem etc.).

Wenig überraschend ist dagegen die relativ hohe Präsenz der Codes KANON und BIOGRAFIK; das entspricht der enorm angewachsenen Zahl an Publikationen zu diesen Themen in den letzten beiden Jahrzehnten. Neben der allgemeinen Durchleuchtung von Kanonisierungsprozessen in soziologisch-philosophischer Perspektive gibt es auch konkreter ausgerichtete Kurse: „Schlüsselwerke des 20. Jahrhunderts“; in einem Fall wird der Prozess der Kanonisierung sogar an einer speziellen Person, Helmut Lachenmann, untersucht. Diesbezüglich kommt es zu einer Überschneidung mit dem im Bereich der Biografik immer wieder anvisierten Aspekt der Erzeugung von Selbstbildern.

Die folgende Liste gibt schließlich alle Themen wieder, mit denen Musik noch verknüpft worden ist. Einige möglicherweise als unerwartet gering erscheinende Codierungen (wie etwa im Fall MUSIK UND INTERTEXTUALITÄT mit bloß 2 Nennungen) ergeben sich daraus, dass nur jene Lehrveranstaltungen erfasst wurden, wo dieser Begriff explizit im Titel erscheint:

ANTHROPOLOGIE (5)	MORAL (3)
ANTISEMITISMUS (2)	NATUR (3)
BILDUNG (4)	PHANTASIE (2)
DROGEN (3)	RECHT (2)
EROTIK (3)	RITUAL (8)
ESOTERIK (2)	SEXUALITÄT (5)
EXOTIK (4)	TEMPO (1)
FRAGMENT (2)	TERMINOLOGIE (3)
GEBIRGE (2)	TOD (9)
HEROENTUM (2)	DAS UNHEIMLICHE (3)
HUMOR (3)	VERBRECHEN (1)
INTERTEXTUALITÄT (2)	VERMITTLUNG (7)
KITSCH (3)	VIDEO (1)
KÖRPER (4)	WIEDERHOLUNG (1)
KREATIVITÄT (4)	ZEIT (3)
MATHEMATIK, ZAHLENSYMBOLIK (4)	

Methodische Ausrichtung

Bei dieser Kategorie geht es um die methodische Ausrichtung der Lehrveranstaltungen (eine Codierung ist nur dann erfolgt, wenn ein deutlicher Schwerpunkt in diese Richtung geht; nicht gesondert und entsprechend codiert wurden LV aus den Teildisziplinen systematische Musikwissenschaft oder Musiksoziologie). Dass sich die Abgrenzung zur thematischen Ausrichtung nicht immer sauber treffen lässt, versteht sich von selbst. Ein weiteres Problem bezüglich der Analyse der Ergebnisse ergibt sich daraus, dass gerade die Einschätzung der methodischen Perspektive auf näheren Beschreibungen der Lehrveranstaltungen angewiesen ist. Da diese aber von Institution, aber auch von Person zu Person, stark differieren, sind Vergleiche zwischen einzelnen Institutionen kaum zu treffen; an manchen fehlen solche Beschreibungen zur Gänze.

Auf einen Code MUSIKHISTORISCH wurde verzichtet, da ja alle aufgenommenen Lehrveranstaltungen zumindest *auch* musikhistorisch ausgerichtet sind. Der Code MUSIKHISTORIOGRAPHISCH bezieht sich auf jene Fälle, wo es um eine grundsätzliche Auseinandersetzung mit Fragen, Problemen oder Aspekten des Fachs geht. Dass die Anzahl der einschlägigen Codings mit 101 recht hoch ist, kann wohl als Zeichen für die gewachsene Hinterfragung der pädagogischen Ausrichtung des Fachs Musikgeschichte gewertet werden. Als Indiz mag die Situation an der Universität für Musik und darstellende Kunst in Wien gelten: Vor der Jahrtausendwende waren die Studienpläne überwiegend für längere Zeitspannen stabil; die verbreitet übliche Abhaltung von chronologisch ausgerichteten Überblicksvorlesungen etwa schien geradezu als zeitloses Muster zu gelten. Seit der Jahrtausendwende kam aber Bewegung in die Gestaltung der Studienpläne, auch in Hinblick auf die Ausrichtung der musikgeschichtlichen Lehrveranstaltungen.

Ähnliche Entwicklungen dürften wohl auch an anderen Institutionen zu beobachten sein. Die Hinterfragung der fachlichen Ausrichtung hat vermutlich mit mehreren Aspekten zu tun; zu denken wäre beispielsweise an die Frage, ob sich die *konventionelle* eurozentristische Ausrichtung abschwächen lässt oder auch an die bereits angesprochene verstärkte Einbeziehung poplarmusikalischer Tendenzen. Weniger scheint allerdings die Ausweitung der disziplinären Grenzen thematisiert zu werden, sind doch die explizit interdisziplinär ausgerichteten Einheiten (21) auffallend gering vertreten, und diese befassen sich überwiegend mit dem Musiktheater, wo ein interdisziplinärer Zugang durch den Gegenstand geradezu erzwungen wird. Ferner fallen eine größere Menge an MUSIKANALYTISCH (165; z. B. „György Ligeti: Analyse und Lektüre“) und INTERKULTURELL / TRANSKULTURELL (41; z. B. „Improvisation in transkultureller Perspektive“) ausgerichteten LV ins Gewicht.

Auffallend ist schließlich mit 318 Codings der echt hohe Anteil an KULTURWISSENSCHAFTLICH ausgerichteten Lehrveranstaltungen; eine in den 1990er Jahren durchgeführte Untersuchung wäre da wohl zu signifikant anderen Ergebnissen gekommen,

insbesondere an den Universitäten. Eine genauere Analyse dieser Codegruppe zeigt, dass der Aspekt GENDER / DIVERSITÄT hier eine große Rolle spielt (50), daneben IDENTITÄT (40), PERFORMATIVITÄT (24) und KÖRPER (14).

Wenngleich aus den oben erwähnten Gründen keine direkten Vergleiche zwischen einzelnen Institutionen sinnvoll sind, so lassen aber wohl zumindest gewisse Tendenzen ablesen: Überwiegend sind natürlich an größeren Institutionen, die ein breiteres Lehrangebot vorlegen können, auch in höherem Ausmaß über den notwendigen Grundstock hinausreichende Angebote zu erwarten. In der Statistik ist aber darüber hinaus doch ein recht deutliches Nord-Süd-Gefälle zu verzeichnen, verbunden mit einem West-Ostgefälle. Im nordwestdeutschen Raum (+ Berlin) sind kulturwissenschaftliche ausgerichtete Veranstaltungen deutlich häufiger als im süddeutschen Raum; in den ostdeutschen Bundesländern ist der einschlägige Anteil noch geringer. Besonders deutlich ist das in Hinblick auf die Genderperspektive sichtbar (und das entspricht ja auch der Verortung von einschlägigen Forschungsstätten).²⁶

Länder / Regionen

Länder bzw. Regionen wurden nur dann codiert, wenn diese als solche im Zentrum einer Lehrveranstaltung standen (ein Seminar über *Musique spectrale* führte beispielsweise nicht zu einer Codierung FRANKREICH). Eine Analyse der Ergebnisse steht insofern vor erheblichen Schwierigkeiten, weil in diesem Code die Kategorien Kunstmusik, Populärmusik und Volksmusik, zumindest in Hinblick auf die konventionellen institutionellen Aufteilungen, besonders problematisch werden. So wird indonesische Gamelanmusik üblicherweise von EthnologInnen²⁷ erforscht, dennoch kann nicht von Volksmusik gesprochen werden. Derartige Fragen sind zurzeit besonders aktuell, da ja mancherorts über die Möglichkeit oder Sinnhaftigkeit einer ‚Weltgeschichte der Musik‘, welche die gewohnte eurozentristische Perspektive überwinden sollte, nachgedacht wird.²⁸ Diese Nachdenkprozesse haben sich in den hier untersuchten

²⁶ Wir verzichten hier auf eine genaue statistische Darstellung, weil an manchen Institutionen kaum Lehrveranstaltungsbeschreibungen (die aber für eine Einschätzung der Ausrichtung zumeist notwendig ist) gemacht wurden und wir nicht einzelne Universitäten in ein möglicherweise unangemessenes Licht stellen wollen.

²⁷ Die Lehrveranstaltungen eigener ethnomusikologischer Institute wurden nicht erfasst.

²⁸ Siehe bspw. Malik Sharif: „A Dialectical Approach to Music History‘ revisited: Wege zu einer kollaborativen Praxis globaler Historiographie“, in: Michele Calella und Nikolaus Urbanek (Hg.): *Musikhistoriographie(n)*. Wien: Hollitzer, 2015, S. 47–66; Tobias Janz: „Gibt es eine Weltgeschichte der Musik?“ Mit Carl Dahlhaus auf dem Weg zu einer komparativen Historiographie der musikalischen Moderne“, in: ebd., S. 129–156; oder Marie-Agnes Dittrich und Reinhard Kapp (Hg.): *Gibt es sie noch: ‚die‘ Musik? Vorüberlegungen zu einer Allgemeinen Musiklehre*. Wien: Mille Tre Verlag, 2011.

Curricula allerdings noch nicht abgebildet. In vielen Lehrveranstaltungstiteln ist des Weiteren schlichtweg nicht erkennbar, welche musikalischen Traditionen den Inhalt ausmachen (z. B.: „Einführung in die Musikkulturen Ozeaniens“).

Mit zu bedenken ist überdies, dass der Blick über den europäischen Tellerrand auch sehr stark mit den institutionellen und personellen Ressourcen der Musikuniversitäten und -hochschulen verknüpft ist: Große Universitäten haben unter Umständen eigene Institute für Populärmusik, Volksmusik und Ethnomusikologie (Universität für Musik und darstellende Kunst Wien), oder ein Jazzinstitut (Universität der Künste Berlin, Hochschule für Musik und Theater München), die entsprechende Studienschwerpunkte ermöglichen, während in kleineren Einheiten ein derartiges Angebot überhaupt fehlt. Aber auch ungeachtet dieser Verhältnisse ist der Eurozentrismus ungebrochen, insbesondere im Rahmen der im engeren Sinne musikgeschichtlichen Lehrveranstaltungen (also ohne die von Popular- oder Volksmusikinstitutionen angebotenen). Das gilt selbst für die USA: angesichts der enormen Impulse, die von dort für die kompositionsgeschichtlichen Entwicklungsstränge im 20. und 21. Jahrhundert ausgegangen sind, ist die Anzahl von 23 Lehrveranstaltungen, die diesen geographischen Raum im Fokus haben, relativ gering. Ein genauerer Blick in dieses Angebot lässt erkennen, dass zwar die Vielfalt des amerikanischen Musiklebens durchaus darin abgebildet ist (Kunstmusik, Jazz, Broadway, Crossover, Filmmusik, afroamerikanische Musik etc.), der kunstmusikalische Sektor aber aus europäischer Perspektive offenbar als wenig bedeutsam erachtet wird. Der Großteil der einschlägigen Lehrveranstaltungen bezieht sich auf Charles Ives und John Cage.

Betrachtet man die Aufteilung der auf Länder / Regionen bezogenen Lehrveranstaltungen auf die Kontinente, so erhält man folgendes Ergebnis (beim Codieren galt das Ausschlussprinzip, d. h. entweder Kontinent oder einzelnes Land oder Region – diese erscheinen in den Zahlen für die Kontinente addiert):

- AFRIKA: 14 (KAMERUN 1, MAGHREB 2, WESTAFRIKA 1)
- Amerika: 44
 - LATEINAMERIKA: 21 (KARIBISCHER RAUM 3, BRASILIEN 9)
 - NORDAMERIKA: 23
- ASIEN: 58 (ARABIEN 3, CHINA 6, FERNER OSTEN 2, INDIEN 7, ISRAEL 3, JAPAN 9, KOREA 4, OSTASIEN 3, PHILIPPINEN 2, VORDERASIEN 1)
- Europa: 108
 - Nordeuropa: 12 (SKANDINAVIEN 5, GROSSBRITANNIEN 6, IRLAND 1)
 - Südeuropa: 14 (BALKAN 3, GRIECHENLAND 1, TÜRKEI 2,²⁹ ITALIEN 7, PORTUGAL 1)

²⁹ Die Türkei ist sowohl bei Europa wie auch bei Asien berücksichtigt.

Osteuropa: 19 (RUSSLAND (bzw. europ. Teil der Sowjetunion) 5, UKRAINE 1, WEISSRUSSLAND 1, TSCHECHIEN 5)
 Zentraleuropa: 61 (DEUTSCHLAND 28, FRANKREICH 15, ÖSTERREICH 9, SCHWEIZ 3, BELGIEN 1, DDR 1)
 EUROPA als Ganzes: 2

Auch innerhalb Europas gibt es also ein deutliches Gefälle vom zentraleuropäischen Bereich zu den ‚Rändern‘.

Empfohlene Literatur

Die Analyse der für die Lehrveranstaltung empfohlenen Literatur ist insofern von beschränkter Aussagekraft, weil die Vorgangsweisen bezüglich der Nennung von Empfehlungen je nach Institution, aber auch innerhalb dieser zwischen den Personen, stark differieren. So weisen über neunzig Prozent aller Lehrveranstaltungen überhaupt keine Literaturangaben auf. Da eine entsprechende Durchleuchtung von spezifisch ausgerichteten Lehrveranstaltungen wenig Sinn machen würde, beschränken wir uns auf die Empfehlungen in den Überblicksveranstaltungen, die ja immerhin in allen Institutionen angeboten werden und somit zumindest Tendenzen eröffnen dürften.

Überblicksliteratur

Berücksichtigt sind hier in erster Linie allgemeine musikgeschichtliche Darstellungen (welche die ‚gesamte westliche‘ Musikgeschichte umfassen) und speziell auf das 20. Jahrhundert ausgerichtete Publikationen. Im dritten Teil des Bandes werden einige dieser Publikationen einer kritischen Betrachtung unterzogen.

a) In Bezug auf die allgemeinen musikgeschichtlichen Darstellungen ergeben sich folgende Häufigkeiten (vorangestellt ist immer die Zahl der Nennungen):

10:

- Sabine Ehrmann-Herfort, Ludwig Finscher und Giseller Schubert (Hg.): *Europäische Musikgeschichte*. Kassel: J. B. Metzler, 2002³⁰

4:

- Werner Keil: *Musikgeschichte im Überblick*. München: Fink, 2014
- Ulrich Michels (Hg.): *dtv-Atlas zur Musik*. München: dtv, 1977³¹

30 Alle Jahreszahlen beziehen sich auf die Angaben in den Lehrveranstaltungsverzeichnissen.

31 Hier ist z. B. zu relativieren, dass es sich bloß um eine Literaturempfehlung zu einer Lehrveranstaltung handelt, die aber in mehreren Semestern angeboten wurde.

3:

- Peter Schnaus (Hg.): *Europäische Musikgeschichte in Schlaglichtern*. Mannheim: Meyers Lexikonverlag, 1990

2:

- Karl H. Wörner: *Geschichte der Musik*. Göttingen: Vandenhoeck & Ruprecht, 1993
- Hans-Heinrich Eggebrecht: *Musik im Abendland*. München: Piper, 1991

1:

- J. Peter Burkholder, Donald Jay Grout, Claude V. Palisca: *A History of Western Music*. New York: Norton, 2006³²
- Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004
- Barbara Russano Hanning: *Concise History of Western Music*. New York: W.W. Norton & Company, 2002
- Michael Raeburn und Alan Kendall (Hg.): *Geschichte der Musik*. Mainz: Schott, 1993
- Piero Weiss und Richard Taruskin: *Music in the Western World. A History in Documents*. New York: Schirmer, 2007

b) In Bezug auf die speziell auf das 20. Jahrhundert ausgerichteten Darstellungen ergibt sich folgende Reihung:

19:

- Hermann Danuser: *Die Musik des 20. Jahrhunderts* (= *Neues Handbuch der Musikwissenschaft* 7). Laaber: Laaber, 1984

16:

- Ulrich Dibelius: *Moderne Musik seit 1945*. München: Piper, 1998

5:

- Alex Ross: *The Rest is Noise. Listening to the Twentieth Century*. London: Fourth Estate, 2008 sowie die deutschsprachige Ausgabe von 2009: *The Rest is Noise. Das 20. Jahrhundert hören*)

3:

- Siegfried Mauser und Matthias Schmidt (Hg.): *Geschichte der Musik im 20. Jahrhundert. 1900–1925* (= *Handbuch der Musik im 20. Jahrhundert* 1). Laaber: Laaber, 2005
- Hans-Werner Heister (Hg.): *Geschichte der Musik im 20. Jahrhundert. 1945–1975* (= *Handbuch der Musik im 20. Jahrhundert* 3). Laaber: Laaber 2005
- Helga de la Motte-Haber (Hg.): *Geschichte der Musik im 20. Jahrhundert. 1975–2000* (= *Handbuch der Musik im 20. Jahrhundert* 4). Laaber: Laaber 2000

32 Diese geringe Anzahl steht in krassem Gegensatz zu den sehr häufigen Empfehlungen in den Länderbeiträgen in Kapitel 2.

2:

- Nicolas Cook und Antony Pople (Hg.): *The Cambridge Companion to Twentieth Century Music*. Cambridge: Cambridge Univ. Press, 2008
- Richard Taruskin: *Music in the Late Twentieth Century* (= *The Oxford History of Western Music* 5). Oxford: Oxford University Press, 2010
- Hans Vogt: *Neue Musik seit 1945*. Stuttgart: Reclam, 1982

1:

- Alfred Baumgartner: *Der große Musikführer. Musikgeschichte in Werkdarstellungen*. Salzburg: Kiesel, 1985
- Albrecht Riethmüller (Hg.): *Geschichte der Musik im 20. Jahrhundert. 1925–1945* (= *Handbuch der Musik im 20. Jahrhundert* 2). Laaber: Laaber, 2006
- Jean-Noël von der Weid: *Die Musik des 20. Jahrhunderts*. Frankfurt a. M.: Insel, 2001

Darüber hinaus wurden auch weitere Bände des *Handbuchs der Musik im 20. Jahrhundert* (12 Nennungen), sowie Bände des *Handbuchs der musikalischen Gattungen* (12 Nennungen) recht häufig empfohlen. Mehrfache Empfehlungen fielen weiters auf:

- Udo Bermbach: *Oper im 20. Jahrhundert*. Stuttgart: J. B. Metzler, 2000 (4)
- Mervyn Cooke: *The Cambridge Companion to Twentieth-Century Opera*. Cambridge 2005 (2)
- Hervé Lacombe: *Géographie de l'opéra au XXe siècle*. Paris: Fayard, 2007 (2)

Wenngleich diese Zahlen mit Vorsicht zu genießen sind, so überraschen doch einige Befunde: Bemerkenswert ist etwa die Dominanz der beiden mit Abstand am häufigsten empfohlenen Arbeiten, jene von Danuser und Dibelius, wobei Danusers mittlerweile doch schon recht alte Monografie *Die Musik des 20. Jahrhunderts* das letzte Viertel des Jahrhunderts notgedrungen gar nicht umfassen kann. Bemerkenswert ist diese Dominanz auch insofern, als gerade diese beiden Darstellungen ein besonders eng gefasstes Geschichtsbild vermitteln: Für Dibelius hat fast ausschließlich die Darmstädter Szene Geltung; Danuser zieht immerhin noch die New York School hinzu. In Musikgeschichten der jüngeren Vergangenheit wird diese extreme Fokussierung doch weitgehend überwunden; Richard Taruskin³³ hat geradezu eine Gegendarstellung entworfen. Auffallend ist weiters der ‚dritte Platz‘ des Musikjournalisten Alex Ross, dessen Buch (*The Rest Is Noise*) in einem Fall sogar Hauptgegenstand einer Lehrveranstaltung war. Die geringe Präsenz der ehemals sehr beliebten Musikgeschichte

33 Vgl. dazu die Glosse von Andreas Holzer im vorliegenden Band, S. 293–308.

von Hans Heinrich Eggebrecht dürfte wohl mit den Diskussionen über seine Rolle während des 2. Weltkriegs in der jüngeren Vergangenheit zu tun haben.

Fazit

Welches Fazit lässt sich aus den Ergebnissen ziehen? Insbesondere im Vergleich mit den folgenden Beiträgen zur Situation in anderen Ländern weltweit – so viel sei an dieser Stelle vorweggenommen – ist festzuhalten, dass das musikwissenschaftliche Lehrangebot zur Musik des 20. und 21. Jahrhundert im deutschsprachigen Raum groß und breit gefächert ist. Anfang der 2000er Jahre in Fachforen bzw. -zeitschriften formulierte Desiderate, wie der Ruf nach mehr Populärmusik in den Lehrplänen oder nach einer stärkeren Berücksichtigung der ‚Musikwissenschaft als Kulturwissenschaft‘ (Hemming, Markuse, Marx 2000) wurden in einem wahrnehmbaren Ausmaß erfüllt und die Selbstreflexion des Faches und seiner Lehrinhalte scheint prinzipiell in den LV-Themen abgebildet zu sein.

Interessant erscheint das Gesamtbild der Musik der vergangenen 120 Jahre, welches sich aus dem betrachteten Lehrangebot ergibt. Während sie mengenmäßig sehr gut vertreten ist, zeigt sich dennoch eine merkwürdige Diskrepanz zwischen etablierter, auch im Konzertbetrieb stabil repräsentierter Musik (Strauss, Mahler, Strawinsky etc.), quasi-kanonisierter moderner und Neuer Musik (Schönberg, Ligeti, Boulez, Nono, Stockhausen ...), sowie einer (sicherlich noch näher zu analysierenden) *Auswahl* an Populärmusik, Jazz, ‚Musik der Welt‘ und Volksmusik auf der einen, und der Fülle an in den jeweiligen Bereichen existierender Musik und entsprechenden Kontexten auf der anderen Seite. Es ist bemerkenswert, wie relativ wenig sich diese Vielfalt an den Vorlesungsverzeichnissen, insbesondere an einzelnen Themenbereichen ablesen lässt. Beispielsweise könnte die Analyse des Bereichs MUSIKALISCHE VERFAHREN / KOMPOSITIONSTECHNIKEN, wo ja, wie oben ausgeführt, hauptsächlich eine kleine und spezielle Auswahl avantgardistischer Methoden vertreten ist, zu dem Schluss verleiten, dass Avantgardemusik *die* Musik des 20. Jahrhunderts repräsentiert, wobei diese Fokussierung im zentraleuropäischen Bereich deutlich stärker ausgeprägt ist als etwa im angloamerikanischen Raum. Auch hier zeigt sich noch einmal deutlich, dass die Geschichte nach wie vor gerne als eine Folge außergewöhnlicher Ereignisse erzählt wird. Scharfsinnig beschreibt Anne Shreffler in ihrem Beitrag „Musikalische Kanonisierung und Dekanonisierung im 20. Jahrhundert“³⁴, dass sich ein „separater Kanon mit zeitgenössischer Musik“ gebildet hat, „wie sie von Komponisten, Akademikern

34 „Musikalische Kanonisierung und Dekanonisierung im 20. Jahrhundert“, übers. von Fabian Kolb, in: *Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch*, hg. von Klaus Pietschmann und Melanie Wald, S. 611–630. München: Edition text + kritik, 2013.

und gebildeten Musikern geschätzt wird“ und der „auf einer Geschichtsschreibung der Musik des 20. Jahrhunderts als einer Aufeinanderfolge technischer und formaler Errungenschaften“ basiere: „angefangen mit Atonalität, über Zwölftontechnik, Serialismus, Indeterminismus und Polystilistik bis hin zur neuen Komplexität und darüber hinaus. In diesem Kanon, der einen Widerpart zum Konzertkanon darstellt, rangiert Webern höher als Richard Strauss [...]“. ³⁵ Shrefflers Einschätzung bezüglich der Fokussierung ‚formaler Errungenschaften‘ spiegelt sich in den Vorlesungsverzeichnissen in besagtem Bereich tatsächlich wider, nicht aber ihre Einschätzung bezüglich der Rangliste der beliebtesten Komponisten: Strauss rangiert hier dennoch deutlich höher als Webern (vermutlich sähe es anders aus, hätte Webern Opern geschrieben).

Aus gutem Grund fragt auch Doris Lanz in ihrem Artikel „Avantgarde als Kanon“, wie es zu erklären sei, „dass die Akteure äußerer Kanonbildung [...] bevorzugt dem sich allmählich verfestigenden inneren Kanon der westlichen Nachkriegsavantgarde folgten und nicht [...] ‚konservativen Bahnen‘ der Kompositionsgeschichte im 20. Jahrhundert?“ ³⁶

Während Popmusik – oft verkörpert durch Star-RepräsentantInnen (wie Lady Gaga) ihren Platz in den Unterrichtsräumen gefunden hat, bleiben die Dauerbrenner Operette, Blasmusik oder die – auch nach Köln und Paris – tatsächlich massenhaft produzierte elektronische Musik (diese Liste wäre lange fortzusetzen) im Grunde weiterhin draußen vor der Akademie. Dieser Umstand leuchtet vielleicht in Hinblick auf Musikhochschulen ein, deren Studierende vorwiegend in den repräsentierten (und repräsentativen, mag man vielleicht anfügen) Genres auszubilden sind, doch wie sieht es damit an musikwissenschaftlichen Instituten an Universitäten aus? Vielleicht spielt eine der ‚Urmotivationen‘ des Fachs, die ‚Denkmalpflege‘, doch noch immer eine größere Rolle, als wir es uns eingestehen (möchten)? Mindestens fällt in den Vorlesungsverzeichnissen und in den – hier nicht untersuchten – Studienplänen die sogenannte Kunstmusik (in den folgenden englischsprachigen Artikeln ist übrigens viel weniger umschweifend von ‚Western art music‘ oder ‚Western classical music‘ die Rede) weiterhin am stärksten ins Gewicht – daran ändert auch die erfreulich hohe Anzahl an LV im Bereich MUSIK UND ... grundsätzlich nichts – und man kann durchaus der Ansicht sein, dass die Akademie prinzipiell ein stabiler Ort dafür (whatever that may be exactly) bleiben darf. Oder sind die Inhalte nicht ohnehin recht egal und kommt es vielmehr auf Methoden der Betrachtung und die Haltung als Forschende an? Hat Frank Hentschel recht, wenn er in seinem kritischen Aufsatz „Modularisierte

35 Ebd., S. 617.

36 Doris Lanz: „Avantgarde als Kanon. Politisch-ideologische Implikationen der Kanonbildung im westdeutschen Musikschrifttum nach 1945“, in: Pietschmann u. a.: *Der Kanon der Musik*, S. 594.

Musikgeschichte“ 2012 schreibt, dass eine „Studienordnung, die sich der ideologischen Vereinnahmung entziehen und sowohl der Komplexität historisch-kultureller Zusammenhänge als auch der prinzipiellen Unendlichkeit sinnvoller Fragestellungen und Methoden gerecht werden will, [...] nur eine Studienordnung sein [kann], die weitestgehend auf die Festlegung konkreter Inhalte verzichtet“³⁷? Abgesehen davon, dass Inhalte in vielen Curricula in Wahrheit ohnehin schon wenig konkret beschrieben sind: Was hieße dies in der Konsequenz? Sicher wäre es an der Zeit, die den Musikgeschichtsunterricht bestimmenden Kategorien wie Kunstmusik, Popmusik, westliche klassische Musik / Western classical music, oder auch Neue Musik weitaus massiver zu hinterfragen und ihre in einem kritischen Ausmaß den Unterricht beschränkende, und Musik(richtungen) ideell und zum Teil sicher auch im schlechten Sinne künstlich gegeneinander abgrenzende Wirkung entgegenzuarbeiten.³⁸ Aber sollten wir uns nicht ebenso fragen, welche Musik und welche Aspekte von Musik und Musikkultur wir zur Kenntnis geben – und welches Bild wir damit von Musik im 20./21. Jahrhundert vermitteln? Beispielsweise Musik von Frauen kommt in Lehrveranstaltungen noch immer peinlich selten vor,³⁹ Musiker und Musikerinnen auch. Und obwohl Alastair Williams in seinem Buch *Constructing Musicology* schon im Jahr 2001 „wider repertoires“⁴⁰ erkannte, gibt es genügend Anlass, sich ‚even wider repertoires‘ zu wünschen.

37 Frank Hentschel: „Modularisierte Musikgeschichte“, in: *Konstruktivität von Musikgeschichtsschreibung. Zur Formation musikbezogenen Wissens*, hg. von Sandra Danielczyk u. a. Hildesheim: Olms, S. 260.

38 Siehe hierzu auch Hentschel: „Die Wahl des Begriffs ist nur ein Randproblem; viel virulenter ist das Problem der Exterritorialität. [...] Das Territorium des Abendlandes, des Westens oder Europas ist, selbst wenn man die strengsten Maßstäbe anlegt, seit weit über einem halben Jahrhundert von Popmusik derart überflutet, dass es aus historischer Perspektive geradezu absurd erscheinen muss, dass sie nicht den Hauptgegenstand einer jeden Musikgeschichte des 20. und 21. Jahrhunderts bildet.“ Ebd., S. 257. Oder: „Eine Separierung in das geschichtsträchtige und nicht-geschichtsträchtige Material ist ebenso absurd wie die Klassifikation des einen als Kunst und des anderen als Nicht-Kunst.“ Ebd., S. 258.

39 Siehe diesbezüglich bspw. die Abbildungen im Buchteil zum 20./21. Jahrhundert im 2018 erschienen Band *Musik. Ein Streifzug durch 12 Jahrhunderte*, hg. von Tobias Bleek und Ulrich Mosch. Kassel: Bärenreiter. Hier findet sich außer einem Portraitfoto von Wanda Landowska, der Abbildung einer Gruppe sitarspielender Mädchen, eines thailändischen Ensembles und Lotte Lenya keine einzige Musikerin oder Komponistin – dafür aber hawaiianische Tänzerinnen und ein Blumenmädchen in Woodstock.

40 Alastair Williams: *Constructing Musicology*. Burlington: Ashgate Publishing, 2001, S. vii.

Julia Heimerdinger and Andreas Holzer

THE TWENTIETH AND TWENTY-FIRST CENTURIES IN MUSIC HISTORY EDUCATION IN GERMAN-SPEAKING COUNTRIES: A VIEW OF THE ACADEMIC YEARS 2013/14 TO 2015/16

This study arose from our interest in the current position of twentieth-century music history and the no longer so young history of twenty-first-century music in university education. In the context of our teaching activities, in which music from this period is a focal point, we are constantly concerned with the question of what can be meaningfully conveyed: curricula are often only approximate in this respect (which can be advantageous), debates about the canon have abounded in recent years, and we continue to discuss the various perspectives and methods within the field of music and its (historical, cultural, social ...) contexts. The period in question did not feature prominently in our own periods of study – i.e. from the 1980s to the early 2000s – although, the extent to which twentieth- and twenty-first-century music was included in courses was also largely dependent on where one studied. According to a study by Markus Frei-Hauenschild in 1998,¹ the proportion of courses on twentieth-century music at seventeen German universities (the lecture titles were considered) was only approximately 14 % in 1994, after an increase to around 12 % in the first half of the 1970s, which was, in itself, a significant increase when compared with the 1950s.²

Music of the nineteenth century and earlier eras dominated the course catalogues, providing ample opportunity to foster an impression that music held more worth the older it was. Newer music – and that does not refer only to music labelled ‘avant-garde’ – or popular music, with only some exceptions at individual universities, received only sparse representation in courses offered, resulting in us independently seeking out concerts, recordings, and writings, so that we could explore such music.

Jan Hemming, Brigitte Markuse, and Wolfgang Marx criticised the lack of lectures devoted to popular music in their 2000 essay „Das Studium der Musikwissenschaft

1 Markus Frei-Hauenschild: “‘Boulez-Nono-Stockhausen’ – Triasbildung als Wirkungsstrategie”, in: *“Dauerkrise in Darmstadt?” Neue Musik in Darmstadt und ihre Rezeption am Ende des 20. Jahrhunderts*. Mainz: Schott, 2012. The volume from the conference of the same name did not appear until a few years later. Here we refer specifically to Frei-Hauenschild’s (*inter alios*) subchapters, “Die musikwissenschaftliche Lehre zur Musik des 20. Jahrhunderts in der Bundesrepublik Deutschland 1950 bis 1994” and the following, pp. 247–265.

2 In our study, we refer several times to Frei-Hauenschild’s study, but would like to emphasise that the comparison must be viewed with caution due to the different number of universities – and, in our case, colleges – taken into account.

in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur“ in the journal *Die Musikforschung*. They also explained that in order for the discipline of historical musicology (which still represents the subject to a large extent) to continue, it would be necessary to open up both to the other sub-disciplines and to neighbouring disciplines, whereby, among other things, “much more attention [should] be paid to the area of ‘musicology as cultural studies’ than previously”.³ An analysis published in 2002 of the range of courses and the subject structure at German music colleges in the academic years 1999/2000 and 2000/2001 by Nina Adam, Florian Heesch, and Susanne Rode-Breymann,⁴ paints a somewhat more positive picture for the music colleges concerning interdisciplinary openness and also permeability between the musicological sub-disciplines, and does not mention any specific lack in the area of genres.⁵ Neither of the two studies deals more closely with the question of the time periods covered by courses.

Although our line of questioning takes a different direction, we have set ourselves a similar task to that of our colleagues at the turn of the century and have examined the musicological course catalogues of the academic years 2013/14–2015/16 at 73 universities and music colleges (or 77 institutes)⁶ in the entire German-speaking

3 Jan Hemming, Brigitte Markuse, and Wolfgang Marx: “Das Studium der Musikwissenschaft in Deutschland: Eine statistische Analyse von Lehrangebot und Fachstruktur”, in: *Die Musikforschung* 53/4 (2000), p. 387. Translation by Anne Ewing, as with all other translations in this article.

4 “Über das Gefühl der Unzufriedenheit in der Disziplin”, in: *Die Musikforschung* 55/3, pp. 251–273. Part II of the article, “Musikwissenschaft an Musikhochschulen in Deutschland. Eine statistische Analyse von Lehrangebot und Fachstruktur”, refers directly to the study by Hemming, Markuse, and Marx.

5 In many other respects, the comparison of the two studies with each other and with our results is nevertheless very interesting.

6 *Germany*: University of Augsburg, University of Bayreuth, Humboldt University of Berlin, Free University of Berlin, Technical University of Berlin, Berlin University of the Arts, Hanns Eisler School of Music Berlin, University of Bonn, Technical University of Braunschweig, University of the Arts Bremen, Paderborn University and Detmold University of Music (Department of Musicology Detmold/Paderborn), Paderborn University (Department of Arts / Music / Textile, Music) (The offer of the two institutes is partly identical); Technical University of Dortmund, Technical University of Dresden, Dresden College of Music, Robert Schumann School of Music and Media Düsseldorf, Catholic University of Eichstätt-Ingolstadt, European University Flensburg, Goethe University Frankfurt, Frankfurt University of Music and Performing Arts, University of Freiburg, Freiburg University of Music, Justus Liebig University Gießen, University of Göttingen, University of Greifswald, Martin Luther University Halle-Wittenberg, University of Hamburg (Department of Historical Musicology and Department of Systematic Musicology), University of Music and Theatre Hamburg, Hanover University of Music, Drama and Media, Heidelberg University, University of Hildesheim, Friedrich Schiller University Jena, University of Music Franz Liszt Weimar, University of Music Karlsruhe, University of Kassel, Kiel University, University of Koblenz Landau (two departments), University of Cologne, University of Music and Dance Cologne, Leipzig University, University of Music and Theatre “Felix Mendelssohn Bartholdy” Leipzig, University of Music

area,⁷ with the help of MAXQDA, a common software for qualitative content analysis. We made the decision not to evaluate musicological institutes at universities and music colleges or music universities separately, because in our opinion, due to the increasing number of music colleges with the authority to award doctorates in musicology, the differences in content are less significant, although the curricula still undoubtedly offer corresponding courses to differing extents and with different objectives.⁸

The course catalogues were almost complete, in most cases with more or less detailed descriptions of the courses, some of which also contain literature recommendations. All available information and data formed the subject of the analysis, whereby course offerings, which did not incorporate music of the twentieth or twenty-first centuries, were considered only with regard to the period covered, i.e. the corresponding century or epoch. In the detailed analytical process, which was conducted in several rounds, the following aspects were distinguished, examined in more detail, and differentiated:

- Time periods
- Types of courses
- Themes / topics
- Methodological orientation
- Countries, regions
- Recommended literature

Lübeck (incomplete data), Leuphana University of Lüneburg, Johannes Gutenberg University Mainz, Mainz School of Music, Mannheim University of Music and Performing Arts, Philipps University of Marburg, Ludwig Maximilian University Munich, University of Music and Performing Arts Munich, University of Münster (Department of Musicology and Music Conservatory), Carl von Ossietzky University of Oldenburg, Osnabrück University, University of Regensburg, Rostock University of Music and Drama, Saarland University, University of Siegen, State University of Music and the Performing Arts Stuttgart, Trossingen University of Music, Eberhard Karl University of Tübingen, Julius Maximilian University of Würzburg, University of Music Würzburg; *Austria*: University of Graz, University of Music and Performing Arts Graz, University of Innsbruck, University of Salzburg, Mozarteum University Salzburg, University of Vienna, University of Music and Performing Arts Vienna (Department of Musicology and Performance Studies and Department of Popular Music); *Switzerland*: University of Basel, University of Bern, University of the Arts Bern, University of Zurich, Zurich University of the Arts. Universities and colleges in the French- and Italian-speaking areas of Switzerland were not considered in this evaluation.

7 The source was the list of institutes of the Virtual Library of Musicology. Music universities or colleges without their own musicological institute or courses in the field of music history were also included. The decision to consider the linguistic area was also partly due to the fact that musicological discourses in particular are strongly determined by language. While a view into the English literature is to a large extent given, the exchange with the neighbouring French or Italian area is remarkably small. The internal differences of the German-speaking world could only be considered to a limited degree in this study.

8 It should be noted at this point that our research data allowed for a corresponding comparative study.

For all the categories found in the course catalogues – in MAXQDA jargon: codes – there are a number of subcategories which, in the case of THEMES (small capitalisations indicate codes in the following), extend up to three sublevels (e.g. under THEMES: GENRES / AREAS > POPULAR MUSIC > BLUES). The criteria for a given coding have been clearly defined during the analysis to ensure traceability and are explained in more detail at the appropriate points in the text.

What – following the direction of our central question – is taught today, represented by the academic years 2013/14–2015/16, where music of the twentieth and twenty-first centuries is concerned? What has changed markedly in the past two decades, and what does it mean for our teaching culture?

Evaluation

In the course catalogues of the academic years 2013/14 to 2015/16 of the universities, music universities and music colleges mentioned above, 4241 courses were coded. Since a few catalogues were unavailable (e.g. the Folkwang University of the Arts in Essen), it can be assumed that a slightly larger number of courses were offered during the period covered in this study.

Time Periods (Centuries and Epochs)

Especially when centuries long past are concerned, course titles are often named by their epoch, whereas from the fifteenth century onwards, centuries are increasingly used in the naming of courses. When coding this category, the either/or rule applied, i.e. courses with titles such as “Invitation to dance with death. Apocalyptic visions in the fifteenth century” or “Guillaume Dufay and music around 1450” were coded under the fifteenth century; courses such as “Music of the English Renaissance” or “Introduction to music of the fifteenth and sixteenth centuries” were coded under RENAISSANCE (although the latter classification can be viewed critically). Approximately 10 %⁹ of the courses could not be classified chronologically (TIME PERIOD UNCLEAR). Courses dealing with large, possibly inexact defined periods before the twentieth century were classified under LARGER TIME PERIODS BEFORE 1900, e.g. the courses “Polyphonic vocal music of the Middle Ages and the Renaissance” or “European musical instruments up to around 1800”), whereas large periods, including courses covering the 20th/21st century, were classified under the code LARGER TIME PERIODS

9 In the continuous text it is rounded to whole numbers, the diagrams indicate the result up to one decimal place.

INCLUDING 20TH/21ST CENTURY. As expected, this included many overview lectures on music history.

A noteworthy result is that 57 % (i.e. 2413) of all coded courses dealt either exclusively (36 %) or at least partially (21 %) with twentieth- or twenty-first-century music. In the period under study, however, just under 17 % of courses at universities and colleges exclusively addressed music of the eighteenth and nineteenth centuries. This percentage increases only negligibly to 20 % if one adds the courses pertaining to Baroque music and parts of courses on music before the twentieth century in general (about 80 of these touch on music of the eighteenth and/or nineteenth centuries). At the same time, the ranking of the names appearing in the course titles under the codes 18TH, 18TH/19TH, and 19TH CENTURIES is hardly surprising – these are in descending order: Beethoven, Bach(s), Mozart, Brahms and Wagner, Schubert, Schumann, Handel, Mendelssohn(s), Bruckner and Haydn, etc.¹⁰

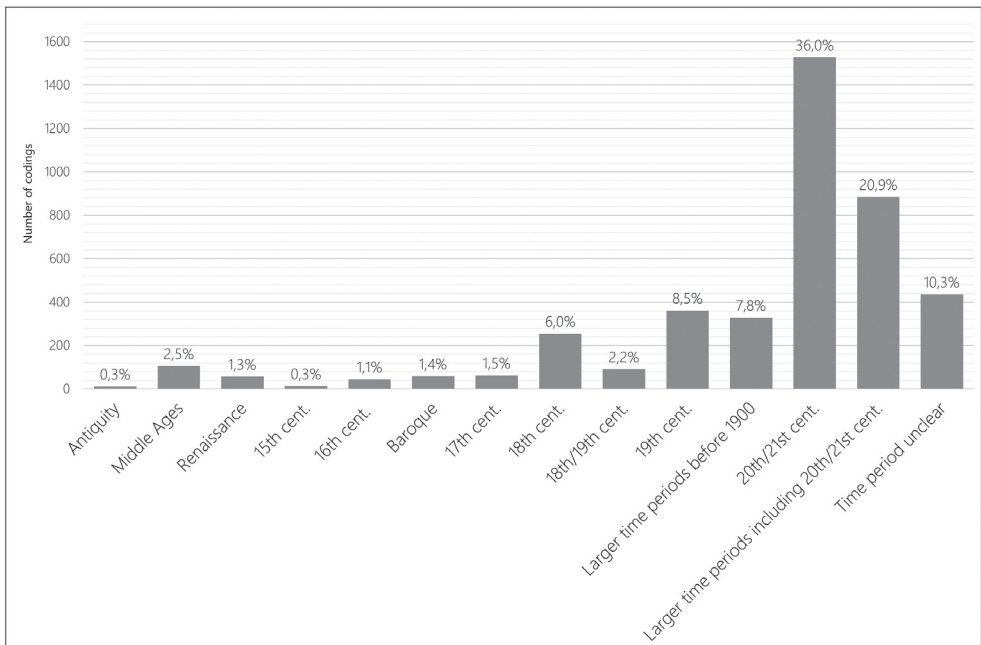


Diagram 1: Time periods (centuries and epochs) covered in courses. Total number of coded courses: 4241

10 What is remarkable, however, is the extent of the dominance of German-speaking composers, on which we will make no further comment here.

Time Periods Twentieth/Twenty-First Centuries

As far as possible, the courses for music of the twentieth or twenty-first centuries (courses from the rubrics 20TH/21ST CENTURIES and LARGER TIME PERIODS INCLUDING 20TH/21ST CENTURIES) were subdivided more precisely with regard to the periods addressed. From a total of 2413 courses, this was possible for 792 (i.e. approximately 33 %), for example, on the basis of titles such as “Music in the First World War” or “Music after 1970”. In defining meaningful periods of time in this code group, we considered the teaching content accordingly if the periods were not already named by the titles (“Allusions to Dresden in music after 1945”, “60 years of the Eurovision Song Contest” or “Musical poetry around 1900”). The classification as shown in diagram 2 seemed most reasonable to us on this basis.

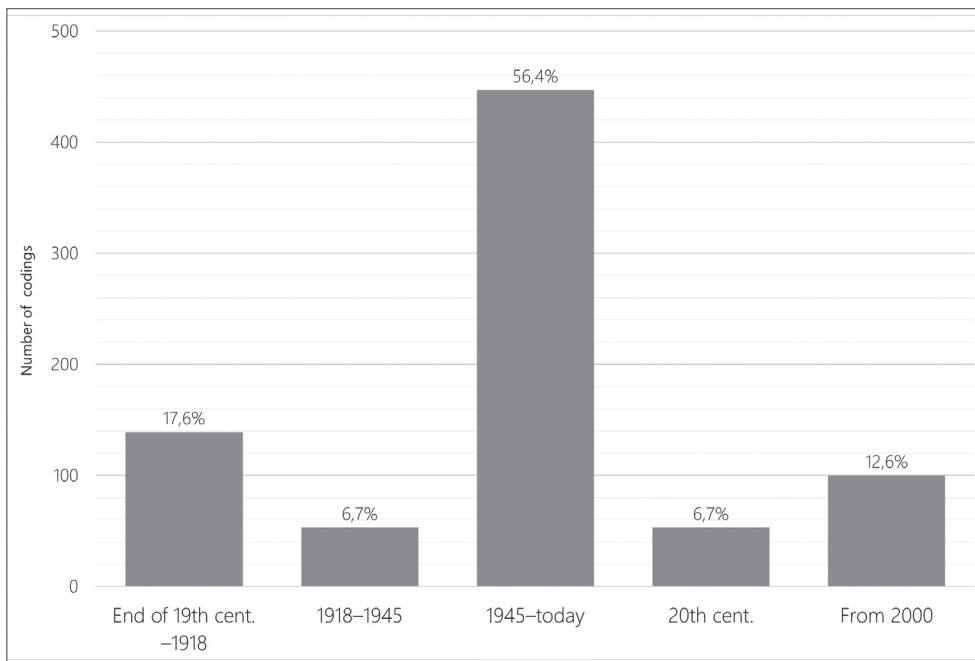


Diagram 2: Time periods receiving particular focus in courses on the 20th/21st centuries. Total number of coded courses: 792 (from 2413 courses on 20th/21st centuries)

In contrast to Frei-Hauenschild’s investigation, where twentieth century music as a whole was comparatively scantily represented, a clear concentration can be seen in MUSIC AFTER 1945–TODAY (447 or 56 %). Particularly often, these courses are about popular music (154), fewer are about new music (84). That popular music has moved further into the centre of musicological and pedagogical interest in the past two decades, as shown, is very clearly reflected in the course registers.

A further frequency can be found in music at the turn of the century (this also concerns a series of course from the rubric INCL. 20TH/21ST CENT.) up to the end of WWI (14 courses explicitly thematise this) where, incidentally, the names Gustav Mahler and Richard Strauss frequently feature (more on the name ranking below). The code 20TH CENT. was always assigned if the course title makes explicit reference to it (e.g. “Instrumentation in the twentieth century” or similar); similarly, the code 1918–1945 for events such as “Music of the 1940s” (or also for “Ernst Krenek’s *Jonny spielt auf*”), the code SINCE 2000 for courses such as “Composing in the twenty-first century” or “Contemporary popular music”. One may notice a certain obliqueness in these coding rules, but in our opinion, this allows for good observation of tendencies and points of view on music of the twentieth and twenty-first centuries.

Types of courses (content)

Here only a very general overview of the division between overview and content specific courses shall be given, which have the ratio of approximately 37 % to 63 %. In many cases, the distinction is clear; for course titles such as “Music history of the twentieth/twenty-first centuries” or “Schoenberg as teacher” there should be no discussion. How, though, would a “History of requiem” be classified? This is undoubtedly an overview, but a special one. We have always opted for a classification as OVERVIEW if

- a general overview covers at least half a century (“Music after 1950”; but not: “Music of the Fin de Siècle”);
- genres or even regions have been observed over a longer period (“The string quartet”, “History of music theatre since 1900”; but not: “Lied around 1900”, or with regional limitations: “The string quartet in France”);
- introductions into a comprehensive field are present (“Introduction to popular music”, “Fundamentals of music psychology”; but not: “Hardrock and heavy metal”).

Person-related courses (“Helmut Lachenmann”, “The songs of Richard Strauss’s”) were always coded as COURSES WITH SPECIALISED CONTENT.

In addition, we were interested in COURSES WITH EXTERNAL ACTIVITIES (72). These excursions include:

• Venues of a city: 9 • Encounters with artists / Rehearsals: 8 • Exhibitions / Galleries / Museums: 8 • Music theatre: 7 • Scholarly institutes / Archives: 7 • Festivals: 6 • Concert attendance: 6	• Workshops / Symposia: 6 • Installations / Sound sculptures / Performance: 3 • Recording studios: 2 • Instrument makers: 2 • Publishing houses: 2 • Cinema: 1 • Contact with schools: 1
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The offered courses and their included topics would lend themselves to a greater frequency of excursions, making the relatively small number quite remarkable.

Themes / Topics

An essential objective of the study was to gain an overview of the range of topics covered by the (2413) courses on music of the twentieth and twenty-first centuries. In principle, we have taken care to capture the topics as precisely as possible – but not in too small sections – and to encode them accordingly. Multiple encodings were therefore possible, but not crucial. On average, 1.5 topic codes were used per course, in some cases up to four, or sometimes none: For example, in the case of “Music history – 20th century and present” only 20TH/21ST CENT. was used (under TIME PERIODS) and OVERVIEW (under TYPES OF COURSES). During the coding process, the topics – as is usual with this method – were first named and then summarised or further differentiated (e.g. in a course with the title “History of popular music 1” POPULAR MUSIC was coded, the course “History and development of hip hop” was coded with the code HIP HOP, which in turn was defined as a subcode of the code POPULAR MUSIC). After the coding had been completed, it seemed sensible to sort the codes according to comprehensive subject areas; in a few cases, however, it seemed appropriate to leave topics as they were. This results in the following overview (some examples are given in parentheses):

- GENRES / AREAS¹¹ ([ART] MUSIC, POPULAR MUSIC, JAZZ, WORLD MUSIC, etc.)
- MOVEMENTS (MODERNISM, NEOCLASSICISM, NEW MUSIC, etc.)
- MUSICAL TECHNIQUES / COMPOSITIONAL TECHNIQUES / STYLES (DODECAPHONY & SERIALISM, EXPERIMENTAL MUSIC, etc.)

11 Or, as is said in the music industry, “submarkets”.

- GENRES / FORMS / MUSIC FOR PARTICULAR INSTRUMENTATIONS (CHAMBER MUSIC, MUSIC THEATRE, SUITE, etc.)
- HISTORIES (INTERPRETATION, COMPOSITION, CULTURE, etc.)
- MUSIC FOR/IN (A) PARTICULAR CONTEXT(S) (FILM MUSIC, CHURCH MUSIC, DANCE MUSIC, etc.)
- TOOLS / FUNDAMENTAL KNOWLEDGE / 'STUDIES (OF ...)' (ORGANOLOGY, AUDIO TECHNOLOGY, etc.)
- SOUND / SOUND ART / SOUND STUDIES
- AESTHETICS OF MUSIC / PHILOSOPHY OF MUSIC
- MUSIC THEORY / MUSIC ANALYSIS
- MUSIC LITERATURE (MUSIC CRITICISM, DIARIES etc.)
- CONCERT BUSINESS
- PERSONS & GROUPS / WORKS & GROUPS OF WORKS
- MUSIC AND ... (... OTHER ARTS, POLITICS, RELIGION & SPIRITUALITY, ECONOMY, etc.)

The diagram 3 shows the comparative frequency of presented topics. It is also worth mentioning that most multiple answers (in the MAXQDA vocabulary: overlaps) occur – not surprisingly – between the categories GENRES / FORMS / MUSIC FOR PARTICULAR INSTRUMENTATIONS and PERSONS / GROUPS in courses such as “The tone poems of Richard Strauss”, “The operas of Alban Berg” or “Vocal works of Adriana Hölszky”. Observations on the individual subject areas are delineated in more detail below.

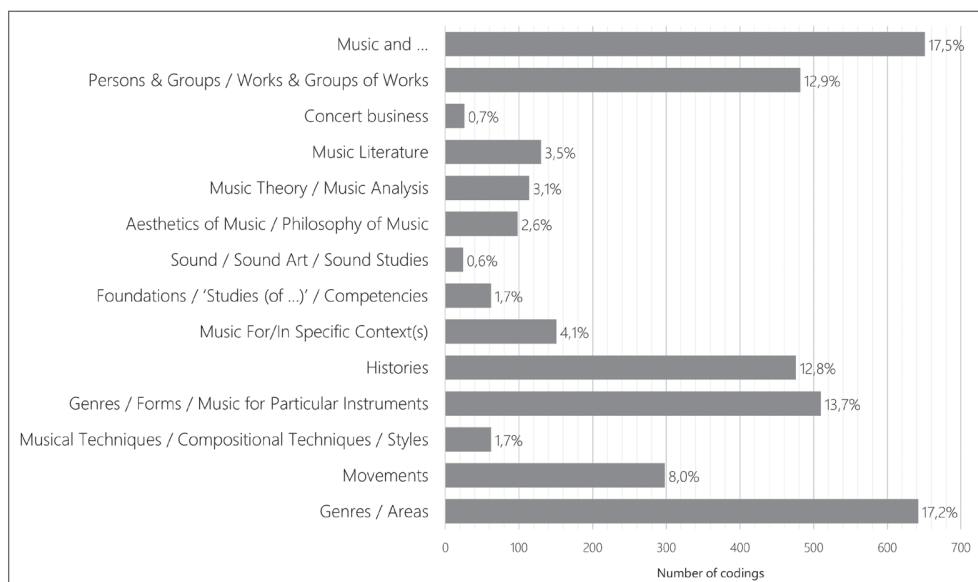


Diagram 3: THEMES / TOPICS addressed in courses (multiple codings possible). Total number of THEMES / TOPICS codes: 3700 (based on 2413 courses)

Genres / Areas

These categories are comprised of the following:

- (ART) MUSIC (labelled as “art music”: 7 codings, about 1850 courses deal with corresponding music, though these were not specially coded)
- BETWEEN ART MUSIC AND POP (with subcode CROSSOVER) (26 codings)
- POPULAR MUSIC (445 incl. multiple codings of subcodes; 427 coded courses in total)
- JAZZ (110)
- FOLK MUSIC (32)
- WORLD MUSIC (21)

Multiple codings were possible, but of these categories only POPULAR MUSIC and JAZZ were coded together more frequently (31), some courses also address the combination of jazz and art music (e.g. “New music and jazz”). Somewhat particular (or over pronounced?) is the appearance of the category ART MUSIC, which is used in the lecture registers almost exclusively as a term of demarcation. Courses were initially coded under this heading only if the term appears in the title (e.g. “Analysis of Western art music and new music”), or prominently in the course description. This is more often the case in the context of a juxtaposition with other musical areas, mostly with popular music (e.g. “Relationships between popular, folk, and art music today”), therefore a separate code BETWEEN ART MUSIC AND POP was defined for this purpose. Even though the art music addressed at universities and colleges is generally not described as such there, it still accounts for about 76 % of the music thematised in courses.

Since popular music, jazz, etc. are now subjects of about 26 % of the courses and therefore much more present, it seems logical that a series of courses – albeit not long – should explore the relationship between art and pop, ‘serious’ and ‘light’ music (however outdated this concept may appear) (“Between hope and disaster – classical music meets jazz meets rock”, “Crossover between serious and light music from the 1960s to the present and its technical requirements” or “New music, pop music, ‘classical music’. Mass culture and crises of musical performance in the twentieth century”) looks at the present culture – a more recent perspective of musicology, which takes into account a changed musical landscape.

As can be seen from the overview, the different genres are very differently represented. A look at the distribution of the corresponding courses at universities and colleges also shows that courses on jazz were offered at 32 of the 77 institutes, popular music at 55, world music at 11, and folk music at 10 (a considerable part, incidentally, at the Department of Musicology of the University of Vienna with its own professorship for ethnomusicology).

One of the most significant changes in the spectrum of musicological topics is certainly the sharp increase in the presence of popular music in recent decades. In the 1990s, the musicological teaching at the Department of Popular Music of the University of Music and Performing Arts Vienna, or Peter Wicke's Chair Theory and History of Popular Music and the Research Centre for Popular Music at the Humboldt University Berlin, which he headed, were still unique for a university. There are now not only several professorships for popular music in German-speaking countries, but the diverse forms of popular music are also increasingly being added to the framework of regular university music history teaching (although it is difficult to determine a detailed picture of whether and to what extent this occurs;¹² it should also not be forgotten that it already has a long tradition as an object of sociomusicology, although other aspects play a role here).

When coding the category POPULAR MUSIC, the exclusion principle was applicable insofar as either the upper code of the same name *or* one or possibly several subgenres were coded (e.g. in the course "Hardcore, metal, punk – 'hard' music from the perspective of cultural musicology"), whereby the possibility of multiple coding was seldom used (16). POPULAR MUSIC was used in preference as a comprehensive category; the most frequent multiple coding concerns ROCK *and* POP, – however, it was difficult to determine from the course titles whether pop is meant in the sense of the generic term or the subgenre. The panorama of subgenres, among which the harder forms were obviously more popular during the period under study, is remarkable¹³: ROCK (36 codings), POP (14), HEAVY METAL (11), BLUES (5), COUNTRY (5), EUROVISION SONG CONTEST (5), HIP HOP (5), PUNK (4), SCHLAGER (4), FOLK (3), TECHNO (3), SOUL (2), BEAT (1), HARDCORE (1), REGGAE (1).

Closer inspection of the popular music courses shows that fewer overviews were offered than courses with specialised content (179 to 226). The former are mostly historical reviews ("History of popular music", "History of pop music", sometimes in combination with other genres, such as "History of music: jazz & pop" or with a focus on certain regions such as "Popular music in East Asia" or "Popular music in Israel"). In addition, there are some introductory methodological courses, such as "Popular music studies – an introduction" or "Selected theories and methods of pop music culture research".

12 Particularly in the case of overview lectures, detailed descriptions are often missing from the course registers.

13 This corresponds, after all, to the preferences of contemporary composers, who have quite frequently extended their feelers into the field of popular music (here, too, the connection with rock music is certainly leading).

Courses with specialised content cover a broad spectrum of topics; they concentrate on individual subgenres (“Krautrock”, “Psychedelic rock”, “Country”, “Sounds of soul”), musicians or bands (“Frank Zappa”, “From Bessie Smith to Pussy Riot”), focus on particular aspects of popular music (“Authenticity as a value criterion for music”, “Myths in popular music”), questions from gender studies (“Masculinity in popular music”, “Pop music, sexuality, and gender”, “Queer popular music”, – for a total of 22 courses coded with POPULAR MUSIC there is also the coding GENDER AND DIVERSITY under the code METHODOLOGICAL ORIENTATION > CULTURAL STUDIES, or other contexts. The latter can be seen in the high number of POPULAR MUSIC seminars in the category MUSIC AND ...; prominent among them are: MUSIC AND ECONOMY (e.g. “Pop music and the concert market: South by Southwest”), MUSIC AND TECHNOLOGY (“Listening technologies of popular music. From phonographs to smartphones”), MUSIC AND POLITICS (“‘A change is gonna come’ – popular music and politics”), or – with notable frequency – MUSIC AND MEDIA (“Aspects of popular music’s media aesthetics”).

It would certainly be interesting to pursue the question of whether and to what extent the scientific study of popular music, which investigates not only musical but also mostly the entire cultural phenomenon, tarnishes the examination of art music – this stimulating impulse is already well known in models of thought from the field of ethnomusicology; one only has to think of studies such as Georgina Born’s *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-garde* from 1995, in which she analyses a publicly funded institution of art music from an ethnographic perspective. Some individual courses do seem to head in such a direction, for example, the seminar “Record covers [classical music] as a source for music research”.¹⁴

A further effect also seems to be evident in the development of the teaching content: namely that the music taking place ‘outside’ the academy is still reflected with a relatively large time delay. However, the discussion of the immediately contemporary has probably increased in comparison to the twentieth century; after all, the code SINCE 2000 contains 100 entries. This can be observed in academic literature, as most of the writings on new music of the 1950s and 60s appeared with a delay of decades and a climax in the 1990s. The 1990s were also the time when music of the post-war avant-garde(s) first found its way into the musicology course registers.¹⁵

14 The description goes on to say: “Record covers of classical music are a hitherto largely unexplored source variety for music research. The seminar sees itself as a pilot project in this direction. Ideas and inspiration are in demand.”

15 The text by Mike Searby in this volume shows that this effect can also go so far in terms of popular music that avant-garde music disappears completely from the course registers: “The Teaching of Twentieth- and Twenty-first-Century Music in Degree Courses in the United Kingdom”, pp. 239–244.

Movements

Only two of the above-mentioned movements carry much weight in the course catalogues: MODERNISM (82) and, even more, NEW MUSIC (179). Modern music tends to be defined as what reaches from the fin de siècle to the 1940s/50s, NEW MUSIC as what began with the post-war avant-garde (many courses are called “New music since 1950”)¹⁶ – with no specified end date.

The course topics covered under MODERNISM are, in part, overviews of the type “Music and modernity”; usually the focus is more narrowly defined, both geographically and temporally (“Music in the Weimar Republic”, “Aesthetics of Viennese modernity”, “Departure into modernity: music around 1910”, “Musical modernity of the East”); courses often also take a closer look at individual genres and composers (“Symphony at the turning point from Romanticism to modernism”, “‘A new aesthetic of sound art’: Ferruccio Busoni – composer, pianist and forward thinker of modernism”, “Alexander Zemlinsky – an overlooked composer in Viennese modernism”). There were conspicuously few, but nonetheless specifically focussed courses on IMPRESSIONISM (2), EXPRESSIONISM (1), FUTURISM (1) and NEOCLASSICISM (6). Although not operating under the term expressionism, there are some courses on the Schoenberg circle (see section Persons / Groups).

In the list of courses under the code NEW MUSIC, which for the most part bear this designation in their title, it is interesting – especially in contrast to the courses under MODERNISM – that the contemporary historical and political background is comparatively rarely addressed. Among the topics afforded focus, however, the following stand out: HISTORY OF COMPOSITION (37), GENRES / FORMS / MUSIC FOR PARTICULAR INSTRUMENTATIONS (26; with the following ranking: CHAMBER MUSIC 7, MUSIC FOR PARTICULAR INSTRUMENTS 6, ENSEMBLE MUSIC 5, ORCHESTRAL MUSIC 3), MUSIC THEORY / MUSIC ANALYSIS (18), AESTHETICS OF MUSIC / PHILOSOPHY OF MUSIC (17); in addition, CONCERT BUSINESS (7; especially various festivals) and questions of mediation and reception play a role in some courses. Among the persons named in the course titles are the ‘usual suspects’, from Messiaen to Boulez, Stockhausen, Ligeti, Lachenmann, Cerha, or the New York School, and only a few female musicians, such as Cathy Berberian.

Despite the existence of some courses on POSTMODERNISM, FLUXUS and SUBCULTURE (the latter concerns all POPULAR MUSIC courses), these concepts appeared only marginally. In particular, the marginalisation of the concept of postmodernism seems remarkable to us, as it was often raised in the 1990s and still appears prominently in

16 Some courses have therefore been classified differently than titled, e.g. the course “Anton Webern (1883–1945): Renewer and Loner. The Beginning of New Music in the 20th Century” with the code MODERNISM.

titles such as Jonathan D. Kramer's 2016 posthumously published book *Postmodern Music, Postmodern Listening*.¹⁷ However, it seems that the term or concept – perhaps especially in German-speaking countries? – has fallen out of fashion.

For all those cases in which the terms “modern music” or “new music” principally refer to all conceivable new forms of twentieth-/twenty-first-century music, mostly accounting for a longer time period, the collective category MODERN / NEW was applied.

When the movements named in course titles are considered, it becomes clear on the one hand, that they are exclusively in an avant-garde vein, and on the other, that the – explicit – courses on these areas of music account for only 12 % of the total courses on twentieth-/twenty-first-century courses, i.e. fewer than courses on popular music. This picture does not change if one adds courses concerned with avant-garde composition techniques and styles (such as SERIALISM or SPECTRAL MUSIC; a total of 51 – whereby here some double codings with the code NEW MUSIC are available) and courses on ELECTROACOUSTIC MUSIC (44; as already mentioned, popular music is also affected here): 16 % remain compared to a good 18 % in popular music.

These numbers should also not be overestimated, though, since, as already noted, course titles such as “New music for 2 to 20 pianos” were predominantly marked accordingly, titles such as “The music of György Ligeti”, on the other hand, were not, as long as a corresponding directional orientation did not play a role in the course description (and the latter was the case with six of eight courses on Ligeti). In cases in which new music received only a passing mention in course descriptions, a corresponding topic coding, which should only cover the main themes of a course, was omitted. This means that new music (in the broadest sense) can play a role as a subject of courses which are not coded accordingly. In the overall scheme, however, it is less present than we had expected.

Musical Techniques / Compositional Techniques / Styles

In this area (62 codings), which receives astonishingly little attention, it is noticeable that principally highly specialised and advanced techniques were considered with their own courses. In addition to the style-independent topic ARRANGEMENT (11, from Bach arrangements from the twentieth century to the transcription of popular music), the following topics can also be found: EXPERIMENTAL MUSIC (19, including several

17 Frei-Hauenschild also speculated at the end of his essay: “Musicology has overcome its temporary speechlessness [meaning the so-called ‘crisis of Darmstadt’s modernity’]; the main representatives of Darmstadt’s modernity have [...] reached their previous peak value in the last five years covered here, in which for the first time the new word ‘postmodernism’ found its way into the titles of musicological courses”. Frei-Hauenschild: “Boulez-Nono-Stockhausen”, p. 265.

repeated lectures, ATONALITY / DODECAPHONY / SERIALISM (9), MINIMAL MUSIC (8, including some with an expanded view of film and popular music), IMPROVISATION (4, all at least partially in the context of popular music), MUSIQUE CONCRÈTE / NOISE MUSIC (3), SPECTRAL MUSIC / MUSIQUE SPECTRALE (3), COLLAGE (2), MICROTONALITY (2), and MUSIQUE BRUT (1), – strictly speaking, a somewhat strange compilation, considering the wealth of compositional possibilities of the past 120 years.

Genres / Forms / Music for Particular Instrumentations

The area GENRES, FORMS, AND MUSIC FOR PARTICULAR INSTRUMENTATIONS is very strongly represented in the course registers (510 codings; see diagram 4). MUSICAL THEATRE stands out in the general sense (82; quite typically among them titles such as “Musical theatre in the twentieth century” or “Musical theatre after 1945”), as well as the specially themed sections OPERA / OPERETTA (90; there are, however, only two separate courses for operettas), BALLET / DANCE THEATRE / STAGE DANCE (23) and MUSICAL (7). The fact that Igor Stravinsky’s *Sacre du Printemps* is, incidentally, to be found more frequently, is probably connected not least with the anniversary of its world premiere in 1913. Richard Strauss is the clear winner among the operas, and Alban Berg (especially for *Wozzeck*) and Arnold Schoenberg (*Moses und Aron*) also appear several times. There is still an abundance in the area of the ‘heavy muse’, operettas and musicals still lead a shadowy existence in the course registers. Ranked behind MUSICAL THEATRE (including subgenres), is ORCHESTRAL MUSIC (70 in total), especially SYMPHONIES (41; the lonely list leader here is Gustav Mahler with 17 entries, far behind follow Shostakovich (5), and Witold Lutosławski, Richard Strauss, and Hanns Eisler with one entry each), PROGRAMME MUSIC and ORCHESTRAL MUSIC (as general category) were also listed several times (13 each), the genre CONCERTO is almost non-existent (3).

Frequently represented are also: LIED / SONG (65), ELECTROACOUSTIC MUSIC (44), CHAMBER MUSIC (41), and MUSIC FOR PARTICULAR INSTRUMENTS (41, e.g. “Piano Music after 1945” or “Music for percussion in the twentieth and twenty-first centuries”); less frequently, (in descending order): VOCAL COMPOSITION / VOCAL ART (as opposed to LIED / SONG) (12), ORATORIO (11), REQUIEM (8), ENSEMBLE MUSIC (8), CHORAL MUSIC (4), SUITE (1) and MUSIC FOR BRASS / WIND BAND (1, as “History of wind music”).

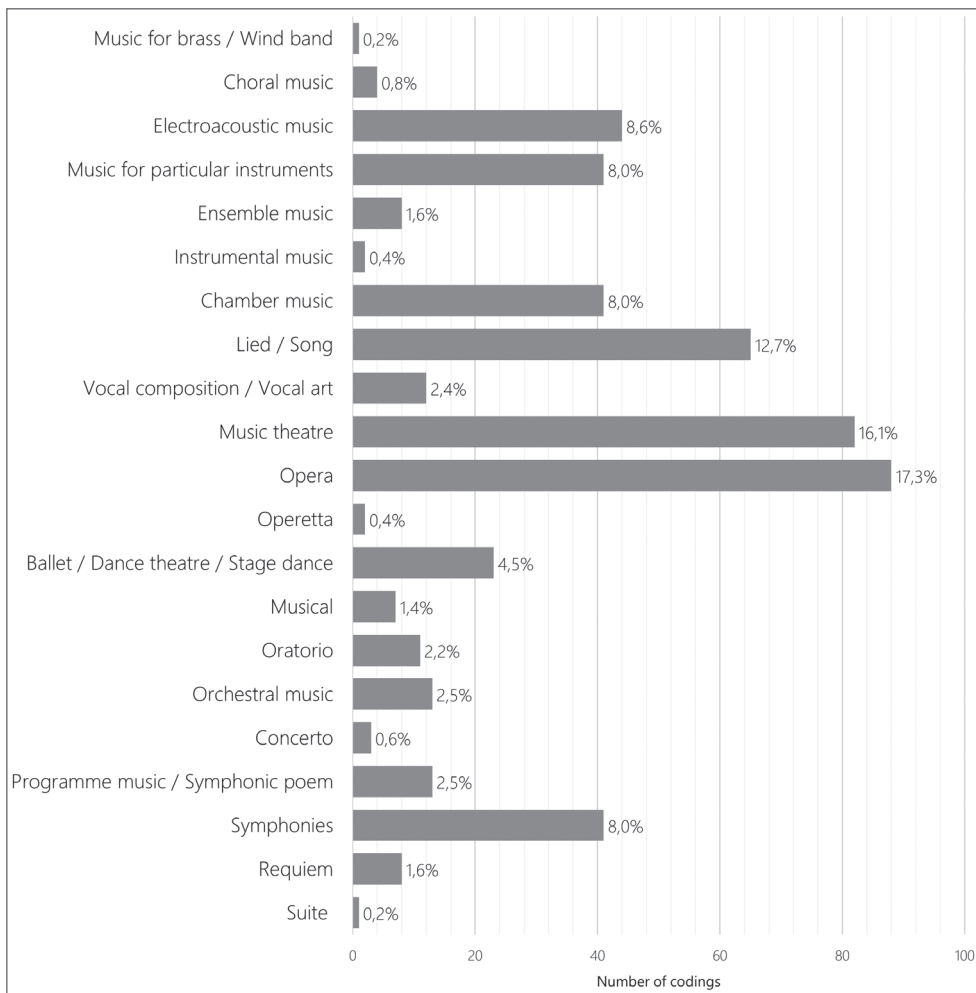


Diagram 4: Codings in the area GENRES / FORMS / MUSIC FOR PARTICULAR INSTRUMENTATIONS. Total number of codings: 510

GENRES / FORMS... are often addressed in the contexts of HISTORIES, the former within the context of GENRE HISTORY, the latter in the contexts of COMPOSITIONAL HISTORY, RECEPTION HISTORY, INTERPRETATION HISTORY, and CULTURAL HISTORY.

Histories

The diverse ‘histories’ play an expectedly prominent role. Just under half of the mentions concern COMPOSITIONAL HISTORY, RECEPTION HISTORY is also frequently thematised, as well as CULTURAL HISTORY, INTERPRETATION HISTORY, GENRE HISTORY, and HIS-

TORY OF INSTITUTIONS. Multiple denominations were possible in this rubric and were used dozens of times – most frequently in the combination of COMPOSITIONAL HISTORY and RECEPTION HISTORY.

- COMPOSITIONAL HISTORY (201), e.g. “Cage is dead! Composing today”, “Composing in the twenty-first century”, “Compositional techniques of the twentieth century”
- RECEPTION HISTORY (91), e.g. “‘The Emperor’s New Clothes?’ On the reception of contemporary music”, “‘San-gita’ – Indian music and its reception in Europe and the USA”, “Jazz Sebastian Bach”
- CULTURAL HISTORY (53), e.g. “Let it be. Embarking into the musical culture of the 1960s”, “Music and Youth Culture”, “Out of Nowhere? – a cultural and sound history of Jazz”, “Music and the Alps”
- INTERPRETATION HISTORY (50), e.g. “Igor Stravinsky as performer of his own works”, or – a remarkably anachronistic title – “Interpretation research – masterworks of the twentieth century”
- GENRE HISTORY (49)
- HISTORY OF INSTITUTIONS (32), e.g. “The Berlin Hochschule für Musik in the time of Nationalist Socialism”, “Institutions and festivals of new music in German-speaking countries”

Music For/In Specific Context(s)

Another area that has received noticeable attention over the past two decades or so is that which in the 1990s was still predominantly referred to as ‘functional music’ – but which in our analysis was classified under the heading MUSIC FOR/IN SPECIFIC CONTEXT(S): the list is dominated by FILM MUSIC (including MUSICAL FILM) (with 72 mentions) and encompasses DANCE MUSIC (37) and CHURCH MUSIC (to a small extent with only 24), STAGE MUSIC (8) and PERFORMANCE (4), to ‘special formats’, such as MILITARY and CHRISTMAS MUSIC (two courses each). While film music was certainly studied and taught mainly from the aspect of its functionality well into the 2000s – and in music encyclopaediae was usually found in the category of light music (e.g. in the *dtv Atlas zur Musik* – which has remained practically unchanged since the 1980s – in the chapter “Twentieth Century/Light Music III/Orchestra/Film Music/ Schlager”¹⁸), its history is today reflected with a much greater conception of self, both in overview presentations (“History, aesthetics, and theory of film music”), and in specialised seminars (“All quiet? Film music and World War I”). Although there are still some

¹⁸ This is also the case in the 2014 edition.

courses with a focus on functionality (“Dissolution of work and genre: functional music in the twentieth and twenty-first centuries”), even film music courses that are offered in the field of systematic musicology (e.g. those offered at the JLU Giessen by Claudia Bullerjahn) are much more history-conscious today than they were twenty years ago, and consider film music – at least in part – as an art form in its own right.

Foundations / ‘Studies (of ...)’ / Competencies

The area of ‘studies’ (here summarised under the code FOUNDATIONS / ‘STUDIES (OF ...)’ / COMPETENCIES, on the other hand, appears to be diminishing in importance, but has, at the same time, gained some additional areas; i.e. alongside ORGANOLOGY (18), NOTATION / TRANSCRIPTION / SCORE READING (only 12) and INSTRUMENTATION (6; e.g. “Instrumentation in the twentieth century”) are also AUDIO TECHNOLOGY (6; “Computerised music. History, music, ideologies” or: “Introduction to digital signal processing”), and courses on AURAL ANALYSIS / MUSIC LISTENING (20). Both are, so to speak, logical phenomena of the current development, since more and more courses refer to unnotated music or music whose notation is not, or only with difficulty, tangible and accessible, and whose tradition does not include reading, as is the case, for example, with film music or popular music (“Listening technologies of popular music”). At the same time, a broader effort can be felt to approach even (sometimes over-)notated music by means of aural analysis; accordingly, a considerable part of these courses deals with new music (“Analysis of serial and post-serial music through the ear”, “Listening to contemporary music”, “GANZ OHR: Listening circle for new music from 1950 to today”).

Sound / Sound Art / Sound Studies

The course registers also show an increased focus on the aspects of sound, sound art, and sound studies: with 24 corresponding courses, this area is much more strongly represented than courses on traditional ‘sound studies’, such as INSTRUMENTATION OR ORCHESTRATION (a total of 6). The musical aspect of sound(colour) is often described as essential for the – especially new, electro-acoustic and popular – music of the twentieth and twenty-first centuries (“Sound phenomenologies of the 20th and 21st centuries”, “Sound of the century”), and related areas are addressed (“Spatial sound – sound space: music and architecture in the 20th & 21st centuries”, “Exhibited music – sound art and media music as synthesis”). Interest in sound is visible in various musicological disciplines (see, for example, the course in the field of systematic musicology “Sound, tone, harmony: theories and phenomena of consonance, temperament and tone colour”, and in the field of music aesthetics, the course “Trace of sound. For

a different music aesthetic”). The awareness of the centrality of the sound category and the interest in questions of “sound research” in an overarching sense, and as way to view music(culture) is sometimes manifested in course titles such as “Music/sound in plurimedial contexts: theatrical genres” (which, incidentally, was not coded with the code SOUND ... on the basis of the course description), which was offered within the framework of the correspondingly titled course of studies “Musicology / Sound Studies” at the University of Bonn – where, in the winter semester of 2019/20, the Master’s programme “Music and Sound Cultures of Modernity”¹⁹ begins.

Aesthetics of Music / Philosophy of Music

When examining courses focussed on aesthetics of music / philosophy of music, it becomes obvious that musical aesthetics as a subarea of music philosophy actually represents it here, as for example in the *MGG* (*Die Musik in Geschichte und Gegenwart*), in which there is the lemma “Musikästhetik”, but no lemma “Musikphilosophie”²⁰. Prominently represented in the courses are themes such as value judgement, meaning, and the (art)work concept. Naturally, Adorno plays an important role in delving into writings on musical aesthetics (Busoni also appears twice), and the ‘history of...’ is sporadically offered in lectures (“No [sic!] history of musical aesthetics. Musical experience and philosophical thought between 1740 and 1914”) or also thematised in the context of seminars (“Positions on a history of music aesthetics”), and not least in the field of systematic musicology (“Reconstruction of a psychological history of music aesthetics”), where music aesthetics is *also* traditionally located. Few seminars feature philosophy explicitly in their titles (“Music and philosophy”, “Musical philosophical thought”, “Musical philosophical readings”). The musical contexts also seem interesting: while the title and description of a number of courses (especially the more reading intensive, it seems) do not make it possible to determine which music is addressed (e.g. in courses such as “Current and historical theories on the expression and meaning of music”, “Music and meaning”), some of them deal with specific music (currents), such as popular music (5), but especially modern and new music (25 in total). This can probably be understood as an indication that only music that

19 <https://www.musikwissenschaft.uni-bonn.de/studium/m.a.-musik-und-klangkulturen-der-moderne>, last accessed 17 July 2019. The Berlin University of the Arts also offers a Master’s programme in sound studies – in addition to musicology: <https://www.udk-berlin.de/studium/sound-studies-master-of-arts/>, last accessed 17 July 2019.

20 The same applies to the *Österreichischen Musiklexikon online* (accessed 17th July 2019). In *Grove* it is the other way around, there is only one lemma of its own “Philosophy of music”, whereby the article largely deals with questions of music aesthetics.

is considered modern or new is considered aesthetically or philosophically worthy of reflection. Seldom, but nevertheless several times, media aesthetics is also addressed (“Intermediality”, “Aesthetics and history of applied media music”).

Finally, it is noteworthy how rarely writings that obviously go beyond the German-language discourse are included: Only a handful of courses mention corresponding references or literature recommendations in their course descriptions – and these come predominantly from English-speaking countries, a few from France. This is not surprising, since music history and the associated discourses in German-speaking countries is still almost exclusively conducted in German, quite unlike in the sub-disciplines of music sociology or popular music research – accordingly, English literature can be found above all in these course descriptions.

Music Theory and Music Analysis

Since our investigation is related to music history, specifically analytical or music-theoretically oriented courses, such as “Analysis 1” or “History of music theory 4”, were not considered. However, we have included those of particular compositional historical relevance to the twentieth and twenty-first centuries, such as “Theory and analysis of 20th century music” or “Form concepts of new music”. Also included were fundamental problematisations (“Music theory? On the diversity of musical thought after 1900”), as well as courses which are oriented towards certain groups or persons of music theoretical relevance to the twentieth or twenty-first centuries (“The ‘Penn School’ of music theory”, “Composers as music analysts”). This resulted in a total of 90 denotations.

Remarkable is the relatively high proportion of popular music (17) within this code, which is due to a growing awareness of the problem in the analytical handling of this genre (in “Theory and history of popular music”, for example, fundamental aspects of a style analysis of popular music are also addressed) and thus corresponds to the general revaluation on this level as well.

Music Literature

Here only those courses which explicitly dealt with different forms of music literature (a total of 55) were considered. A large proportion was distributed among the areas of MUSIC CRITICISM / JOURNALISM (20), TEXTS ON THE FOUNDATIONS OF MUSIC HISTORIOGRAPHY (11; with popular music: 15) and texts by/about composers (11). In the last category, the titles and course descriptions named persons whose writings had a significant influence on the image of the twentieth century: Stockhausen, Ligeti (3), Schoenberg, Boulez, Cage (2), Berg, Debussy, Busoni, Lachenmann, Bernstein (1).

In other categories, courses were also occasionally oriented on persons: Adorno is represented in the field of AESTHETIC OF MUSIC / PHILOSOPHY OF MUSIC (3), Heinrich Schenker in the field of MUSIC THEORY AND ANALYSIS (1), and Carl Dahlhaus in the field of TEXTS ON THE FOUNDATIONS OF MUSIC HISTORIOGRAPHY (1). A special case is the course based on a music-historical text, namely *The Rest is Noise. Listening to the Twentieth Century* by Alex Ross.

The approaches to the remarkably strongly represented field of music criticism are dominated by linear historical periods from the eighteenth to the twenty-first century and discussion of theory and practice of music-critical writing. Occasionally, specialised periods were also examined, such as the beginning of the twentieth century (once with a focus on New Music, and once with a view to Debussy's *Monsieur Croche*), or the 1920s.

Concert business

The academic examination of concert formats of the past and present (a total of 26 codings) provides a particularly good indication of which compositional tendencies are regarded as representative of the 20th/21st century, for here too, there is a clear predominance of new music (with considerations of festivals such as "Wien Modern", "Musica Viva", and "Ruhrtriennale" ...) and popular music (including club culture). While many courses highlight festivals or concerts taking place at certain locations, there are actually few examples of links with regional history ("On Bremen's concert life in the post-war period", "City of Music Vienna").

Persons & Groups / Works & Groups of Works

We have specifically collected names of people and groups, and also distinguished whether a name is mentioned in the course title or in the course description. Works or groups of works indicated in course titles are also indicated (in parentheses – with the number of mentions, if the mentions number 2 or more). The persons or groups are arranged in descending order of frequency (if the number of entries is the same, they are sorted alphabetically):²¹

Richard Strauss (35; *Also sprach Zarathustra*, *Elektra* 2, *Frau ohne Schatten* 2, *Rosenkavalier* 3, *Salome* 2, symphonic poems 2, songs, *Vier letzte Lieder*), Gustav Mahler (31; symphonies 8, songs 3), Arnold Schoenberg (29; *Moses und Aron* 4, string quartets 2), Igor Stravinsky (16; *Sacre* 5), Dmitri Shostakovich (15; symphonies 2), (Second

21 In the case of courses repeated in different semesters, the names were counted again. However, the mentions in different courses are much more frequent.

Viennese School (13), Max Reger (12), Alban Berg (*Wozzeck* 3, *Lulu* 2) and Paul Hindemith (11 each), Béla Bartók (10; Concerto for Orchestra, instrumental music, string quartets 3), Theodor W. Adorno, Charles Ives and György Ligeti (9 each), John Cage (8), Leonard Bernstein (*West Side Story*, music theatre), Claude Debussy (*Douze Etudes*, *Tombeau*), Helmut Lachenmann, Olivier Messiaen and Luigi Nono (*Atmendes Klarsein*, *Hay que caminar sognando*) (7 each), Karlheinz Stockhausen (6; *Licht* 2, *Klang*), The Beatles, Leoš Janáček, Ernst Krenek (*Jonny spielt auf*, Lieder), Edgar Varèse (*Ionisation*, *Poème électronique*), Anton Webern (songs), Alexander Zemlinsky and Bernd-Alois Zimmermann (*Soldaten*, *Requiem für einen jungen Dichter*) (5 each), Pierre Boulez, Benjamin Britten (*The Turn of the Screw*), Jean Cocteau, Group de Six, Eric Satie, Heinrich Schenker, Jean Sibelius and Frank Zappa (4 each), Hanns Eisler, George Enescu, Erich-Wolfgang Korngold (*Die tote Stadt*), Carl Nielsen, Arvo Pärt, Giacomo Puccini (*Turandot*) and Franz Schreker (*Der ferne Klang*) (3 each), Francois Bayle, Luciano Berio, Björk, Ferruccio Busoni, Friedrich Cerha (*Spiegel* 2), Miles Davis, Sofia Gubaidulina, Hans-Werner Henze, Michael Jackson, Herbert von Karajan, György Kurtág (string quartets), Lady Gaga, Bohuslav Martinů, Elvis Presley, Prince, Sergei Prokofiev, Wolfgang Rihm, Giacinto Scelsi, Alexander Scriabin (piano sonatas), Alfred Schnittke (Viola Concerto), Salvatore Sciarrino and Kurt Weill (*Dreigroschenoper*) (2 each), Alexander Albrecht (*Die Schneekönigin*), Cathy Berberian, Harrison Birtwistle, Bertolt Brecht, Sergiu Celibidache, Francesco Cilea (*Adriana Lecouvreur*), Comedian Harmonists, Aaron Copland, Carl Dahlhaus, Frederick Delius (*Eine Messe des Lebens*), Paul Dessau, Sergei Diaghilev, Peter Eötvös, Manuel de Falla (*El amor brujo*), Gabriel Fauré, Morton Feldman, Brian Ferneyhough, Luc Ferrari, Gerard Grisey, Georg Friedrich Haas, Nikolaus Harnoncourt, Jimmy Hendrix, Stefan Heucke (*Iokaste*), Adriana Hölszky, Franz Kafka, Mauricio Kagel, Johannes Kalitzke, Wassily Kandinsky, Zoltán Kodály (string quartets), Bernhard Lang (*Der Golem*), Madonna, Maurice Maeterlinck, Alma Mahler, Bob Marley, Heiner Müller, Isabel Mundry, Hermann Nitsch (*Orgien Mysterien Theater*), Allan Pettersson, Pussy Riot, Radiohead, Steve Reich, Leonard Rosenman, Terje Rypdal, Camille Saint-Saëns, Fredrik Sixten (*W – The Truth Beyond*), Bessie Smith, Ethel Smyth (*The Boatswain's Mate*), Matthias Spahlinger, Max Steiner, Karol Szymanowski, J. R. R. Tolkien, Hans Tutschku, U2, Sándor Veress (string quartets), Tom Waits, Yijie Wang (*Yang Guifei*), Mieczysław Weinberg, Iannis Xenakis und Hans Zender (*Schuberts Winterreise*) (1 each).

A few observations: Ligeti ranks only tenth as a composer in the second half of the century (a somewhat more balanced ratio is evident in the course descriptions). First at 41st place do women begin to appear, with Gubaidulina and Lady Gaga. Of the 118 artists mentioned, only ten are women (a similar ratio can be seen in the course descriptions). Of the nine persons who appear in the two-digit range, six are from

the German-speaking countries; among the 118 persons, there are only 14 non-Europeans – and most of them come from popular music. Apart from those mentioned from other genres (Kafka etc.), a few conductors and the Comedian Harmonists, there are no non-composing or song-writing persons listed.

Although the list, as presented here, suggests that person-related topics are dominant, but overall, topics related to things or concepts predominate, as can be seen in diagram 3. This, too, has obviously changed considerably since Frei-Hauenschild's study – in the first half of the 1990s he still found a balanced relationship between these two topic areas²². Another comparison with his study can be made with regard to the ranking of names: in the course titles of the study period (1950s to 1990s), Schönberg was the most frequently mentioned composer in twentieth-century courses, with 110 mentions “well ahead of Mahler, Strauss, and Stravinsky”²³ (around 85 mentions each). This ratio has apparently reversed in the meantime (again?). Ligeti, Stockhausen, Boulez and Nono – the prominent “composers of the 1920–1939 generation”, on the other hand, are still very close to each other – and are quite some distance behind Schoenberg.²⁴

A somewhat different picture can be found in the list of names generated from the course descriptions, whereby it must be taken into account that not all course descriptions were available for evaluation and that the entries were not counted as topic codings.

Arnold Schoenberg (54; piano pieces op. 11 and 23, string quartet op. 7, piano concerto, chamber symphony op. 9, *Ode an Napoleon, Von heute auf morgen*), Igor Stravinsky (43; *Le Sacre du Printemps* 3, *Symphony of Psalms*, *Pulcinella*, *Histoire du Soldat*), Karlheinz Stockhausen (39; *Gruppen für 3 Orchester* 2, *Kreuzspiel*, *Licht*, *Studie II*, *Trans*, *Klavierstück* no. 1), John Cage (31; *4'33"*, *Europas I & II*), Claude Debussy (29; *Pelléas et Mélisande* 2, *Syrinx*, *Douze Études pour piano*), Helmut Lachenmann (28; *Das Mädchen mit den Schwefelhölzern* 2, *Staub* 2, *temA*, *Pression*, *Kontrakadenz*, *Schreiben*, *Gran Torso*), Luigi Nono (27; *Fragmente – Stille. An Diotima, A Carlo Scarpa*), Richard Strauss (26), Gustav Mahler (25; songs 5, symphonies 3, *Das Lied von der Erde*), György Ligeti (22; *Études*, *Lux Aeterna*, *Atmosphères*), Pierre Boulez (21; *Rituel*, *Polyphonie X*), Béla Bartók (20; *Allegro Barbaro* 3, *The Miraculous Mandarin*, *Bluebird's Castle*, Sonata for solo violin), Anton Webern (20; *6 Bagatellen für Streichquartett op. 9*, *Fünf Stücke für Orchester op. 10*), Charles Ives (19; *Concord-Sonata*), Alban Berg, Brian Ferneyhough (*La terre est un homme*, *Plötzlichkeit*) and Bernd-Alois Zimmermann (18 each; *Photoptosis* 2,

22 Frei-Hauenschild: “Boulez-Nono-Stockhausen”, p. 251.

23 Ibid., p. 260.

24 See *ibid.*, p. 263.

Tratto, Stille und Umkehr, Vier kurze Studien for solo cello, *Six poems by Sylvia Plath*), Morton Feldman (16; *Rothko Chapel, Coptic Light*), Paul Hindemith (*Neues vom Tage 2, Mathis der Maler 2, Mörder, Hoffnung der Frauen, Das Nusch-Nuschi*), Mauricio Kagel (*Atem, Staatstheater*) and Maurice Ravel (15 each), Olivier Messiaen (*Quatuor pour la fin du temps 3, Messe de la Pentecôte*) and Wolfgang Rihm (14 each), Luciano Berio (*Sequenza-pieces 3, Sinfonia 2, Omaggio a Joyce, Folk Songs, Rendering, Ofarim*) and Kurt Weill (13 each; *Dreigroschenoper, Aufstieg und Fall der Stadt Mahagonny, Der Jasager*), Hans Werner Henze (*Das Floß der Medusa, Versuch über Schweine, Ein Landarzt*) and Iannis Xenakis (12 each), Gabriel Fauré and Alexander Skriabin (11 each), Benjamin Britten (10; *Peter Grimes, The Little Sweep*), Theodor W. Adorno, Cathy Berberian, Gérard Grisey, György Kurtág (*Stele, Kafka-Fragmente*), Steve Reich (*Drumming, Proverb*) and Alfred Schnittke (9 each), Hanns Eisler, Terry Riley and Edgar Varèse (8 each; *Density 2, Déserts, Ionistaion, Poème électronique*), Ferruccio Busoni, George Crumb, Darius Milhaud, Krzysztof Penderecki (*Anaklasis*), Pierre Schaeffer (*Études aux objects*) and Alexander Zemlinsky (7 each; *Der Traumgörge, Kleider machen Leute, Der Zwerg, Der Kreidekreis, Lyric Symphony*, string quartet no. 1), Leonhard Bernstein (*West Side Story 2, symphonies 2, Candide, Chichester Psalms, Mass*), Carl Dahlhaus, Roman Haubenstock-Ramati, Franz Kafka, Witold Lutosławski, Erik Satie, Matthias Spahlinger (*passage/paysage*) and Sergei Rachmaninoff (6 each), Beatles, George Gershwin, Stefano Gervasoni,²⁵ Philip Glass, Johannes Kreidler, Salvatore Sciarrino (*Lohengrin, La porta della legge, Sei capricci per violino*), Conchita Wurst, Aziza Zadeh (5 each), David Bowie, Earle Brown, Group de six, Heinz Holliger, Nikolaus A. Huber, Ernst Krenek (*Jonny spielt auf*), Claus-Steffen Mahnkopf, Tristan Murail, Luigi Russolo, Giacinto Scelsi, Dieter Schnebel, Dmitri Shostakovich (*The Nose, Lady Macbeth of the Mtsensk District*), Isang Yun and Hans Zender (4 each; *Schuberts Winterreise. Eine komponierte Interpretation*)

3 each: Georges Antheil, Elliott Carter, Henri Dutilleux, Bob Dylan, Herbert Eimert, Manuel de Falla, Sofia Gubaidulina, Georg-Friedrich Haas, Erich Wolfgang Korngold, Henri Pousseur, Elvis Presley, Giacomo Puccini, Max Reger, Rolling Stones, Ivan Wyschnegradsky and La Monte Young

2 each: John Adams, Laurie Anderson, Hugo Ball, Nadia Boulanger, Bertolt Brecht, Aaron Copland, Henry Cowell, Paul Dessau, Hugo Distler, Alois Hába, Eduard Hanslick, Karl-Amadeus Hartmann, Josef Matthias Hauer, Hans-Joachim Hespos, Adriana Hölszky, Arthur Honegger, Toshio Hosokawa, Michael Jackson, Karajan, Gottfried Michael Koenig, Christina Kubisch, Michaël Levinas, Arthur Lourié, Alvin Lucier, Mallarmé, Meredith Monk, Olga Neuwirth, Klaus Ospald, Nam-June

²⁵ Here is one of several (but not very many) cases of courses offered repeatedly over several semesters.

Paik, Arvo Pärt, Ernst Pepping, Francesco Balilla Pratella, André Previn, Sergei Prokofiev, Aribert Reimann, Hugo Riemann, Heinrich Schenker, Franz Schreker, Kurt Schwitters, Jean Sibelius, Tōru Takemitsu, Manos Tsangaris, David Tudor, Galina Ustvolskaya, Wanda (band), Christian Wolff, Frank Zappa

1 each: ABBA, Peter Ablinger, Louis Andriessen, Mark Andre, Georges Aperghis, Ash Ra Temple, Henk Badings, Carola Bauckholt, Max Baumann, Giuseppe Becce, Andrei Bely, Joseph Beuys, Harrison Birtwistle, Björk, Lili Boulanger, Alfred Brendel, Peter Brötzmann, Gavin Bryars, Maria Callas, Can, Julian Carrillo, Enrico Caruso, Johnny Cash, Friedrich Cerha, Chic, Eric Clapton, Jean Cocteau, Leonard Cohen, Ruth Crawford-Seeger, Victor Clariss Czajaneck, Alfred Deller, Janis Joplin, John Coltrane, Chaya Czernowin, Puff Daddy, Danger Mouse, Miles Davis, Johanna Doderer, The Doors, Theodore Dubois, Jean Dubuffet, Paul Dukas, Richard Dünser, Amon Düül, Antonín Dvořák, Bob Dylan, Gottfried von Einem, Werner Eisbrenner, Edward Elgar, Duke Ellington, Enescu, Bill Evans Trio, Faust, Helene Fischer, Adriaan Fokker, Wolfgang Fortner, Lukas Foss, Jean Francaix, Beat Furrer, Wilhelm Furtwängler, Detlev Glanert, Karel Goeyvaerts, Henryk Gorecki, Glenn Gould, Woody Guthrie, Cristobal Halffter, Herbie Hancock, Lou Harrison, Jonathan Harvey, Gottfried Huppertz, Leoš Janáček, Keith Jarrett, Karl Jenkins, Robert Johnson, Ben Johnston, Andre Jolivet, Wassily Kandinsky, Stan Kenton, Wilhelm Killmayer, Zoltán Kodály, Rudolf Kolisch, Takehisa Kosugi, Peter Kowald, Kraftwerk, Georg Kröll, Paul Kuhn, Gerd Kühn, Hans (James) Last, Led Zeppelin, Felix Leuschner, Rolf Liebermann, Paul Lincke, Frank Loesser, Frederick Loewe, Anestis Logothetis, Heinz Martin Lonquich, George Maciunas, Bruno Maderna, Madonna, Hans-Martin Majewski, Marilyn Manson, Jules Massenet, Bohuslav Martinů, M. Matjušin, Rudolf Mauersberger, Kirke Mechem, Edmund Meisel, Alois Melichar, Charles Mingus, Motörhead, Xavier Naidoo, Neu!, Phil Niblock, Michael Nyman, Knut Nysted, Pauline Oliveros, Carl Orff, Harry Partch, Flor Peeters, Hans Pfitzner, Edith Piaf, Pet Shop Boys, Pink Floyd, Christina Pluhar, Iggy Pop, Cole Porter, Francis Poulenc, Anna Prohaska, Queen, Radiohead, Richard Rodgers, Joseph Guy Ropartz, Edicson Ruiz, Kaija Saariaho, Camille Saint-Saëns, Rebecca Saunders, Raymund Murray Schafer, Iris ter Schiphorst, Alexander von Schlippenbach, Florent Schmitt, Gunther Schuller, Pete Seeger, Charlotte Seither, Miroslav Skoryk, Ethel Smyth, Bruce Springsteen, Carl Sternheim, Sting, Tangerine Dream, John Tavener, James Tenney, Hans Ernst Toch, Toscanini, Tote Hosen, Lennie Tristano, Peter Türk, Erkki-Sven Tüür, Velvet Underground & Nico, Heitor Villa-Lobos, Joseph Voigtländer, Egon Wellesz, Jörg Widmann, Joanna Wozny, Boris Yoffe, Boris Zacharias, Gerd Zacher, Wsewolod Zaderatzky, Hans Zimmer.

Music and ...

In this category, it can be clearly observed that the curricula of the institutions investigated contain an extensive range of contextualisations, including rather unusual metiers such as MUSIC AND MOUNTAINS (2). Not surprisingly, however, are the three by far most common connections:

1. MUSIC AND MEDIA (106)

In the course descriptions, the following keywords can be found, and sometimes imply a more precise orientation: digital media, analogue media, print media, sound media, storage media, music production and reproduction media, studio technology, audio technology, visual design, media studies, media history, sound studies, intermediality.

2. MUSIC AND POLITICS (75; with the code MUSIC AND WAR, another 22 courses are added; and with the category MIGRATION / EMIGRATION / EXILE, in which political factors play a crucial role, another 23)

A considerable portion of the courses concern – as one would expect – the period between wars, often explicitly with fascism and national socialism (17). In regard to musical genres, the relationship of music and politics is clearly most often examined in the context of pop music (15), but also multiple times in the area of musical theatre (Nono, Henze, staging of Wagner).

3. MUSIC AND OTHER ARTS

Representative of the relationship between music and literature, as well as theatre, are 35 courses; with music and visual art, 21; aside from these, there are courses which generally thematise music and its relationship to other arts (15; e.g. “Dialogue of the arts in the 20th century”). In the context of these topics, the content is very diversified, so that no specific focal points can be identified.

After these three ‘front-runners’, there is a whole series of thematic fields that have also frequently been linked to music: ECONOMY (37 courses), RELIGION / SPIRITUALITY (20), YOUTH (19), CANON (17), GLOBALISATION (16), PSYCHOLOGY (12), BIOGRAPHY, EMOTION, LANGUAGE / VOICE, TECHNOLOGY (11 courses each).

Under the code ECONOMY, all areas of the music market (production, distribution, management, to legal matters) were thematised, as well as matters of globalisation. Under the code GLOBALISATION itself, the relevant questions were examined primarily in regard to popular music; only three courses focus on new music. The fact that this weighting is similar in the categories YOUTH and EMOTION is hardly surprising: in the former, 19 courses focus on pop music, one on new music (“Avant-garde for young ears”), and in the latter, three focus on art music, one of them explicitly on new music. The code TECHNOLOGY also refers predominantly to popular music.

The relatively high proportion of courses dealing with religiosity or spirituality may be somewhat surprising, although the spiritual dimension can be positioned by a corresponding boom in the 1970s and 1980s, especially in the second half of the twentieth century. In addition to courses with a very general focus (“Music and religion”), there are also courses on specialised repertoires (organ music, funeral music/ requiem etc.).

Less surprising is the relatively strong presence of the codes CANON and BIOGRAPHY; this corresponds to the enormous increase in publications on these topics in the last two decades. In addition to the general examination of canonisation processes from a sociological-philosophical perspective, there are also more concrete courses: “Key works of the 20th century”; in one case, the process of canonisation is even examined through a specific person – Helmut Lachenmann. In this respect, there is an overlap with the aspect of the creation of self-image, which is repeatedly addressed in the field of biography.

Finally, the following list shows all topics with which music has been linked.

Some codes that may appear to be unexpectedly small (such as in the case of MUSIC AND INTERTEXTUALITY, with only 2 mentions) result from the fact that only those courses explicitly bearing the term in their titles were recorded:

ANTHROPOLOGY (5)	KITSCH (3)
ANTISEMITISM (2)	MATHEMATICS, NUMBER SYMBOLS (4)
BODY (4)	MORAL (3)
CREATIVITY (4)	MOUNTAINS (2)
CRIME (1)	MUSIC EDUCATION (7)
DEATH (9)	NATURE (3)
DRUGS (3)	REPETITION (1)
EDUCATION (4)	RIGHT (2)
EROTICISM (3)	RITUAL (8)
ESOTERICISM (2)	SEXUALITY (5)
EXOTICISM (4)	TEMPO (1)
FRAGMENT (2)	TERMINOLOGY (3)
HEROISM (2)	TIME (3)
HUMOUR (3)	THE UNCANNY (3)
IMAGINATION (2)	VIDEO (1)
INTERTEXTUALITY (2)	

Methodological Orientation

This category is concerned with the methodological orientation of the teaching methods (a coding has only been carried out if a clear focus is given in this direction; courses from the sub-disciplines of systematic musicology or music sociology have not been coded separately and accordingly). It goes without saying that the demarcation of the thematic orientation cannot always be clearly made. A further problem with regard to the analysis of the results arises from the fact that it is precisely the assessment of the methodological perspective that depends on more detailed descriptions of the courses. However, since these differ greatly from institution to institution, but also from person to person, comparisons between individual institutions can barely be made; some lack such descriptions completely.

The code music-historical has been omitted, since all courses included are at least *also* music-historically oriented. The code MUSIC-HISTORIOGRAPHIC refers to those cases in which there is a fundamental discussion of questions, problems, or aspects of the subject. The fact that the number of relevant codings is quite high at 101 can probably be interpreted as a sign of the growing questioning of the pedagogical orientation of the subject of music history. The situation at the University of Music and Performing Arts in Vienna may be seen as an indication of this: before the turn of the millennium, curricula were mostly stable for longer periods of time; widespread, chronologically oriented overview lectures, for example, seemed to be an almost timeless pattern. Since the turn of the millennium, however, there has been movement in the design of curricula, also with regard to the orientation of music history courses. Similar developments may also be observed at other institutions. The questioning of the subject orientation presumably has to do with several aspects; one could think, for example, of the question whether the conventional Eurocentric orientation can be weakened, or also of the aforementioned increased inclusion of popular music tendencies. However, the expansion of disciplinary boundaries seems to be less frequently thematised, since the explicitly interdisciplinary units (21) are conspicuously scarcely represented, and these predominantly address music theatre, where an interdisciplinary approach is virtually forced by the nature of the subject. Furthermore, a larger amount of MUSIC ANALYTICAL (165; e.g. “György Ligeti: analysis and readings”) and INTERCULTURAL / TRANSCULTURAL (41; e.g. “Improvisation in a transcultural perspective”) oriented courses are of importance.

Finally, with 318 codings, the genuinely high proportion of courses oriented towards cultural studies is striking; a study carried out in the 1990s would probably have arrived at significantly different results, especially at the universities. A more detailed analysis of this code group shows that the GENDER / DIVERSITY aspect plays a major role here (50), along with IDENTITY (40), PERFORMATIVITY (24), and BODY (14).

Although direct comparisons between individual institutions do not make sense for the reasons mentioned above, at least certain tendencies can be discerned: of course, it is predominantly at larger institutions that are able to offer a broader range of courses that we can expect to see more courses that go beyond the necessary basic stock. In the statistics, however, there is also a clear North-South divide, combined with a West-East divide. In North-Western Germany (+ Berlin), cultural studies-oriented courses appear much more frequently than in Southern Germany; in Eastern Germany, the relevant share is even lower. This is particularly evident from a gender perspective (and this corresponds to the location of relevant research institutions).²⁶

Countries / Regions

Countries or regions were only coded if they were at the centre of a course (for example, a seminar on *Musique spectrale* did not lead to a FRANCE coding). An analysis of the results poses considerable difficulties, because in this code the categories art music, popular music, and folk music become particularly problematic, at least with regard to the conventional institutional divisions. Thus, Indonesian gamelan music is usually researched by ethnologists,²⁷ yet folk music cannot be discussed. Such questions are particularly topical at the moment, since in some places people are considering the possibility or sense of a ‘world history of music’, which should serve to overcome the usual Eurocentric perspective.²⁸ However, these thought processes have not yet been reflected in the curricula examined here. Furthermore, in many course titles it is simply not recognisable which musical traditions comprise the content (e.g.: “Introduction to the musical cultures of Oceania”).

It should also be borne in mind that the European perspective is closely linked to the institutional and human resources of music universities and colleges: large universities may have their own institutes for popular music, folk music, and ethnomusicology (University of Music and Performing Arts Vienna), or a jazz institute (Berlin

26 We do not provide an exact statistical representation here, because at some institutions hardly any course descriptions were available (which is, however, usually necessary for an assessment of the orientation) and we do not wish to place individual universities in a possibly inappropriate light.

27 The courses offered by individual ethnomusicological institutes were not recorded.

28 See, for example, Malik Sharif: “A Dialectical Approach to Music History revisited: Wege zu einer kollaborativen Praxis globaler Historiographie”, in: Michele Calella und Nikolaus Urbanek (ed.): *Musikhistoriographie(n)*. Vienna: Hollitzer, 2015, pp. 47–66; Tobias Janz: “‘Gibt es eine Weltgeschichte der Musik?’ Mit Carl Dahlhaus auf dem Weg zu einer komparativen Historiographie der musikalischen Moderne”, in: *ibid.*, pp. 129–156; or Marie-Agnes Dittrich and Reinhard Kapp (ed.): *Gibt es sie noch: ‘die’ Musik? Vorüberlegungen zu einer Allgemeinen Musiklehre*. Vienna: Mille Tre Verlag, 2011.

University of the Arts, University of Music and Performing Arts Munich), which enable students to specialise in their relevant fields, while smaller institutions lack the ability to make such offerings. Eurocentrism, however, remains intact, despite these circumstances, especially in the context of music history courses, in a narrow sense (i.e. without the courses offered by popular or folk music departments). This even applies to the USA: in view of the enormous impulses that the USA provided for the developmental strands of composition history in the twentieth and twenty-first centuries, the number of courses that focus on this geographical area (23) is relatively small. Although, a closer look at the course offerings does indeed reveal a reflection of the diversity of American musical life (art music, jazz, Broadway, crossover, film music, Afro-American music, etc.), but the art music sector is apparently regarded as insignificant from a European perspective. The majority of the relevant courses refer to Charles Ives and John Cage.

Looking at the distribution of courses by countries/regions, and by continent, the following results are obtained (coding was based on the exclusion principle, i.e. either continent or individual country or region – these appear in the figures for the continents, added together):

- AFRICA: 14 (CAMEROON 1, MAGHREB 2, WEST AFRICA 1)
- America: 44
 - LATIN AMERICA: 21 (THE CARIBBEAN 3, BRAZIL 9)
 - NORTH AMERICA: 23
- ASIA: 58 (ARABIA 3, CHINA 6, FAR EAST 2, INDIA 7, ISRAEL 3, JAPAN 9, KOREA 4, EAST ASIA 3, PHILIPPINES 2, MIDDLE EAST 1)
- Europe: 108
 - Northern Europe: 12 (SCANDINAVIA 5, GREAT BRITAIN 6, IRELAND 1)
 - Southern Europe: 14 (BALKANS 3, GREECE 1, TURKEY 2,²⁹ ITALY 7, PORTUGAL 1)
 - Eastern Europe: 19 (RUSSIA (resp. European part of the Soviet Union) 5, UKRAINE 1, BELARUS 1, CZECH REPUBLIC 5)
 - Central Europe: 61 (GERMANY 28, FRANCE 15, AUSTRIA 9, SWITZERLAND 3, BELGIUM 1, EAST GERMANY 1)
 - EUROPE as a whole: 2

Within Europe, too, there is a clear divide from the central European area to the ‘edges’.

²⁹ Turkey is included in both Europe and Asia.

Recommended Literature

The analysis of the literature recommended for courses is of limited informative value, in so far as the procedures for the naming of recommendations differ greatly between institutions, but also between individuals within each institution. For example, over 90 % of all courses have no references at all. Since it would not make much sense to examine specifically oriented courses, we will limit ourselves to the recommendations in the overview courses, which are offered in all institutions, and should therefore at least indicate some tendencies.

Overview Literature

The main focus here is on general music history presentations (which encompass the 'entire Western' history of music), and publications specifically oriented towards the twentieth century. In the third part of the volume some of these publications are critically examined.

- a) With regard to the general presentations of the history of music, the following frequencies can be observed (preceded by the number of mentions):

10:

- Sabine Ehrmann-Herfort, Ludwig Finscher and Giselher Schubert (eds.): *Europäische Musikgeschichte*. Kassel: J. B. Metzler, 2002³⁰

4:

- Werner Keil: *Musikgeschichte im Überblick*. München: Fink, 2014
- Ulrich Michels (ed.): *dtv-Atlas zur Musik*. München: dtv, 1977³¹

3:

- Peter Schnaus (ed.): *Europäische Musikgeschichte in Schlaglichtern*. Mannheim: Meyers Lexikonverlag, 1990

2:

- Karl H. Wörner: *Geschichte der Musik*. Göttingen: Vandenhoeck & Ruprecht, 1993
- Hans-Heinrich Eggebrecht: *Musik im Abendland*. München: Piper, 1991

1:

- J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca: *A History of Western Music*. New York: Norton, 2006³²
- Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004

³⁰ All years refer to the information in the course registers.

³¹ Here, for example, it should be put into perspective that it is merely a literature recommendation for a course that was offered in several semesters.

³² This small number contrasts sharply with the very frequent recommendations in the contributions from other countries in Chapter 2.

- Barbara Russano Hanning: *Concise History of Western Music*. New York: W. W. Norton & Company, 2002
 - Michael Raeburn and Alan Kendall (eds.): *Geschichte der Musik*. Mainz: Schott, 1993
 - Piero Weiss and Richard Taruskin: *Music in the Western World. A History in Documents*. New York: Schirmer, 2007
- b) Regarding representations specifically oriented to the twentieth century, the following order is given:
- 19:
- Hermann Danuser: *Die Musik des 20. Jahrhunderts* (= *Neues Handbuch der Musikwissenschaft*, vol. 7). Laaber: Laaber, 1984
- 16:
- Ulrich Dibelius: *Moderne Musik seit 1945*. München: Piper, 1998
- 5:
- Alex Ross: *The Rest is Noise. Listening to the Twentieth Century*. London: Fourth Estate, 2008 as well as the German edition of 2009: *The Rest is Noise. Das 20. Jahrhundert hören*)
- 3:
- Siegfried Mauser and Matthias Schmidt (eds.): *Geschichte der Musik im 20. Jahrhundert. 1900–1925* (= *Handbuch der Musik im 20. Jahrhundert*, vol. 1). Laaber: Laaber, 2005
 - Hans-Werner Heister (ed.), *Geschichte der Musik im 20. Jahrhundert. 1945–1975* (= *Handbuch der Musik im 20. Jahrhundert*, vol. 3), Laaber: Laaber 2005
 - Helga de la Motte-Haber (ed.): *Geschichte der Musik im 20. Jahrhundert. 1975–2000* (= *Handbuch der Musik im 20. Jahrhundert*, vol. 4). Laaber: Laaber 2000
- 2:
- Nicolas Cook and Antony Pople (eds.): *The Cambridge Companion to Twentieth Century Music*. Cambridge: Cambridge Univ. Press, 2008
 - Richard Taruskin: *Music in the Late Twentieth Century* (= *The Oxford History of Western Music*, vol. 5). Oxford: Oxford University Press, 2010
 - Hans Vogt: *Neue Musik seit 1945*. Stuttgart: Reclam, 1982
- 1:
- Alfred Baumgartner: *Der große Musikführer. Musikgeschichte in Werkdarstellungen*. Salzburg: Kiesel, 1985
 - Albrecht Riethmüller (ed.): *Geschichte der Musik im 20. Jahrhundert. 1925–1945* (= *Handbuch der Musik im 20. Jahrhundert*, vol. 2). Laaber: Laaber, 2006
 - Jean-Noel von der Weid: *Die Musik des 20. Jahrhunderts*. Frankfurt a. M.: Insel, 2001

In addition, other volumes of the *Handbuchs der Musik im 20. Jahrhundert* (12 mentions) as well as volumes of the *Handbuchs der musikalischen Gattungen* (12 mentions) were recommended quite frequently. Multiple recommendations were also noticed:

- Udo Bernbach: *Oper im 20. Jahrhundert*. Stuttgart: J. B. Metzler, 2000 (4)
- Mervyn Cooke: *The Cambridge Companion to Twentieth-Century Opera*. Cambridge: Cambridge University Press, 2005 (2)
- Hervé Lacombe: *Géographie de l'opéra au XXe siècle*. Paris: Fayard, 2007 (2)

Although these figures should be treated with caution, some findings are surprising: the dominance of the two most frequently recommended works by far, that of Danuser and Dibelius, is remarkable, although Danuser's somewhat dated monograph *Die Musik des 20. Jahrhunderts* inevitably cannot cover the last quarter of the century. This dominance is also remarkable in so far as these two representations convey a particularly narrow historical picture: for Dibelius, the Darmstadt scene is almost the only scene of interest; Danuser does, however, include the New York School. In music histories of the recent past, this extreme focus is largely overcome; Richard Taruskin³³ has almost designed a counterstatement. Also striking is the 'third place' of music journalist Alex Ross, whose book (*The Rest Is Noise*) was, in one case, the main subject of a course. The scarcity of Hans Heinrich Eggebrecht's formerly very popular music history might have to do with recent discussions about his role during the Second World War.

Conclusion

What can be concluded from the results? Especially in comparison with the following articles on the situation in other countries worldwide – so much is to be anticipated here – it should be noted that the range of musicological courses on music of the twentieth and twenty-first centuries in German-speaking countries is large and broad. Desiderates formulated in specialist forums and journals at the beginning of the 2000s, such as the call for more popular music in curricula, or for greater consideration of 'musicology as cultural studies' (Hemming, Markuse, Marx 2000) were met to a noticeable extent, and the self-reflection of the subject and its teaching content seems to be largely reflected in the course topics.

The overall picture of the music of the past 120 years, which results from the range of courses considered, appears interesting. While it is very well represented in terms of quantity, there is nevertheless a strange discrepancy between established music

33 Cf. the gloss of Andreas Holzer in the present volume, pp. 293–308.

(Strauss, Mahler, Stravinsky, etc.) that also enjoys stable representation in concert programming, quasi-canonised modern and New Music (Schoenberg, Ligeti, Boulez, Nono, Stockhausen ...), as well as a *selection* (certainly still requiring more detailed analysis) of popular music, jazz, ‘music of the world’ and folk music on the one hand, and the abundance of music existing in the respective areas and corresponding contexts on the other. It is striking how relatively little this diversity can be seen in the course registers, especially in the individual subject areas. For example, the analysis of the field of MUSICAL TECHNIQUES / COMPOSITIONAL TECHNIQUES, where, as explained above, a small and special selection of avant-garde methods is principally represented, could lead to the conclusion that avant-garde music represents the music of the twentieth century, whereby this focus is much more pronounced in Central Europe than in the Anglo-American area. Here, too, it is clear that the history is still often explained as a sequence of extraordinary events. In her article “Musical Canonization and Decanonization in the Twentieth Century”,³⁴ Anne Shreffler ingeniously describes, that a “separate canon of contemporary music esteemed by composers, academics, and educated musicians has arisen”, which is “is based on a historiography of twentieth century music as a series of technical and formal accomplishments”: “starting with atonality and ranging from the twelve-tone technique to serialism to indeterminacy, polystylism, New Complexity, and beyond. In this canon, which is a kind of mirror image of the concert canon, Webern is ranked higher than Richard Strauss [...]”.³⁵ Shreffler’s assessment of the focus on ‘formal achievements’ is actually reflected in the course registers of the area in question, but not her assessment of the ranking of the most popular composers: Strauss nevertheless ranks significantly higher than Webern (it would probably look different had Webern composed operas).

With good reason, Doris Lanz also asks in her article “Avantgarde als Kanon” how it can be explained “that the agents of external canon formation [...] preferred to follow the gradually solidifying inner canon of the Western post-war avant-garde and not [...] ‘conservative paths’ of the history of composition in the twentieth century?”³⁶

34 Anne Shreffler: “Musikalische Kanonisierung und Dekanonisierung im 20. Jahrhundert”, trans. Fabian Kolb, in: *Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch*, ed. Klaus Pietschmann and Melanie Wald. München: Edition text + kritik, 2013, pp. 611–630. The (unpublished) original English version of the text was provided by Anne Shreffler on the *Academia* platform.

35 Ibid., p. 617 (German version).

36 Doris Lanz: “Avantgarde als Kanon. Politisch-ideologische Implikationen der Kanonbildung im westdeutschen Musikschrifttum nach 1945”, in: Pietschmann et al.: *Der Kanon der Musik*, p. 594.

While pop music – often embodied by star representatives (such as Lady Gaga) – has found its place in the classrooms, the evergreen operetta, brass band music, or electronic music, which was actually produced on a massive scale – also after Cologne and Paris –, basically remain outside the academy (this list could be extensively lengthened). This circumstance might be obvious in view of music colleges whose students are to be educated predominantly in the represented (and representative, one might add) genres, but what about musicological institutes at universities? Perhaps one of the ‘original motivations’ of the subject, the ‘preservation of monuments’, still plays a greater role than we (would like to) admit? At least the so-called art music (in the following English articles, incidentally, there is a noticeably lower propensity to use the terms ‘Western art music’ or ‘Western classical music’) continues to carry the most weight in the lecture registers and study plans – which have not been examined here – and the pleasingly high number of courses in the field of MUSIC AND ... does not fundamentally change anything about this – and one can certainly be of the opinion that the academy can, in principle, remain a stable place (whatever that may be exactly) for it. Or is content a matter of no consequence, and does it rather depend on methods of observation and the attitude of researchers? Is Frank Hentschel right, when he writes in his critical essay of 2012, “Modularisierte Musikgeschichte”, that a “study programme that wants to avoid ideological appropriation and do justice to both the complexity of historical-cultural contexts and the principle infinity of meaningful questions and methods [...] can only be a study programme that largely dispenses with the definition of concrete contents”³⁷? Apart from the fact that the content of many curricula are, in reality, not described very concretely, what consequence would this have? It would certainly be time to question the categories determining the teaching of music history, such as art music, pop music, Western classical music, or even new music, far more extensively, and to work against their effect, which to a critical extent restricts the teaching and artificially delimits music (directions) against each other.³⁸ Should we not also ask ourselves, though, which music and which aspects of music and music culture we make known – and what image of

37 Frank Hentschel: “Modularisierte Musikgeschichte”, in: *Konstruktivität von Musikgeschichtsschreibung. Zur Formation musikbezogenen Wissens*, ed. Sandra Danielczyk et al. Hildesheim: Olms, p. 260.

38 See also Hentschel: “The choice of term is only a marginal problem; the problem of extraterritoriality is much more virulent. [...] The territory of the Occident, the West, or Europe, even if one applies the strictest standards, has been flooded with pop music for well over half a century to such an extent that, from a historical perspective, it must seem absolutely absurd that it is not the main object of every music history of the 20th and 21st centuries”. Ibid., p. 257. Or: “A separation into historical and non-historical material is as absurd as the classification of one as art and the other as non-art.” Ibid., p. 258.

music in the twentieth and twenty-first centuries do we convey? For example, women's music is still embarrassingly scarce in courses³⁹, as are musicians (male or female), and although Alastair Williams recognised "wider repertoires"⁴⁰ in his book *Constructing Musicology* (2001), there is enough reason to wish for 'even wider repertoires'.

39 See also, for example, the illustrations in the section on the 20th/21st centuries published in the 2018 volume *Musik. Ein Streifzug durch 12 Jahrhunderte*, ed. Tobias Bleek and Ulrich Mosch. Kassel: Bärenreiter. Apart from a portrait photograph of Wanda Landowska, a group of sitar-playing girls, a Thai ensemble and Lotte Lenya, there is not a single female musician or composer – but for Hawaiian dancers and a flower girl in Woodstock.

40 Alastair Williams: *Constructing Musicology*. Burlington: Ashgate Publishing, 2001, p. vii.

2. TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY EDUCATION IN UNIVERSITIES AND CONSERVATORIES AROUND THE WORLD

María Paula Cannova

THE TWENTIETH CENTURY IN THE TRAINING OF PROFESSIONAL MUSICIANS IN ARGENTINA

In Argentina there are notebooks of manuscript paper called *Istonio*, in which, for more than fifty years, illustrations of 'great composers' featured in their covers. Portraits of, for example, Bach and Boccherini, or Puccini and Gluck, among others, were accompanied by extracts of biographical information. Genius and the ability to transcend time with their works were common to the featured composers. In the manuscript notebooks there was never a portrait nor a biographical review of John Lennon or Atahualpa Yupanqui, or of Rosita Melo or Teresa Carreño. The educational cover portraits sought to distinguish the manuscript notebooks through their depictions of 'great composers', exposing the hegemonic character of academic music as opposed to popular music. This division between the popular and academic fields is a constant that is clearly observed in the institutionalised teaching of the history of twentieth-century music in Argentina¹ which frequently omits the history of popular music.

Another common and recurrent trait is the assimilation of musical analysis as a corpus of music history and its conversion into a favourite strategy for the didactics of its teaching. Likewise, in Argentina during the twentieth century, the positive and high value placed on European music of the eighteenth and nineteenth centuries was manifested both in the content of professional musicians' education programmes and in the programming of theatres and concert houses.

These facts converge in the shaping of professional musicians, connecting the cultural capital of the hegemonic classes with the formation of the taste and values that are attributed to the whole culture, as a form of distinction as described by Pierre Bourdieu in his study *Distinction: A Social Critique of the Judgement of Taste* in 1979.

In professional musicians' education, the impact of music history is relevant because the musicians communicate and collaborate in the configuration and formulation of the ideas about what music and musicians are in the society to which they belong. Music history informs about aesthetics, artistic movements, periodisation, forms of musical production, and applications and diffusion within the framework of culturally situated relationships. In addition, it provides a significant portion of the

1 Silvia Carabetta: *Sonidos y silencios en la formación de los docentes de música*. Buenos Aires: Maipue, 2008.

conceptual bases from which music is conceived, and how it operates in the reproduction and transformation of the surrounding world.²

This article has researched the education of professional musicians from fourteen universities and seven conservatories,³ their compulsory and elective subjects, seminar programmes that integrate such study plans, and the literature used. In the Argentine higher education system, the curricular offerings and student numbers are greater in public institutions, with unrestricted and free access. Private universities are excluded from this examination. The research samples were formed with programmes of universities and conservatories corresponding to twelve of the twenty-four provinces and national territories.⁴

In some cases, such as in the province of Buenos Aires, programmes from three different national universities (Universidad de Buenos Aires, Universidad Nacional de las Artes, and Universidad Nacional de La Plata), and three conservatories of important cities (La Plata, Morón, and Junín) were surveyed; in other provinces professional musical training is offered by a single university or tertiary institution.

The higher education system in Argentina has curricula in which history of music involves at least one or more specific and compulsory subjects in the professional training of musicians. In this corpus, twentieth-century music is contemplated in specific subjects, the duration of which are similar to those that address music history of previous centuries. In the analysed sample, such subjects usually take a year to complete. The duration of these subjects within the curricula does vary in some cases, however, only minimally. Another common aspect is the positioning of courses within the study plan; twentieth-century music history is customarily taught in the second or third year of training. In this sense, the history of twentieth-century music becomes available shortly after the point at which the student attrition rate reaches its peak – between the first and second years, both in universities and conservatories.

The content of the study plans for twentieth-century music are largely similar, with central subjects referring to the first European avant-garde, the development of electroacoustic music, and avant-garde music from the post-war period that employs graphic notation. There is also a common lack of intersecting axes of historical musical processes that would afford diverse themes greater cohesion; much of the content is consequently presented as a collection of autonomous and unconnected entities.

2 Gustavo Bueno: *¿Qué es la ciencia? La respuesta de la teoría del cierre categorial*. Ciencia y filosofía. Colloto: Pentalfa Ediciones, 1995.

3 Forty-two music history programmes are reviewed. In some institutions twentieth-century music history involves two subjects.

4 These are Buenos Aires, Córdoba, Mendoza, Santa Fe, Entre Ríos, Misiones, San Juan, Tucumán, Salta, Chubut, Tierra del Fuego, and the Autonomous City of Buenos Aires (capital city).

Specific content about the early twenty-first century is almost non-existent in the formal structure of study plans.

In a first hypothesis we consider that the propensity to a romantic-positivistic musical historiography in the sequencing of content negatively impacts the requisite specificity for understanding sound and musical phenomena from the twenty-first century. This lack of specificity is related to difficulties in transferring the knowledge produced by musicological research to university-level teaching, especially in conservatories. The main literature dedicated to general and comprehensive study of the twentieth century was produced in Europe and the USA between 1960 and 1990,⁵ although in the last three decades partial and ultra-specialised musicological studies have grown exponentially. Such studies are frequently inadequate for a music history study plan at the undergraduate level, though, in the sense that they are so specific, usually focalise on partial aspects, and do not provide a general overview. A holistic vision of a determinate process in music history is still important at an undergraduate level. This fact implies both an outdated bibliographic offering – and musicological knowledge in general – as well as a reinforcement of content related to the first six decades of the twentieth century.

Another problematic factor is the omission of popular music from the curricula. Aspects related to current musical genres (for example, candombe or hip hop) are completely unknown in the programmes studied and in their bibliographical sources. The centrality of a written music tradition in the teaching of twentieth-century music history raises important points of contention, such as a widespread disregard of cultural consumption. The exclusive study of the compositional techniques of integral serialism as a feature of post-war musical production in the second half of the twentieth century does not only ignore the emergence of rock and roll and its impact on culture, but also the development of multinational marketing in the recording industry, as in the case of PolyGram⁶ and the influential importance of television in popular music production⁷.

In the programmes analysed, some constants were observed in content and sequencing. Three concepts seem to dominate here: the emphatic emergence of the individual's role, differentiation through stylistic features, and innovation-oriented

5 María Paula Cannova: "Aquello que una presencia puede ocultar", in: *Revista Clang* 2 (2008), pp. 38–44.

6 PolyGram was the first multinational record company. Gerben Bakker studied the relation between the concentrated economy of the record industry and the expansion of music genres. See Gerben Bakker: "The Making of a Music Multinational: PolyGram's International Businesses, 1945–1998", in: *Business History Review* 80 (Spring 2006), pp. 81–123.

7 Simon Frith: "Look! Hear! The Uneasy Relationship of Music and Television", in: *Popular Music* 21/3 (2002), pp. 277–290.

periodisation. In this way, the Western male composer becomes the main subject, synthesising the entirety of compositional activity. In the romantic and positivistic tradition, the musical work is the historiographic subject, and morphologic analysis is the method to gain knowledge of music history.

Innovation has been the predominant feature in the valuation of music from the repertoire of traditional musical historiography. Settling on a change produces an absence of historical perspectives based on *longue durée*⁸ process that reinforces the autonomy of the musical work as being more important than the historical facts in which the music circulates. For example, the abandonment of tonality at the beginning of the twentieth century by the avant-garde emphasised such innovation as most European composers continued to use the tonal system. Another case is thematic and motivic elaboration as a predominant compositional technique during the 20th century. In both situations, the emphasis on innovation hides the permanence of music practices and their socio-cultural impact. This can even be observed in music history programmes that expressly seek to depart from a positivistic romantic model, a perspective that is also consolidated through the use of an anachronistic bibliography.

In most of the analysed programmes, the content derived from the application of the new musicology or articulation with other social sciences is displaced, relegated to a lesser place, or simply non-existent. This situation is accentuated in the teaching of music history in conservatoires. For example, a common feature is observable in the bibliography of the first thematic unit of the subject “Evolution of styles IV” (*Evolución de los estilos IV*), from the arts career⁹ of the National University of Buenos Aires. In this first unit there are eight compulsory texts, four of which are titled with the names of composers (Claude Debussy, Arnold Schoenberg, Eric Satie, and Igor Stravinsky). This exposes the conceptualisation of a musical historiography anchored only in one of the agents of the musical field: the composers.

In the sample, ninety percent of the courses have composers as teaching content. Satie is one of the most paradigmatic cases because he is included in parity with such concepts as the crisis of tonality, the irruption of the musical avant-garde, imperialism and artistic innovation, among others.¹⁰ Debussy, though, is presented in association with questions of style: Debussy and symbolism or impressionism.

8 Ferdinand Braudel: *On History*. Chicago: University of Chicago Press, 1980.

9 Career, in Argentina, refers to professional knowledge accredited by an official institution which grants an enabling degree with a specific curriculum.

10 In the first unit of “Evolution of styles IV” we find the following content: “c) Claude Debussy’s works. Tectonics and stylistic aspects. His relation to intellectuals and artistic contemporary movements in France: impressionism and symbolism. Erick Satie.” (c) *La obra de Claude Debussy. Aspectos técnicos y estilísticos. Su relación con los movimientos intelectuales y artísticos contemporáneos en Francia: impresionismo y simbolismo. Erik Satie.*) Translation by María Paula Cannova, as with all other

The programme of the previously mentioned subject “Evolution of styles IV” motivated a clarification by Professor Omar Corrado (Universidad de Buenos Aires), who questions the evolution denomination, but not the one of styles:

With regard to the name of the subject, although it is known that it cannot be modified administratively and academically, it requires, in our opinion, to be problematised, not only in its extension – it should include the study of the music produced in the bygone decade of the 21st century – or in the terminological imprecision that means the category of impressionism applied to music in light of long-standing studies, but that the use of the term ‘evolution’ implies a reference to history, and the history of artistic productions in particular. The conceptions about a historical event, and even more, one that concerns the artistic facts, no longer support the vectorial, unidirectional criteria implicit in this word.¹¹

Despite the fact that the term style is not reflected and criticised in the same way as the term evolution, lecturers responsible for the subjects have epistemological positions that are not always clearly reflected in the titles of the courses. This also exposes the need for knowing the teaching realities of the classroom because the official documents, such as those for the music history programmes, are not exhaustive sources of information. Omar Corrado’s musicological work is an example of lucidity and musicological renewal. The epistemological assumption of the style concept as a vector for the music history content is observable both in the theoretical framework (for example, in María Enriqueta Loyola’s article “Renovación de la música en Argentina”¹²) and in the sequencing of content itself (for example, in the first unit of

translations in this article. See <http://artes.filo.uba.ar/evolucion-de-los-estilos-iv-impresionismo-y-siglo-xx-0>, and: <http://artes.filo.uba.ar/sites/artes.filo.uba.ar/files/Evolucion%20de%20los%20Estilos%20IV%20.doc>, last accessed 3 May 2019.

In the third unit of “History of music III”, from the Universidad del Litoral (Santa Fé) we find this content: “Eric Satie’s piano music from 1890.” (*La música para piano de Eric Satie de la década de 1890.*) See <http://www.ism.unl.edu.ar/programas/img/HISTORIA%20DE%20LA%20MÚSICA%20III%20PROGRAMA%202017.pdf>, last accessed 3 May 2019.

11 Omar Corrado: “Programme of the subject evolución de los estilos IV (Impresionismo, Siglo XX)”, Facultad de Filosofía y Letras, Universidad de Buenos Aires, Ciudad Autónoma de Buenos Aires. Available in: repositorio.filo.uba.ar/xmlui/bitstream/handle/filodigital/3613/uba_ffyl_p_2016_art_Evolucio%20de%20los%20estilos%20IV%20%28%20Impresionismo%20y%20Siglo%20XX%29.pdf?sequence=1&isAllowed=y, last accessed 12 December 2017.

12 María Enriqueta Loyola: “Renovación de la música en Argentina. El lenguaje neoclásico de las obras para piano de Luis Gianneo”, in: *Huellas* 5 (2006), p. 53–66; <http://bdigital.uncu.edu.ar/1226>, last accessed 31 March 2019.

the music history programme we see: “Vienna school: Schoenberg, Webern, Berg. Technical and stylistic aspects of its production” (*La escuela de Viena: Schoenberg, Webern, Berg. Aspectos técnicos y estilísticos de su producción*). This then implies, that “The concept ‘work’ and not ‘event’ is the cornerstone of music history”.¹³ The positivistic romantic perspective on the history of music denies the ideological character of the historical narrative. This does not, however, manage to hide the pretension of returning hegemony to the history of music that exclusively contains the Western European classical tradition,¹⁴ the expression of which is the score notation as essentialism of the work.¹⁵

There are divergences from what has been said before, for example, in the case of the University of Entre Ríos. The subjects “Social and political history of music” and “Social and political history of Latin American and Argentine music” are not periodised by centuries or styles but by themes from a historiographic perspective (social history, annals, new history, etc.) orient the thematic grouping of contents. In both subjects the twentieth and twenty-first centuries are addressed in concert music as well as in popular music, but the correlation between historiographical problems and content is exposed even in the titles of each programme’s units, such as in the fourth unit, called “The oligarchies of the Argentine centenary, the cosmopolitan vanguard and the irruption of the popular sectors in the political and cultural scene. Cultured and popular music in the first half of the 20th century in Argentina and South America”.¹⁶ Another example for the adoption of social history in context with the post-war avant-garde is “Music in the welfare state: the institutionalised and integrated avant-garde as state policy”.¹⁷

The possibility of incorporating popular music into music history has theoretical difficulties that are not restricted to the musicological field. Ethnomusic, folklore, and popular music studies are some of the fragmentations that postulate specificity on this music that largely prescind from the pentagram, which is firmly based on sonority and rhythm rather than on counterpoint or harmony, which is consumed daily with different functions and levels of attention, and which is danced, sung, covered,

13 Carl Dahlhaus: *Fundamentos de la historia de la música*. Barcelona: Gedisa, 1997, p. 13.

14 Leo Treitler: “Towards a Desegregated Music Historiography”, in: *Black Music Research Journal* 16/1 (1996), pp. 3–10.

15 Martín Eckmeyer: “Entre la música de las esferas y la sordera del Genio. Sobre la persistencia del modelo historiográfico dominante en Historia de la Música”, in: *Ponencia dictada durante las VI Jornadas de Investigación en Disciplinas Artísticas y Proyectuales. La Plata: Facultad de Bellas Artes de la Universidad Nacional de La Plata*, www.academia.edu/34292475/Entre_la_m%C3%BAsica_de_las_esferas_y_la_sordera_del_genio, last accessed 9 December 2017.

16 Ibid., p. 5.

17 Ibid., p. 8.

appropriated, globalised, massified, and standardised. The teaching of twentieth-century music history in Argentina continues to search for the *distinction*¹⁸ and with it, its close link with the classical music (*música culta*). Classical music guarantees the good taste of the social group that at the same time legitimises this repertoire. In order to avoid such degradation, popular music is annulled; it is enclosed in the canon and affirmed in the style prioritising musical analysis over historical interpretation.

Added to that is an overwhelming persistence of European and North American music, compared to the presence of Latin American music, the ignorance of which is concerning. This situation, however, is experiencing a tendency towards change. The contributions of teaching researchers, such as Omar Corrado, Silvina Mansilla, Leonardo Waisman, Martín Liut, Martín Eckmeyer, among others, are testimony to this. The mixture is part of the Latin American cultural tradition. It is the miscegenational product of the imposition of colonisation, which – with pain – managed to constitute a cultural and sound form of its own, marketed by the cultural industry, although difficult for the academic field to study and teach. In this mixture twentieth-century music history teaching in Argentina can find bases to promote in future musicians an updated and situated knowledge of the recent past, indispensable to understanding of the present.

18 Pierre Bourdieu: *La Distinction: Critique sociale du jugement*. Paris: Les Editions de Minuit, 1979.

Megan Burslem and Cat Hope

MUSIC HISTORY EDUCATION IN AUSTRALIAN UNIVERSITIES

Tertiary music education in Australia has enabled a thriving community of practitioners, creators, and writers. Since the first music school opened its doors in 1883 music education has evolved at a relatively slow pace. With few exceptions, music in Australian universities has been unable to truly capitalise on the Australian situation, and has relied on models from other countries for inspiration and leadership in curriculum design. This is true of music history units just as much as in other areas of music study.

There has however been a significant shift in the nature of tertiary music teaching in Australia over the past decade. When once Australian music schools and conservatoria focused predominantly on the history of Western art music practice, palaeography, and a composer-centred art music canon, tertiary institutions are instead developing curricula grounded in multi-genre contemporary music practice, global music making, and Australian music history. In other words, the focus has shifted from specialist careers to portfolio careers.¹

Eric Booth² encapsulates the irony present in our quest for a reimagined tertiary music pedagogy when he argues that university training programmes do not evolve at the same pace as the music industry, which causes “a tension between the skills being prioritised and those needed to live a full, rewarding life in music.”³ In Australia, the Western art music tradition – both practice and philosophy – represents only a small fraction of a diverse, interdisciplinary, and globally connected sector. Furthermore, government tertiary education reform has driven institutional pressure to create revenue, and employment readiness, and has meant that Australian tertiary music schools must look to new curriculum initiatives to address these issues.

In this paper, we will discuss general higher education music history curriculum initiatives at the Australian Group of Eight (Go8) Universities, in relation to course

1 Brydie-Leigh Bartleet, Dawn Bennett, Ruth Bridgstock, Paul Draper, Scott Harrison and Huib Schippers: “Preparing for Portfolio Careers in Australian Music: Setting a Research Agenda”, in: *Australian Journal of Music Education* 1 (2012), pp. 32–41; and Marie Forbes: “Collaborative Learning for Music Practice”, in: *Australian Journal of Music Education* 50/1 (2016), pp. 53–62.

2 Eric Booth: *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. New York: Oxford University Press, 2009.

3 *Ibid.*, p. 21.

content and pedagogical approach, and discuss funding attitudes and education reforms that have shaped our contemporary music education landscape.

Funding and Attitudes That Shape Curriculum Direction in Australia Today

In the 1990s, Australia underwent sweeping educational reforms as a result of the ‘Dawkins Review’ of 1988.⁴ The changes included the introduction of student fees, the amalgamation of institutions, and increased accountability measures. Many independent conservatoria were consumed by universities across Australia and curriculum changes were set in motion.

Twenty years later, the Bradley Review⁵ recommended increased student participation in higher education, especially from low socioeconomic groups, and linked funding to student enrolment numbers. In 1988, Australia hosted 19 public universities and 420,850 enrolments.⁶ Today Australia has 43 universities;⁷ 40 public, two international, and one private with 1,457,209 enrolments. For the creative arts, enrolments have increased over the past five years at an average rate of 4.4 % per year, a welcome statistic in the wake of the twenty-first-century Australian Government’s arts funding cuts.⁸

Of the 43 universities in Australia, 25 offer various degrees in music, such as performance, sound design, musicology, music industry skills training, or music education. The Group of Eight (Go8) universities are a coalition of research-intensive institutions consisting of some of the largest, oldest, and highest ranked institutions in Australia, each with a flourishing and successful music department. These institutions are:

The University of Sydney (est. 1850), Conservatorium of Music

The University of Melbourne (est. 1853), Conservatorium of Music

The University of Adelaide (est. 1874), Elder Conservatorium

4 Peter Coaldrake and Lawrence Steadman: *On the Brink: Australia’s Universities Confronting their Future*. University of Queensland Press: St Lucia, 1998.

5 Denise Bradley, Peter Noonan, Helen Nugent and Bill Scales: *Review of Australian Higher Education: Final Report*. Canberra: Department of Education, Employment and Workplace Relations, 2008.

6 Australian Department of Education and Training (ADET) (ed.): *Time Series Data 1949–2000*, 2014, <https://docs.education.gov.au/node/35519>, last accessed 30 March 2019.

7 ADET (ed.): *2013 List of Higher Education Institutions*, <https://docs.education.gov.au/documents/2013-list-higher-education-institutions>, last accessed 30 March 2019.

8 Joanna Mendelssohn: “Carnage in the Arts: Experts Respond to the Australia Council Cuts”, in: *The Conversation* (2016), <https://theconversation.com/carnage-in-the-arts-experts-respond-to-the-australia-council-cuts-59368>, last accessed 30 March 2019.

The University of Queensland (est. 1909), School of Music
 The University of Western Australia (est. 1911), School of Music
 The Australian National University (est. 1946), School of Music
 The University of New South Wales (est. 1949), School of Music
 Monash University (est.1958), Sir Zelman Cowen School of Music

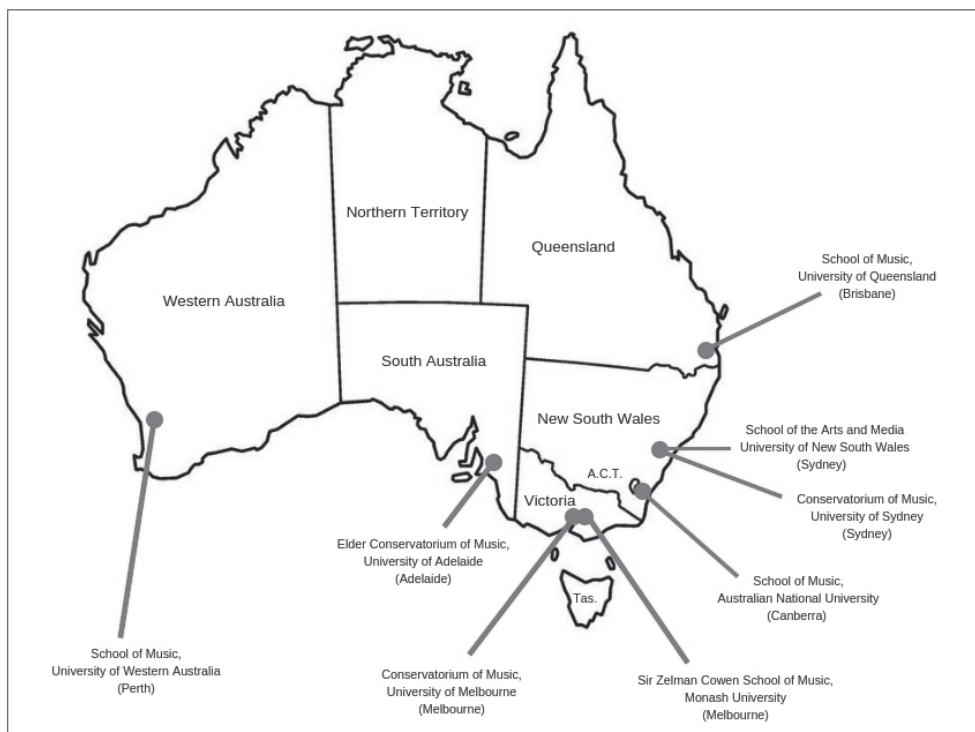


Figure 1: Group of Eight (Go8) universities and respective music departments

Some music departments in Australia retain the status of ‘conservatorium’, whilst others are ‘schools of music’ within arts faculties. Generally speaking, conservatoria offer more flexibility of course design, whereas schools are often expected to fit within an arts template, to enable the flow of students across arts majors and so on. In 2014, former Head of Music at the Australian National University, Peter Tregear, released a paper calling for an immediate re-think of tertiary music curricula across Australia due to an evidenced redundancy of the tertiary music pedagogy in relation to industry needs and pressures.⁹ In “Enlightenment or Entitlement?”, Tregear

9 Peter Tregear: “Enlightenment or Entitlement? Rethinking Tertiary Music Education”, in: *Platform Papers* 38 (2014), pp. 1–62.

implores tertiary music schools and institutions to regain a sense of what is relevant to the twenty-first-century cultural and political landscape; to produce graduates who “have an empowered sense of agency and responsibility for the musical culture that now surrounds us.”¹⁰ The Western art music canon, he argues, remains only a fraction of a diverse, interdisciplinary and global sector, one that is understood via an internet-based economy and global contemporary market.

Mostly, universities have begun to address the concentration of Western art music in music history subjects. Since Tregear’s call for a regeneration of the tertiary music landscape, the Australian National University has redesigned its music history units to include only one based on the Western art music canon. The Elder Conservatorium offer no Western art music history units, while Western art music constitutes half of all music history units at both Melbourne University and the University of Western Australia.

Educational reforms that have caused pressure to increase student numbers have created financial issues for music schools. In a ‘one size fits all’ funding model, many tertiary music schools in Australia run at a deficit, due to the inclusion of one-to-one instrumental tuition and assessment procedures. Many music departments attempt to compensate for this by designing undergraduate music units that are open to students from all faculties and departments across the university. A common choice are music history units.

Australian Music History Units Offered in 2017

All the data gathered for this article is obtainable publicly via university websites and was current across all platforms as of October 2017. Classes offered at Australian Go8 institutions in 2017 reveal 106 music history units, from introductory survey units, such as “Western music: a panorama”, offered at a first year level at the University of New South Wales, to themed and specialist history units, such as “Paleography of music”, offered at the Sydney Conservatorium of Music, and “Media and contemporary society”, offered at the Elder Conservatorium.

32 % of all music history classes deal exclusively with twentieth- and/or twenty-first-century music history, while 16 % of classes contain no twentieth- or twenty-first-century music history content. The remaining 52 % of the overall classes on offer in 2017 are based on music history from a range of topics including, but not limited to, twentieth- or twenty-first-century history. Many of these units are based on themes such as Australian music, or music and politics, however the majority of

10 Ibid., p. 25.

units that include music history content across a greater range of centuries are introductory music history courses.

Table 1 shows the breakdown of music history courses currently offered in Australia, categorised according to content and period.

Go8 institution	Number of music history classes on offer in 2017	Only 20 th –/21 st –century content units	Partly 20 th –/21 st –century content units	No 20 th –/21 st –century content units
Sydney Conservatorium of Music	30	7/30 or 23.33 %	16/30 or 53.33 %	7/30 or 23.33 %
Monash University	15	7/15 or 46.66 %	7/15 or 46.66 %	1/15 or 6.66 %
Elder Conservatorium of Music	14	5/14 or 35.71 %	9/14 or 64.28 %	0/14 or 0.00 %
University of Melbourne	11	3/11 or 27.27 %	3/11 or 27.27 %	5/11 or 45.45 %
University of New South Wales	10	2/10 or 20.00 %	8/10 or 80.00 %	0/10 or 0.00 %
University of Queensland	10	1/10 or 10.00 %	6/10 or 60.00 %	3/10 or 30.00 %
Australian National University	8	4/8 or 50.00 %	3/8 or 37.50 %	1/8 or 12.5 %
University of Western Australia	7	2/7 or 28.57 %	3/7 or 42.85 %	2/7 or 28.57 %

Table 1: Breakdown of music history courses currently offered in Australia

As is evident, the majority of classes offered across the eight institutions are units that straddle music, ideas and concepts in music history across multiple centuries. Neither the Elder Conservatorium nor the University of New South Wales offer music history units that deal only with music before the twentieth century, with a majority of their courses designed to include both pre and post twentieth-century music (64.2 % and 80 % respectively).

Table 2 shows the highest, lowest, and median results from our web-based data survey.

Category	Highest %	Lowest %	Median of all G08 institutions
Only 20th-/21st-century content	50.00 % Australian National University	10 % University of Queensland	31/105 or 29,52 %
Partly 20th-/21st-century content	80.00 % University of New South Wales	27.27 % University of Melbourne	55/105 or 52,38 %
No 20th-/21st-century content	45.45 % University of Melbourne	0 % Elder Conservatorium / University of New South Wales	19/105 or 18,10 %

Table 2: Highest, lowest, and median results from the data survey

In the not so recent past, music history courses in the majority of Go8 universities centred around the Western art music canon, presented chronologically, a unit (semester) at a time from the medieval or Renaissance period, through to contemporary music practice. This structure has since been largely condensed, to a semester or two of general Western art music history, covering significant musical periods, composers, or cultures in the course of a lecture or two.

A shift away from a focus on Western art music history has meant that many Australian institutions now feature history units centred on contemporary music practice and music history that is more localised, such as Australian indigenous music and Australian art music, or on music history relating to themes, such as improvisation, women, film, technology, religion, philosophy, psychology, criticism and more.

Table 3 reveals a broad description of units offered in 2017 in regard to content topic area:

Theme	Monash	UoM	Sydney Con	Elder Con	UWA	UNSW	UQ	ANU	Mean
Western art music survey	26.66 %	54.55 %	26.67 %	0.00 %	57.14 %	30.00 %	30.00 %	12.50 %	29.69 %
Jazz music	6.66 %	0.00 %	13.33 %	7.14 %	0.00 %	10.00 %	0.00 %	12.50 %	6.20 %
Popular music	13.33 %	0.00 %	6.67 %	7.14 %	14.29 %	0.00 %	20.00 %	12.50 %	9.24 %
Australian / indigenous music	6.66 %	0.00 %	6.67 %	28.58 %	0.00 %	0.00 %	10.00 %	25.00 %	9.61 %
Methodology-based	6.66 %	9.09 %	26.66 %	7.14 %	0.00 %	20.00 %	10.00 %	0.00 %	9.94 %
Themed (e.g.: Women in music)	40.00 %	27.27 %	20.00 %	50.00 %	28.57 %	40.00 %	30.00 %	25.00 %	32.61 %
Other (e.g.: music psychology)	0.00 %	9.09 %	0.00 %	0.00 %	0.00 %	0.00 %	0.00 %	12.50 %	2.70 %

Table 3: Description of units offered in 2017 in regard to content topic area

Western art music survey units (once compulsory in every Australian tertiary music institution) now make up only 29.69 % of all music history classes across the Go8. At one end of the spectrum, the Elder Conservatorium of Music has eliminated all Western art music history units, and replaced them with themed units and Australian history classes. At the other end of the spectrum, the University of Western Australia retains a core curriculum of Western art music history survey units which comprise 57.14 % of their overall history curriculum.

Although it seems survey units are being heavily reduced in Australian tertiary music schools, this may not be entirely the case. In many instances, themed courses, such as “Women in music” or “Music reinvented”, are often structured chronologically, and deal with major political, societal, and cultural movements. Whilst the importance of the survey unit remains justified in Australian tertiary music, curricula have shifted from a focus on people, dates, figures, and listening tests, to ones which

aim to provide students with the skills they need to critically evaluate and/or demonstrate a critical understanding of specific musics and developments within musical genres and styles. In other words, the development of skills that are transferable with learning a wide range of musics relevant to our own century, as well as of the past.

The ‘Integral’ Music History Unit

Overall music course curricula are commonly broken into four broad but largely segregated streams of learning: performance, composition, theory, and history. These streams have been the basis of Australian curricula since the conception of many university music schools and conservatoria. Australian models of curricula are based on the original European conservatoire model, in which music history has, for a large part of the past 100 years, centred around the Western art music canon, with perhaps some Australian music history, ‘world’ music and ‘popular’ music thrown into the mix.

Recent years have seen a rise in individual music history or musicology units that incorporate music performance practice, thus breaking down these three streams to some degree. This is what Edward Sarath¹¹ terms an ‘integral model’ of pedagogy, whereby the focus of history classes is centred around the creative process of music making; a focus that has largely been ignored by historical musicology or music history in Australian tertiary curricula. What is implied by an integral model of music pedagogy is a curriculum that combines aspects of individual instrumental tuition, music history and traditional research, composition, improvisation and ensemble performance, that gives rise to new ways of thinking about music, and indeed new expression and musical knowledge.

At this point, educational reform in Australian music institutions continues to be on a micro level, confined to individual units that lie within an overall unchanged music degree structure. New and different musicology units continue to be offered across the board.

For example, the Elder Conservatorium of Music currently offer “Music 2.0”, a unit that examines the impact of recent technologies on music, particularly surrounding the distribution and creation of music and sound. As well as examining this topic using traditional historical musicology skills and concepts, students also perform practical exercises using the music sequencer software Ableton Live – a digital audio workstation – and base their learning in reflective practice. The aim of this unit is for students to extend their artistic and technical skills using creative technologies, while

11 Ed Sarath: “The Music School of the Future”, in: *Improvisation, Creativity, and Consciousness: Jazz as Integral Template for Music, Education, and Society*. Albany, NY: SUNY Press, 2013, pp. 291–345.

also exploring performative research in music making and production, and develop their reflexive research skills and knowledge through historical musicology skills.

Another example comes from the Sydney Conservatorium of Music with their second-year unit “Understanding East Asian music”. In this subject students engage with music from ancient China – in particular with music of the traditional Chinese instrument, the *guzhen* – to K-Pop through both performance and text-based study. This unit is themed according to a specific geographical location and cultural tradition, and while students are engaged in music history of the twentieth and twenty-first centuries, they are also engaged in earlier music history within the same unit. Curriculum initiatives in units such as this are often based around teaching and learning outcomes that favour critical thinking skills, the acquisition of knowledge relative to a particular regional culture, and development of skills associated with a specific methodological enquiry; in this case, the performance of musical forms specific to the East Asian region.

These are just two examples of many music history units around Australia that aim to synchronise musical knowledge and skills from previously segregated streams of music pedagogy – musicology and performance – and are units that are proving to be highly successful and indeed exceptionally relevant to Australia’s current music industry. Curriculum initiatives such as these provide evidence of the emergence of a tertiary music curriculum model that is our own; formed for Australian students specifically in relation to the needs of a global music industry.

Goodbye to the Music History Textbook

In recent years, many institutions have done away with compulsory text books for music history classes; indeed for almost all music subjects. In place of textbooks are reading lists that are accessed online through the institutions’ library services. Readings are categorised according to the lecture topic for a particular week, and are usually divided into two sections: primary reading/s (compulsory reading for the week), and secondary reading/s (additional optional reading for the week). Readings could range from a single journal article, to a selected chapter of a book, an online source (such as a blog post or eBook), or potentially a documentary or vlog.

Text books that have been used in Australian institutions include editions of *A History of Western Music* by Burkholder, Grout and Palisca (Norton Publishing), *The Oxford History of Western Music* by Taruskin and Gibbs (Oxford University Press), *Modern Music and After* by Paul Griffiths (Oxford University Press), and the *History of Music Studies* series (Prentice Hall) that include publications by Mayer Brown, Palisca, Longyear and Reinhard. These textbooks are more commonly used in institutions that offer a higher percentage of Western art music classes in their course content.

As we shift wholly into the digital world, the reasoning behind most lecturers' decisions to opt for an online reading list as opposed to a single textbook is based on the adaptability of this method in meeting the students' and educators' needs; it facilitates the presentation of a bespoke course direction that may not be supported by an existing textbook, or the ability to support and address varying concepts, attitudes and perspectives of learning for an increasingly globally-focused music education. The cost effectiveness of the online tool is also advantageous for students, who need not pay high prices for books which they will most likely only use over a study period of four to sixteen months.

Current Limitations and Avenues for the Future

Regardless of teaching subject, the primary goal for tertiary arts educators in Australia is to aid students in developing critical thinking and research skills, yet there is increasing pressure for industry relevance, and the adoption by many schools and government agencies of the term 'creative industries' reinforces this idea of art as part of industry.¹² Despite this, there is little engagement with music industry in tertiary music history design. This creates a disconnection between students studying musicology units and a pathway into employment outside of academia. In most tertiary music courses, the link to industry is strongest in 'music business' units, common across many degrees, where industry specialists are invited into universities, or students are encouraged to engage in projects outside of the university. Herein lies an opportunity for universities, curriculum designers and faculty members to provide opportunities for a new generation of writers, critics, creators, administrators, and careful listeners of music.

Across Australia institutions are aiming to develop a music curriculum that is interdisciplinary and inter-professional; music studies that are not compartmentalised but rather, are outward looking and inclusive; engaged with the Australian and international music industries and global communities. Music history pedagogy continues to offer the context of music studies in the contemporary world. It supports students in their quest to think about contemporary culture in our society, analyse and critique it, and provides them with a knowledge of what contemporary practice is built on, and indeed, where it may take us.

12 ADET: *Time Series Data 1949–2000* (note 6); id.: *2013 List of Higher Education Institutions* (note 7).

Hong Ding

A BRIEF SURVEY OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY EDUCATION IN CHINA

Music history is taught as a compulsory course in every tertiary level music school and institute throughout China. Given the lack of exposure to music history education outside of these institutions, the music history curriculum implemented across universities and colleges, including course content and pedagogical approaches, decisively shapes Chinese people's understanding of music history.

This survey reviews the current situation of twentieth- and twenty-first-century music history education in China. The methodology emphasises the present by looking chiefly into the materials that became available in the years of 2015 to 2018, including syllabi, course outlines, admission brochures, and so on. Interviews were also conducted with people relevant to the subject. Before delving further into the details of the method and the survey itself, a brief glimpse at the institutionalisation of music education in China will reveal a difference between music history education in China and the West.

China's higher music education in the modern sense was initiated during the beginning of the twentieth century, when the country was at the turning point from a decadent empire into a new republic with no fewer troubles. Increasingly, more people believed that the country was lagging behind the West culturally, just as it was economically. A solution was to borrow everything from the West to rebuild the country, beginning with education. As part of this trend, China's first tertiary music institute, the Shanghai National Conservatory of Music, established in 1927, was modelled on the West. What distinguishes the school from its Western model is that it offers programmes in both Western and Chinese music studies. This structure that offers Chinese and Western music parallel to each other has been adopted by all of the subsequently founded music schools, and is a foundation for current curricula.

This short survey is based on recently conducted interviews with teachers and students from two prestigious music schools in China, namely the Central Conservatory of Music (Beijing) and the Shanghai Conservatory of Music. The field of student interviewees consists of senior undergraduate and graduate students and, for undergraduate students, the interviewees are also differentiated by those who major in historical musicology and those who do not. The sample selection intends to represent tertiary music education in China at the highest level, albeit with an awareness that regional and developmental discrepancies exist. The fact that these top-level conservatories in China function as models for other Chinese conservatories ensures that

their practices will set the direction for hundreds of music schools and departments in universities to follow.

As mentioned, music history is a compulsory course for every college music major in China; this includes students of musicology, performance, composition, as well as music education, management, digital music production, and so on. It is subdivided into two courses, namely “Western music history” and “Chinese music history”, which each take approximately an equal length of four to six semesters each for musicology major students, and one to two semesters for non-musicology students. These two courses are both designed to be introductory. For non-musicology majors, the Western music history course, although intended to be general history, covers mainly tonal music history, roughly encompassing the late baroque to French impressionism due to the limited timeframe. The time devoted to twentieth- and twenty-first-century music history is considerably brief, however students may take an elective course focusing on this period. For musicology majors, the history of music since 1900 occupies an entire semester (18 teaching weeks), facilitating richer content and discussion.

In the Chinese music history course, twentieth- and twenty-first-century music is more heavily emphasised when compared to the Western music history course, occupying approximately half of the entire course. This is partially because the course is divided into two equal parts: ancient Chinese music history, and modern Chinese music history (which essentially means music since the beginning of the twentieth century). However, an underlying cause may also be traced to the fact that ancient Chinese music does not depend so much on a work-concept as it does on performance, whereas the history of modern Chinese music, receiving great influence from the West, underscores the composer-work relation. The significant change in aesthetics, as well as the much richer sonic materials, help to elevate this short history in terms of timespan to the point that it is able to balance its previous history of over two thousand years.

Although the twentieth- and twenty-first-century music history elements of both courses focus on composers and compositions, it is structured differently. One might say that in the Western music history course study of this period is structured more according to musical factors, among which style is the most important. Lectures on twentieth- and twenty-first-century music history customarily begin with the decline of tonality, then proceeds to German expressionism, the 12-tone music of the second Viennese school, Stravinsky’s neoclassicism, music in the USSR, the experiments of the European and American avant-gardists in the 1950s–60s, minimalism, spectral music, and normally culminates with American neo-Romanticism. Music history from the 1980s to the present is sporadically touched upon in specialised elective courses, some of which will be mentioned later. In the Chinese music his-

tory course, on the other hand, twentieth- and twenty-first-century music history is structured more according to music's reflection of and responses to social conditions. Consequently, political influence plays a significant role in forming the narrative in this aspect of the course. For example, the lectures on Chinese music history of the 1930s and 40s are often divided into two parts: one focusing on the music practices in the area ruled by the Kuomintang Party, and the other on those in the area ruled by the Communist Party. The latter benefits from such political orientation by receiving positive commentary and unbalanced treatment, such as more detailed coverage, and has caused scholars to appeal for rewriting modern Chinese music history in recent years.

Another important distinction between the two courses, which may not be exclusively relevant to the lectures on twentieth- and twenty-first-century music, is that for the Western music history course, there seems to be a clear line that separates the so-called art music and the rest of the genres. Therefore, although jazz might be mentioned when addressing music by Ravel and Stravinsky, it is never incorporated in the discourse for its own sake, whereas in the Chinese music history course, the line is very much blurred; popular music, theatrical music, and folk music all receive a place in the lectures as independent topics.

Aside from the two introductory courses, twentieth- and twenty-first-century music history is also taught in other compulsory and elective courses. Most of these courses are devoted to specialised topics such as "Chinese popular music since the beginning of the twentieth century", "Trends in music philosophy of the 20th century", or "Studies in modern opera", instead of a periodical account of general history. In the case of the graduate program, the number of elective courses available for students expands significantly, and the topics and approaches are accordingly broadened.

Most of the text materials used in these courses are written by Chinese scholars, be they concerned with Western or Chinese music history, yet a great number of writings by Western scholars, Carl Dahlhaus for example, have been translated into Chinese and are sporadically used. These include the standard textbook by Donald Jay Grout and Claude Palisca, and specifically pertaining to twentieth- and twenty-first-century music history, Robert Morgan's *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* was recently translated (2014).

It can be observed in the seminars offered in recent years that the interests of Chinese academia in twentieth- and twenty-first-century music lean towards technical as opposed to historical issues. For example, in the 2017–2018 curriculum of the Shanghai Conservatory of Music, at least six seminars offered concerned twentieth-century music theory and compositional techniques, covering topics from rhythm, form, and dissonant counterpoint, to serial music and set theory, whereas only one seminar was based on historical perspectives.

Although the setting that dichotomises Chinese and Western music in China's tertiary education has its historical cause, it problematises China's music history education in this globalised era of the twenty-first century. An obvious question that arises is: Where do we posit music history of regions other than China and the West? Is it because these histories are less important that they are not included in compulsory study? If the criticism about this dichotomised setting of music education as being driven by the nationalistic enthusiasm, or as manifestation of self-orientalism is too vitriolic, we shall at least question whether it is necessary to adhere to the old research methods from the West, that revolve around the composers and compositions, to form the narrative of Chinese music history since the 1900s. Similarly, we shall not ignore that although the research on twentieth- and twenty-first-century music history exhibits a variety of perspectives, they are based on the same epistemological ground that treats music as a scientific discipline, and consequently fail to embrace more socially and culturally constructed approaches, such as gender study in music. Given that the musical and scholarly exchanges between China and the West have increased considerably in the recent years, it was to be expected that these approaches that had been practiced in the West since the "new musicology" launched in the 1980s would soon enter China's colleges. Such prophecy highlights the great influence from the West after ninety years of tertiary music education in China.

Michael Fjeldsøe

TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY EDUCATION IN UNIVERSITIES AND CONSERVATORIES IN DENMARK

Almost thirty years ago, *Dansk Musik Tidsskrift* (Danish music review) ran a small series of articles reporting on the state of twentieth-century (classical) music education at Danish universities and conservatories.¹ The institutional structure of Danish higher education in music has not changed significantly since then, except for fusions of the smaller conservatories into larger institutions. Musicology can be studied at three Danish universities – those in Copenhagen, Aarhus, and Aalborg – and studies in twentieth- and twenty-first-century music at the conservatories is concentrated in the institutions where composers are educated: the Royal Danish Academy of Music in Copenhagen, the Danish National Academy of Music in Odense, and the Royal Academy of Music in Aarhus/Aalborg.

Universities

Musicology faculties at Danish universities aim to educate high school music teachers as well as musicologists working within the fields of research and specialised knowledge, and to produce professionals suitable for various positions in music institutions. Each of these three main areas account for approximately a third of the candidates employed. Consequently, a considerable number of students are admitted to the programme of study every year – in 2017: 76 in Copenhagen, 43 in Aarhus, and 21 in Aalborg.

The 1989 article concluded that twentieth-century music was present as part of the curriculum and that it was possible to learn about Danish as well as international new music. This was, however, regarded as insufficient by the authors as it was not the case that music after 1945 had become a natural part of the students' learning interests, nor a frequent area of enquiry for the researchers.² It is interesting to see how this has changed over the past three decades to the present day, but one needs, at the same time, to recognise that what had been achieved in 1989 was due to joint efforts of a few professors and students participating in the study board and other bodies of the universities.

1 Trine Boje Mortensen and Morten Michelsen: "Universiteterne og den ny musik – en kort situationssrapport fra de musikvidenskabelige institutter i Danmark", in: *Dansk Musiktidsskrift* 64 (1989/90), pp. 87–89; Bertel Krarup: "Konservatorierne og den ny musik", in *ibid.*, pp. 128–130; 156–159.

2 *Ibid.*, p. 89.

In the 1980s, one of the demands from the students was that contemporary classical music, as well as popular music, should be included in the curriculum, which was traditionally based on a canon of classical music from the Middle Ages until the first half of the twentieth century. The programme of study was conceived of as a core of music history classes combined with analytical tools and practical skills required for high school music teaching. After a first year introduction to music history through the times, most classes were single topic seminars, and the way in which it was ensured that twentieth-century music was learnt was through an obligation that at least one paper or examination should address classical music after 1900. A student educated around 1990 would have absolved two specific music history classes at BA level and five at MA level before delivering a master's thesis, which might, of course, happen to be on twentieth-century music.

Examples of courses offered within the curriculum approximately twenty years ago is illustrated in Table 1.

Semester	BA level	MA level
Autumn 1998	• New Danish music – documentation and promotion • Vienna around 1900	• “Warsaw Autumn” international festival of contemporary music (with excursion to Warsaw)
Spring 1999	• Eisler and Brecht	• Eisler and Brecht
Autumn 1999	• Lied in the 19th and early 20th centuries • Musical analysis: dodecaphony and serialism	• Techniques of composition: Oliver Messiaen I • Music analysis: Danish modernism I
Spring 2000		• Mahler, Strauss, Schoenberg – the modern in music 1889–1914 • Jazz-Opera • New in many ways: aspects of new music after 1945 • Techniques of composition: Oliver Messiaen II • Music analysis: Danish modernism II
Autumn 2000	• Danish music (from the 16th to the 20th century)	• Modern music, new music and neo • Music analysis: post-tonal music • Instrumentation: orchestral techniques in the 20th century
Spring 2001		• Techniques of composition: composing with systems

Table 1: Courses related to twentieth-century classical music in the study years 1998/99–2000/1 in the musicology faculty at the University of Copenhagen³

3 *Det Humanistiske Fakultet. Lektionskatalog* (Autumn 1998; Spring 1999; Autumn 1999; Spring 2000; Autumn 2000; Spring 2001); printed catalogues of courses offered at the Faculty of Humanities, University of Copenhagen.

The table shows that contemporary classical music was present in the study programme of each semester, and sometimes in rather ambitious formats, such as the excursion to the “Warsaw Autumn” festival. As twentieth-century music was always part of the first year music history introduction, all BA and MA students had access to learning about contemporary music, and were required to do so at least to some extent. In my experience, it was important that students had the opportunity to join trips to the “Warsaw Autumn” festival, the NUMUS festival in Aarhus, or to the first performance of a Stockhausen opera. Those who took part in such trips often subsequently specialised in contemporary music and pursued a career in which such knowledge was required, for example in the Danish National Radio, as music publishers, ensemble managers, or concert organisers. Nevertheless, most of the students still did choose to specialise in other areas.

Since then, everything has changed, and nothing has changed. It might still be fair to conclude, that twentieth- and twenty-first-century music is present in the curriculum, but not on the level that provides a natural first choice for students to make it their preferred field of study. Some students do, and they have the opportunity to do so in seminar papers and in their BA or MA theses, and there are professors and associate professors available who are working with twentieth- and twenty-first-century music. At the same time, though, the context has changed significantly; the way the programme of study for musicology is conceptualised has been adapted to new approaches to musicology. On an institutional level, all former independent departments of musicology in Denmark have been merged into larger departments – in Aarhus, called the School of Communication and Culture, and in Copenhagen, the Department of Arts and Cultural Studies. In these universities musicology has been preserved as a separate section with a specific programme of study within the department, while Aalborg University has kept just the programme of study.

For example, the programme of study at the University of Copenhagen has implemented three compulsory classes in the first year, which are introductions to music history and music historiography, to popular music studies, and to music anthropology. In the second year, a class on cultural theory and aesthetics is mandatory. Within these classes, topics of twentieth- and twenty-first-century classical music are always present, but necessarily, this has to be done through selected examples instead of as full presentations of the topics. Consequently, we are confronted with students much better equipped to deal with multiple approaches to the study of music, and at the same time with less specific and detailed knowledge of the history of music. This has affected us as lecturers as well, and even when I teach detailed music history, I tend to regard myself as an anthropologically informed historian of music rather than a music historiographer *in nuce*. New classical music is to me a specific musical culture of today, not simply the newest part of ‘music’.

In the most recent full academic year, 2017/2018, the “Introduction to music history and historiography of music” course included a session on postmodernism and history, discussing avant-garde music from the 1950s and 60s (Messiaen, Ligeti, Berio, Varèse, Schaeffer). For second year students, the compulsory class on musicology, aesthetics, and cultural theory began with a discussion of “Why is this topic important?” using a new work by Danish composer Niels Rønsholt, premiered a few months before, as a starting point. Throughout the course, examples of classical music of the twentieth century were discussed together with examples of older classical music, popular music and sound studies against a variety of aesthetic and cultural theories (including those from modern critical theory: Benjamin, Adorno, Eisler, and others). A seminar on modernism and narratives of modernism was announced but had to be cancelled due to more stringent class size requirements. A seminar called “Sound studies – an introduction” was symptomatic of the opening of the curriculum towards other concepts of sound that can be recognised as aesthetic entities, which is a strong feature in twenty-first-century thinking about music. A seminar for students writing bachelor projects facilitated discussions of Western art music of the eighteenth to twenty-first centuries.

In the spring of 2018, a seminar on love songs across centuries and genres included new compositions as part of the topic, and a seminar on compositional techniques focused on extended tonality in late nineteenth- and twentieth-century settings for choir. A specific seminar on modernism and avant-garde (1950–2000) was also dedicated to late twentieth-century composers, focusing on traditions regarded as the core of contemporary music.

Conservatories

New (classical) music at the conservatories has a history of being situated in the departments of theory and composition, mainly at the larger conservatories where education of composers had its strongholds. Historically, the conservatory in Copenhagen went without serious competition in this field until a dispute over a professorship in composition in 1965 made Per Nørgård leave Copenhagen for the conservatory in Aarhus with a group of talented students.⁴ The rector Tage Nielsen, and later the composer Karl Aage Rasmussen, made Aarhus a hub of new music activities, with the NUMUS festival being the leading new music festival in Denmark for three decades. Later, the conservatory in Odense caught up and ran the festival “Music Autumn”, but for now they have focused the programme for composers on film music.

4 Krarup: “Konservatorierne og den ny musik” (note 1), p. 128.

In the meantime, Copenhagen has regained its position, and with professors of composition such as Bent Sørensen and his successor Niels Rosing-Schow, this has become an internationally recognised conservatory for young composers. The new music festivals in Aarhus and Odense do no longer exist. Instead, the Copenhagen conservatory runs a large Pulsar Festival each year, where students, staff, and professional orchestras work together on providing ten days of free, well-attended concerts with new music. Besides being an instrumental part of public musical life, it gives the students of the conservatory an opportunity to work on contemporary music. All students are required to work at least to some degree with new music, and this incites them to make it part of their repertoires.

Compared to the situation of twenty years ago, it is significant how those musicians educated today, unless specialising in other specific genres, are familiar with playing at least twentieth-century music at a high level. It seems to be an integrated part of the education. Those who choose to specialise in new music are generally performing on a level which – at least to my recollection – is significantly higher than at most contemporary music concerts I heard in the 1980s and '90s.

What's next?

One significant observation that ought to be taken into consideration is that the concept of what is regarded as 'new music' has changed significantly. The notion that 'Neue Musik' was a well-defined tradition of innovations within a modernist discourse has turned into a field of experiments within multiple traditions. Furthermore, the structures of musical life are changing. It seems that the reasonably stable structure of a specific section of (classical) musical life reserved for 'new' or 'contemporary' music that was established in the wake of the First World War is under reconstruction, at least in Denmark. For a country that was co-founder of ISCM in 1922, it would be interesting if we are again participating in the formation of new ways of organising musical life.⁵

Like in the rest of Europe, the early 1920s were the years in which an abundance of societies and concert series for contemporary music was established, and ISCM was founded as an international superstructure with sections in each member state. This meant that contemporary music was presented in settings with specialised musicians performing for a specialist audience. Furthermore, a specific modernist discourse on contemporary music emerged that was prominent in the process of selecting what

5 Michael Fjeldsøe: "Organizing the New Music. Independent Organizations for Contemporary Music in Copenhagen, 1920–1930", in: *Musik & Forskning* 21 (1996), pp. 249–273.

was to be played and how composers and students of musicology were educated. This resulted in closed circles of new music performers and listeners who knew each other.

In the 2000s, these societies literally died out in Denmark. Instead, a Secretariat for Contemporary Music (SNYK) took over the ISCM membership and took on the role of promoting new and contemporary music rather than organising concerts. New concepts of music festivals used different kinds of venues where theatre goers, listeners of popular music or avant-garde artists were accustomed to attending cultural events. New (classical) music was mixed with other genres. The audiences were becoming larger and more diverse. Older modernist works were presented as ‘modern classics’ and at times drew sold-out houses. Contemporary music itself was changing as well, being much less concerned with exploration of compositional techniques and the notion of progress, and much more open to performativity, stylistic diversity, and playfulness.

One example of what is happening, is that the venue Jazzhouse in Copenhagen made a new agreement with the Danish Arts Foundation in 2017 on the terms for public support for the next four-year term. They changed the main objective from presenting and promoting “established as well as progressive and experimental jazz”⁶ to “experimental contemporary music”⁷. In the process they merged with the world music venue Global, and changed its name to Alice. At the same time, the ‘classical’ organisation SNYK changed its objective from promotion of ‘new music’, first by adding ‘sound art’, and then by recently changing the objective of what they promote to ‘new, experimental music and sound art’.⁸ When the former leader of Jazzhouse, Bjarke Svendsen, was appointed new head of this reformed SNYK in 2018, he stated that he was taking stock of a situation already present: Experimental music of today can emerge from any genre, and meet in a field of genre-open, progressive, aesthetically challenging works meant for curious ears. A recent analysis of these developments in the field of institutionalisation of musical life suggests that we might be witnessing “a reconstitution of the institution of contemporary music”, and that “the field of experimental contemporary music” could constitute a renewed notion of where to look for the new in music across traditional genres.⁹

6 “Rammeaftale om det regionale spillested Copenhagen JazzHouse [2013–2016]”, unpubl. document, p. 1.

7 “Strategi 2017–2020 for Global/Jazzhouse”, unpubl. document, p. 1. Translation by Michael Fjeldsøe, as with all other translations in this article.

8 Asta Louisa Bjerre: “SNYK skal både ae med og mod hårene. Interview med Bjarke Svendsen”, 22 October 2017; <http://seismograf.org/interview/snyk-skal-baade-ae-med-og-mod-haarene>, last accessed 3 May 2019.

9 Asta Louisa Bjerre: “Eksperimenterende samtidsmusik: en rekonstituering af institutionaliseringen af samtidsmusikken?”, Master’s thesis, University of Copenhagen, 2017.

One could easily turn an account of the current teaching of twentieth- and twenty-first-century contemporary music into a lamentation over budget cuts and negligence in a most important part of musical life. On the other hand, one should beware of becoming one of the conservatives, who claim that since the new developments in music once came from within the classical, contemporary music, this must remain the tradition taught. The real challenge is to remain open to the quality of newness; that quality which provides a sense of being something actually new and of our time, not just any piece of music recently written.

Priscille Lachat-Sarrete

TEACHING TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY IN FRANCE

In order to write this article, I have used data from a survey that I conducted among colleagues at six French universities and nine conservatories.¹ The aim was to explore the reality of teaching music history of the twentieth and twenty-first centuries. The survey questions were precise about the class content, the total teaching time, the number of students and the expectations towards them. At the end of the form the lecturers and teachers were asked to comment on open questions and to explain what they consider to be most important in their classes. I provided my phone number for those preferring an interview, and to my surprise, all of the numerous survey respondents called instead of filling out the form. They spoke very enthusiastically about their teaching, explaining their choices in detail, confiding in me the difficulties encountered, and the joys of the job.

As each country's education model is organised differently, it is advisable to establish where in France one can take music history classes, and then to specify the importance designated to the twentieth and twenty-first centuries in different degree programmes. I then highlight the challenges of teaching twentieth- and twenty-first-century music history as perceived by the lecturers and teachers interviewed, following which, I explain their methods of organising the classes and the topics covered. Finally, I explore how music history education has changed during the last fifteen years in the eyes of the interviewees.

Where to Attend a Music History Class?

The French educational system is highly centralised. Teaching music has two parallel curriculums, corresponding to different traditions and rationales: those of universities and those of conservatories. Universities aim to lead students towards scientific questioning, while conservatories still carry the tradition of transmitting knowledge through a master-student relationship.

Today there are twenty-two French universities that offer a bachelor of music degree. University studies in musicology focus on a historical and aesthetic approach.

¹ The interviews were conducted from January to April 2018. The universities were Paris-Sorbonne, Evry, Tours, Bourgogne, Lille 3, and Toulouse.

They expand on different repertoires and are comprised of analysis of musical forms and languages and their evolution, the economic or social dimensions of production and artistic life, as well as encounters with other arts, and human and social sciences. Music history has a consistent place in a bachelor of music. For example, during each semester at the University of Paris-Sorbonne there are approximately twenty-four hours of classes per week. Five of them are dedicated to music history (four hours of lectures and a one-hour tutorial). Music history is also part of the curriculum in other bachelor of art degrees which offer a cross-over study of different subject areas or focuses on cultural management, for example *Administration de la musique et du spectacle vivant* (Administration of music and performing arts) at the University of Evry.

Conservatories, on the other hand, primarily – but not exclusively – teach instrumentalists between the ages of six and eighteen. The conservatories usually offer a theoretical music class, which the students are expected to complete in six to eight years. This general music class is called *formation musicale*, and is a modernised and expanded version of the traditional solfège. In addition, conservatories offer music history classes for teenagers who have had solid musical training. Although these classes are not part of a degree programme, their rigour can be considerable.

Consequent to the standardisation of all European study systems and the adoption of the master's degree system, some conservatories offer a degree programme leading to a bachelor's, a master's degree, or a PhD. The first conservatories concerned were those in Paris and Lyon, both called Conservatoire National Supérieur. Other conservatories, such as the CRR (Conservatoire à Rayonnement Régional) in Paris, and the conservatories of Cergy and Boulogne, have recently developed a professional degree programme.

As shown above, universities and conservatories coexist as two parallel systems. Some pathways have recently been established to facilitate education in music history: Conservatory students may attend music history and music analysis classes at universities in order to obtain a bachelor's degree. Such partnerships are now planned for most university cities. Still, high-level music history classes continue to exist in some conservatories. The cooperation between these two educational systems is recent. Realised for approximately ten years, it now includes most French universities, e.g. the conservatories of Boulogne and Paris cooperate with the University of Paris-Sorbonne, as do the conservatories of Toulouse, Reims, Tours and Evry with their universities. The theoretical, academic training of the degree classes is completed and validated by the artistic training provided at the conservatories.

To summarise, one can take classes in music history in two parallel education systems. One of them characterised by a scientific approach – the university – and the other one traditionally based on a teacher-student education – the conservatory. It is noteworthy that, even today, lecturers trained in conservatories often refer to an

important role model teacher who influenced them. Conservatories have their own curriculum and are independent of the general school system. The fact that they are under the guidance of the Ministry of the Interior rather than the Ministry of Education is more than symbolic. University students studying for a bachelor's degree have their programme of study grouped by semesters, whereas in conservatories the students are more often teenagers who are heavily involved with personal music practice. Despite the tradition of centralisation in France, the educational offered is varied, and teachers enjoy substantial freedom in the designing of their classes.

The Importance of the Twentieth and Twenty-First Centuries in Music History Teaching

In a curriculum of musicology at the university, the six semesters of the bachelor's degree usually cover music history from the Renaissance to the twenty-first century, and are complemented by a music analysis class concerning the same periods (often divided into score analysis and aural analysis without score). Twentieth- and twenty-first-century music history is taught in one semester. However, since music students seldom have any knowledge of medieval and Renaissance music, it is wise to begin with their basic, prior knowledge, and then to explore in both directions, past and present. The first year, therefore, begins with either Classical and Romantic music, or with seventeenth- and eighteenth-century music. For example, at the University of Bourgogne students study Classical music history and analysis in the first semester, Romantic music history and analysis, and jazz history and analysis in the second semester. The third semester is devoted to Renaissance music and pop music, and the fourth semester to the baroque era and music from 1900 to 1945. In the fifth semester the music history and analysis classes cover the Middle Ages, and in the sixth semester, music after 1945.

Some curricula are oriented towards cultural administration and designed for future media and cultural project directors. Here the twentieth- and twenty-first-century music history classes are very important and can be allocated as much as one class per semester. For example, at the universities of Lille 3 and Evry, the aspects of contemporary composition and other arts are deepened through musicology classes, aesthetics, creative workshops, and introductions to different artistic directions. There is one class in twentieth- and twenty-first-century music history throughout the six semesters of the bachelor programme which runs parallel to another class that addresses the preceding centuries. This is complemented by specific classes on ethnomusicology.

In conservatories a complete class in music history generally lasts only two years but with a higher total number of hours of annual teaching than at a university.

Teachers enjoy full freedom in designing their classes. Many choose five or six topics, frequently discussed in chronological order, and they allow various subjects to be addressed while balancing other parameters (such as vocal or instrumental music, etc.). This often includes twentieth- and twenty-first-century music. Some conservatories offer a specific class devoted to the music option of the baccalaureate.² For several years, one of the requirements of the baccalaureate has been that students study three different works, all from the twentieth and twenty-first centuries. For example, the set works in 2018 were: the Piano Concerto for the Left Hand by Maurice Ravel, four short operas by Germaine Tailleferre, and four different interpretations of the jazz song “Birdland”.

As directors of conservatories often give *carte blanche* to the teacher in charge of the music history class for organising his/her curriculum, the amount of teaching devoted to the twentieth and twenty-first centuries is heavily dependent on the preferences of the teacher. If the teacher has no affinity with contemporary music, they may focus on earlier eras. Some teachers are of the opinion that the great variety of music in the twentieth and twenty-first centuries does not lend itself to structured teaching, and is more suited to reporting than a historical vision. However, if the teacher believes that students should pay particular attention to today’s music, he/she can further develop this section of the curriculum. Many believe that contemporary music, largely ignored by the instrumental teachers, should be more widely addressed, and that it requires the most teaching input, while eighteenth- and nineteenth-century music history may be comparatively simpler for independent study from books. Even teachers who are composers may have opposing approaches: some are particularly keen to defend contemporary music; others – out of modesty and because they deem miscellaneous current trends too difficult to be taught – take the view that a solid knowledge of the past must precede an interest in the present and the future.

There are usually several lecturers for music history in universities, each lecturing on the period in which they specialise. Some lecturers cover several periods, but the twenty-first-century class is generally assigned to a lecturer who exclusively teaches that period, as a specialised field.

Faced with the freedom of class design, what are the guidelines that pervade all universities and conservatories?

2 Final school examinations.

Thinking about Teaching Twentieth- and Twenty-First-Century Music History

History teaching gives rise to political debates in which music history is not included but which nevertheless affect pedagogical choices. The French have a reputation for being history enthusiasts, and the way in which classes should be conducted is subject to passionate discussions regularly reported in the press.³

During public debates the importance of chronology is obvious to some, and false evidence to others. The chronological approach has been a subject of harsh criticism, with some criticising it for not stimulating reflection but merely leading to the ability to recite a series of insufficiently analysed events. Music history lecturers affirm the importance of chronology. This is considered a rather traditional position in France. There seems to be a consensus that students come to music history with unequal knowledge, although with some exceptions. This does not allow for a strictly chronological approach. For efficiency one would start with their prior knowledge and, from there, expand to the past and the present. All of the lecturers begin with the observation that the vast majority of their students have ignored the Middle Ages, the Renaissance, and the music of the twentieth and twenty-first centuries. Students are most familiar with the eighteenth and nineteenth centuries, and their musical tastes are only slightly different – perhaps because of their musical practice, which does not specifically promote recent music. Regrettable as it may be, almost all of the lecturers agree upon beginning with the best-known period. Then they guide the students into less familiar repertoires during their second or third year of the bachelor's programme.

When twentieth- and twenty-first-century music history classes are planned from the beginning of the curriculum on, lecturers are surprised that the proportion of students who have a negative preconception of this period remains unchanged. Some of the lecturers regret the lack of chronological awareness in students. The present is built from the past and we cannot isolate artistic movements from those that preceded them. For example, the deconstruction of forms only makes sense if we are aware of their predecessors.

Another debate concerns class content. The historical narrative pointing out famous people is slightly despised by those who wish to escape the narrative of events and their succession. Must history highlight certain heroes or unusual characters whose destiny has shaped that of their contemporaries? Or is it a backward-looking vision? Should there be a multi-disciplinary, cross-cutting approach that talks about

3 See, for example, *La vérité sur l'histoire à l'école* (= Le Figaro Histoire, Septembre–Octobre 2012).

men and women in their environment, thus considering sociology or other fields of social sciences?

Music history lecturers willingly devote several sessions to major issues, such as “Opera in the twentieth century” or “Music and power”, but remain attached to the ideal of artistic movement leaders. More particularly, several important personalities are often cited, such as Ligeti, Boulez, and Stockhausen. Issues related to social, economic, or sociological data are more prevalent in classes dedicated to cultural management. Music cannot be separated from the social and cultural context because it is its product. While many lecturers notice students’ appetites for the links between music and political themes, they often feel that they do not have enough time to address these issues more profoundly.

The history of interpreters and their interpretations hardly exists in the class content. A few famous names are mentioned, for example Cathy Berberian speaking about the music of Berio and Cage. Performers receive even less attention in classes for eighteenth- or nineteenth-century music history, as lecturers believe that the existence of sound documents facilitates access.

Similarly, the teaching of pop music or non-Western music, which are often the subject of specialised classes, only aims to consolidate a different topic: for example, Japanese music in order to address Tōru Takemitsu, or Indian music in order to introduce minimalism.

In the Classroom: Tradition and Uniqueness

All the surveyed lecturers and teachers mention the proliferation of music schools after 1945 and the difficulty of building a consistent curriculum. They prefer to link several classes that can encapsulate a topic, e.g. “The American avant-garde”, in which they can include Barber, Cage, and Reich, or “Calculated music”, in which they can refer to Schoenberg, Xenakis, and Boulez. Lecturers also admit a desire to vary and develop their classes from one year to the next; given the impossibility of covering everything, they would prefer to change the subject regularly.

Some of the difficulties mentioned by the teachers concern the understanding of contemporary music. Students rarely play or sing contemporary music during their lessons. The reasons are either insufficient technical competence or mastery of the instrument – playing contemporary music develops playing techniques, which, according to some instrumental teachers, are of lower priority – or this period only represents a small portion of the vast repertoire of certain instruments. Musicians coming from the pop sphere are often self-taught, and sometimes prefer to limit themselves to their known domain, with few being naturally open to scholarly contemporary music.

Some students experience problems with music literacy, especially in the classes dedicated to cultural management, as these classes are not only comprised of musicians, but also dancers and professional theatre workers.

Teachers share the concern of conveying their interest in twentieth- and twenty-first-century music to their students. They hope to bring them to a 'sensitive approach', thinking that these terms might be more important for twentieth- and twenty-first-century music than for other periods because this music is seldom part of the students' daily lives or instrumental practice – if they indeed practise music – and is a question of constantly being exposed to music listening, not only theory.

Lecturers are looking for students to immerse themselves in the sensitive world of a composer which should work as a gateway to interest in, enjoyment of, and listening to this music.

Lecturers are increasingly convinced of the benefits of active as opposed to passive learning (i.e. listening to a lecture), and they promote students' active participation with class material. Transmitting information is emphasised less than developing a student's skills, and students are consequently engaged in different activities. In fact, this transformation applies to teaching in general over the last fifteen years, but it is particularly apparent in the teaching of twentieth- and twenty-first-century music.

Outlook: More Practice

Some music history lecturers therefore include projects containing practice. This is often the case in conservatories and sometimes also occurs at universities. Several lecturers offer workshops for trying different compositional techniques, others, in particular those at conservatories, ask the students to work on a piece of music in their instrumental class and to put it back into its context during their music history class. Other lecturers require students to write programme notes for the institution's concerts in order to guide the audience's listening and to bring contemporary music to life.

Lecturers develop innovative pedagogical practices, such as notation workshops, production-oriented theatre workshops, or combine visual forms with musical forms. Contemporary music is often at a crossroad of disciplines, with dance, theatre, film, sound installations, or web art.

All lecturers stress the difficulty of their task in the inability to look back on the current period of composition. "There would be the impossibility, almost the impossure, of pretending to treat the 'immediate history' as equal to that of past centuries."⁴

4 "Il y aurait une impossibilité, presque une imposture, à prétendre traiter 'l'histoire immédiate' à égalité avec celle des siècles passés." Brigitte François-Sappey: *La musique au tournant des siècles*. Paris: Fayard, 2015, p. 267. Translation by Priscille Lachat-Sarrete.

They believe to have succeeded if their students have achieved familiarisation with composers and the repertory of twentieth- and twenty-first-century music, and if the students have become more knowledgeable listeners and performers by the end of their curriculum.

Philippe Poisson

THE PLACE OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC IN FRENCH CFMIs (CENTRES DE FORMATION DE MUSICIENS INTERVENANTS)¹

In 1984, the two French ministries in charge of education and culture decided to create nine CFMI institutes, situated at the universities of Aix-en-Provence, Lille, Lyon, Paris, Poitiers, Rennes, Strasbourg, Toulouse, and Tours. Their mission was – and still is – to train musicians capable of conducting music education projects alongside teachers in primary schools on the basis that the latter are often not (or do not feel) qualified to teach music in their classes. The students of these CFMIs are practicing musicians, already advanced, and are recruited on the basis of their examination results. The two-year study course provides them with musical skills complementary to their principal instrument, didactic and pedagogical skills, as well as a broadening of their cultural education. It leads to a diploma, the DUMI (*Diplôme universitaire de musicien intervenant*), which is recognised by the school authorities, conservatories, and municipalities. Since 1984, around 5000 *musiciens intervenants* (sometimes called *DUMIstes*, according to the name of the diploma) have been trained in CFMIs. They allow approximately three million children each year to practise music within the school, and act as resource persons for teachers. Over time, the scope of facilitation by these musicians has spread to other missions, places, and audiences (workshops for adults, arts outreach and conveyance programmes, early childhood, elderly, sick, disabled, and incarcerated people etc.).

A Particular Political and Educational Context

Although music had been instituted as a compulsory discipline in 1882 by Jules Ferry, Minister of National Education,² throughout the Third Republic the various governments were concerned about the weakness of the primary school teachers' training in music, and consequently, about their challenges in teaching this discipline. The question of 'contemporary' music did not arise then in these terms, the music at school being especially intended for its moral and patriotic aspects; to transmit an

1 Education centres for itinerant, facilitating musicians.

2 Michèle Alten: *La musique dans l'école: de Jules Ferry à nos jours*. Paris: Éditions EAP, 1995 (= *Psychologie et pédagogie de la musique* 23).

inheritance, to provide rules of life, and to guarantee the national identity.³ From the 1930s, however, the musical world was concerned with the diffusion of modern compositions, especially towards young audiences:

What is needed is to bring music to the children – either by direct performance, or through the gramophone or radio – and above all, to begin with contemporary composers and work gradually back towards the classics. The living language, that of the listener's own period, should come first [...].⁴

Initiatives thus emerged to allow musicians to enter the schools, to work alongside teachers, and to make the most recent music known. Some cities, such as Paris, had a long-established, specific group of teachers dedicated to this task.⁵ In other places, associated organisation movements were mobilised (Centres musicaux ruraux, Peuple et culture, Ligue de l'enseignement, Musigrains, Jeunesses musicales de France etc.).⁶ These movements grew as the concept of 'contemporary music' emerged. The rise of vinyl records, the phonograph, and the radio also favoured the circulation of these new repertoires in the classrooms; the central administration of national education even organised an experiment in 1954, in which groups of pupils listened to recordings of works from Honegger, Stravinsky, Milhaud, Bartók, and Gershwin!⁷

During the 1970s, a two-pronged renewal occurred: on the one hand, new pedagogical concepts inherited from May 1968, so-called 'active' methods, and popular education movements permeated more deeply into schools, on the initiative of the institution itself. On the other hand, the state developed a proactive policy in favour of contemporary music, generating financial support for creation and composers.⁸ The political alternation of 1981 – the election of François Mitterrand as president of the French republic and the appointment of Jack Lang as Minister of Culture –

3 Michèle Alten: *La musique au cœur des enjeux de la société française (1896–1956): histoire de la musique, société*. Paris: L'Harmattan, 2017.

4 Arthur Honegger: *Preliminary Address on Music. The Musician in Modern Society* (original French title: *Exposé préliminaire sur la musique: le musicien dans la société moderne*), conference paper at the International Conference of Artists (U.N.E.S.C.O.), Venice 1952, p. 5, <https://unesdoc.unesco.org/ark:/48223/pf0000141663>, last accessed 6 February 2019.

5 Claire Fijalkow: *Deux siècles de musique à l'école: chroniques de l'exception parisienne, 1819–2002*. Paris: L'Harmattan, 2003.

6 Hélène Grimbelle: "Approches éducatives: les apports de l'éducation populaire", in: *Administration & Éducation* 150/2 (2016), p. 118–123.

7 Georges Favre: *Écrits sur la musique et l'éducation musicale*. Paris: Durand, 1966, p. 159–165 (chapter "Une expérience d'initiation à la musique contemporaine").

8 Anne Veitl: *Politiques de la musique contemporaine: le compositeur, la 'recherche musicale' et l'État en France de 1958 à 1991*. Paris: Éd. L'Harmattan, 1997.

accelerated this process. All the agents of contemporary music (composers, ensembles and orchestras, places of creativity and diffusion, public media, festivals) were charged with developing educational actions, in the name of creativity's democratisation. Given criticisms of a certain *entre nous* in contemporary music, these actions also constituted a form of justification for the use of public money⁹ as well as musical militancy for the avant-garde, and were intended to accustom young ears to music of the present.

The existence of professionals trained in pedagogy, facilitation, and modern musical aesthetics was considered more necessary than ever. In a joint protocol¹⁰ signed on 25 April 1983 by the two ministers in charge of education and culture, the government demonstrated its desire for coherence in the development of artistic practices, for bringing artists and contemporary creativity into school institutions, and to train professional musicians who could ensure this work in partnership with teachers. The creation of the CFMIs in France corresponded to this particular point in the history of music education, artistic creativity, and cultural policy.

Contemporary Music, Invention and Creation

The founding text of the CFMIs in 1984 immediately placed contemporary music – or rather the contemporary practices of music – at the heart of the curriculum: CFMIs will offer students

a complementary musical training that introduces students to the knowledge and the practice of contemporary creative techniques, and which encourages them to explore all musical spheres (contemporary music, music of different national and ethnic traditions, popular music ...).¹¹

This ordinance finds its translation in a common document published by the CFMI national council, the training reference system,¹² and is applied annually by each centre in its education plan. In the programmes of study, one thus finds – under various but similar headings – courses which relate to the knowledge of musical styles,

9 Pierre-Michel Menger: *Le paradoxe du musicien: le compositeur, le mélomane et l'État dans la société contemporaine*. Paris: Flammarion, 1983.

10 "Protocole d'accord entre le ministère de l'éducation nationale et le ministère délégué à la culture", in: *BOEN* 5, February 2, 1984.

11 Ministère de l'éducation nationale (ed.): *Circulaire n° 84-220 du 25 juin 1984*. Translation by Philippe Poisson, as with all other translations in this article.

12 Conseil des CFMI (ed.): *Musicien intervenant à l'école: formation*, s.l., 2010.

languages, compositional techniques (analysis, listening, musical culture courses), personal or collective creativity activities (writing, invention, composition courses), as well as facilitation. All CFMIs express the same conviction that “invention and analysis are not separable; speculation, research, and experimentation are complementary approaches to the construction of knowledge; strong cultural references are essential for professional autonomy”.¹³ This is why the study of these twentieth- and twenty-first-century repertoires is systematically situated in a practical, creative, or re-creative perspective. When students discover a work, a composer, a style, or a language, it is most often with the aim of stimulating their own creativity and preparing them – for their future professional activity – to bring the children to create themselves: “The musical analysis course answers a single question: what is inventing?”¹⁴

Styles, Genres, Schools, Aesthetics

Although the studied repertoire is intended to reflect contemporary creativity’s richness, there are trends in the choice of works studied – whether analysed, interpreted, arranged, or conveyed to an audience. At a national level, these trends can be explained by the pedagogical vocation of CFMIs and their common mission for an inventive musical practice, accessible to as many people as possible. In local centres, it is sometimes the personality of a teacher, an artist in residence, or a close cultural institution that contributes to a particular ‘colour’ being brought to the aesthetic orientations of the curriculum.

Song occupies an important place in curricula because vocal interpretation activities are central in the school programmes. In France, as in many other countries, song and choral practice are preferred vehicles of musical (and general) education: for its relative simplicity, for the acquisition and enrichment of language, for the transmission of cultural heritage, but also for its ‘civic’ virtues.¹⁵ During their studies at the CFMIs students, who are usually first and foremost instrumentalists, become familiar with a wide range of repertoire, both traditional and recent, that is suitable for a wide range of ages. They acquire a thorough knowledge of song, choral and vocal music which is central to their ability to update their repertoire choices in a way that will captivate the interest of children and lead to quality proposals. Accordingly, and because teaching always combines analysis and creativity, they are also expected to arrange or compose songs themselves.

13 CFMI de Sélestat (ed.): *Livret d’études*. Strasbourg: Université des Sciences Humaines, s.a., p. 11.

14 CFMI d’Orsay (ed.): *Guide des études 2012–2013*. Orsay: Université Paris-Sud, 2012, p. 29.

15 Note that the current Minister of National Education launched in December 2017 a large “national plan” for choirs at school.

The CFMI of Poitiers plays a special role in this field as part of its mission is to contribute to the education of musicians in the overseas French territories (Antilles, New Caledonia, Reunion Island etc.). It has largely developed its pedagogy in the direction of traditional music, its links with jazz and amplified music, as well as its contemporary revival, adaptations, or rewritings.

This mission is entrusted to the CFMI of Poitiers because of the specific CFMI managers' skills in the fields of traditional music, improvised music, and ethnomusicology, as well as the fact that training content has an 'oral and improvised' identity particularly adapted to the contexts of the overseas territories.¹⁶

Two other styles of music aesthetics are very present in the CFMIs' study programmes: the 'music of objects' and pieces close to musical theatre. The first (concrete, experimental, electroacoustic music, etc.) have compositional approaches that are particularly suited to the learning methods of young children, active teaching methods, and awakening activities. They highlight exploration, concrete manipulation, and creativity. In all centres there are courses on playing music with various 'objects', organology, experimental lutherie, and electroacoustic composition. Therein, the CFMIs are the successors of the aesthetic and pedagogical conceptions of the GRM (*Groupe de Recherches Musicales* / Musical Research Group) founded by Pierre Schaeffer, and theorised and practiced by two of his disciples, Guy Reibel¹⁷ and François Delalande.¹⁸ The latter postulates that music education at school must consist of "training musicians without teaching them music"¹⁹ and that three fundamental behaviours are a common denominator of all musical practices: the sensitivity to sound and gesture, the ability to find meaning in sounds, the experience of playing with the organisation of sounds. These fundamental behaviours put forth by Delalande, can also be recognised in the playful, childlike activities identified by Piaget (sensory motor games, games that use signs and symbols, and the rules of games)²⁰ and are the necessary qualities for a professional composer. With this repertoire, the educational space (school or university) is "not just a place of transfer, but an alter-

16 CFMI de Poitiers (ed.): *La formation au DUMI 2015–2016: valeurs, projets, contenus, acteurs*. Poitiers: Université de Poitiers, 2015, p. 4.

17 Guy Reibel: *Jeux musicaux: essai sur l'invention musicale*. Vol. 1: *Jeux Vocaux*. Paris: Salabert, 1984.

18 François Delalande, Jack Vidal and Guy Reibel: *La musique est un jeu d'enfant*. Paris: Buchet/Chastel, INA/GRM, 1984.

19 François Delalande: "Trois idées-clés pour une pédagogie musicale d'éveil", in: *Cahiers recherche/musique – INA-GRM* 1 (1976), p. 27.

20 Delalande, Vidal and Reibel: *La musique est un jeu d'enfant* (note 18), p. 14.

native place of creative thought on new music, a privileged space for the invention of meaning”.²¹

Happenings, musical theatre, everyday objects turned ‘hand-crafted’ instruments, and performances mixing many artistic expressions are also widely studied and practiced in CFMIs because they allow a transdisciplinarity (music, theatre, dance, visual arts, poetry, storytelling, circus art ...) which is an essential element of project pedagogy. Composers such as Aperghis, Berio, and Cage are among the most frequently cited, as well as Kagel, particularly for his contribution to interculturality and his research on the universe of children.

The children’s instruments of the Cologne music course in 1971 bear witness to significant innovations in music education. Not only did Kagel ask himself the question of suitable tools for school-aged children, but he placed these ‘sound producers’ in the context of his own compositions, and thus of contemporary music, by abolishing the hierarchical distinction between ‘children’s music’ and ‘serious’ or ‘real’ music.²²

A Pedagogical Organisation Related to the Contemporary Musical World

In France universities are responsible for academic teaching and musicological research; both the national conservatories of Paris and Lyon, and the recent ‘high schools for music’ prepare the musician performers for their future profession; the ESPÉ (higher schools for professorship and education) provide training for primary, middle, and high school teachers. CFMIs occupy a special place in the landscape of French higher artistic education.²³ They are each located within a university but are funded largely by the Ministry of Culture under the banner of arts and cultural education, and their management brings them closer to art schools, all while having a strong link to schools. The originality of this positioning lies in the fact that the *DUMIstes* are neither entirely teachers, nor purely artists or musicologists.

21 Victor Flüsser: “Relations entre enseignement et création musicale d’aujourd’hui. Expériences méditerranéennes”, in: *Actes du 4^e séminaire-rencontre de l’Orchestre des Jeunes de la Méditerranée / Festival Musica* (September 1998), p. 69.

22 Matthias Kassel (ed.): *Kind und Kagel: Mauricio Kagel und seine Kinderinstrumente*. Basel: Paul Sacher Stiftung/Historisches Musikmuseum, 2006, p. 31.

23 Gérard Ganvert: *L’enseignement de la musique en France: situation, problèmes, réflexions*. Paris, L’Harmattan, 1999.

The permanent pedagogical teams are small, they generally comprise two or three people and they benefit from a great autonomy of the pedagogical organisation and the teaching and delivery of the diploma, which partly ‘escape’ the Bologna Process’ standards. Lessons usually take the form of workshops or projects in schools with (and for) groups of children. The majority of these courses devoted to contemporary music and creativity is provided by external professionals, including artists (composers, performers, conductors, improvisers, sound painters, etc.).²⁴ This allows a strong link with the contemporary musical world. These artists, sometimes in residence for several years in a CFMI, have become ‘fellow travellers’ of the CFMIs and have developed their artistic sphere for both the ‘serious’, ‘professional’ world of music, and for child-oriented musical practices. There are many partnerships and follow-ups between CFMIs and institutions (the GRM-INA, Lille Opera, GMV Lyon), festivals (“Musica” in Strasbourg, Aix-en-Provence opera festival), ensembles (Ars Nova in Poitiers, Percussions de Strasbourg, Ictus in Brussels), composers, authors, and performers (François Delalande, Alain Savouret, Philippe Mion, Daniel Teruggi, Michèle Bernard, Alain Gibert, Steve Waring, etc.). Similarly, many projects have resulted in commissions of works or creations, the development of tools, applications, instruments allowing a current practice of music (Baschet’s sound structures, *Méta-mallette* of Puce-Muse, *Smartfaust* applications from GRAME), as well as editorial work.

Some publishers have enriched the catalogue of repertoire for children (Éditions Môméludies²⁵ in Lyon’s CFMI, *Percustra* percussion method in Strasbourg²⁶) with the militant conviction that an original repertoire must be written for children, in resolutely contemporary styles.

We must give children who will be ten years old in the year 2000 the opportunity to show that at this age, they are able to make music, that is to say, to play that which composers offer them and the music they are themselves able to create. These same children will be 60 years old in the year 2050: they are the ones who during the 21st century will become the artisans of a musical field in constant renewal.²⁷

24 Mission scientifique et technique (ed.): *Centres de formation de musiciens intervenants – C.F.M.I.* Paris, Ministère de l’Éducation nationale/Ministère de la Culture, 1994, 42 p. This document lists, in particular, the teachers who worked in France’s 9 CFMIs during the years 1994–1995.

25 Alain Desseigne: *Le pari français de la musique pour tous à l’école*. Môméludies / CFMI de Lyon, 2014 (= Éclair 7).

26 Jean Batigne et al.: *Percustra: cahier 1A*. Paris: A. Leduc, 1973, p. 32–34.

27 Gérard Authelain: *Môméludies 2000*. Lyon: Môméludies / CFMI de Lyon, 2000, p. 1.

We can say that through these links with the musicians of today, through these direct actions in favour of the creation of new works, the CFMIs thus assume both the traditional missions of the academic institutions (teaching, research, knowledge diffusion, and professional integration of graduates), but also cultural and artistic development missions (publications, commissions, creativity, and programming). They give contemporary music a great place, with the conviction that it can play a crucial role in the musical education of children and in the cultural and human development of the entire society.

Contemporary music, in some ways, critically closes an immense evolution. This criticism carries with it elements of a real ‘savagery’. To bring up again a certain virginity of the sound material and reach the public, he must meet the childish freshness.²⁸

28 Henri Pousseur: “Rencontrer la fraîcheur enfantine”, in: *Lyre / CFMI de Lille* 1 (1992), p. 15.

Danae Stefanou

TWENTIETH-CENTURY AND CONTEMPORARY MUSIC HISTORY EDUCATION: A PERSPECTIVE FROM GREECE

This text offers a critical outlook of contemporary music history education in Greece through a brief outline of institutional contexts for the study of twentieth- and twenty-first-century music history, as well as a first-person account of related challenges and recent initiatives at the country's oldest university music department, the School of Music Studies, Aristotle University of Thessaloniki.

Institutional Frameworks and Divisions

Formal higher education in music is, strictly speaking, less than thirty-five years old in Greece. Musicology and music composition have been particularly late in entering the university system as academic disciplines in their own right. The first university department in music studies was established no earlier than in 1985, at the Aristotle University of Thessaloniki. The remaining three opened shortly thereafter, in Athens (National University of Athens, 1991), Corfu (Ionian University, 1992), and Thessaloniki again (University of Macedonia, 1996). The Greek Musicological Society, an official local branch of the International Musicological Society, was formed only in 2014.

Dedicated educational initiatives on twentieth-century music far predate and outnumber the establishment of specialist university departments. Greece has been a member of the ISCM since 1948, and historic initiatives such as the Goethe-Institut Athen's Studio for Contemporary Music (established 1962), or the "Hellenic Week of Contemporary Music" (1966–1976) have had a significant, well-documented role in the formation of informal educational networks and the establishment of new audiences for contemporary music in the country.¹

Meanwhile, private local conservatories, established *en masse* since the 1970s,² have played a central role for music education on a national level, perhaps more so than any

1 <https://www.iscm.org/about/members/iscm-greek-section>, last accessed 5 June 2018. See also Paris Stamos and Giannis G. Papaioannou (eds.): *Anadromi – 50 Ekdiloseis* ('Retrospective – 50 Events'). Athens: Goethe Institut Athen, 1971; and Ioannis Tsagkarakis: *The Politics of Culture: Historical Moments in Greek Musical Modernism*. PhD diss., Royal Holloway, University of London, 2013.

2 Two decrees on the "establishment of private musical institutions", published in 1966 and 1976 respectively, provided the legal framework for the establishment of local music schools and conservatories by private parties, see https://www.culture.gr/DocLib/g_2064.doc, last accessed 30 July 2018.

other form of institution.³ Conservatories grant certificates in vocal and instrumental performance, composition or music theory, and include compulsory introductory courses in formal analysis, organology, and history of music. While syllabi for these history courses rarely include music composed after 1920, the hosting institutions themselves have gradually began incorporating other study programmes outside the state curriculum, leading towards e.g. jazz or rock performance certificates, in affiliation with music colleges abroad.⁴ They also offer one-off adult education workshops, available to participants without enrolment towards a diploma program. Occasionally, among such workshops, one finds twentieth-century avant-garde and experimental music repertoire, either in the context of a listening appreciation course, or in a more hands-on, team-based approach to skill acquisition, e.g. around electronic composition, group improvisation, or even post-tonal analysis for composition and theory students.⁵ History *per se*, however, is rarely addressed directly in such contexts. It may provide an introduction for the subject at hand, but is hardly the main subject itself, largely due to the perception that it is less ‘applied’ and less easily marketable.

Continuing education workshops are increasingly taking place under the auspices of other forms of institutions, too. These include private foundations that have recently steered renewed interest in contemporary music, often subsuming smaller, informal and DIY educational activities struck down by the economic crisis.⁶ The Onassis Cultural Centre,⁷ established in 2011 in Athens, is a case in point, as are workshops occasionally organised by the Athens and Thessaloniki Megaron Concert

3 Local conservatories currently fall under the jurisdiction of the Ministry of Culture. This grants them altogether different, and inevitably somewhat competitive status, to the state universities, which are legally and financially overseen by the Ministry of Education. See Olympia Psychopedis-Frangou et al.: “Musicological and Musical Studies in Higher Education: Academic Structure and University Policy” (in Greek), in: *Musikología* 18 (2003); <http://musicology-journal.music.uoa.gr/basic/musicologyen.html>, last accessed 15 June 2018.

4 E.g. Philippos Nakas, a statewide private music school with conservatoire status since its establishment in 1989, which has a longstanding collaboration with the Berklee College of Music, <http://www.nakas.edu.gr/>, last accessed 26 March 2019.

5 See e.g. the “New music analysis workshop”, run by composer A. Deniosos at the Acropolis Conservatory, where participants learn how to “reconstruct the mental route followed by composers, from original conception to finished work”, in select repertoire by Webern, Messiaen, Cage, Stravinsky, Boulez, Grisey, Stockhausen and Feldman; <https://fagottobooks.gr/blog/seminario-i-nea-musiki/>, last accessed 18 June 2018.

6 For more information on such DIY activities and the role of state authorities and private foundations in their decline, see Danae Stefanou: “Sharing What We Lack: Contextualizing Live Experimental Music in Post-2009 Athens”, in: *Made in Greece: Studies in Greek Popular Music*, ed. Dafni Tragaki. London: Routledge, 2018, pp. 125–136.

7 www.sgt.gr, last accessed 10 April 2018.

Halls,⁸ and the Contemporary Music Research Centre in Athens.⁹ Finally, adult education in music history is also offered in private higher education institutions and colleges. While these are not legally recognised as universities at state level, they do offer degree certificates, usually accredited by international partner institutions outside of Greece. One such example includes the American College of Greece (“Deree”) in Athens, whose music concentration (subsequently restructured into a music degree) has been active since 1989.¹⁰

Considering a) the complex and patchy institutional status of music education in the country, b) the relatively small and marginalised role of university music education in this tapestry, and c) growing international concerns about the professional outlook of historical musicology and its role within music studies¹¹ it is unsurprising that historiography is a peripheral subject in higher-level music education. Its shrinking role is further diminished by pervasive divisions between theory and practice, art and popular music, and historical and systematic approaches to musicology. Such divisions have informed the entire foundation of the discipline in Greece, from the structure of degree curricula to faculty positions and job title specifications. As a core subject, history of music is still seen as distinct and mutually exclusive from theory and analysis, while practice-based composition courses seldom include a historical or even more broadly theoretical component.¹²

The inclusion of twentieth-century music in university syllabi is by no means aesthetically or ideologically neutral, either. Despite a strong focus on jazz at Corfu,

8 www.megaron.gr and www.tch.gr respectively, last accessed 10 April 2018.

9 The CMRC was formed by Iannis Xenakis in the late 1970s and has functioned somewhat intermittently due to lack of stable funding. Notably, in the last decade there have been several educational and artistic initiatives aimed at reconnecting with a local and international community, and showcasing historic equipment and documents located in the premises. See <http://www.ksyme.org/>, last accessed 10 April 2018.

10 See www.acg.edu for details on the institution’s history and available study programmes, last accessed 12 April 2018.

11 See, for example, Ewa Dahlig-Turek, Sebastian Klotz, Richard Parncutt and Frans Wiering: *Musicology (Re-)mapped*. Discussion paper. Strasbourg: European Science Foundation, 2012; http://archives.esf.org/fileadmin/Public_documents/Publications/musicology.pdf, last accessed 30 July 2018. Also: Richard Parncutt: “Interdisciplinary Balance, International Collaboration, and the Future of (German) (Historical) Musicology”, in: *Musik, Wissenschaft und ihre Vermittlung: Bericht zur Jahrestagung der Gesellschaft für Musikforschung*, ed. Arnfried Edler and Sabine Meine. Augsburg: Wissner, 2002, pp. 42–51; and Linda Maria Koldau: “What Is ‘Professional Musicology’ – and Does It Have a Future?”, in: *Swedish Journal of Music Research* 98 (2016); <http://musikforskning.se/stm-sjm/node/115>, last accessed 30 July 2018.

12 A notable exception can be found in electronic music courses at Corfu, Athens, and A.U.TH., which sometimes incorporate historical components and/or creative experimentation with early methods and technologies.

and urban folk music at Thessaloniki (Macedonia and A.U.TH.) respectively, there is at present no dedicated faculty post in popular music studies in any of the country's music departments. The subject is only taught sporadically as an elective in some institutions, by faculty appointed in other subjects, ranging from ethnomusicology to historical musicology. At the same time, an ethnocentric emphasis on modern Greek art music and/or Greek folk and traditional music is evident in all four university music departments, with specialist staff, courses, and in some cases, even entire degree pathways dedicated to these sub-disciplines.¹³ Interestingly, it is only in these cases that the 'theory vs. practice' and 'systematic vs. historical' divide is occasionally superseded by integrated approaches to the archival, ethnographic, and performance-based study of local composers and idioms.¹⁴

Twentieth-Century and Contemporary Music History at the School of Music Studies, A.U.TH.

At an institutional level, the Aristotle University of Thessaloniki has played a significant role in the promotion of local contemporary music for decades, well before the formal introduction of music studies as a degree subject at state universities.¹⁵ Since the school's establishment, contemporary music has developed into one of its greater research strengths, particularly associated with the composition degree pathway, and with new music performances carried out at the A.U.TH. Contemporary Music Lab (established 2010).¹⁶

However, while this association has provided students with significant first-hand listening and score-reading experiences of compositions from the past 70–100 years,

13 Modern Greek art music is in itself a politically charged field. See, for instance, the binary view of nationalist and populist perspectives on Greek art music in Markos Tsetsos: *Nationalism and Populism in Modern Greek Music* (in Greek). Athens: Sakis Karagiorgas Foundation, 2011; and the critical-historical take on such divisions in Tsagkarakis: *The Politics of Culture* (note 1).

14 See, for instance, work carried out at the Hellenic Music Research Lab (Corfu), <https://users.ionio.gr/~GreekMus/eng/>, last accessed 26 March 2019. Recent research projects like the Greek Music Audio Repository at the Aristotle University Music Library (Thessaloniki), <https://sophia.mus.auth.gr/xmlui/handle/123456789/973>, last accessed 31 May 2018.

15 This was mostly effected through the university choir, originally founded in 1953 by law student Yannis Mantakas, who subsequently served as the choir's director for several decades, and placed considerable emphasis in showcasing new works by postwar composers. In tribute to Mantakas, the Aristotle University Choir now bears his name. For more information see <https://www.auth.gr/en/choirs> and Dimitris Themelis: "Thessaloniki", in: *Grove Music Online*, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040382>, last accessed 10 April 2018.

16 <http://cml.web.auth.gr/>, last accessed 12 April 2018.

it has scarcely provided a historical context for the repertoire studied. When so, the focus has been resolutely on European modernism, often leading to pervasive misconceptions among students. The most pertinent such example is a reductive view of the entire twentieth century as ‘the era of atonality’, and a frequent bias against all twentieth-century repertoire as unnecessarily complex and elitist,¹⁷ even before having listened to any examples. Consequently, given that twentieth-century courses were not compulsory towards a degree in musicology and music education until 2017–18, a significant portion of students graduated with minimal awareness of post-1945 developments.

The lack of relevant literature in Greek further contributed to the absence of recent repertoire from historically oriented courses which have formed the core of the curriculum for non-composition majors. Until recently, the standard practice for all four music departments in the country had been to include only one or two history of music modules in the curriculum, usually following a path from antiquity or the middle ages to 1750, and then at best ‘onto the twentieth-century’, with minimal or no focus on post-1945 developments. This was largely because the majority of available textbooks were translations of Anglo-American, German, or French textbooks originally published fifty or more years ago.¹⁸

Having joined the A.U.TH. department in 2007 as a historical musicologist specialising in late nineteenth- to twenty-first-century music history, I convened approximately a dozen different modules on twentieth-century music over the past eleven years. Over one third of these (“Modernisms 1890–1945”, “Post-1945 music and contemporary cultures”, “Experimental music: historical and contemporary perspectives”, “Free improvisation: history, theory, practice”, “Special topics in contemporary aesthetics & criticism”, and “Sound-word-image: open form, intermedia and improvisation”) were newly introduced out of personal initiative, in an effort to survey areas that were of listening and performing interest to students, and introduce key fields that were all but absent from the curriculum. Such fields included film music, experimental music, free improvisation, intermedia, sound art, and performance art. Literature was inevitably in English, but students appeared eager and able to deal

17 For an example of such views among A.U.TH. students, see Panagiotis Kanellopoulos, Ruth Wright, Danae Stefanou and Jennifer Lang: “Pictures of Ignorant Freedom: Music Improvisation and Informal Pedagogy”, in: *21st Century Music Education: Informal Learning and Non-Formal Teaching in Classroom and Community Contexts*, ed. Ruth Wright, Carol Beynon and Betty Anne Younker. Canada: CMEA, 2016, pp. 187–205.

18 Key textbooks in state universities include translations of first or early revised editions of Emile Vuillermoz: *Histoire de la musique*. Paris: LGF, 1965; Paul Griffiths: *Modern Music: A Concise History from Debussy to Boulez*. London: Thames and Hudson, 1978; and Eric Salzman: *Twentieth-Century Music: An Introduction*. New Jersey: Prentice Hall, 1967.

with English language items. To ensure there would be at least a set of staple textbooks for the syllabus in Greek, in 2011 I translated Michael Nyman's *Experimental Music: Cage and Beyond*¹⁹ and am currently translating Jennie Gottschalk's *Experimental Music Since 1970*.²⁰

In the spring of 2016, the School of Music Studies at Aristotle University of Thessaloniki voted its first ever comprehensive curriculum restructure. After several years of discussion and negotiation, the new curriculum,²¹ in effect from 2017–18, features a simpler, more flexible structure, with more practice-based learning components in core subjects, newly formed student ensembles to accompany theory and history courses, and overall significantly fewer compulsory modules.

The reform decision was not untroubled. It coincided with much-debated curricular reforms on an international level, and most notably one at Harvard University,²² which also posited, through more inclusive syllabi, a flexible curriculum structure, and an emphasis on practice-based, collaborative learning. Nevertheless, while the Harvard reform model posited a bold shift away from 'core' music theory and history requirements (particularly as understood within a Eurocentric, canonic perspective), the restructure at A.U.TH. actually sought to increase emphasis on theory, analysis, and history. The significantly reduced list of compulsory modules now included only one addition: "History of music: 20th century – today". This new module was appended to two compulsory modules on history of music (antiquity to sixteenth century and seventeenth to nineteenth century) which had been active since the school's establishment. The syllabus provides a broad outline:

1. Introduction: 1889
2. Leaving tonality (Vienna, 1899–1923)
3. Modernism in between art forms (St. Petersburg – Paris – Milan – Zurich, 1909–1929)
4. "Entre deux guerres": Popular music and "forbidden" artistic production (1919–1939)
5. "New music" and music as youth culture (1945–1960)

19 Michael Nyman: *Experimental Music: Cage and Beyond*. Cambridge: CUP, 1999.

20 Jennie Gottschalk: *Experimental Music Since 1970*. New York: Bloomsbury, 2016.

21 Emilios Cambouropoulos, Nikos Zafrans, Theodoros Kitsos, Dimitris Papageorgiou, Danae Steanou and Kostas Xardas: *Revised Curriculum for the School of Music Studies, Aristotle University of Thessaloniki* (in Greek). Thessaloniki: School of Music Studies, 2017; <http://www.mus.auth.gr/cms/?q=node/6>, last accessed 29 December 2017.

22 Valia P. Leifer: "Music Department to Adopt New Curriculum Beginning Fall 2017", in: *The Harvard Crimson*, 22 March 2017; <http://www.thecrimson.com/article/2017/3/22/music-concentration-changes/>, last accessed 24 March 2018.

6. “Towards theatre”: Mixed media, conceptualism and politics (1960–1975)
7. Simplicity, complexity, pluralism (1965–1989)
8. The music industry and music’s “other” histories

Within the thirteen-week course, which may be taken in Semesters 1 or 3 of a five-year integrated master’s degree program, different sections are tackled over different durations, over one or multiple weeks. In terms of course content, a dual and sometimes multiple focus is maintained. On first glance, the structure of the course is more or less chronologically linear, and follows the established canon or mainstream narrative of twentieth-century modernism. The goal is to establish a sense of guided trajectory across a large pool of examples, and to acknowledge the importance of particular periods, composers, and works, while also contextualising the repertoire under study within specific institutions, ideologies, cultures, and their tropes.

At every key chronological or thematic junction along this main narrative, however, different modular paths are being explored, so that the backbone itself can gradually come to be problematised and relativised. This process peaks during the final section, where the entire content of the course is being revisited, by positing examples of silent or absent ‘others’ in an otherwise composer- and institution-centred narrative: performers, educators, listeners, informal communities, musicians operating beyond the centres of European and American modernism, artists marginalised on the basis of their race, gender or political beliefs. Rather than obscuring or tacitly acquiescing to the role of the music industry in the production, consumption, and social validation of music in the twentieth century and beyond, the aim is to gradually highlight and problematise the role of this ‘elephant in the room’: mediation and the politics inherent in the industrialisation of music before and after the advent of recording technology.

At the end of the course, students are encouraged to reflect on the perceived ‘gaps’ or discontinuities along this main backbone of events, names, and dates, and to consider ways of contributing to a smoother, more inclusive history of musical practices. This is also encouraged in other core courses, such as “Introduction to music studies” which, as of 2018–19, will involve exercises in basic dictionary-style writing and editing of musician biographies. The impetus is then further developed in a series of more advanced elective courses and seminars, encompassing hands-on research on critical historiography.²³

23 For example, in “Experimental music: historical and contemporary perspectives”, the first half of the course is dedicated to historic repertoire as mentioned in the relevant textbooks by Nyman: *Experimental Music* (note 19) and Gottschalk: *Experimental Music Since 1970* (note 20), while the other includes components where students attend and review concerts, experiment with their own

Afterword: Towards a Critical Music History Education?

While the A.U.TH. curricular reform appears hopeful, it is still early to determine its impact, and it is by no means a definitive or global remedy to the challenges and limitations outlined above. At best, it will provide a backdrop against which students from all pathways will be encouraged to make their own journeys into the recent past, quite regardless of whether they identify as composers, performers or listeners.

To that same end, Critical Music Histories, a study group and subsequent research initiative was also launched under my direction at A.U.TH. in 2014, in collaboration with doctoral students, alumni, and undergraduates. The group's foci are multiple, but are bound by certain common objectives, as suggested in our founding description:

1. To historically trace and map multiple, subjective and/or lesser known aspects of music, with a special interest in unexplored musical practices
2. To expose and problematise the ways and contexts through which dominant narratives on the history of music are constructed and enforced
3. To maintain and systematically engage with essential questions of epistemology, such as: What constitutes a valid / reliable / noteworthy historical account? When? Where? Why? From whom, and for whom?"²⁴

Graduate members of the group carry out interdisciplinary historical, ethnographic, and practice-based doctoral research on undocumented topics pertaining to Greek underground, DIY and experimental music-making, and their intersections with documented institutional histories. Undergraduates and recent alumni meet to discuss and review key examples of twentieth- and twenty-first-century music historiography, and to consider them critically. During the academic year, we organise self-funded open talks in downtown Thessaloniki, hosting not only musicologists, composers, and performers but also amateur musicians, collectors, and DIY organisers. Through such discussions, which usually yield more questions than answers, we try to reconsider the field of contemporary music studies collectively and openly, within and without current epistemological divisions. If we are to document and make sense of the recent musical past, in all its opaque crevices, then we should also listen to the most fragile aspects of our fleeting, accelerated present.

score realisations and compositions, interview living musicians and/or write a short dictionary-style biography of a Greek experimental composer/performer or ensemble.

24 <http://www.criticalhistories.web.auth.gr>, last accessed 10 May 2018.

Anna Dalos

HUNGARY – MUSICAL EDUCATION WITHOUT NEW MUSIC?

Hungary's principal centre for the education and training of professional musicians is the Franz Liszt Academy of Music in Budapest. While there are other centres for tertiary music education in some of the larger cities (Győr, Pécs, Miskolc, and Szeged), they are affiliated with general universities, whereas the Franz Liszt Academy of Music is an independent university with a significant past. Founded by Franz Liszt at the end of the nineteenth century, the academy was opened for the education of young musicians – not only for Hungarian students, but also with the intention of attracting foreign students. The Liszt Academy occupies a distinguished position: in addition to offering education in various fields of music (for example, early music, jazz, or folk music), since 2009, when the University of Pécs introduced a doctoral programme, the Liszt Academy was also the only tertiary music institution in Hungary to offer a doctorate, and it remains to this day the only Hungarian tertiary institute at which students may complete a bachelor or master of musicology.

From its beginnings, the Liszt Academy was associated with contemporary music, not least because of its founder. With composers such as Béla Bartók, Zoltán Kodály, György Ligeti, György Kurtág, and Peter Eötvös, and performers such as Zoltán Kocsis, the Keller Quartet, and the Amadinda Ensemble studying and/or teaching at the Academy, one could (falsely) assume that contemporary music played and still plays a principal role in the education on offer. The education of musicians at the Liszt Academy, however, became increasingly conservative after the death of its founder and adhered to the Austro-German canon – in particular the first Viennese school, Wagner, and Brahms. Contemporary music was never an official part of the study plan.

At the end of the 1990s, during my own musicology studies at the Liszt Academy, our head of department and established new music critic, György Kroó, constantly urged students to listen to as much contemporary music as possible, so that we would at least become acquainted with present-day compositional praxis, and learn not to equate contemporary music with the music of the twentieth century. Seminars on contemporary music were not, however, part of our programme of study; as subjects of analysis, contemporary works were addressed in the area of music criticism, not in the context of historical research.

In the last twenty-five years, education at the Liszt Academy has changed substantially, particularly after the debate over the Bologna Process. Nevertheless, much also remains the same. Students must complete various mandatory courses (instrumental

instruction, chamber music, solfège, theory, and music history), as well as elective courses. Instrumentalists may select contemporary music both for their solo repertoire and for their chamber ensemble repertoire, and it is pleasing to see how many young musicians take to the interpretation of contemporary music with such enthusiasm – and not only musicians who are specialising in this area, but also those who, self-evidently, wish to broaden their repertoire. Although contemporary music (as a subject) encompasses the entire repertoire of the twentieth and twenty-first centuries, it is still possible that the most recent music explored by students was composed an entire century ago, as by Bartók or Stravinsky, for example. The jazz faculty at the Liszt Academy incidentally follows an autonomous programme of study.

Contrastingly, the composition faculty's curriculum does include contemporary music. Alongside traditional, classical composition (theory of form, Palestrina style, etc.), students may study applied and electronic composition. This provides students with insight into popular music cultures and experimental music. Furthermore, the students are expected to immerse themselves in new music and to compose in different musical styles that emerged after 1945 (for example, Boulez, Ligeti, and Stockhausen). The faculty also frequently invites local and foreign composers to present and elucidate on their own works.

The music history lectures which are compulsory for all students only briefly touch on contemporary music. Although the programme of study includes the topic "Hungarian music of the twentieth century", different lecturers take differing approaches to the content, resulting in future Hungarian musicologists not necessarily having a firm grasp on the current state of music in Hungary. Since the curriculum reform in 2008, contemporary music, as such, is no longer addressed in the context of this theme, though various historical topics pertaining to the second half of the twentieth century – music and politics in the 1950s, Zoltán Kodály's œuvre, and new music of the 1960s – are thoroughly covered. Although current music outside Hungary is not explicitly included in the programme of study, the young musicologists are occasionally exposed to it in other learning contexts, for example, American experimental music in the context of studying North American music history. New music in the musicology curriculum is limited to Bartók, Stravinsky, Webern, and Mahler.

Contemporary music receives the most attention in the context of doctoral studies, with doctoral candidates typically showing great interest in the field. Many young musicians establish connections with contemporary composers, and perform their works. The development of such collaborations is encouraged by the doctoral school, and there are concerts for the young musicians in which they perform works by their composition student counterparts. These collaborations have long been supported by the head of the doctoral school, with Zoltán Jeney, a composer himself, ensuring this collaborative function from 1999 to 2016. The doctoral programme also sporadically

includes seminars on new music, but between 2013 and 2016 only one such seminar (on György Ligeti) was held.

As the production of contemporary music is increasing worldwide, it is impossible for a degree programme to encapsulate all of its facets. However, for the students of the Liszt Academy, it would be beneficial to learn more about tendencies in international contemporary music. In general, Hungarian musical life is not particularly open to international musical developments, which, largely thanks to some Hungarian composers' personal relationships, are occasionally heard in Budapest's concert halls. It would be a large step forward if Hungarian and international music of the last twenty-five years could gain a solid footing in the repertoire of the young generation of musicians, but this process can only be achieved through further education reforms.

Dorbjörg Daphne Hall

TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY IN HIGHER EDUCATION IN ICELAND

Music at a higher education level (university level) is offered at one institution in Iceland: the department of music at the Iceland Academy of the Arts. In the department, there are 82 students in five study programmes at the bachelor level: performance, creative music communication, composition, church music, and instrumental/vocal education in classical music. From autumn 2018, instrumental/vocal education in rhythmic music will be added to the department. At the master's level there are 31 students in three study programmes: composition, instrumental/vocal education, and a performance programme titled "New audiences and innovative practice". Most of the faculty members in the department are active participants in the musical life of Iceland as composers and/or performers in addition to their teaching commitments.

The Iceland Academy of the Arts, established in 1999, is a self-governing institution and the first tertiary level arts academy in Iceland. Today the academy offers instruction at bachelor and master levels in five departments: the Department of Fine Arts, the Department of Design and Architecture, the Department of Performing Arts, the Department of Music, and the Department of Arts Education. The purpose of the academy is to provide higher education in the arts, to strengthen arts education in Iceland, and to convey to the public information about arts and culture.

Since the Department of Music was founded in 2001, it has gone through various changes, and because of its short life-span there have been constant developments. Musicology or music theory is not offered as a special study programme but bachelor students take courses in these subjects, which amount to about one third of their studies. Some of them are compulsory (depending on the study programme) while others are mandatory-elective. At the master's level fewer modules are compulsory but a variety of courses are offered to students. Perhaps because the composition programme is unusually large in the department (at least compared to traditional music conservatories), much emphasis has been placed on the music of the twentieth and twenty-first centuries. The number of courses which focus on the music from this time period currently amount to approximately two thirds of the total courses being offered (the number of these courses has been gradually increasing since the founding of the department). However, in practical projects and individual work, including instrumental lessons, chamber music, ensembles, orchestras, and choir, instrumental and vocal students work with music from all time periods and learn the standard

repertoire for their instrument/voice. There is one larger ensemble, the department's Sinfonietta, which focuses on music from the twentieth century.

All students are required to complete one music history course at the beginning of their studies. There are three courses offered, from which students choose depending on their study programme. These are "Classical Western music history", which includes the twentieth century, "Popular music history", and "Electronic music history", of which the latter two focus exclusively on music of the twentieth and twenty-first centuries. As these are overview courses they only touch upon the largest trends and developments, and their purpose is to provide students with some historical foundation in the subject which they are studying. Furthermore, students are offered three courses in Western art music literature, of which one focuses on the twentieth century. The music literature courses offer different case studies each year, but the twentieth-century course has investigated modernism through the lens of aesthetics, ideology, development, and impact. The two main textbooks for music literature of the twentieth century are *Saga tónlistarinnar* (The history of music) by the Icelandic scholar Árni Heimir Ingólfsson, and *A History of Western Music* by J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca.

All of these courses are delivered in lecture form, for which students must read and listen to selected material for each class. The music literature courses are accompanied by four music theory courses, covering the same time periods (baroque, Classical, Romantic, and twentieth century). In the twentieth-century course the focus is on composers of the twentieth century and their approaches. The composers covered include: Karlheinz Stockhausen, Pierre Boulez, Luciano Berio, Franco Donatoni, György Ligeti, Iannis Xenakis, Gérard Grisey, Giacinto Scelsi, Salvatore Sciarrino, Brian Ferneyhough, Helmut Lachenmann, and Steve Reich. Younger composers, including Pierluigi Billone, Fausto Romitelli, Giovanni Verrando, Kaija Saariaho, Magnus Lindberg, Martin Smolka, Christophe Bertrand, Bent Sørensen, Caroline Shaw, Riccardo Nova, Jennifer Walshe, and Jovanka Trbojevic, are then discussed in composition courses. The theory courses are of a more practical nature – not only delivered through lectures, but also through analysis seminars and workshops. These courses can be seen as the foundation of music history and theory in the department.

In addition to this core, there are courses which have been offered every other year for the last few years, which focus on music from the twentieth and twenty-first centuries. These are often a mixture of lectures, seminars, and workshops, where students can trial the ideas being presented and/or develop their own work through the lens of the topics studied.

- “Film music”: studies the history of film music but also emphasises a more practical approach in which film music methods and approaches are examined.
- “The opera in the twentieth century”: studies the development and changes to the opera form in the twentieth century and investigates the current state of the form today and its place in society.
- “Spectral music”: investigates the historical, aesthetical and technical conditions of spectral music by examining G rards Grisey’s works and writings.
- “Music theory – tools and techniques”: focusses on composers from the latter half of the twentieth century, and of the twenty-first century with the objective of understanding their ideas and work processes.
- “Music in the twenty-first century”: investigates contemporary music and how it connects to society, culture, arts, and sciences today. Students are encouraged to find individual ways to listen, analyse, and think about contemporary music.
- “John Cage and the American experimental tradition”: explores John Cage’s new way of thinking about and making music.
- “Graphic notation”: studies the background and basics of graphic notations, why composers felt compelled to use different media, and how technological developments have impacted this.
- “Sound art”: covers the history of sound art form the beginning of experimental and avant-gardism at the beginning of the twentieth century to sound experiments taking place today.
- “Composer/performer”: investigates fluxus and experimental music from the 1950s in a practical course in which students compose and perform their own music according to the principles studied in the course.

These courses are open for all students in the department. It should be mentioned that composition students build on their knowledge of music history of the twentieth and twenty-first centuries in their individual lessons and seminars. They also attend masterclasses where faculty members and visiting composers and performers introduce their own practices and works.

Students who focus on rhythmic (jazz or popular) music, in addition to the history of popular music, are required to take an analytical course, which focuses on a variety of genres and styles found in music of the twentieth and twenty-first centuries. They are also required to take jazz theory, which is presented both in lecture and workshop form. Since rhythmic/popular music studies in the department are only relatively new, there are fewer students who focus on popular music, and as a result, there are fewer popular music courses. The following have been offered in the recent years:

- “Popular music and mediation”: an introductory module which examines the role popular music plays in contemporary society, highlighting complex issues including, but not limited to, concepts surrounding new musicology, critical musicology, and popular music studies. It focuses on the ways in which popular music is mediated through various platforms and media.
- “Popular music cultures”: explores what defines popular music, what influences it, where it is rooted, and how we listen to it. The course covers Hindi and Tamil film songs, different styles of J-pop, screamo from Myanmar, Hawaiian gangster rap, mandopop, cantopop, synthesized ragas, Vietnamese soul, enka, T-pop, V-pop, South African jazz and hip hop, Japanese psychedelic rock, pop yeh yeh, Bollywood steel guitar, and Singaporean country.
- “Michael Jackson and the mainstreaming of black music”: investigates the music of Michael Jackson and his place within the US popular music industry. The course examines how Jackson’s music can encourage listeners to re-think political and social notions of race, colour, poverty, the politics of nations, the underprivileged, and ecological concerns.

The students who focus on composing popular music also receive individual lessons in which they draw on the popular music history of the twentieth and twenty-first centuries. They also attend masterclasses in which working musicians/singer-songwriters share their approaches and artistic practices.

One of the department’s research strengths is in the field of Icelandic music. All of the bachelor students are required to take at least one Icelandic music history course. Two of them cover the music history of Iceland before the twentieth century, one focuses on the music of the twentieth century, and another investigates contemporary music practices in Iceland, across a variety of genres and styles. At the master’s level there is a course titled “Research on Icelandic music” in which scholars introduce their research on Icelandic music, including important Icelandic composers from the twentieth century, and topics in contemporary popular music.

As previously stated, during the last few years the proportion of courses which focus on the twentieth and twenty-first centuries has increased, and popular music courses are a relatively new addition to the syllabus. Another recent change is the merging of theoretical courses (history or analysis) with practical projects in which students are expected to develop in practice the theory being studied. In some cases this merging leads to public performances.

The Department of Music is a very small department, and as such there will always be gaps in the syllabus, for we will never be able to offer the same range of courses offered by larger institutions. Nevertheless, under no circumstances is it possible to

teach everything, and in the department we emphasise the importance of giving students the tools, skills, and the critical perspective to obtain the knowledge and information they require for their own studies. There is also currently a movement to empower students in order to make them more independent and responsible for their own studies. To this end, many of the music theory and history courses have ceased to be compulsory, and students now choose from a variety of courses to fulfil a certain amount of theory/history ECTS. The hope is that students can choose pathways which best suit their needs and support their own practice. Because the department is small it is also flexible and reactive to the needs of students. We encourage independent studies, and at the master's level in particular, students may request to study specific subjects/topics to strengthen their specialisation (main subject), which is granted if a suitable mentor is available in the department.

Wolfgang Marx

CONTEMPORARY MUSIC IN IRISH CURRICULA

As in other English-speaking countries, musicology is taught in Ireland in departments/schools of music, usually in conjunction with at least some of the following areas: composition (or occasionally “sonic arts”), music technology, music education, and performance. Music theory does not exist in Ireland as an independent subject. In the Irish Republic there are departments or schools of music at six universities: Dublin City University (DCU), Maynooth University (MU), University College Cork (UCC), University College Dublin (UCD), University of Limerick (at the Irish World Academy of Music and Dance (IWA) as well as separately at Mary Immaculate College (MIC) which is associated with the University of Limerick), and Trinity College Dublin (TCD); in Northern Ireland there are two institutions: Queen’s University Belfast (QUB) and Ulster University (UU). Music is also a subject at the Institutes of Technology in Dundalk (DkIT) and Waterford (WIT). Finally there are three conservatories of music: the Royal Irish Academy of Music (RIAM), the Conservatory of Music and Drama in Dublin – the latter being part of the Technological University Dublin (TUD) – and the Cork School of Music, which is associated with the Cork Institute of Technology (CIT). Most bachelor programmes run for three years but in some institutions (e.g. TCD, CIT) the bachelor degree is a four year programme. Due to the dominant position of traditional music in Ireland’s cultural life, ethnomusicology occupies a more central position at virtually all institutions than would be the case in the German-speaking countries.

Music history surveys are taught at all institutions, yet their length varies considerably (between one and four semesters). Music since 1900 usually occupies twenty percent or less of the available time. The handbook most often used is *A History of Western Music* (Burkholder, Grout, Palisca), followed at some distance by Taruskin’s *The Oxford History of Western Music*. The lectures are mostly structured chronologically, although some institutions (UCC, DkIT) have a genre-based or thematic structure. In most institutions the surveys integrate popular music and film music, and in part also traditional music. IWA and UCC, where traditional and popular music occupy rather strong positions, are the only institutions that do not offer surveys focused primarily or exclusively on art music; MU is also currently moving away from this type of offering.

Outside of the survey modules, contemporary art music also plays a part in other modules, yet to a variable degree across the spectrum of departments, institutes, colleges, and conservatories. Of course, works composed after 1900 feature in modules

such as “Formal analysis”, “Introduction to music” or “Listening and repertory”; though it is difficult to quantify the extent to which works from the twentieth and twenty-first centuries feature in these modules, it is likely to be rather slight, and the same principle applies to modules on the history of genres (such as opera, symphony, concerto, chamber music, or song). With approximately fifty percent, WIT offers the largest number of dedicated modules on contemporary art music (albeit for a relatively small number of students), followed by QUB with about thirty percent. At the other end of the spectrum are institutions such as IWA, UCC or UU which in recent times prioritized ethnomusicology (with a particular focus on Irish traditional music), popular music, and film music – this coincided with a reduced engagement with art music (in UCC currently only two out of thirteen lecturers are historical musicologists while the department recently hired Ireland’s first permanent, full-time popular music specialist). While at these institutions twentieth-century music is the focus of research and teaching, there are few modules that prioritise, or are exclusively dedicated to, recent art music.

Students with an interest in musicology often have access to modules in composition, music technology, or performance, which mostly (with the exception of performance) have a strong focus on contemporary composition. This is particularly the case in CIT, DCU, DkIT, IWA, MIC, MU, QUB, UCC, UU, TCD and WIT. In these institutions students are also regularly exposed to recitals by internal composers and musicians (lecturers and students). Some universities (e.g. DCU, MIC, or TCD) have ensembles in residence which offer several workshops and concerts annually; others are involved in organising festivals (such as WIT and the “Waterford New Music Week”). Elsewhere departments organise concert visits (for example, in order to provide students with the opportunity to write concert reviews), albeit rarely with a special focus on contemporary music.

Apart from some modules designed as surveys with titles such as “Early twentieth-century music”, “Music since 1945” or “Modernism and avant-garde” (which exist in DCU, DkIT, MU, QUB, RIAM, UCD, TUD or WIT), the local focus of music history modules often depends on the research interests of the lecturers. For example, recent Irish music history is well represented in MIC, TUD and WIT, while British music history has long been particularly prominent in QUB. Across Ireland there are modules on the entire spectrum of art music since 1900, from Debussy and the Ballets Russes to Messiaen, Ligeti, and John Adams, as well as thematic surveys such as “Music and gender” or “Music and politics”. There are between six and eighteen full-time, permanent lecturers at Irish departments/schools of music (leaving aside here the ITs and conservatories of music) – although these numbers include ethnomusicologists, composers, and performers. The number of historical musicologists at each institution largely varies between two and four, with QUB (6) and MU (9) as

leaders in the field. Currently (2016/17) QUB offers the largest number of modules on recent art music.

In Ireland musicology has only emerged as an independent discipline over the last thirty years. Hence there is still much basic research to be undertaken with regard to composers, works, and institutions of all periods, while publications such as the *Encyclopaedia of Music in Ireland* (2013) or the series *Irish Musical Studies* (currently eleven volumes) continuously expand the spectrum of Irish musical history that is available for teaching. In particular, the commemoration of the 1916 Easter Rising (when the Irish rose up against the British rule in order to establish an Irish republic) and the subsequent war of independence and civil war periods (1919–23) have led to musicological research – the first fruits of which have already found their way into teaching.

The future of Irish higher music education (which ultimately includes musicological engagement with contemporary music) is currently subject to serious political and academic debates. After the economic collapse of 2008 funding was reduced significantly, leading to vacancies being left unfilled or even positions being formally withdrawn – at the author's university the number of permanent positions was reduced by twenty percent while student numbers increased by eighteen percent and are bound to increase further. In recent years the economic situation has improved, yet politicians generally prioritise schools over higher education institutions. At least some positions have now been refilled and a few new positions have even been created (e.g. at DCU and UCD). The National University of Ireland Galway – for a long time the only Irish university without a music department – has introduced Music as a BA subject in 2018/19 and is in the process of setting up such a department, although for now, there is just one permanent, full-time position. The new programme's curriculum is still in its developmental stages. Generally, it is likely that the engagement with contemporary art music in Irish musicology will continue to be more closely related to traditional, popular, and other musics than would be the case in German-speaking countries.

Assaf Shelleg

TEACHING TWENTIETH- AND TWENTY-FIRST-CENTURY ART MUSIC IN ISRAEL

New undergraduate textbooks and various readers with edited primary sources on twentieth- and twenty-first-century art music offer numerous entry paths for Israeli undergraduates, be they musicology majors or students at one of the two music academies in the country.¹ With diverse curricula and different constituencies in the two music academies (the Jerusalem Academy of Music and Dance and the Buchman-Mehta School of Music at Tel Aviv University), and three musicology departments in the country (at the Hebrew University of Jerusalem, University of Haifa, and Bar-Ilan University), nothing seems to unite those venues other than the function of the mandatory undergraduate survey class on twentieth-century music, which features the final chapter in the history of Western musical literacy.

Yet what clouds the entire pedagogical effort aimed at familiarising usually underexposed students to modern, postmodern, and contemporary art musics is a linguistic array that replaces dialectical fluxes with a linear, quasi-redemptive narrative that seems to defeat the purpose of conveying stylistic and aesthetic proliferations. Comprising of means of negation, or otherwise depictions of transgressions from, or distortions of, seemingly stable (tonal) and hence normative paradigms of the former century, this linguistic array is complemented by two historiographical eclipses that shape the entire project of teaching twentieth- and twenty-first-century art musics: The first concerns the over-inflated historiographical bubble which has misleadingly centered integral serialism at the expense of dialectical transitions extending from early Schoenbergian serialism to post-serial developments (including indeterminism)

1 Arnold Whittall: *Exploring Twentieth-Century Music: Tradition and Innovation*. Cambridge: Cambridge University Press, 2003; Nicholas Cook and Anthony Pople (eds.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2014; Daniel Albright: *Modernism and Music: An Anthology of Sources*. Chicago: University of Chicago Press, 2004; Paul Griffiths: *Modern Music and After*. 3rd ed. Oxford: Oxford University Press, 2010; Larry Austin and Douglas Kahn (eds.): *Source: Music of the Avant-Garde, 1966–1973*. Berkeley: University of California Press, 2011; Richard Taruskin and Christopher H. Gibbs: *The Oxford History of Western Music* (College Edition). New York: Oxford University Press, 2012; Joseph Auner: *Music in the Twentieth and Twenty-First Centuries*. New York: W.W. Norton, 2013; J. Peter Burkholder and Claude V. Palisca: *Norton Anthology of Western Music*. 7th ed. New York: W.W. Norton, 2014; Elliott Antokoletz: *A History of Twentieth-Century Music in a Theoretic-Analytical Context*. New York: Routledge, 2014; Jennie Gottschalk: *Experimental Music Since 1970*. New York: Bloomsbury Academic, 2016.

in addition to contiguous developments excluded from the modernist canon for its lack of patents (think of Italian neoclassicism, for example).² The second eclipse pertains to the advent of postmodernism, which more often than not is presented as the symmetrical inversion of post-World War II avant-garde. It emerges in a rather redemptive manner from the low, alienated point of integral serialism and appears in the form of neo-tonal repentances in which music histories are displayed in a radial manner.

But if there is a constituent characteristic to the impediments described above, it is our uncritical use of the term ‘atonal’. Were we so privileged to say that the term designates a given watershed, say, Schoenberg’s 1909 *Drei Klavierstücke*, we would have had the infrastructure with which we could reroute historical narratives away from reactionary and solipsistic arguments, and in many other cases, away from means of negation whose byproduct is the grouping of numerous compositional aesthetics into a single class³ and the consequent lumping of everything that has been written prior to 1909. Moreover, since neither high dissonance nor high chromaticism are the earmarks of atonality,⁴ the negation of tonality functions as a mere metaphor for non-normative behavioral patterns of tonality erroneously defined, and at the same time as an inflexible annulment, which downplays the functions and significance of bequeathed past practices (and all the more so when pitch-class set analysis is independent from tonal theory, as Haimo has argued⁵). And yet atonality remains a key mediating concept in the majority of undergraduate classes on twentieth- and twenty-first-century art musics, while few teachers combine pitch-class set analysis in their survey classes, and even fewer contextualise this method so it would acknowledge the presence of earlier traditional practices.⁶ Subsequently, while playing with such binaries (tonality versus atonality), classes on modern, postmodern, and contemporary art music exhaust one’s adjectives when attempting to distinguish Anton Webern from Luigi Dallapiccola, Christian Wolff from Helmut Lachenmann, or Chaya Czernowin from Unsuk Chin. Put differently, lest atonality becomes a critical

2 John C. G. Waterhouse: *Gian Francesco Malipiero: (1882–1973): The Life, Times and Music of a Wayward Genius*. Amsterdam: Harwood Academic Publishers, 1999.

3 Ethan Haimo: *Schoenberg’s Transformation of Musical Language*. Cambridge: Cambridge University Press, 2006, p. 5.

4 Richard Taruskin: *Oxford History of Western Music*. Vol. 4: *Music in the Early Twentieth Century*. New York: Oxford University Press, 2005, pp. 308–310.

5 Haimo: *Schoenberg’s Transformation of Musical Language* (note 3), pp. 292–297.

6 Ibid.; Jack F. Boss: “‘Away with Motivic Working?’ Not So Fast: Motivic Processes in Schoenberg’s op. 11, no. 3”, in: *Music Theory Online* 21/3 (2015); <http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.boss.php>, last accessed 28 February 2018.

disclaimer it might affect both the micro levels of aesthetics and semiotics in addition to the macro planes of cultural history and musicological historiography.

Judging by the syllabi my colleagues had generously shared with me, it seems that the majority of such survey classes conclude with euphonic postmodern formulations that inadvertently affirm the ‘failure’ of post-World War II avant-garde (at least from the point of view of the average underexposed undergraduate student). If atonality clouds a discourse whose apex is integral serialism (a device whose very idea of unity among a small number of composers by itself was the product of a particular press reception),⁷ then not only do we gloss over serialism’s multiple and simultaneous realisations, we also render postmodern compositional approaches the very negative of preceding developments, especially where the animation of fragments, citations, allusions, and pastiches affixes a sterile coexistence of reified cultures conditioned by the marketplace of exoticisms.⁸ This renders the pastings of music histories in neo-tonal formulations by means of parody and irony doubly ahistorical – first because of the equilibrium on which different music histories are pasted, and second by portraying such practices as the inversion of a (seemingly) homogeneous and stagnant history of post-World War II serialism. With no discussion on the extent of “automatism” in search for the resolute elimination of the artist’s ego from the artistic product (a search which naturally concerns also indeterminism),⁹ it becomes exasperatingly challenging to sift out the residues that have shaped the so-called postmodern, ahistorical musical montages in addition to those early minimalist attitudes that also fall under such nomenclatures. With the absence of dialectical transitions of this kind, serial devices that cut across the majority of the twentieth century¹⁰ stiffen into “musical scientific positivism”,¹¹ while postmodernity implies a clean break – unconditioned by post-serial dialectics, the growing presence of post-literal practices, or even zealous modernist formulations

7 Martin Iddon: *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez*. Cambridge: Cambridge University Press, 2013, p. xii.

8 Georgina Born and David Hesmondhalgh (eds.): *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press, 2000; Judy Lochhead and Joseph Auner (eds.): *Postmodern Music/Postmodern Thought*. New York: Routledge, 2002; Nicolas Bourriaud: *The Radicant*. New York: Lukas & Sternberg, 2009; Kenneth Gloag: *Postmodernism in Music*. Cambridge: Cambridge University Press, 2012; David Rudrum and Nicholas Stavris (eds.): *Supplanting the Postmodern: An Anthology of Writings on the Arts and Culture of the Early 21st Century*. New York: Bloomsbury, 2015; Jonathan D. Kramer: *Postmodern Music, Postmodern Listening*. New York: Bloomsbury, 2016.

9 Richard Taruskin: *Oxford History of Western Music*. Vol. 5: *The Later Twentieth Century*. New York: Oxford University Press, 2005, p. 55.

10 Arnold Whittall: *The Cambridge Introduction to Serialism*. Cambridge: Cambridge University Press, 2008.

11 Iddon: *New Music at Darmstadt* (note 7), pp. 102–106.

that were never brought to halt. Historiographical paradigms that thin out such simultaneities, leave little discursive space for post-literal practices (whose conversion of musical notation into instrumental choreography is but a symptom for musical literacy losing its hegemonic status)¹² as well as the growing presence of untranscribable timbers, electronic procedures and acoustic translations thereof, or the very visualisation (and hence objectification) of music alongside numerous new mobilities to which such practices give birth.

At the same time, any such discussion in national or post-national contexts runs the risk of being caught under an exoticist purview, or the “act of symbolic house arrest ... [and] essentialist theme parks”¹³ that only duplicate the postmodern global capitalist logic. One of the immediate methodological outcomes of such a historiographical perception is an unwanted return to the regime of representations, namely to immediate symbolisms featuring signifiers, signified, and referents, rather than to the very erosion of this mechanism. Furthermore, insisting on signifier-signified-referent mechanisms deems contemporary modernist formulations that do not abide by representational paradigms unmanageable compositional aesthetics that in turn are perceived as only arbitrarily huddled together.

But while the above-mentioned linguistic impediments and historiographical eclipses might also be the lot of other countries, Israel differs from these locations by the sheer fact that modern Jewish art music and its overlap with the emergence of art music in Palestine/Israel since the 1930s¹⁴ stands outside the canonic narrative of say, diatonic-octatonic interactions of the early twentieth century through new complexities and post-literalism of nearly a century later. But modern Jewish art music and Israeli art music are offered instead as specially designated *non-mandatory* classes, and often on either a biannual or triannual basis. The average Israeli student, then, *might* take an elective class on art music in Israel (where he or she would study the basic annals of art music in Palestine/Israel since the 1930s amid discussions on nationalism and its musical paraphernalia), or an ethnomusicological survey class on music in Jewish society and culture in which he or she would learn of the spillovers from folk to art music through, for example, the works of composers of the St. Petersburg

12 Iddon: *New Music at Darmstadt* (note 7); Tim Rutherford-Johnson: *Music After the Fall. Modern Composition and Culture Since 1989*. Oakland: University of California Press, 2017.

13 Bourriaud: *The Radicant* (note 8), p. 34.

14 Jehoash Hirshberg: *Music in the Jewish Community of Palestine 1880–1948: A Social History*. Oxford: Clarendon Press, 1995; Edwin Seroussi et al.: “Jewish Music”, in: *Grove Music Online*, 2001, <http://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000041322>, last accessed 23 April 2018; Assaf Shelleg: *Jewish Contiguities and the Soundtrack of Israeli History*. New York: Oxford University Press, 2014.

Society for Folk Music.¹⁵ While the first class typically abides by national-territorial paradigms and the second usually dedicates two sessions to Jewish art music from Salomone Rossi to Steve Reich (roughly), both classes inadvertently separate three *seemingly* different branches – twentieth-century art music, modern Jewish art music, and art music in Israel. One of the unfortunate outcomes of this setting is the inability to imagine modernist habitats in whose midst modern Jewish art music comprises of a thicket of hyphenated identities, processes of auto-exoticism, and compositional choices in which, more often than not, assumptions trump ‘ethnic authenticity’.¹⁶

Hyphenated identities concern every Jewish composer who laid claim to the culture and identity of his host society and at the same time maintained his Jewish identity “as either a subsidiary or a parallel identity, be it conceived in ethnic, religious, and cultural terms, or as a combination thereof”.¹⁷ Processes of auto-exoticism stem from the fact that an overwhelming majority of modern Jewish composers consisted of mostly outsiders who had no real contact with a Jewish community and were at most exposed to sporadic visits to the synagogue or some home rituals. As a result, these individuals became more familiar with the Orientalist outlook attributed to the Jewish sonic presence in Western art music than vernacular traditions or the sounds coming from the synagogue. And since composers’ assumptions attested to the cultural and musical imagery that prevailed in their milieu the study of modern Jewish art music becomes comparable to what James Parakilas identifies in Manuel De-Falla’s music, namely auto-exoticism “as a political plight, as a psychological condition, as an artistic dilemma”.¹⁸ Whether Jewish composers had penned their works *as Jews* or not, they were exposed *as Jews* to music *about* Jews, namely to the literary and musical tropes percolating in the European imagination concerning Jews’ musical presence in the Christian imagination (think of *Salome*’s “Jewish” quintet for example).¹⁹ Developments of this kind continue to this very day, and in some cases acquire canonic standing in twentieth-century music (Bloch’s *Schelomo*, Copland’s *Vitebsk Suite*, Schoenberg’s *Moses und Aron*, Bernstein’s *Jeremiah* Symphony, Viktor Ullmann’s

15 James Benjamin Loeffler: *The Most Musical Nation: Jews and Culture in the Late Russian Empire*. New Haven: Yale University Press, 2010, pp. 94–209.

16 Shelleg: *Jewish Contiguities and the Soundtrack of Israeli History* (note 14); id.: *Musikalische Grenzgänge: Europäische-jüdische Kunstmusik und der Soundtrack der israelischen Geschichte*. Tübingen: Mohr Siebeck, 2017.

17 Paul Mendes-Flohr: *German Jews: A Dual Identity*. New Haven, CT: Yale University Press, 1999, pp. 12–13.

18 James Parakilas: “How Spain Got a Soul”, in: *The Exotic in Western Music*, ed. Jonathan Bellman, Boston: Northeastern University Press, 1998, p. 189.

19 See also Sander L. Gilman: “Strauss, the Pervert, and Avant Garde Opera of the Fin De Siècle”, in: *New German Critique* 43 (1988), pp. 35–68; and Ruth HaCohen: *The Music Libel against the Jews*. New Haven: Yale University Press, 2011.

seventh piano sonata, and dozens of other examples from the first half of the twentieth century alone). Moving into the second half of the twentieth century, such aesthetic perceptions traverse through most serial, indeterminate, post-serial, minimalist, and instrumental concrète music devices (Bernstein's *Kaddish* Symphony, Feldman's *Rabbi Akiba*, Golijov's *Yiddishbuk*, Reich's *Different Trains*, Czernowin's *Prima ... ins Innere*, to name but a few). A quick comparison of these two parenthesised lists would disclose continuous processes of dilution that saw the collapse of the mechanism of representation in art music.

And if that is not enough then since the 1930s, such developments were also joined by the emergence of a rather artificial habitat in British Palestine and later Israel. Following the Nazis' ascent to power, a critical mass of emigrant European Jewish composers (along with musicians, music publishers, musicologists, and, of course, audiences) saw the institutionalisation of musical life in British Palestine. These were the years when Jews from central and Western Europe arrived in the Jewish community of Palestine in unusually high numbers, while an overwhelming majority of those emigrants gravitated to Palestine's urban centers (Tel Aviv, Haifa, and Jerusalem). Such numbers consequently catalysed the founding of the Public Broadcast Services (along with its orchestras and choirs), the Palestine Orchestra (later, the Israeli Philharmonic Orchestra), music conservatoires, and numerous chamber ensembles.²⁰ Relocated with this critical mass were also myriad aesthetic and stylistic approaches. Some buttressed Zionist topoi through aural symbolism familiar from national musics of the nineteenth and twentieth centuries; others knowingly voiced their disillusionment with national earmarks and its socioethnic hierarchies by turning to non-representational aesthetics or ethnographic imports devoid of Eurocentric exoticist garbs (thereby anticipating dialectical returns to diasporic Jewish cultures).²¹ While the negation of Jewish diaspora had been a constituent component in Zionist rhetoric, modernist compositional formulations of the second kind stimulated the surfacing of Jewish diasporic cultures that spoke in non-territorial terms, while undermining the separation between religion and nationalism.²² So much so that while religious right-wing factions advocated messianic territorialism after the conquests of the Six-Day War (subsequently steering Israeli politics towards a colonial project

20 Philip V. Bohlman: "The Immigrant Composer in Palestine, 1933–1948: Stranger in a Strange Land", in: *Asian Music* 17/2 (1986), pp. 147–167; Hirshberg: *Music in the Jewish Community of Palestine 1880–1948* (note 14).

21 Shelleg: *Jewish Contiguities and the Soundtrack of Israeli History* (note 14); id.: *Theological Stains: Art Music of an Attenuating Zionist Project* (forthcoming).

22 Yehouda Shenhav: *The Arab Jews: A Postcolonial Reading of Nationalism, Religion and Ethnicity*. Stanford, California: Stanford University Press, 2006.

in the name of divine biblical promises),²³ composers have confronted deterritorial topoi such as Christian and Jewish proximities in addition to diasporic Jewish experiences that exposed the theological infrastructure of Zionism at its most volatile state.²⁴

It is this competing network of synchronous narratives that ultimately de-monopolises the Zionist management and interpretation of Jewish history. And it is this synchronicity of differences that challenges the aesthetic and political institutions of Western art as new ethnographic understandings accelerate the abandoning of Western subjectivities and anticipate the de-lexicalisation of the Other as a category.²⁵ Here I can only refer the reader to a few works (and there are more, to be sure) that sit on this captivating overlap of twentieth-century art music, modern Jewish art music, and Israeli art music: Mordecai Sater's *Dithyramb* (1966), Andre Hajdu's *Ludus Paschalis* (1970), Tzvi Avni's second piano sonata *Epitaph* (1974–9), Mark Kopytman's *About an Old Tune* (1977), or Betty Olivero's *Bakashot* (1996). An ideal scenario would feature such works in both mandatory and non-mandatory classes dealing with twentieth and twenty-first art musics. But even if that were to be the case, under the purview of historical progressivism followed by antimodernist stances thereof, as discussed above, vicissitudes concerning modern Jewish art music, art music in Israel and twentieth-century music would still be kept apart. Add to that adjectives and declensions involving 'atonality' and both historiographical elasticity and cultural hybridity would be left out of a discourse that would not fully contextualise formulations such as Czernowin's *Maim* (2001–7) or Olivero's *Neharot Neharot* (2006) – works that speak to this very overlap albeit in completely different aesthetic emphases.

Where do we go from here? Hopefully toward new historiographical alternatives that do not center technical or technological innovations and instead opt for cultural resonances (be they technical or aesthetic) that include the networks of the agents that formulate and disseminate them. Hopefully toward a set of theoretical and historiographical tools that can factor-in the immense impact of post-literacy and the innumerable non-objectified (non-exoticised) contemporary translations of ethnographic imports that have been evident in the compositional practice of at least two decades (translations featuring the deactivation, dis-identification and disfiguring of oversaturated imagery that undercut representational stencils). In lieu of such constraining representational paradigms, contemporary formulations forgo theoretic-

23 Gershon Shafir: *A Half Century of Occupation: Israel, Palestine, and the World's Most Intractable Conflict*. Berkeley: University of California Press, 2017.

24 Shelleg: *Theological Stains* (note 21).

25 Gayatri Chakravorty Spivak: "Dialogue: World Systems & the Creole", in: *Narrative* 14/1 (2006), pp. 102–112; Encarnación Gutiérrez Rodríguez and Shirley Anne Tate (eds.): *Creolizing Europe: Legacies and Transformations*. Liverpool: Liverpool University Press, 2015.

cal and syntactic innovations in favor of expanding existing semiotic systems. The most conspicuous among these “semionauts”²⁶ are those who bequeathed instrumental concrete compositional devices alongside postliteral practices that constitute unpredictability. Reconfiguring such devices and practices by cohorts that are neither committed to, not constrained by, Cold War politics and post-capitalist patrimonies, guarantees fuzzy aesthetic proliferations whose very continuous transformation of musical semiotics assumes a thematic status under the conditions of contemporaneity (Pierluigi Billone, Aaron Cassidy, Mark Andre, Toshio Hosokawa, and Matthias Pintscher come to mind, but so do dozens of other composers). At the same time, such contemporary vicissitudes facilitate alternative historical (and equally, pedagogical) views, being at once unimpeded by the historiographical eclipses discussed earlier and embedded in non-systematic and non-differential dialectical fluxes that obstinately undermine fixed or consolidated positions.

Should we begin our story on twentieth- and twenty-first-century art music from the present backwards then?

26 Bourriaud: *The Radicant* (note 8), p. 53.

Ingrid Pustijanac

TEACHING THE HISTORY OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC IN ITALY TODAY

Musicology in Academia

The Italian panorama concerning the teaching of musicological disciplines in general, and more specifically, the teaching of history of twentieth- and twenty-first-century music has, in recent years, undergone multiple structural changes determined by transformations which involved the entire university system:¹ firstly, the transition from the old four-year system to the five-year system (3+2) (Bologna, 1999); secondly, the reorganisation of the three-year (bachelor) and two-year (master's) courses (2008/2011). Increasing restrictions on the number of ETCS to be collected, the number of mandatory scientific-disciplinary fields to be included in the individual courses of study, and the reduction in the number of examinations have affected the position and syllabus structure of the discipline, as will be illustrated in more detail later. The process of transforming the faculties into departments, and merging the latter into macro-disciplinary areas also went hand in hand. A direct consequence of this reorganisation can be seen in the disappearance of doctoral courses (PhD) in musicology, which have been assimilated into the broader and, consequently, less specialised teaching programmes of the humanities. By way of example, some of these new doctoral courses currently on offer are: PhD in sciences of literary and musical texts (curriculum in musicology) – University of Pavia-Cremona; PhD in music and performing arts (curriculum in history and analysis of musical cultures) – University of Rome “La Sapienza”; PhD in visual arts, performing arts, medial arts (curriculum in musicology and history of music) – University of Bologna. The multidisciplinaryity, seen as a value-adding attribute of the new PhD programmes, at the same time affects the level of specialisation and focus on various research areas within musicology. In addition to the consequences that these changes have had for the status

1 For the purposes of this survey, research on the teaching of twentieth- and twenty-first-century music history has been limited to Italian universities because AFAM's (Institute for Higher Artistic, Musical and Choreographic Education, ex music conservatories) legal systems and curricula are in a state of flux, and because the absence of exhaustive and continuous available online data effectively prevent accurate documentation. The situation for the universities – although more thoroughly documented through syllabi, with the descriptions of the programmes, bibliographies, and teaching methods available online – is also subject to high levels of variance. For this reason, any attempt to display accurate statistical data has been dispensed with, and a description of the general trends of recent years being preferred.

of the musicological disciplines within an academic context, there have been structural changes that have seen the transformation of the state conservatories of music into institutes for higher artistic, musical, and choreographic education (AFAM / *Alta Formazione Artistica Musicale e Coreutica*, see law 508 of 1999; reform still to be implemented in all its aspects), with the subsequent division of study careers into pre-academic courses, first and second level academic courses, and the inevitable re-organisation of the educational offer. The legislative equalisation of the first level of academic courses with the bachelor and the second level with the master's courses on one hand allows a more flexible coordination of study programmes and students between two institutions (university and conservatory); on the other it increases the heterogeneity of the student population in terms of training in the fundamental areas of the discipline (for instance, theory of music, music analysis, history of music, etc.). Before delving into details of these transformations, it is worth mentioning the fact that they have been perceived as an element of deep concern by the national academic community, to the point of leading to a study day entitled "Musicological research in Italy: state and prospects" (*La ricerca musicologica in Italia: stato e prospettive*) held in Rome in September 2017 at the MIUR (Ministry of Education, University and Research), supported by the Association of Italian University Teachers of Music, the National Conference of Directors of Music Conservatories, the Italian Institute for the History of Music, the Association Il Saggiatore Musicale, and the Italian Society of Musicology. The many points of criticism that arose from this event have been summarised in the "Memorandum document on musicological research" (*Memorandum sulla ricerca musicologica*),² a document unanimously endorsed by the participants.

How are the described changes reflected in the university careers and study plans? The decrease in the number of overall examinations for both three-year (20) and master's degrees (12), regulated by the ministerial grids that establish the number of ECTS belonging to the specific scientific-disciplinary areas provided for each course of study, has resulted in the introduction of increasingly generic courses. Considering that the main involved areas for the master's courses are linguistic, philological, and literary disciplines; historical, philosophical, and communication disciplines; arts and performance disciplines; and finally, musicological disciplines, the balance between the general and musicological courses results from a number of variables. These include the number of teaching staff in a department, be they lecturers, associate

2 http://www.saggiatoremusicale.it/fileadmin/user_upload/documents/Attivita/2017/Memorandum_sulla_ricerca_musicologica_26.09.2017.pdf, last accessed 10 January 2019. See also the recently published conference proceedings: *La ricerca musicologica in Italia: stato e prospettive*. Atti della giornata nazionale di studi Roma, Ministero dell'Istruzione, dell'Università e della Ricerca 26 settembre 2017, ed. Antonio Caroccia. Firenze: LoGisma, 2019.

professors, or professors, etc., and their research profiles. This is a kind of general framework in which we can now examine in greater detail the position of twentieth- and twenty-first-century history of music teaching in Italy today.

Bachelor Programmes

An initial consideration is the fact that from the survey of the bachelor programmes results showed that only some (letters, cultural heritage or musicology of the universities of Bologna, Pavia-Cremona, Venice, and Rome “La Sapienza”) include hints of twentieth-century music history within the broader courses of music history. Given the restricted time allotted (36 or 72 hours for the whole history of music course), the programme rarely extends beyond the first half of the last century, as will be illustrated later. The survey has shown that currently (academic year 2018/2019), only the University of Rome Tor Vergata delivers a course entirely dedicated to the twentieth century in the context of bachelor degrees (“History of music in the twentieth century” / *Storia della musica del Novecento* by Giorgio Sanguinetti, degree course in cultural heritage of the Department of History, Cultural Heritage, Education and Society).³

Aside from the example in Rome, the survey of the bibliographies (where present) of all the aforementioned general three-year courses reveals that, in most cases, the reference book is still the volume by Guido Salvetti, *La nascita del Novecento* (‘The birth of the twentieth century’. Vol. 10 of the series *Storia della musica*. Turin: EDT, 1991). Several courses additionally call for the use of the third volume of the *Storia della musica occidentale. Dal Romanticismo alla musica elettronica* (‘History of Western music. From Romanticism to electronic music’) by Mario Carrozzo and Cristina Cimagalli (Rome: Armando Editore, 1999), which also addresses both the Darmstadt School and electronic music. The recent textbook *Musiche nella storia. Dall’età di Dante alla Grande Guerra* (‘Musics in history. From the age of Dante to the Great War’) by Andrea Chegai, Franco Piperno, Antonio Rostagno, and Emanuele Senici (Rome: Carocci, 2017) has begun to replace the Carrozzo-Cimagalli volume in courses in which the programme plans to address only the first decades of the twentieth century, and from a distinctly historiographic perspective.⁴

3 <https://didattica.uniroma2.it/informazioni/index/insegnamento/179328-Storia-Della-Musica-Del-Novecento-A>, last accessed 11 March 2019.

4 The last chapter of the volume entitled “Verso una ‘nuova’ musica. La nascita delle avanguardie musicali all’alba del Novecento” (‘Towards a “new” music. The birth of the musical avant-garde at the dawn of the twentieth century’) by Simone Caputo contains the sections: Salome, a “new” work / The shadows of Wagner / The crisis of the tonal musical language / Mahler, between the old and

The third volume of *Musica e società*, entitled *Dal 1830 al 2000*, edited by Virgilio Bernardoni and Paolo Fabbri (Lucca: LIM, 2016), encompasses the greatest time span and features the most specialised division of chapters, and is a preferred source in the master's degrees.⁵

The three-year history of music programmes generally do not allot devoted curricular space to popular music or jazz. These topics are addressed, where the curriculum allows, in other courses specifically dedicated to these areas, and use a specific bibliography.⁶

Master's Programmes

The field of master's degrees that include subjects from the scientific-disciplinary sector L-ART/07 musicology and history of music (including musicology, musicology and musical heritage, and other degrees such as disciplines of music and theatre, sciences of music and entertainment, etc.) presents a significantly different situation from the previously examined bachelor programmes. In the master's courses, approaches of a theoretical and systematic nature are preferred, and rarely use the mentioned music history textbooks, unless to provide a general framework of reference. A significant exception, though, is the second part of the aforementioned volume *Musica e società*, in which the presence of authors specialised in the topics covered⁷ is a guarantee of high-level argumentation, characterised by rigorous and up to date methods and content,⁸ to the point that it can be widely used as a valid bibliographic reference for students at an advanced level (while the text is of great complexity for first level

the new world / 1900: Paris, Debussy and the art of the inexpressible Satie, between research and provocation / A Viennese scandal: Schoenberg and his students Alban Berg and Anton Webern / "With bold boldness, forward, towards new shores!" (Modest Mussorgsky) / Le sacre du printemps: Paris, 29 May 1913 / Béla Bartók, Maurice Ravel: reality, modernity, folklore / Bibliographic explanations (*Salome, un'opera "nuova"* / *Le ombre di Wagner* / *La crisi del linguaggio musicale tonale* / *Mahler, tra vecchio e nuovo mondo* / 1900: Parigi, Debussy e l'arte dell'inesprimibile Satie, tra ricerca e provocazione / Uno scandalo viennese: Schönberg e i suoi allievi Alban Berg e Anton Webern / "Con baldo ardimento, avanti, verso nuove rive!" (Modest Musorgskij) / *Le sacre du printemps: Parigi, 29 maggio 1913* / *Béla Bartók, Maurice Ravel: realtà, modernità, folklore* / *Approfondimenti bibliografici*).

- 5 See the review of volumes 2 and 3 by Fabrizio Della Seta in *Musica docta. Rivista digitale di Pedagogia e Didattica della musica* 6 (2016), pp. 143–149.
- 6 For example, the three-year study plan in Cremona (Department of Musicology and Cultural Heritage, University of Pavia) includes the courses "Contemporary popular music" (*Musiche popolari contemporanee*), "History of song writing" (*Storia della canzone d'autore*), and "Ethnomusicology" (*Etnomusicologia*), while no course on jazz is planned.
- 7 "Le nuove musiche" ("The new musics") by N. Bizzaro, "Le nuove frontiere del suono" ("The new frontiers of sound") by Angela Ida De Benedictis, "La globalizzazione dell'ascolto" ("The globalisation of listening") by Pietro Cavallotti.
- 8 See Della Seta (note 5), p. 147.

students).⁹ Both the title of the project ('Music and society') and the structure of the individual volumes demonstrate the desire, which is also expressed in the preface, to favour a socio-cultural approach based on the analysis of contexts, without neglecting a careful examination of the canonic repertoire of the twentieth century.

The Bernardoni-Fabbri textbook has yet to be widely distributed, and as such, its role in teaching cannot yet be fully assessed. However, it can be observed that master's courses have a general tendency towards and preference for more specific works of a monographic, analytical, or theoretical nature, in which the historiographic approach is not put in the foreground. The reason for such a bibliographical choice can be deduced even if only by comparing some of the denominations of the courses in which themes related to the music of the twentieth and twenty-first centuries are addressed. They are presented with great diversification, from "Contemporary music" (*Musiche contemporanee*) (Rome, La Sapienza), to "Electronic music: history and composition" (*Musica elettronica: storia e composizione*) (Rome, Tor Vergata), "History of forms and techniques of composition" (*Storia delle forme e delle tecniche compositive*), or "Musical theories" (*Teorie musicali*) (Cremona), "Theories and techniques of musical composition" (*Teorie e tecniche della composizione musicale*) (Bologna), "Theories and techniques of contemporary music" (*Teorie e tecniche della musica contemporanea*) (Udine), and so on. The repertoire of the twentieth century becomes part of many other courses, such as philology, pedagogy, and music analysis. Again, the perspective is dictated by the objectives of the course that might, from time to time, focus on compositional techniques, analytical methodologies, listening, performance studies, etc. The references are therefore also diversified. They range from the individual chapters of the *Storia dei concetti musicali* ('History of musical concepts'), ed. by Gianmario Borio and Carlo Gentili (Rome: Carocci, 2007) to the *Enciclopedia della musica*, Vol. 1: *Il Novecento*, ed. by Jean-Jacques Nattiez (Turin: Einaudi 2001), not excluding publications in other languages, with a clear preference – with the training of students in mind – for the English-language texts.

The Department of Musicology and Cultural Heritage of Cremona (University of Pavia)

In this final section of this brief and inevitably incomplete overview of the didactics of twentieth- and twenty-first-century music history I would like to sketch a picture of the situation which is best known to me – that of the Department of Musicology and Cultural Heritage of Cremona (University of Pavia) in the light of the changes

9 Ibid.

described in the opening paragraph. In the 1990s and 2000s the then sole faculty of musicology in Italy, which is now the only department of musicology and cultural heritage with a bachelor's degree in musicology (not only a master's degree) boasted a path of study strongly based on historiographic, palaeographic, analytical, and philological approaches. Today, with the reduction of the number of examinations, and with obligations to articulate the educational offer with a specific number of scientific-disciplinary sectors other than the sector L-ART/07 (musicology and history of music), as previously illustrated, the approaches and the educational paths have undergone significant transformations. The bachelor programme offers a solid foundation upon which the students build experience through workshops, seminars, and internships – particularly in the master's degree. The master's degree course concludes with a thesis, which – when focused on twentieth- and twenty-first-century music – often includes work on sketches and composers' working documents (kept in various archives, of which the two most frequently involved are the Paul Sacher Stiftung in Basel and the Giorgio Cini Foundation in Venice). There are five courses covering the repertoires of the twentieth and twenty-first centuries: "Music theory 2" (*Teorie musicali* 2; including the study of the theoretical writings of composers of the twentieth century), and "History of forms and techniques of composition 2" (*Storia delle forme e delle tecniche compositive* 2; up to 1970 ca. – Gianmario Borio), "History of forms and techniques of composition 3" (*Storia delle forme e delle tecniche compositive* 3; from 1970 to the present – Ingrid Pustijanac), "Contemporary popular music 2" (*Musiche popolari contemporanee*; popular music to date – Alessandro Bratus), and "History of song writing" (*Storia della canzone d'autore* – Stefano La Via). Prospectively, and with reference only to the repertoire, compositional techniques, and musical languages that have developed from the seventies to the present (which currently represent my field of research and teaching), a new stimulating horizon of interaction emerges, which is conducted by different factors such as the increasing influence of natural scientific studies (in particular psychoacoustics, neuroscience, and sound analysis), the role that musical informatics (in its various forms of computer-assisted composition or simple digital writing, etc.) plays in the compositional process and in musicological studies, the role of audio-visual media for performance practice, and the reception and dissemination of repertoire, etc. How and which of the aspects mentioned above should be included in the didactics? Which didactic tools should be utilised? How do we compensate for the difficulty of finding sources, recordings, and materials in general? These are just some of the questions encountered daily by anyone facing sectors that have not yet been historicised.

Iwona Lindstedt

THE STATE OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY EDUCATION IN POLAND

Education in the history of twentieth- and twenty-first-century music in Poland is provided by various types of institutions: by musicology departments/institutes within universities; by academies of music (former conservatories), which educate musicians, composers, and music theorists; and by arts departments of academic institutions specialising in teacher education. However, the overview presented below will only be concerned with universities continuing the tradition of musicological research and instruction. They are: the Institute of Musicology, University of Warsaw; the Institute of Musicology, Jagiellonian University (Kraków); the Institute of Musicology, Adam Mickiewicz University of Poznań; the Institute of Musicology, University of Wrocław; and the Institute of Musicology, Faculty of Theology, Catholic University of Lublin.

Twentieth- and twenty-first-century music is in each case a subject included in the basic and mandatory history of music courses at the undergraduate level. It usually encompasses successive periods from antiquity to the contemporary in chronological order. Thus, in most cases, twentieth- and twenty-first-century music constitutes one-sixth of the entire history of music courses. The delivery of such classes is usually divided into lectures and discussions. These discussions are to complement and expand the scope of problems tackled during the course lectures, and actively engage the students. The vast majority of the lectures are cross-sectional; there are some monographic lectures devoted to selected, self-contained topics from the history of music in the period in question, and are usually linked to the personal research interests and preferences of the person conducting the lecture.

History of music syllabuses usually encompass the main tendencies in twentieth- and twenty-first-century music in a chronological and systematic order. In addition to the perspective of specific movements, styles and techniques (e.g. transformations of the tonal system, the phenomenon of modernism, and avant-garde techniques), schools of composition, and main new music centres, the syllabuses also take into account the individual perspectives – the oeuvres of the most important composers, with emphasis on the greatest musical innovators of the modern era (e.g. Claude Debussy, Arnold Schoenberg, Pierre Boulez, and Karlheinz Stockhausen, to mention only a few).

Only in few cases do general music syllabuses feature topics relating to Polish music. Usually, topics from the history of twentieth- and twenty-first-century music in Poland are addressed in separate cycles of classes. Their structure is in most cases

analogous to that of courses in Western European music. Consequently, they deal with topics in chronological order, from the turn of the twentieth century to the end of the century, and the beginning of the twenty-first century. The key to the exploration of the history of Polish music can be found in various modernist 'isms' and figures of leading composers. Thus, a typical course syllabus includes such artistic phenomena as neoclassicism, folklorism, serialism, aleatoricism, and sonoristics/sonorism,¹ as well as the names of Karol Szymanowski, Witold Lutosławski, Henryk Mikołaj Górecki, and Krzysztof Penderecki.

The literature recommended to students as part of the basic courses is largely a collection of 'classics' of Polish musicological writing. The structure and content of these works determines the thematic scope of the course in most cases. The mandatory reading lists feature books devoted to selected historical and aesthetic problems in twentieth-century music² as well as monographs on the life and work of various composers written by Polish authors³. Recommended books still include those which, from some points of view, are outdated, but have made a considerable impact on the perception and systematisation of twentieth-century music e.g. the concept of vitalism coined by Tadeusz A. Zieliński, or the concept of bruitism preferred by Bogusław Schaeffer.⁴ In addition, lists of recommended literature include references

- 1 The original concept of sonoristics was created by the Polish music theorist Józef M. Chomiński during the mid 1950s (Józef M. Chomiński: "Z zagadnień techniki kompozytorskiej XX wieku" ('Problems of compositional technique in the twentieth century'), in: *Muzyka* 20/3 (1956), pp. 23–48). The notion of sonorism, in turn, was coined by music critics in response to Chomiński's writings.
- 2 E.g. Zbigniew Skowron: *Teoria i estetyka awangardy muzycznej* ('Theory and aesthetics of the musical avant-garde'). Warsaw: Uniwersytet Warszawski, 1989; Zbigniew Skowron: *Nowa muzyka amerykańska* ('New American music'). Kraków: Musica Iagellonica, 1995; Tomasz Baranowski: *Estetyka ekspresjonizmu w muzyce XX wieku*. ('The aesthetics of expressionism in twentieth-century music'). Białystok: Elan, 2006; Alicja Jarzębska: *Spór o piękno muzyki. Wprowadzenie do kultury muzycznej XX wieku* ('A dispute over the beauty of music. An introduction to musical culture'). Wrocław: FnRNP, 2004.
- 3 E.g. Stefan Jarociński: *Debussy a impresjonizm i symbolizm* ('Debussy, and impressionism and expressionism'). Kraków: Polskie Wydawnictwo Muzyczne, 1996; Alicja Jarzębska: *Strawiński. Myśli i muzyka* ('Stravinsky. Thoughts and music'). Kraków: Musica Iagellonica, 2002; Krzysztof Meyer: *Szostakowicz i jego czasy* ('Shostakovich and his times'). Warsaw: Wydawnictwo Naukowe PWN, 1999.
- 4 Bogusław Schaeffer: *Nowa muzyka. Problemy współczesnej techniki kompozytorskiej* ('New music. Problems of the modern compositional technique'). Kraków: Polskie Wydawnictwo Muzyczne, 1958; and Tadeusz A. Zieliński: *Style, kierunki i twórcy muzyki XX wieku* ('Styles, movements and composers of twentieth-century music'). Kraków: Centralny Ośrodek Metodyki i Upowszechniania Kultury, 1972. According to Zieliński, the characteristic features of vitalism are, above all, heavily accented rhythmic style, dissonant harmony, the use of bright instrumental colors, and emphasising of the hardness and roughness of the sound. Schaefferian bruitism, in turn, means extending the stock of sounds of traditional instruments with noises, and extracting new form-building energy

to source texts (e.g. composers' manifestos), and fundamental studies translated into Polish. Among them, those most often used are: Luigi Rognoni's *The Second Vienna School: Expressionism and Dodecaphony*,⁵ the anthology *Audio Culture: Readings in Modern Music* edited by Christoph Cox and Daniel Warner,⁶ as well as books by Elliott Antokoletz (*Twentieth-Century Music*),⁷ and Alex Ross (*The Rest Is Noise*).⁸ Additional reading lists include well-known books by Erik Salzman,⁹ Paul Griffiths,¹⁰ and Richard Taruskin,¹¹ as well as highly-regarded collections by multiple authors.¹² Syllabuses feature very few items written originally in languages other than English.¹³ An interesting exception in the basic courses in the history of twentieth-century music in Poland is provided by an original vision of this history by Maciej Gołąb, used since 2011 at the Institute of Musicology, University of Wrocław, and constituting the sole basis of a lecture cycle conducted by the author. It is based on the 'waving of modernism' model and focuses on the categories of melosphere, sonosphere and phonosphere as qualities defining the composers' attitudes to the sound material: The melosphere is a way of organising the entirety of pitch phenomena in a musical work, sonosphere represents the area of timbral organisation, and the phonosphere is characterised by using the soundscape elements. According to Gołąb, these categories supplemented by the chronosphere (organisation of musical time) constitute a set of four fields of creative expression in twentieth-century music.¹⁴

from this material. Although both these terms have linkages with sonorism, they are still in use in Polish musicological writing.

- 5 Polish translation by H. Krzeczkowski: *Wiedeńska szkoła muzyczna. Ekspresjonizm i dodekafonia*. Kraków: Polskie Wydaw. Muzyczne, 1978.
- 6 In Polish translation: *Kultura dźwięku. Testy o muzyce nowoczesnej*. Gdańsk: Słowo/Obraz Terytoria, 2010.
- 7 *Muzyka XX wieku*, trans. Justyna Chęsy-Parda, Jacek Lesiński et al. Inowrocław: Wydawnictwo POZKAL, 2009.
- 8 Polish translation by A. Laskowski: *Reszta jest hałasem. Słuchając XX wieku*. Warsaw: Państwowy Instytut Wydawniczy, 2011.
- 9 Eric Salzman: *Twentieth-Century Music: An Introduction*. Englewood Cliffs, NJ: Prentice-Hall, 1967.
- 10 Paul Griffiths: *Modern Music and After. Directions Since 1945*. New York: Oxford University Press, 1995.
- 11 Richard Taruskin: *The Oxford History of Western Music*. Vol. 4: *The Early Twentieth-Century Music*. Vol. 5: *The Late Twentieth-Century Music*. Oxford: Oxford University Press, 2005.
- 12 Nicholas Cook and Anthony Pople (eds.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004; Martin Cooper (ed.): *The New Oxford History of Music*. Vol. 10: *The Modern Age 1890–1960*. London: Oxford University Press, 1974.
- 13 The only reference to the non-English language literature concerns Hans Heinrich Eggebrecht (ed.): *Terminologie der Musik im 20. Jahrhundert*. Stuttgart: Franz Steiner, 1995.
- 14 Maciej Gołąb: *Muzyczna moderna w XX wieku. Między kontynuacją, nowością a zmianą fonosystemu*, Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2011. Published also in English translation by Wojciech Bońkowski as *Musical Modernism in the Twentieth Century. Between Continuation, Innovation and Change of Phonosystem* in the series *Eastern European Studies in Musicology*. Vol. 6. Frankfurt am Main: Peter Lang, 2015.

What has become an increasingly important part of academic courses devoted to twentieth- and twenty-first-century music over the last three years in Poland are courses in popular music. Their share in the curricula has been growing steadily. They are offered by all Polish centres of musicological education with the exception of the Institute of Musicology, Catholic University of Lublin, where the educational and research profile focuses on church music.

As an example, the popular music course at the University of Warsaw is comprised of two basic blocks: history of jazz, and history of rock. The former presents the history of jazz from the perspective of the most important styles, genres and personalities, taking into account turning points in the history of jazz as well as the most important works. The objective of the history of rock classes is analogous – to present key moments in the stylistic development of rock music. There are also optional monographic classes, e.g. “History of American film musical in the twentieth century” – a lecture cycle from the academic year 2016/17 – which encompasses comparative analyses of stage and film musicals with regard to form and orchestration as well as stylistic transformations.

For three years the Adam Mickiewicz University, Poznań, has been offering a course entitled “Jazz styles”, exploring the historical changes of these styles, from the beginnings until their marriages with rock and pop. These are optional classes for first-year undergraduate students. Poznań also offers optional courses in popular music (tutorial), and music in popular culture (seminar). The main objective of the latter is to present the impact of technological development on the changes in the production, dissemination, and consumption of popular music. The Institute of Musicology, Jagiellonian University (Kraków), too, has been offering classes over the last three years in twentieth-century popular music (e.g. “Popular music: from blues to techno” or “Jazz-pop-rock music”). The new musicological curriculum at the University of Wrocław also features classes devoted to popular music (“Popular music”, “Genres of popular music” and “Research problems in popular music”).

An analysis of the content of the available syllabuses of obligatory classes in twentieth- and twenty-first-century music suggests that they generally explore phenomena characteristic of the first three quarters of the period in question, while the last quarter and issues concerning the twenty-first century are not well represented. Suffice it to say that it was only this year (2017/18) that the relevant course in the history of music at the University of Wrocław changed its name from the “History of twentieth-century music” to “History of music of the twentieth century and early twenty-first century”. It should be noted, however, that the musicological curricula in Poland have been evolving steadily in recent years to meet the challenges of contemporary musicology as a scholarly discipline as well as the expectations and preferences of potential students. In other words, seeking to capture the latest phenomena in music is becoming a necessity.

This is why, for example, major changes in the curriculum have been introduced in recent years at the Institute of Musicology, University of Warsaw. They include modules, introduced in the 2016/2017 academic year, that are to complement the basic courses in the history of music with regard to successive periods. When it comes to the music of the previous century, we will find among them classes devoted to the problems of sound and timbre explorations (from the futurists' experiments to spectral works), secrets of compositional techniques, or "New music laboratory" questions dealing with the current problems of composition and musical life. The classes feature discussions about e.g. Harry Lehman's philosophy of music as well as meetings with composers of contemporary Polish music, especially those from younger generations who have just achieved international recognition, e.g. Artur Zagajewski whose *Brut* for cello and ensemble has been named the "selected" work at the 64th International Rostrum of Composers (IRC) held in Palermo, Italy (2017).

The history of twentieth-century music is also addressed in a course entitled "Music and politics", which is concerned with the situation of music in totalitarian systems (e.g. political pressure brought to bear on musicians, and the role of censorship), entanglement of musicians in ideologies, use of music for political purposes, and the role of music as an expression of protest against various forms of political oppression. In addition, important changes have been introduced into the musicology curriculum at the University of Wrocław, where the basic course in history of music of the twentieth and early twenty-first centuries now includes a subject entitled "Contemporary styles and compositional techniques", as well as a specialist tutorial: "Minimalism and post-minimalism in music" (for postgraduate students).

Over the last three years classes complementing the panorama of twentieth- and twenty-first-century music have included a monographic lecture cycle "Serialism in twentieth-century music" (Adam Mickiewicz University), a lecture cycle "The style and aesthetics of Witold Lutosławski's chamber oeuvre" (University of Warsaw, a continuation of lectures from previous years devoted to other aspects of the composer's oeuvre), or a tutorial devoted to the origins and main assumptions of Olivier Messiaen's theory of rhythm. Poznań and Wrocław also explore operatic themes (e.g. classes entitled "Opera within the sphere of symbolism and expressionism" as part of the opera specialisation at the Adam Mickiewicz University, or "Opera and multimedia shows in the twentieth century" at the University of Wrocław). The Wrocław Institute of Musicology highlights cultural contexts of twentieth-century music (classes entitled "Music in culture", an important part of which is concerned with the questions of musical culture of the previous century), while the syllabuses in Kraków stress the aesthetics and reception of new music.

As already suggested, the last three years have been a period of important changes in the musicological curricula at Polish universities. Those changes are also applica-

ble to courses dealing with the music of the twentieth and twenty-first centuries, although we should be fully aware of the fact that music of our time still needs to be better reflected in syllabuses and recommended reading lists, and that it requires us to go beyond purely academic reflection towards active participation in contemporary musical life.

Heekyung Lee

THE STATE OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY COURSES AT UNIVERSITIES IN THE REPUBLIC OF KOREA

Korean Tertiary Music Institutions and the Current New Music Situation in Korea

Classical music is currently taught – in the form of courses conducted by faculties and departments of music, music pedagogy, and church music – at more than sixty universities in South Korea. Approximately thirty state and private universities in Seoul and the provinces will be considered in this article for the purposes of gaining an overview of the current state of twentieth- and twenty-first-century music history teaching in Korea's tertiary institutions.

Before delving directly into the theme at hand, it is worth noting that twentieth-century music has developed completely differently to how it has in Europe. At the beginning of the twentieth century Korea experienced its first introduction to Western music, via US missionaries, and it was Western music of the eighteenth and nineteenth centuries that took root as the dominant music, especially between 1910 and 1945, during the Japanese occupation. In other words, what was understood as new music in Korea during the first half of the twentieth century was Western music of the eighteenth and nineteenth centuries. New music, in the European sense, first came to Korea after the Korean War (1950–1953). Ironically, the crucial turning-point involved the composer Isang Yun (1917–1995) and his abduction in Germany by the South Korean secret police of the then military dictatorship under suspicion of espionage in 1967. During his subsequent incarceration in Seoul, the composer Sukhi Kang (1934–) contacted Isang Yun and began learning composition with him. After twenty months of imprisonment Isang Yun was granted amnesty and was permitted to return to Germany. Prior to his departure he suggested introducing a contemporary music festival in Korea, following the example of Poland's "Warsaw Autumn" festival, and it was from this suggestion that the first Korean festival of new music, the "Pan Music Festival", came into being. Sukhi Kang and Byung-Dong Paik, who both studied in Germany at Yun's invitation in the 1970s, played crucial roles in ensuring that new music became mainstream amongst Korean composers. This does not mean, however, that new music assumed a significant place in the Korean music scene as a whole.

It was first at the beginning of the new millennium that Korean new music experienced a surge. 2002 saw the first "Tongyeong International Music Festival" (TIMF) in Yun's home city, a year after the specialist new music ensemble, Ensemble TIMF,

was founded. In 2006, under the direction of Unsuk Chin, the Seoul Philharmonic Orchestra introduced “Ars Nova” – a concert series of new music. In the last ten years the new music scene in Korea has continued to grow, with an increasing number of festivals and ensembles devoted to new music. However, this development is essentially only to be observed in the capital, Seoul, and Tongyeong; the rather conservative educational systems at Korean universities, moreover, do not allow this development to be actively adopted.

In Which Courses, and to What Extent, Is the History of Twentieth- and Twenty-First-Century Music Taught in Korea?

Most programmes of study in the various music faculties at Korean universities include “History of Western music” as a compulsory course over either two or four semesters. In those cases in which the complete history of Western music is to be covered in the space of only two semesters, it is difficult to include music of the twentieth century, resulting in Mahler and Richard Strauss often being the most recent composers addressed. The four-semester plan covers ancient times to the Renaissance in the first semester, the seventeenth and eighteenth centuries in the second semester, the nineteenth century in the third semester, and the twentieth century in the fourth semester.

To cover the whole music history of the twentieth century within a semester also presents difficulties in terms of the ability to intensively address selected composers and works. This semester of the course more often takes the form of a superficial overview of historically significant stylistic movements, such as atonality, twelve-tone technique, neoclassicism, avant-garde music after 1945, such as serialism, aleatoric music, sound mass composition, experimental music and minimalism in the US, postmodernism in the 1970s, etc. The principal temporal foci of lectures are the beginning and middle of the twentieth century, with Germany, France, and the US as geographical foci; composers frequently mentioned are Debussy, Stravinsky, Bartók, Schoenberg, Berg, Webern, Shostakovich, Messiaen, Cage, Boulez, Stockhausen, Nono, Ligeti, Penderecki, Yun, and Reich. Rather than particular composers and works receiving detailed elucidation, composers are merely briefly introduced alongside their most important works.

Although jazz and pop music are seldom taught in the context of Western music history, if Korean translations of US-published teaching materials are being used, these topics will also be briefly covered. Twentieth-century Korean music history is rather an exception in programmes of study, and in recent times, the need for its inclusion in study plans has been repeatedly voiced.

Contrastingly, composition departments offer music history of the twentieth century in separate courses, such as “Music styles of the twentieth century”, “New music

analysis”, “Electronic music” and “Computer music”, in which selected composers and styles are intensively explored. The details of course content vary according to the individual interests of the lecturers. In most cases different stylistic movements of the twentieth century – up to and including the 1970s – are covered; depending on the lecturers, Ligeti, French spectralism, or recent currents in twenty-first-century music are also sometimes introduced. The general interest in contemporary music in Korea has increased in recent times, resulting in twentieth-century music also being taught in instrumental- and vocal-performance departments. The goal of such courses is to familiarise students with different repertoires. In a programme of study with a piano performance major, for example, piano works from US and Latin American composers, such as Ives, Cowell, Gershwin, Villa-Lobos, and Ginastera are presented.

At some universities, for example, the Seoul National University and the Korea National University, music of the twentieth and twenty-first centuries is not only taught as compulsory courses but also as elective courses for non-musicians under such titles as “Introduction to new music”, or “Music-based cultural history of the twentieth century”.

The most important textbooks in use in the last decade are: *A History of Western Music* by J. Peter Burkholder, Donald J. Grout, and Claude V. Palisca, seventh edition, Korean version (2007); and *Western Music History for Listening and Learning* (1994/1997/2009), which was edited by Korean musicologists. The latter is a compilation of translated excerpts from American and German textbooks, such as Grout’s *A History of Western Music*, or the series *Neues Handbuch der Musikwissenschaft*. There are several textbooks on the history of Western music from Korean authors, for example, *Western Music History from Pythagoras to Jazz* (2013), and *Two Paths of Western Music History* (2006), however, the content of these books scarcely differ from one another. Musicology in Korea that is concerned with Western music is only a short tradition of some forty years, and the market for musicological publications is accordingly small, resulting in limited place for monographs on music, aside from those publications that serve general music education. Relevant literature which would facilitate extensive understanding of music history is, therefore, not sufficiently available. In recent years, the situation has, however, improved somewhat, with the Korean translation and publication of a series of books containing composers’ biographies and their works, that is relevant to twentieth-century music history. Among these books are, for example, *Monsieur Croche, Antidilettante* (1927) by Claude Debussy, *Poetics of Music in the Form of Six Lessons* (1942/1970) by Igor Stravinsky, *Silence: 50th Anniversary Edition* (1961/2001) by John Cage, *Mademoiselle, Entretiens avec Nadia Boulanger* (1980) from Bruno Monsaingeon, and *The Rest Is Noise. Listening to the Twentieth Century* (2007) by Alex Ross, etc. Books from Korean authors, on the other hand, are rare. *György Ligeti: Music of the Transversal* (Heekyung Lee, 2004) as a biography of the composer,

and *Sounds of the Metropolises: New Music Scenes in the Twentieth Century* (Heekyung Lee, 2015),¹ which presents a socio-culturally contextualised music history of the twentieth and twenty-first centuries, offer different perspectives on music history.

It is questionable to what extent lectures on twentieth-century music history actually benefit the students. Musical education in Korea focusses, from childhood onwards, on the improvement of technical accomplishments. Even in university tuition – for example, in courses such as music history – the planned and allocated time is insufficient for the attainment of a comprehensive understanding of music. Particularly inadequate is the correlation between courses and concert attendance. The principal reason is most likely that those musicologists responsible for teaching Western music history in Korea have little interest in contemporary music. Although they recommend that the students attend contemporary music concerts, they themselves are not passionate concertgoers when contemporary music is programmed. The Seoul Philharmonic Orchestra's new music concert series "Ars Nova", for example, which offers a variety of repertoire from classics of the twentieth century to the most recent currents of the twenty-first century, certainly has the potential to contribute to a lively course on twentieth- and twenty-first-century music history. In reality, however, music history lecturers attach little importance to linking their lectures with concert attendance in order to convey a vivid picture of twentieth- and twenty-first-century music to their students.

Interesting Ventures

Noteworthy examples in courses on twentieth- and twenty-first-century music history are to be found less in the compulsory courses for music students and more in the elective courses for non-musicians. An example is the course "Music-based cultural history of the twentieth century" offered by the Faculty of Arts and Liberal Studies at the Korea National University of Arts since 2012. In this course, the music history of the twentieth century is considered in its historical and socio-cultural contexts, focussing on the following ten themes in order to deliver an intriguing presentation of twentieth- and twenty-first-century music history: 1) Fin-de-siècle Vienna: atonal music in the city of the waltz, 2) Belle Époque Paris and the Ballet Russes, 3) Berlin's musical landscape in the Weimar Republic, 4) American music between jazz and avant-garde, 5) Scars of holocaust and war engraved in music, 6) Darmstadt, the place for avant-garde music, 7) The '68 revolution und new music, 8) World music,

1 English translation of the original Korean titles.

encounters with different cultures, 9) Musical challenges in the age of technology, 10) New millennium, simultaneity of the non-simultaneous.

In addition, themes such as “The art of noise”, “Recording technique changes music creation”, “World expositions and new music”, “New music in film”, and “New music in Korea and East Asia” are covered, and the abovementioned textbook by Heekyung Lee, *Sounds of the Metropoles*, is used. The participants of this course select a piece of contemporary music – of which the genre is of no consequence – and are tasked with writing a brief essay in which they discuss the socio-cultural context and significance of the selected music from their own point of view. The objective of this task is to stimulate interest in the music of our time, and to regard today’s music not only as an object of consumption, but also as an object of reflection.

Another example of an interesting venture is the course “The orchestra today”, which has been offered since the second semester of 2016 by Humanitas College at the Kyung Hee University. Led by pianist Eun-Ah Cho, the course pursues a connection between tuition and concert attendance. In June 2016, the Humanitas College at the Kyung Hee University and the Seoul Philharmonic Orchestra signed a memorandum of understanding on general education, thereby creating a new design possibility for music courses. It is an interesting venture, since on the one hand, the university can offer students vital musical experiences, and on the other hand, the orchestra can expand its circle of classical music lovers by investing in the education of young people.

The course is comprised of two sections: in the first section, themes such as “The world of orchestras”, “Orchestras worldwide”, and “Pre-listening to concert repertoire”, etc. are addressed; in the second section, the Seoul Philharmonic Orchestra actively participates, with members of the orchestra playing for the students (“Concert in the classroom”), and concert organisers speaking about their activities (“Special lecture on staging concerts”). The students attend dress rehearsals, subscription concerts, and the concert series “Ars Nova”. Before attending the concerts, the students explore the concert programme intensively in order to afterwards – divided into groups – discuss their impressions and exchange opinions. Through this process, the students experience the living music of today in the concert hall, and develop the necessary awareness to be involved in the shaping of contemporary music.

Problems in Current Course Offerings and Needs for the Future

The curriculum of the Korean universities, which, since its inception half a century ago, has remained without significant changes or adaptations, is now facing the challenge of fundamental change. There is, however, no official debate on the theme. Aside from the whole problem of the Korean education system in universities,

even within the music universities, the imparting of music history and theories of music are not afforded adequate importance because, over a period of several decades, musical education has focussed on the training of practical skills. In contrast to Europe, where classical music is receding, Korea has expanded its classical music basis enormously in the last twenty years. With the increasing number of young, qualified musicians, the level of classical music in Korea has risen considerably. The majority of professors at the music universities, however, still have an obsolete, antiquated attitude to music teaching. Musicologists who teach Western music history also have no great interest in music of the twentieth and twenty-first centuries. Additionally, the number of musicologists in Korea is relatively low, and there is a maximum of a dozen who have specialised in twentieth- and twenty-first-century music. Musicologists in Korea ought to seriously consider why Korean musicians and composers regard them as unimportant.

It is problematic that in today's age of digital media, most of the higher education institutions – apart from the cases mentioned above – convey the content of the textbooks only as knowledge, without offering the students musical points of contact. Even more problematic is the approach in which the history of the last century and the music of today are passed on merely as information. There is no attempt to newly interpret the meaning of the history of music from our current perspective. In other words, music history teachers have failed to convince students of the need to study music history, and to ignite their interest. It is also necessary to engage intensively with the music history of the twentieth and twenty-first centuries in Korea, which is currently only addressed in exceptional cases. This is important because the students must recognise how Korean and East Asian music has evolved and is evolving in the context of globalisation. To recognise oneself is the real principle of education.

Carmen Chelaru, Florinela Popa, and Elena Maria Șorban

HISTORY OF MODERN AND CONTEMPORARY MUSIC EDUCATION IN ROMANIAN MUSIC UNIVERSITIES

Premises

Programmes of study in music are taught in Romania in three main music universities: the National Music University of Bucharest (UNMB), the University of Arts “George Enescu” in Iași (UAGE), and the Music Academy “Gheorghe Dima” in Cluj-Napoca (AMGD).¹ In accordance with the Bologna system, the following programmes of study are offered:

- instrumental performance, opera singing, opera stage direction, choreography, musical composition, choral conducting, orchestral conducting, and musicology (eight, four, and six semesters for bachelor’s degree, master’s degree, and doctorate respectively)
- music pedagogy (six, four, and six semesters for bachelor’s degree, master’s degree, and doctorate respectively)

Music pedagogy, instrumental performance, and singing are also taught in more than ten music faculties in several state and private universities in Romania, such as in Brașov, Cluj-Napoca, Oradea, Timișoara, and others, which will be not considered in this study.

Extent to Which, and Courses in Which, Twentieth- and Twenty-First-Century Music History Is Taught

The standard periods of music history study is as follows:

- Bachelor’s degree
 - theoretical departments (which includes music pedagogy, composition, conducting, musicology) – six semesters
 - performance departments (instrumentalists, singers, staging) – four semesters

¹ These acronyms are kept in this study also when we discuss the universities with their former names, which were used during communism (until 1990): Conservatorul de Muzică “Ciprian Porumbescu” București, Conservatorul de Muzică “George Enescu” Iași, Conservatorul de Muzică “Gheorghe Dima” Cluj-Napoca. These are the only Romanian universities with departments for musicology.

- Master's degree
 - theoretical department – four semesters
 - performance departments – one to four semesters, depending on the topic

Both bachelor's and master's degrees include the following history of twentieth- and twenty-first-century music lectures:

- Bachelor's degree, theoretical department, fifth and sixth semesters: fourteen weeks each semester, with a one hour lecture and a one or two hour seminar per week (with variation in the three universities considered here), usually with study of Romanian modern and contemporary music in the sixth semester; Bachelor's degree, performance department, third and fourth semesters: fourteen weeks each, with a one hour lecture and a one or two hour seminar per week
- Master's degree, theoretical department, first, second, and third semesters: fourteen weeks each, with a one hour lecture and a one or two hour seminar per week

In each of these music departments, the final two semesters in a bachelor's degree are entirely focused on twentieth- and twenty-first-century music. At the AMGD, for musicology, composition, and conducting, modern and contemporary music is taught from the fifth to eighth semester, one semester of which is dedicated to Enescu's music and other Romanian modern and contemporary art music composers.

For the master's degree, the richest offer of twentieth- and twenty-first-century music is provided by the UNMB: In the study programmes "Compositional style and musical language", "Musicological synthesis", "Jazz and pop musical cultures", "Conducting stylistics", "Contemporary musical education", and "Religious musical cultures", students must choose some disciplines for which knowledge of twentieth-century music theory and history is a prerequisite; the majority of the disciplines (each with one lecture and one seminar weekly) in the master's degree are focused on the modern and contemporary music:

- Movements, styles, and musical languages in the twentieth century (two semesters)
- History of electronic music (two semesters)
- Music and multimedia (two semesters)
- Techniques and aesthetical concepts in composition after 1950 (one semester)
- Techniques and styles in jazz, pop, rock composition and performance (two semesters)
- Aspects of jazz improvisation after 1950 (two semesters)
- Extra-European musical cultures and their influence on contemporary music (one semester)

- Twentieth-century rhythms and their application in didactic processes (one semester)
- Contemporary composition techniques (one semester)
- Modern methods of musical analysis (two semesters)
- Aspects of heterophony (one semester)
- Music and arts in the twentieth century – a comparative history (one semester)
- Modern musical languages in choral setting (two semesters)
- Non-conventional music notation systems (two semesters)

In the theoretical faculties at the UAGE and AMGD, some examples of topics for a master's degree include: "Knowing new music", "Modern music: techniques and style", "Contemporary music", "Technique-genre-style in European music of the end of the twentieth century", "Trends in Romanian music", "Techniques in the analysis of contemporary music", etc.

The performance faculties of all three Romanian music universities, in their master's degrees in vocal/instrumental performance stylistics, include the discipline of "Movements, styles, and musical languages in the modern and contemporary period" (two semesters, with one lecture and one seminar per week).

For all fields and degrees, twentieth- and twenty-first-century music history represent approximately 33 % (AMGD) to 50 % (UAGE) of the entire programme of music history study. At the UNMB, in the bachelor's degree, twentieth- and twenty-first-century music represents about 33 % of the study of music history, but in the master's degree, constitutes approximately 80 % of the curriculum, as can be seen above.

While in Cluj (AMGD) and Iași (UAGE) the offer is relatively stable, in Bucharest (UNMB), the proposal – although based on the landmarks of the curricula – changes more dynamically, as well as having a teaching staff of external collaborators.

Doctoral studies in Romanian music universities show the prevalence of themes on twentieth- and twenty-first-century music, and within those themes, Romanian contemporary music.²

Structure of Overview/Introductory Courses, Selections, Methods

Music history lectures mostly include movements, trends, and musical schools (e.g. neoclassicism, post-romanticism, impressionism, verismo, national groups in modernism, expressionism), and portraits of some composers.

2 UNMB: <https://www.unmb.ro/cercetare/scoala-doctorala/arhiva/rezumat-teze/>; AMGD: <https://www.amgd.ro/Doctorat/>; UAGE: https://www.arteiasi.ro/?page_id=322, last accessed 24 September 2018.

The subjects are primarily oriented towards European repertoire; some, however, cover representative schools and personalities of North and South American twentieth-century music, especially those that influenced European music, for example, jazz, minimalism, and Latin American music.

Standard topics presented at the UNMB include: impressionism (Debussy, Ravel); the second Viennese school (Schoenberg, Berg, and Webern); Finnish and Spanish music (Sibelius; de Falla); Russian music (Glazunov, Rachmaninoff, Scriabin, Prokofiev, Shostakovich, Stravinsky); Hungarian music (Bartók, Ligeti); Czech and Polish composers (Janáček; Szymanowski, Lutosławski, Penderecki); French music (Satie, Les Six, Jolivet, Messiaen, Varèse, Boulez); German composers (Hindemith, Stockhausen, Henze, Zimmermann); Italian composers (Busoni, Respighi, Dallapiccola, Petrassi, Scelsi, Nono, Berio); English and American composers (Elgar, Britten; Ives, Gershwin, Copland, Barber, Cage, Reich, La Monte Young, Riley, Glass, Adams).

At the UAGE, Reger, Richard Strauss, Orff, Puccini, Wolf-Ferrari, Vaughan-Williams, Joplin, Gershwin, Copland, Rodgers, Messiaen, Xenakis, Stockhausen, Ligeti, Jean-Michel Jarre, among others are presented; a special subsection entitled “Jewish composers” also mentions names such as Mahler, Schoenberg, Bloch, and Bernstein.

At the AMGD, students are required to read about and study musical movements in the recommended references materials, and in the classes, to focus on listening to and commenting on works, which partially remain consistent from one year to the next – Stravinsky’s *The Rite of Spring*, for example, is a staple of the teaching plan – but are also partially varied from year to year. Messiaen, Xenakis, and Ligeti are also highlighted. Shostakovich, who is not very present in Romanian musicological interests,³ is more recently presented in his historical context.

In the field of Romanian music, special focus is given to personalities with European amplitude, such as George Enescu, Mihail Jora, Paul Constantinescu, and from the next generation: Pascal Bentoiu, Myriam Marbe, Tiberiu Olah, Anatol Vieru, Ștefan Niculescu, Aurel Stroe, among others⁴ – this selection is grounded in the fact

3 This fact could be due to the abusive emphasis of his work in the Romanian concert life of the 1950s–1960s; composer Valentin Timaru, a university lecturer at AMGD, ignores him in his treatise *Stilistică muzicală*. Vol. 3. Cluj-Napoca: MediaMusica, 2014; when asked for his reasons for this omission in a private conversation, he answered that he considers Shostakovich as a “Mahler-epigone”.

4 Some references: Pascal Bentoiu: *Masterworks of George Enescu: A Detailed Analysis*. Lanham: Scarecrow Press, 2010; Carmen Chelaru: *Romanian Music in the 20th Century: How? Where? Why?* Iași: Festivalul Muzicii Românești, 2011, <https://www.ceeol.com/search/article-detail?id=494644>, last accessed 17 June 2019; Florinela Popa: “Mihail Jora: Biografische und stilistische Grundlagen”, in: *Musikgeschichte in Mittel- und Osteuropa. Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig* 13 (2012), pp. 272–294; Valentina Sandu-Dediu: *Rumänische Musik nach 1944*. Saarbrücken: Pfau Verlag,

that they will be subjects in future examinations given by music teachers during their pedagogical careers. In Bucharest, particular attention is also given to Romanian performers, such as Dinu Lipatti and Constantin Silvestri. At the AMGD, an entire semester of the bachelor's degrees for musicologists, composers, and conductors is dedicated to covering almost all of George Enescu's works. Local composers who also have something of an international reputation – such as Sigismund Toduță, Tudor Jarda, and Cornel Țăranu from Cluj, or Achim Stoia, Vasile Spătărelu, and Viorel Munteanu, active in Iași – are regrettably only covered in their respective cities (with the exception of Toduță, who is also considered in Iași).

Between 2006 and 2011, the didactic project “Musical Planet” focused on the relationships of music and context, and music and performance, for many different styles. It included a colloquium about totalitarianism, watching the documentary *The War Symphonies: Shostakovich against Stalin* (Larry Weinstein, 1997), moreover, a Nazi concentration camp survivor⁵ shared his memories.

In the master's degree at the UAGE, parallels are drawn between European and Romanian works. For example:⁶

Schoenberg, <i>Verklärte Nacht</i> , op. 4 (1899)	Enescu, <i>String Octet</i> , op. 7 (1900), III. <i>Lentement</i>
Britten, <i>Simple Symphony</i> , op. 4 (1934) I. <i>Boisterous Bourrée</i>	Silvestri, <i>Three Pieces for Strings</i> , I. <i>Pesante. Scherzando – Sostenuto</i> (1933/1950)
Mussorgsky-Ravel, <i>Pictures at an Exhibition</i> (1874/1922), <i>Samuel Goldenberg and Shmuyle</i>	Rogalski, <i>Three Romanian Dances for Symphony Orchestra</i> , II. <i>Gaida</i> (1950)

At the AMGD, seminars incorporate presentations from students of their individual or group work, articles to be posted on Romanian Wikipedia (usually, translations from English Wikipedia articles into the student's native language – Romanian or Hungarian), and slideshows, which after discussion and polishing, are posted on the YouTube channel. Group singing and/or instrumental performances are also possible options for the purposes of obtaining a more thorough qualification, and to promote direct experience in those stylistic areas of music.

2006; id.: “Rumänische Komponisten zwischen der ‘gemäßigten’, der ‘radikalen’ Moderne und der Postmoderne”, in: *Muzikologija* 6 (2006), pp. 147–164; id. (ed.): *Music in Dark Times. Europe East and West. 1930–1950*. Bucharest: National University of Music Bucharest Press, 2016; Luana Stan: “Georges Enesco's Musical Influence on the Following Generations – Reality or Identity Justification?”, in: *Musica* 2 (2011), pp. 79–84; Cornel Țăranu: *Enesco dans la conscience du présent*. București: Editura Muzicală, 1981. Ioana Voicu-Arnăuțoiu: *Romanian Musicians – Biographies Hidden in the Securitate Archives*, www.muzicieni-in-arhive.ro/homepage.php, last accessed 17 June 2019.

5 See Carmen Chelaru: *Confluente și perspective. Teză de abilitare*. Iași: UAGE, 2014, pp. 38, 99.

6 Ibid., p. 28.

Inclusion of Jazz and Pop Music

The areas of jazz and popular music seem to receive less attention in Romania than in other European countries – possibly due to the fact that our students receive a stronger education in ethnomusicology (about traditional folk music – which is still practised in our rural areas and promoted by the media).

At the UNMB, students of classical composition, musicology, conducting, and music pedagogy study programmes in bachelor's degree attend a course over two semesters on popular music history, in which blues, swing, country and western, R&B, rock 'n' roll, rock 'n' rollers, doo-wop & crooners, ambient, MOR (middle of the road), lounge, noir, space, exotic musics, garage & proto-punk, girl groups & surf music, folk revival, country rock & southern rock, prog rock & fusion, hard rock, and metal, among other genres are presented.

The UAGE also organises (since 1994) a special study programme in jazz and pop composition. Here, it is mostly in the final semesters (last two/four) of all study programmes that a broader view of popular music – musicals, rock, jazz, film – is taught by a specialised teacher.

The AMGD offers a course on jazz aesthetics which also includes historical aspects. Though no courses on the theoretical and historical aspects of pop music are offered, the faculty does have a performance study programme, led by a specialist, with performances by the ensemble Bigg Dimm a'Band and students as soloists.

Literature Recommended for an Overview

As every high school graduate in Romania has a proficient level of English, English language reference materials and sources for further reading, which are accessible in the university libraries and online, present no problems for the students. It is recommended that students consult articles from the Grove and Oxford music dictionaries. The universities also have access to the JSTOR and RILM databases, which are required sources for the musicology students. At all three music universities in this study, Richard Taruskin's *The Oxford History of Western Music* (2010 edition in five volumes), is the primary reference work in English. Translations of Ulrich Michels' German handbook *Atlas zur Musik* (originally edited 1977) is also used.

The *Young People's Concerts* by the New York Philharmonic with Leonard Bernstein remain an evergreen model for music teaching. Some of these concerts were broadcast with Romanian subtitles by Romanian state television in the 1970s, and are sometimes used at the AMGD. At the UAGE, Leonard Bernstein's *Norton Conferences* (in English, without subtitles) are partially used in the performers' music history courses.

It is obligatory for all university lecturers in Romania to publish their own course books, at least for internal university use.⁷ Although more experienced lecturers choose to publish their works with prestigious editors, these books are not disseminated further than their university of origin. Moreover, and regrettably, most of the music faculties do not acknowledge the existence of books other than those published during the communist period of Romania, even though, due to a lack of resources, these are poorly documented and ideologically distorted.⁸

It should also be acknowledged that the teaching of modern and contemporary music – except socialist realism – was not permitted during the first decades of communism, as it was deemed ‘decadent’ and ‘formalistic’. Composers taught their students, confidentially and at great risk, about works of impressionists and expressionists,⁹ but until the early 1960s, the teaching of music history only covered to the end of the nineteenth century.

A new generation of music history university teachers emerged in the early 1990s, bringing new results.

Relationships between Courses and Current Musical Life

Students have many opportunities to participate in the musical life of the city in which they study, for example, the concert season of their music universities, at which admittance is free for the general public, as well as the orchestral concerts and opera performances, where they benefit from reduced-price tickets. It is also worth mentioning some of the many festivals in Romania which feature exclusively modern and contemporary music: the “International Week for New Music Bucharest”, the “Romanian Music Festival” in Iași, the “Cluj Modern”, and the “Sigismund Toduță” and “Ligeti” festivals in Cluj – with masterclasses usually held by the guest composers, performers, and musicologists.

Within the context of seminars, concert and performance recommendations are constantly made to the students to facilitate subsequent discussion of the events. At

7 See Carmen Chelaru: *Cui i-e frică de Istoria muzicii?! Vol. 3: Secolul “problemă”! Fenomenul muzical mioritic*. Iași: Editura Artes, 2007, https://issuu.com/carmen-chelaru/docs/3_carmen_chelaru_-_cui_i-e_frica_de, last accessed 17 June 2019; Elena Maria Șorban: *Muzica nouă*. Cluj-Napoca: Editura Eikon, 2014, issuu.com/elenamariasorban/docs/sorbanmuzicanoua2015, last accessed 17 June 2019.

8 As shown by Elena Maria Șorban in “Communist Ideology and Academic Education. A Case Study: World Music History as a Subject in Romanian Universities, 1948–2014”, in: *Muzikologija* 23 (2017), pp. 59–81, <http://www.music.sanu.ac.rs/Dokumenta/Musicology/Muzikologija-Musicology%20No%2023,%20II-2017.pdf>, last accessed 17 Juni 2019.

9 Octavian Lazăr Cosma: *Universitatea Națională de Muzică București la 140 de ani*. Vol. 4. București: Editura Muzicală, 2014, pp. 230–234.

the UNMB, students of musicology, who apply their music history knowledge in the production of concert reviews, have a weekly concert attendance requirement. For the UAGE students, it is required to attend a performance related to the studied historical period weekly; AMGD students must, in the final semester examination, relate a performance they attended, applying the historical knowledge acquired.

Problems Identified in Current Activities. Future Solutions

Contemporary music is to be taught, in our view, coming from at least three directions: the disciplines of music history, musical analysis and its related disciplines, and score reading, with all of them finding confluence – as an ideal situation – in musical stylistics.

The main problem observed is a certain disconnection between different academic fields, such as singing and instrumental repertoire vs. history of music, musical analysis, theory, harmony, and score reading, but also between the theoretical disciplines themselves. We must achieve an organisational linking of the syllabi for the study of the history of contemporary music. It should also be noted that (not in the field of composition), there are disciplines – especially musical analysis and score reading – which rarely reach the musical literature of the twentieth and twenty-first centuries. Master classes dedicated to contemporary music performance could also act as efficient remedies for this situation.

Another key problem is that the university libraries have very few publications of the complete works and composers' catalogues, as such acquisitions are not within the scope of their budgets. Documentation remains a problem; even though books on music are released within the country, publishers make no effort to distribute publications on such niche fields as music and musicology.

Although each university has its own publisher, the publications, which are largely funded by the authors, do not even circulate to other universities within the country without personal effort on the part of the authors, who donate their books.

Concerning comparison with other European countries, we must acknowledge certain different conditions that are not advantageous for Romania: Double degrees are not legislated in the Romanian university system, so the pursuit of becoming culturally well-oriented requires more individual effort. It is also unusual to be able to devote an entire semester to intensive study of a subject – for example, to *thoroughly* explore the œuvre of a composer. However, in Cluj, for example, where one semester is dedicated solely to Enescu, and another semester solely to another figure, such approaches are taken on the initiative of individual lecturers with the consent of their students.

We have almost no knowledge of contemporary music of other former communist countries. Archiv für *osteuropäische* Musik, organised (since 1996) by Romanian

composer Violeta Dinescu at the Oldenburg University (where she teaches musical composition) is an outstanding achievement, but one to which few people take a time to contribute, or to derive benefit.

Romanian university lecturers have a legal right to a paid year of research after each six-year period of teaching, but this regulation is not put into practice. We conduct individual research alongside our lecturing commitments, and redeem missed classes through the kind support of colleagues.

The internationalisation of our activity is a goal which could be optimised by more international documentation, visits, and especially by more publishing in foreign languages.

In our opinion, certain attitude problems could be related to young musicians' receptivity, as music listening also requires a tendency towards contemplation and empathy – characteristics which we find to be less present in students in recent times. Music listening is being considered even by its future professionals as serving a leisure purpose. A participative disposition would therefore be advisable. As lecturers, we give 'listening tasks' during an audition, asking the students to determine particularities of the compositional techniques, or to associate it to previously studied works. Workshops, masterclasses, visual essays on music, and reviews are stimulating challenges (see also the chapter "Structure of Overview" above).

Diversification of offered courses through more applied elective options would be suitable – how to teach contemporary art music listening, how to work with aleatoric music in school choirs, how to make documentary films on (Romanian) contemporary composers and their works, how to bring contemporary music closer to the general public, how to question the general public on its perception of new music, how to find common codes in recent art music, and so on, and so forth.

As in all facets of our society, we need more initiative, flexibility, transparency, and true collaboration.

Elizaveta E. Willert

TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC HISTORY TEACHING IN RUSSIAN CONSERVATORIES AND UNIVERSITIES¹

This report examines the curricula of seven conservatories and universities in different regions of Russia: the P. I. Tchaikovsky Conservatory, Moscow (*Konservatorija imeni P. I. Čajkovskogo*) and the N. A. Rimsky-Korsakov Conservatorium, Saint-Petersburg (*Sankt-Peterburgskaja Konservatorija imeni N. A. Rimskogo-Korsakova*), – Central Russia; the M. P. Mussorgsky Conservatory, Ural (*Ural'ska Konservatorija imeni M. P. Musorgskogo*), Ekaterinburg – Ural Mountains; the M. I. Glinka State Conservatory (*Gosudarstvennaja Konservatorija imeni M. I. Glinki*), Novosibirsk; the National Research University, Tomsk (*Nacional'nyj Issledovatel'skij Tomskij Gosudarstvennyj Universitet*); the Krasnoyarsk State Institute of the Arts (*Gosudarstvennyj Institut Iskusstv Krasnojarsk*) – West Siberia; the Far Eastern State Institute of the Arts (*Dal'nevostočnyj Gosudarstvennyj Institut Iskusstv*), Vladivostok – Russian Far East.

Russian conservatories, universities, academies, and institutes are subject to federal general education standards (*Federal'nyj gosudarstvennyj obrazovatel'nyj standart*) – FGOS – in the interests of educational consistency. All courses of study in every region of Russia are, therefore, uniformly organised and contain the same modules. Each institution also has its own specialisations and areas of expertise that create distinctive learning opportunities.

The following list provides an overview of modules pertaining to music of the twentieth and twenty-first centuries at the conservatories and universities named above. The titles of these modules remain unchanged across all institutions: “History of contemporary music” (*Istorija sovremennoj muzyki*), “Music from the latter half of the twentieth century to the beginning of the twenty-first century” (*Muzyka vtoroj poloviny dvadcatogo načala dvadcat' pervogo veka*), “History of jazz” (*Istorija džaza*), “History of musicals” (*Istorija mjuzikla*), “History of mass music culture” (*Istorija massovoj muzykal'noj kul'tury*),² “History of twentieth-century Russian music” (*Istorija russkoj*

1 The transliteration uses the usual English settings for names. For all other transliterations, e.g. course titles, we follow the scholarly conventions.

2 In the module “Mass music culture” the problems of so-called ‘serious’ music and ‘entertainment’ music, and the divergences and convergences of functional music and its meaning in mass media are examined. The following genres and styles are included in this module: popular classical, jazz, rock, *Bardovskaja pesnja* (poet-songwriters and Russian songs), Broadway musicals, electronic music, theremin, techno, minimalist music, musique concrète, computer music. A marked difference

muzyki v dvadcatom veke), “Music theatre in the twentieth century” (*Muzykal’nyj teatr v dvadcatom veke*), “History of foreign music up to the mid-twentieth century”³ (*Istoriya zarubežnoj muzyki do serediny dvadcatogo veka*), “Contemporary Western music” (*Sovremennaja zarubežnaja muzyka*), “Current problems of music and musicology” (*Aktual’nye problemy muzyki i muzykovedenija*), “Current problems of music theory” (*Aktual’nye problemy muzykal’noj teorii*), and “Contemporary music and liturgy: aspects of current church music” (*Sovremennaja muzyka i cerkovnaja liturgija: Aspekty sovremennoj cerkovnoj muzyki*).

Practice-oriented artistic subjects such as choral conducting, composition, and piano hold classes on twentieth- and twenty-first-century music, as does musicology. The following courses combine music history with analysis of the historical development of harmony and counterpoint, form, and compositional techniques: “Theory of contemporary composition”, “Electronic instruments”, “History and theory of electronic music”, “Jazz harmony”, “Music theoretical systems and arranging” (*Muzykal’naja aranžirovka*). Music of the twentieth and twenty-first centuries is also a topic in courses that cover general music history, for example: “History of foreign music” (*Istoriya zarubežnoj muzyki*), “History of Russian music”,⁴ “Music history”,⁵ “History of orchestral styles”, “History of ballet”, “History of national schools”⁶.

P. I. Tchaikovsky Conservatory, Moscow

There are four subject areas at the P. I. Tchaikovsky Conservatory in Moscow that cover music history. In particular, the subject area of contemporary music (*Kafedra sovremennoj muzyki*) addresses twentieth- and twenty-first-century music in the classes “Theory of contemporary composition” (*Teorija sovremennoj kompozicii*), “History of twentieth-century Russian music”, and “Contemporary music” (*Sovremennaja muzyka*).

between the Western concept of ‘popular music’ and the Russian understanding of ‘mass music culture’ is that, for example, styles such as minimalism and *musique concrète* are seldom presented in connection with the concept of mass culture in Western musicology.

3 Primarily German, French, Italian, Polish, Hungarian, Czech, and English music.

4 The term ‘Soviet music’ usually appears together with the term ‘Soviet realism’ in the individual modules.

5 The course “Music history” (*Istoriya muzyki*) encompasses the emergence and development of music from antiquity to the present, and contains almost all musical styles, genres, and epochs of foreign and Russian music culture. In this module, problems of music historiography, and constituent epochs, such as the baroque, Classical, Romantic, and modern eras are discussed. Russian music is presented here as a part of the general music culture. The module “History of Russian music” (*Istoriya russkoj muzyki*) offers a comprehensive presentation of Russian music.

6 In Russia, ‘national schools’ refers to musical movements since the mid-nineteenth century, which, through their development, demarcate themselves from the Franco-German tradition.

Central to the class “Theory of contemporary composition” (*Teorija sovremennoj kompozicii*) are the problems of modern music in connection with present aesthetic and philosophical questioning. In this course, the prominent movements in foreign and Russian music from the mid-twentieth century are discussed. In the course “History of twentieth-century Russian music”, the connection between the development of Russian music culture and the history of Russia is a central focus. The module “Contemporary music” considers music of recent times and the most recent times in Russia and Europe.⁷ Popular music and jazz are not afforded their own separate topic area within the overarching area of musicology, but are instead included under the banner of “Contemporary music”. The overview lectures on music history (“History of orchestral styles”, “History of foreign music”, “History of Russian music”, and “History of ballet”) are, for the most part, structured on epochs, and consider music history as a continuous process.

In the academic year 2016/17, various conferences with themes in the field of twentieth- and twenty-first-century music also took place, such as: Sergei Prokofiev and Dmitri Shostakovich (for the occasions of their birthdays); the conference of the students’ academic society, “Contemporary music”; the symposium “Prokofiev in the twentieth century”, and the conference “Church music in the twentieth and twenty-first centuries”.

N. A. Rimsky-Korsakov Conservatory, St. Petersburg

At the N. A. Rimsky-Korsakov Conservatory in St. Petersburg, music of the twentieth and twenty-first centuries is afforded focus in the following courses: “Music theatre in the twentieth century”, “Theory of contemporary composition” (*Teorija sovremennoj kompozicii*), “History of foreign music” (up to the mid-twentieth century), “History of contemporary foreign music” (*Sovremennaja zarubežnaja muzyka*), “History of Russian twentieth-century music”, “History of Russian music: Present”⁸ (*Istorija rossijskoj muzyki: Sovremennost’*), and “Mass music culture”. In the overview lectures such as “History of national schools”, “History of orchestral styles”, and

7 For precise timeframes see Aleksej Fëdorovič Losev: “Novye paradigmy muzykal’noj èstetiki XX veka”, in: *Stil’. Vyraženie*. Moskva: Misl’, 1995. For the presentation of ‘New Music’ Losev refers to three piano works: 1. Arnold Schoenberg’s op. 11; 2. Anton Webern’s opp. 3 and 4; and 3. Alexander Scriabin’s *Prométhée, Le Poème du feu*, op. 60. This means that ‘music of recent times’ refers to music around 1910 in Europe and Russia. Then follows ‘music of the most recent times’, in which works from Pierre Boulez, Karlheinz Stockhausen, Luigi Nono, Iannis Xenakis, John Cage, André M. Volkonsky, Edison V. Denisov, Alfred Schnittke, and Sofia Gubaidulina are addressed.

8 The period from the mid-twentieth century to the present.

“History of Russian music: Classical”⁹ (*Istorija rossijskoj muzyki: Klassika*), twentieth-century music is also thematised. In the module “Music theatre in the twentieth century”, problems of modern music theatre and the development of music theatre in the twentieth century and beginning of the twenty-first century are addressed. The classes are structured according to genre (antiopera, literature-based opera, choral opera, instrumental music theatre). Popular music and jazz are addressed in the course “Contemporary foreign music” which provides an overview of composers, musical styles, and compositional techniques. The courses “History of Russian twentieth-century music” (*Istorija russkoj muzyki v dvadcatom veke*) and “History of Russian music: Present” (*Istorija russkoj muzyki: Sovremennost*) also consider sociocultural aspects of music. A central theme of this module is the relationship between Russian history and music culture in view of movements and directions, such as avant-garde, modern art (mid-twentieth century), and musical styles in the late twentieth century.

As well as conferences for Sergei Prokofiev’s 125th anniversary and Dmitri Shostakovich’s 110th anniversary, in the academic year 2016/17, the N. A. Rimsky-Korsakov Conservatory also hosted conferences on music and musicological problems of the twentieth and twenty-first centuries. In 2017, the conferences “Language, music, and computer technologies” and “Problems and perspectives in the analysis of contemporary music” took place.

M. P. Mussorgsky Conservatory, Ural

In addition to modules on the general music history of Russia and Europe, the M. P. Mussorgsky Conservatory in Ural offers courses of study in musicology, computer music, and arranging. At this university, more specific scholarly problems are addressed in the history modules, for instance, in the following classes: “Current problems of music and musicology” (*Aktual’nye problemy muzyki i muzykovedenija*), “Contemporary problems of music theory” (*Sovremennye problemy teorii muzyki*), and “History of music: current scholarly questions” (*Istorija muzyki: Aktual’nye naučnye voprosy*). Initially in these courses, music history texts and music theory texts from, among others, Yuri Nikolaevič Holopov, Paul Hindemith, Heinrich Schenker, and Carl Dalhaus are discussed, and subsequently, the current situation of Russian and Western music in the context of historical development. In the module “Problems of music theory in the present”, questions pertaining to the analysis of twentieth- and twenty-first-century music are posed, in reference to contemporary polyphony, and

9 In the context of a music degree, “Classical” is understood as music of the eighteenth to nineteenth centuries.

treatises on harmony and form. Twentieth- and twenty-first-century music history is, furthermore, thematised in the following courses: “Current music” (*Aktual’naja muzyka*), “Music from the second half of the twentieth century to the beginning of the twenty-first century”, “History and theory of electronic computer music”, and “Church liturgy: aspects of contemporary music” (area of expertise: early Russian vocal art). The course “Current music” offers an overview of the paths of development in Russian music during the last third of the twentieth century and the beginning of the twenty-first century, and the following people are covered: Boris Tischenko, Rodion Shchedrin, Alfred Schnittke, Edison Denisov, Sofia Gubaidulina, Aleksandr Tchaikovsky, and Vladimir Tarnopolsky. In the course “Music from the second half of the twentieth century to the beginning of the twenty-first century”, themes such as mass music culture in the twentieth and twenty-first centuries, and investigation of the most important fields and directions of Russian and European music are included. Computer music as a musical phenomenon in the twentieth and twenty-first centuries, and historical aspects of establishing computer music are the principal themes of the course “History and theory of electronic computer music”. Also available to students is the elective course “Sound and musical listening” (*Muzykal’nyj zvuk i ego vospriyatie*), in which the foundations of music/sound synthesis (*Osnovy muzykal’nogo sinteza*), artistic sound editing using current computer programmes, sound engineering (*Zvukorežissura*), principles of electronic music, and analysis of electronic music are taught.

Current music and musicology were also the themes of several events in the academic year 2016/17. In 2017, the conference “Musicology in Ural: Past and present”, and the festival “Contemporary Music” were held. Additionally, the studio for electronic music, YEAMS, which was founded in 1999 at the conservatory in Ekaterinburg, organised the competition “Theremin – 120 compositions for termenvox” in 2016.

M. I. Glinka Novosibirsk State Conservatory

At the M. I. Glinka Novosibirsk State Conservatory, musicology is divided into two branches: pedagogically oriented musicology in the discipline of applied musical arts and music pedagogy, and ‘pure’ musicology. A large portion of the courses are dedicated to Russian folk music. The following courses on twentieth- and twenty-first-century music are offered in the context of the bachelor’s and master’s degrees: “History of music”, “Theory of contemporary composition”, “Electronic music instruments”, and “Mass music culture”. In the overview course “History of music” (foreign and Russian music history), students learn about musical movements, styles, and genres from antiquity to the twenty-first century. The subject “Theory of contemporary composition” (*Teorija sovremennoj muzyki*) is structured on major musical

movements: serialism, post-serialism, sonoric,¹⁰ *musique concrète*, pointillism, minimalism, and electronic music. The course “Electronic music instruments” – like at the M. P. Mussorgsky Conservatory in Ural – concentrates on the history of electronic and computer music in the twentieth and twenty-first centuries, and is principally concerned with current computer programmes. The module “Mass music culture” is structured on various movements in pop culture and social categories: jazz, pop, pop and rock music, mass music theatre (*Massovyj muzykal’nyj teatr*)¹¹, and Russian chanson. The objective of the module is to introduce the students to, and deepen their understanding of, the social aspects of popular culture in society. The conservatory also boasts the ensemble “New music laboratory”, in which both students and lecturers regularly perform new music from current composers.

National Research University, Tomsk

The programmes of study at the National Research University in Tomsk were also examined. At the Institute for Arts and Culture – where only artistic study paths (choral conducting, singing, keyboard instruments) are offered – the modules “History of foreign music” (*Istorija zarubežnoj muzyki*), “History of Russian music” and “History of contemporary music” (*Sovremennaja zarubežnaja muzyka*) are taught. These courses are overview courses, and are structured on ‘schools’ and stylistic movements. Of the three courses, the last is more comprehensively concerned with current music; in the other two courses, twentieth- and twenty-first-century music are presented as the final block of general music history. Within the programme of the module “History of foreign music”, the following composers and stylistic movements are covered: post-romanticism (end of the nineteenth century) – Gustav Mahler, Richard Strauss; Italian verismo; impressionism; expressionism – Arnold Schoenberg, Anton Webern, Alban Berg; neoclassicism – Igor Stravinsky,¹² Paul

10 The term ‘sonoric’ (*sonorik*) was introduced in the 1990s by the Russian musicologist Yuri Kholopov. It comes from the French term ‘sonorité’ and denotes the phenomenon of highlighting the sound characteristics before the harmony or the melody. This includes non-traditional uses of instruments to create new sounds. See V. V. Bichkov: *Leksikon neoklassiki. Hudožestvenno-èstetičeskaja kul’tura XX veka*. Moskva: Rossijskaâ političeskaâ ènciklopediâ, 2003.

11 By the term “mass music theatre”, one understands the Broadway musical genre, which emerged in the USA in the 1920s. In the same decade, a genre of musical theatre also developed in the USSR – musical comedies (*muzykal’naja komedija*), which achieved great popularity on the basis of their everyday subjects. These musical comedies were also often filmed, for example, the musicals “Jolly Fellows” (1934) and “Circus” (1936), both with music from Isaak Dunayevsky. In the 1970s, the idea of mass music theatre progressed, and popular musicals such as the rock-opera *Juno & Avos* by Alexey Rybnikov, and *Orpheus and Eurydice* by Alexander Zhurbin were performed.

12 In Russia Stravinsky is actually perceived as an international composer rather than a Russian composer.

Hindemith; neofolklorism – Béla Bartók, Igor Stravinsky, Carl Orff; Les Six – Francis Poulenc, Arthur Honegger. The module “History of Russian music” (*Istorija russkoj muzyki*), is primarily focussed on the history of the twentieth century, and is divided thus: the first half of the twentieth century (Dmitri Shostakovich, Sergei Prokofiev, Nikolai Myaskovsky, Alexander Mosolov, Arthur Vincent Lourié, Leonid Polovinkin, Vladimir Deshevov, Nikolai Roslavets), and the second half (Edison Denisov, Sofia Gubaidulina, Galina Ustvolskaya, Sergei Slonimsky, Rodion Shchedrin, Yuri Kasparov, Victor Ekimovski, Vladimir Tarnopolski). In the course “History of contemporary music”, both Russian and Western music history is taught, with an emphasis on jazz and rock music history. The following areas are introduced in the course: the beginnings of modern music (first half of the twentieth century, jazz, rock, rock-opera, metal), history and perspectives of popular music, bard song (*Bardovskaja pesnja*),¹³ film music, the Leningrad school (*Leningradskaja škola*),¹⁴ Siberian music in the twentieth and twenty-first centuries, Western composers (Luciano Berio, Pierre Boulez, Luigi Nono, György Ligeti, Steve Reich, Arvo Pärt, Karlheinz Stockhausen, Krzysztof Penderecki, John Cage, Charles Ives, Philip Glass, Leonard Bernstein, Luigi Dallapiccola, Andrew Lloyd Webber), history of compositional techniques, contemporary ballet, and youth subcultures as a phenomenon of contemporary pop culture (from the 1960s to the present).

2017 also saw the institute host the lecture series “Music in the twentieth century: from the avant-garde to postmodernism”.

Krasnoyarsk State Institute of the Arts

The Krasnoyarsk State Institute of the Arts is comprised of two faculties – music and theatre – and twelve subject areas, among which are music history, and music theory and composition. The following courses address twentieth- and twenty-first-century music: “Analysis of twentieth- and twenty-first-century music”, “History of music”, “Music of the second half of the twentieth century/beginning of the twenty-first century”, “History of contemporary music” (*Istorija sovremennoj muzyki*), “Jazz history”, “History of mass music culture”, “History of musicals”, and also in the course “History of orchestral music”. The module “Analysis of twentieth- and twenty-first-century music” investigates the specific musical languages and forms of current music, the theories of Russian scholars on twentieth- and twenty-first-century music,

¹³ The ‘bard song’ is a sociocultural phenomenon of the 1960s in the Soviet Union.

¹⁴ The Leningrad School originated in the 1980s, as rock ‘n’ roll emerged. As a result, several rock bands were founded in St. Petersburg (in USSR: Leningrad), and taking Western rock bands as models, composed their own rock music in Russian.

and the genres, styles, and movements of modern music. The course “History of music” encompasses music from antiquity to the twenty-first century. “Music of the second half of the twentieth century/beginning of the twenty-first century” is structured on the major stylistic movements in twentieth- and twenty-first-century music, and thematises the relationship between aesthetics, philosophy, and music, and includes pop music culture. The “History of contemporary music” lectures are structured as an overview of Russian and foreign composition in the twentieth and twenty-first centuries. The objective of the “History of mass music culture” is to provide an introduction to modern, popular music, and the foreign and Russian youth subcultures, such as rock, punk, hip-hop, hippie music culture and techno. The course “Jazz history” exists as a separate entity. In both “History of musicals” and “History of orchestral music”, Russian, West- and East-European music history are covered, according to epochs, musical dramaturgy, and orchestral music of the twentieth and twenty-first centuries.

Far Eastern State Institute of the Arts, Vladivostok

The Far Eastern State Institute of the Arts in Vladivostok is the first arts university in Russia in which music, theatre, and painting are offered. Twentieth- and twenty-first-century music are included in the courses “History of foreign music” (*Istorija zarubežnoj muzyki*), “History of Russian music”, and “Music-theoretical systems” (*Muzykal’no-teoretičeskie sistemy*). “History of foreign music” is structured on stylistic movements and composers (impressionism, verismo, Les Six, neoclassicism, the second Viennese school, Carl Orff, Paul Hindemith, Benjamin Britten, music of the avant-garde). “History of Russian music” introduces the following twentieth-century composers: Alexander Glazunov, Anatoly Liadov, Sergei Taneyev, Sergei Rachmaninov und Igor Stravinsky. Aesthetic and philosophical aspects of the twentieth century are also, in part, addressed with reference to the same composers in “Music-theoretical systems”. The courses “Current music”, “Mass music genres” (*Massovye muzykal’nye žanri*), “Jazz harmony”, and “Theory of contemporary composition” (the historical aspects thereof) thematise twentieth- and twenty-first-century music. Jazz history and rock music are included in the module “Mass music genres” (*Massovye muzykal’nye žanry*). Another theme of this course is the relationship between Soviet Union politics and music from 1920 to 1950. Jazz history is also included in the applied course “Jazz harmony”, which is structured on composers and styles: the 1920s – New Orleans jazz, boogie-woogie, the 1930s – Duke Ellington, Fats Waller, Art Tatum, as well as more recent movements, such as jazz-rock and fusion. The overview lectures “Theory of contemporary composition” are also concerned with sonoric, musique concrète, polystylistic music, and minimalism. Electronic music

and the creative work of Brian Ferneyhough are also examined in this course. The “Competition for performances of contemporary music” (*Konkurs ispolnitel'stva sovremennoj muzyki*), in which students, lecturers, and invited interpreters from the institute participated, also took place in the academic year 2016/17.

Conclusion

Higher education at Russian conservatoires and universities offering artistic and theoretical programmes of study is structured according to prescribed modules. This system has existed in Russia since 2009, and is continually updated. Some of the aforementioned modules concerned with current music, electronic music, jazz fusion, computer music, and sound analysis were only very recently introduced.

Music of the twentieth and twenty-first centuries is most frequently presented in the “History of contemporary music” courses. The module begins with the mid-twentieth century, and concludes with current trends. Personally, I hold the course design in high esteem, as it provides a clear picture of when and how we have come to current music, as we now know it. The disadvantage of the chronological presentation of music history is, in my opinion, that the musical genres and stylistic movements as individual cultural phenomena are insufficiently focused. One can, however, generally recognise the efforts of higher education institutions to increasingly teach current and popular genres of music; jazz history and pop music are also being offered as separate modules (Krasnoyarsk, Vladivostok). The history of electronic music, computer music, and sound analysis are being offered in the modules “Electronic music instruments” and “History and theory of electronic music” (Novosibirsk, Ural). The modules I find most interesting are “Mass music culture” and “Mass music theatre”, in which the phenomenon of 1930s popular music in the USSR is presented as an origin of mass media. In reference to music theatre, the connection between American Broadway musicals, Soviet musicals, and comedy theatre of the 1920s and 30s is also discussed. These juxtapositions offer the students the opportunity to view Russian music history in context. In general, the ratio of courses on European, American, and Russian music history is quite even.

Approaches by the lectures to more thoroughly examine the content of the modules remain individual, and are supported by individually designed online course or video lectures, which I find to be very motivating for the students. These courses are also offered as additional courses (not in the context of the FGOS) at some institutes. Universities also organise projects such as “Open university” (*Otkrytyj universitet*) – a kind of lecture series –, in which different topics are presented to an interested audience. Important experiences in the study of twentieth- and twenty-first-century music are to be had at conferences and symposia, where not only

established scholars, but also students in bachelor's and master's programmes, as well as doctoral candidates can participate.¹⁵

15 I wish to thank the lecturers and professors of the choral conducting department in the Institute for Arts and Culture, State Research University, Tomsk, for their cooperation and assistance with my research; Veronika Krivopalova, Ekaterina Prihodovskaja, Ekaterina Stepanova you have my sincere gratitude.

Mareli Stolp

TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC IN SOUTH AFRICAN ACADEMIC PROGRAMMES: A SHORT SURVEY

Introduction

The present publication examines the establishment of twentieth and twenty-first-century music history education at universities and conservatories of music – although not specified, it may be assumed that this is limited to Western art music. Including South Africa, a formerly colonised country, in this study comes with some complications. South Africa is a former colony of ‘Western’ powers; the country was first colonised by the Dutch (1652–1806), and later by the British (1806–1961). Although South Africa gained independence from Britain in 1961, the ruling white-only Nationalist Party continued to violently repress and deny basic human rights to black, coloured, and Indian South Africans, until the end of apartheid and the first democratic elections in the country in 1994. ‘Western art music’ had until recently (at least until the end of apartheid) a privileged position in South Africa; performances of Western art music usually received significant state funding, music education favoured Western art music techniques and content, academic research was largely concentrated in that area, and university curricula generally favoured Western art music content.¹ In terms of teaching of Western art music history, and specifically that of music from the twentieth and twenty-first centuries (the focal point of this publication), approaches were also generally conservative, with little influence from the so-called ‘new musicology’ discernible in teaching methods and content before the early 2000s (with some exceptions).

The assumption that Western art music is intrinsically valuable or more important to include in curricula than other musics is no longer as easily accepted in South Africa

1 See Christopher Ballantine: “Re-Thinking ‘Whiteness’? Identity, Change and ‘White’ Popular Music in Post-Apartheid South Africa”, in: *Popular Music* 23/2 (2004), pp.105–131; Stephanus Muller: *Sounding Margins: Musical Representations of White South Africa*. Doctoral dissertation, University of Oxford, 2000; Thomas Pooley: *Composition in Crisis: Case Studies in South African Art Music, 1980–2006*. Doctoral dissertation, University of the Witwatersrand, 2009; Grant Olwage: *Composing Apartheid: Music for and against Apartheid*. Cambridge: Harvard University Press, 2008; Annemie Stimie: *Cosmopolitanism in Early Afrikaans Music Historiography, 1910–1948*. Masters dissertation, University of Stellenbosch, 2010; Mareli Stolp: *Contemporary Performance Practice of Art Music in South Africa: A Practice-Based Research Enquiry*. Doctoral dissertation, University of Stellenbosch, 2012; Carina Venter: *The Influence of Early Apartheid Intellectualisation on Twentieth-Century Afrikaans Music Historiography*. Doctoral dissertation, University of Stellenbosch, 2009.

as was the case under colonial rule or during the apartheid era.² In recent years the South African academy has generally been seen to embrace processes of re-thinking and ‘decolonising’ the content and structure of university education, and this affects the current status of twentieth century Western art music history (including that of twentieth century music) in tertiary music curricula. Historically, Western art music formed the focal point of music education in South Africa; an overview of the current situation may reveal the extent to which the discipline has answered the call for a re-evaluation of this status quo – or not.

The first formal music education institutions were established in the country at the height of British imperialism in the early twentieth century; access to these institutions was limited to white South Africans (a situation that only began to change during the 1980s and was officially ended with the demise of apartheid and the establishment of democracy in 1994). Christopher Ballantine, in a seminal conference paper delivered in 1983 to an all-white audience at the annual congress of the Southern African Musicological Society, stated the following:

University music departments in South Africa are typical colonial institutions: the traditions, practices and objectives of European music departments – as well as their sense of what constitutes the proper study of music – all these have migrated practically unchanged to the African sub-continent.³

The curricula taught in South African universities were in the past overwhelmingly focused on Western art music and even within this paradigm a general tendency existed to favour canonical music of the eighteenth and nineteenth centuries, with little engagement with early baroque, Renaissance or pre-Renaissance music or twentieth century music; although most courses did include some engagement with twentieth century music, this tended to lean towards the first half of the century and dealt less with the post-1945 avant-garde. Only in the 1970s did some progressive music departments start to incorporate jazz and popular music studies into their course offerings. Ethnomusicology was also not taught regularly before the 1980s.

At present, thirteen South African universities offer a degree in music. There is no conservatory system in South Africa, and until recently few universities offered diplomas in music – music studies generally culminated in a degree. This situation has changed significantly over the last decade or so: many universities now offer diplomas

2 See Christopher Ballantine: “Taking Sides, or Music, Music Departments and the Deepening Crisis in South Africa”, in: *Third and Fourth Symposia on Ethnomusicology*, ed. Andrew Tracey. Grahamstown: ILAM, 1984, pp. 52–55.

3 Ibid., p. 53.

or 'higher certificates' in music, and bachelor of arts degrees with specialisation in music have also become more common. That said, there has never been much consistency in terms of curriculum content, course structure, or teaching method – departments have always acted mostly independently from each other, and the focus of their degree programmes have been markedly different. This situation continues in the present.

For the purpose of this survey I contacted eleven university music departments and requested outlines of their music history curricula. This examination of music history education course content and curriculum structure in the present revealed that, even though there is still little apparent consistency, many music departments at South African universities have made significant efforts, especially over the last decade, to re-develop the structures and focus of their music history curricula. Until at least the 1990s, a commonly accepted model was to structure music history courses according to time periods, with different semesters devoted to music of the baroque, Classical, Romantic and twentieth-century periods (meaning that over a three year period, twentieth century music would be taught for one semester). The twentieth century in some cases also included an overview of South African composers. What the current overview reveals is that many universities now construct their curricula around topics, rather than general overviews of time periods. What follows is a summary of the curricula of seven South African music departments.

Music at South African Universities

Of the thirteen universities that currently offer a music degree, two do not offer programmes in Western art music: Tshwane University of Technology specialises in jazz education only; University of Venda offers tuition in African music and music education. For this reason, these institutions are not included in this survey. Of the remaining eleven universities, seven are represented in the following section (four institutions were unable to provide the required information at the time of publication).

Rhodes University

Rhodes University in Grahamstown in the Eastern Cape Province structures its academic offerings according to a liberal arts college model; a generalist approach to curriculum means that students can combine music degrees with other specialisations, such as psychology, law, journalism, or general humanities. The music history offering included in the fulltime bachelor of music (BMus) degree (which can also be attended by students specialising in areas other than music) is spread over three years, and divided into six semesters. The curriculum is divided as follows: an introduction to Western art music history (one semester); baroque music (one semester); the

Classical period (one semester); the Romantic period (one semester); and two semesters covering music history of the twentieth and twenty-first centuries.

Northwest University

The music department at Northwest University has recently engaged in a significant overhaul of its music offering, developing three different types of undergraduate programmes. Whereas until the mid-2000s only a BMus degree with specialisation in Western art music was offered, students may now register for a diploma in music, a bachelor of arts (BA) degree in music and society, or a BMus degree. All students enrolled for any of these three programmes complete a course during the second year of study called “Western classical music survey” in which the baroque and Classical periods are covered during the first semester, and Romantic and modern music during the second semester. A separate module that engages jazz, popular music, and music video is also included. The more specialised BMus degree includes at third and fourth year level two modules created around specific themes – these vary from year to year, and do not specifically focus on Western art music; examples of topics include “The requiem”, “American maverick composers of the twentieth century”, and “The concept album in rock/pop”. Other modules that make up the BMus curriculum at third and fourth year level consist of: “Introduction to musicology”, “Social history of African music”, “World music”, “South African music”, “Music as culture”, “Cultural analysis of music”, “Music and dance”, and “Music and conflict”.

University of Cape Town

The South African College of Music at the University of Cape Town is one of the first music departments to be established in South Africa. The department currently offers a set of courses relating to Music in society and history, which connects to “African music”, “History of Western music” and “Worlds of music”. From this broad offering, students have ample opportunity during the first two years of study to choose their focus area before opting for a specialisation in a specific field by the third year of study. For the first two years of study, students may for example migrate between the Western music history to the African music courses, attending aural training and theory courses in both disciplines. In both these specialisation areas a two year overview course is offered: the history of Western music overview consists of the Classical and Romantic periods (covered during the first year), twentieth- and twenty-first-century music, and baroque music (covered during the second year). During the third and fourth years of study, the curriculum is structured according to a series of six-week modules on various topics related to musicology (not only history).

University of KwaZulu Natal

The University of KwaZulu Natal in Durban offers a topics-based curriculum, which engages not only Western art music but also jazz and African music – all three of these disciplines are afforded equal attention. Topics may vary from year to year. Subjects related to music history are included in the study programme “Music, culture and history”. The first semester of the first year consists of the following topics: “Popular and traditional music: Africa and beyond”, “Thinking about music”, “Music in society”, “Introduction to jazz”, and “Music as tradition”. The second semester consists of a course titled “An introduction to Western classical music”, which examines Western art music history from medieval times to the present. The second year syllabus currently includes the topics “Romantic symphony”, “Black jazz musicals”, “Jazz”, “History of vocal music”, “The music of Ndikho Xaba” (Xaba is a South African popular musician who spent much of his life in exile during the apartheid era), “Beethoven’s *Eroica*”, “African musical bows” (these include the *uhadi*, *umrhubhe*, *xitende*), “An ethnomusicological approach to Rachmaninoff’s Symphonic Dances”, and “Jazz modernity in the South African context”. The second semester consists of the topics “Introduction to jazz in South Africa”, “South African orchestral music”, “Jazz and popular music as social discourse”, and “Isichathamiya” (a Zulu a cappella singing style). The diversity of these topics attests to the broad scope of the BMus offering at this institution.

University of Pretoria

Although the University of Pretoria offers a BMus with either jazz or Western art music performance specialisation, the music history course is compulsory for students in both disciplines during the first three years and is focused on Western art music. The syllabus is structured over two modules per year, one per semester. During the first year eighteenth century music history and the baroque era are covered, while the second year focuses on the Romantic era and twentieth-century music, the latter including South African composers and popular music. The third year covers the study areas of African music and music in world cultures, pop music, and jazz. Music history is not compulsory during the fourth year; the course is titled “Philosophy of music”.

University of the Witwatersrand (Wits)

Following course re-structuring and developments in curricularisation in recent years, the University of the Witwatersrand now offers music as part of a degree in the Wits School of Arts. There are no music-specific history courses offered dur-

ing the first year of study; rather, all students in the Wits School of Arts take a core course called “Film, visual, and performing arts” (FVPA) that focusses on core ideas in the arts, such as representation or, in the second semester, the body, with case studies from the different artistic fields. In the second year BMus students attend two semester-length courses titled “Critical music studies”. In the third year four quarter-length courses are offered, one on “Music and the theatre”, another on “Music and the moving image”, and then two on “Musical modernisms and music in contemporary society”. The fourth-year is focused on music research: a research methods course and independent-study small research projects are offered, but no taught history courses are offered in the fourth year.

University of South Africa (Unisa)

Unisa is a distance learning university; students receive study materials either online or via post, and communicate with lecturers through online platforms. Unisa offers only a musicology degree (without a performance component). Their syllabus includes several modules that connect to Western art music. These are mostly topic-based and include “Introducing music studies” (a broad overview of music history, theory and analysis, incorporating Western art music with different “world musics” such as jazz and African music), “Music and society”, “Music and patronage”, “Music in Vienna”, “Opera”, and “Music and gender”. Western art music is discussed in about fifty percent of history modules, but it is not a central focus in the programme, which spans music technology, African/modernist/postmodern composition resources, sociology of music, and other topics not specifically connected to Western art music.

Conclusion

Since the end of apartheid, and especially since the mid-2000s, there have been fundamental changes in curricula in South African university music departments. During colonial times and under the apartheid regime (which ended in 1994) Western art music dominated most syllabi; twentieth and twenty-first-century music was regularly taught in music history courses, and was afforded equal status in terms of teaching time distribution to baroque, eighteenth century, and nineteenth-century musics (although it may be argued that the approach to teaching modern music was in many cases conservative and limited). The conducted survey of seven South African university music departments reveals that the majority of universities have restructured their course offerings to be topics-based; topics usually include aspects of Western art music history (including twentieth-century music), but move away from conservative historiography towards engagement with themes or subjects that connect to

broader social and cultural issues. Western art music is generally not privileged above other musics, and in most universities African music and jazz are included in the curriculum in balance with Western art music. Compositions, biographies, subjects, and themes all feature in various ways within the topic-based approach.

It is reassuring that many South African music departments are devising curricula that encourage broad-scope engagement with issues related to music in history and society, rather than presenting matters of historical interest without context. Furthermore, in a country of the so-called Global South, it is heartening to see that universities are in many cases answering the call for decolonisation of the curriculum, grappling with the questions: Which history, whose history should be taught? What content is most important to include in a present-day curriculum in South Africa? And how can curriculum be used to provide restitution in a country that still carries the burdens of colonial oppression? This is not to suggest that twentieth-century Western art music should be – or will become – absent from university curricula. To introduce students to as much information as possible – always within appropriate contexts – can only be considered a worthy goal of educational institutions.

José L. Besada and Belén Pérez-Castillo

TEACHING THE HISTORY OF TWENTIETH- AND TWENTY-FIRST-CENTURY ART MUSIC IN SPANISH UNIVERSITIES AND CONSERVATORIES

Introduction

Initial musicological endeavours in Spain date from the late nineteenth century, but it was during the twentieth century that the discipline truly began to be developed and taught. Spanish musicologists of the past were often members of the church, for instance, the priests Federico Sopeña and Higinio Anglès, who managed the Instituto Español of Musicología at Consejo Superior de Investigaciones Científicas (the Spanish state centre for scientific research) under Francoism, but although religious music and the Spanish Empire have been the central themes studied by Spanish musicologist over a lengthy period, a few – Sopeña, for example – also examined twentieth-century art music.

This context has lately changed: musicology was introduced in Spanish universities in 1984, as a specialisation of geography and history studies¹ at Universidad de Oviedo, and in 1995, became a two-year independent specialisation. This milestone paved the way, once Spain joined the European Higher Education Area (EHEA), for a bachelor's and master's programme for musicology students. The educative level that Spanish conservatories (tertiary education institutions) can legally deliver is far from being equivalent to universities of arts, or *Kunsthochschulen*, in many European countries, although several conservatories have recently been allowed to provide master's diplomas.

Qualitative Analysis: Samples and Method

According to the brief historical and sociopolitical context we have provided, we will separately analyse how the history of twentieth- and twenty-first-century art music is taught at universities and conservatories in Spain; we have followed similar methods in both cases, aimed at retrieving meaningful data. Our dossiers for studying each educational institution encompass the syllabi of subjects related to the specific topic, a survey completed by at least one teacher of each musicology or music theory department,² and, in the case of conservatories, each regional legislation that

1 In Spain these two fields are often parts of the same faculty.

2 We wish to warmly thank professors Germán Gan (UAB), Carlos Villar (UVa), Christiane Heine and Gemma Pérez Zalduondo (UGR), José Luis Carles and Adolfo Núñez (UAM), Marta Cureses and Julio Ogas (UNIOVI), María Palacios (USAL) and Teresa Cascudo (UR), as well as teachers Rubén

manages the general guidelines and criteria for implementing the syllabi. Additionally, we have held informal conversations with several former students of some of the observed educational institutions. Our analyses are primarily based on data from 2013 to 2017.



Figure 1: Spanish distribution of conservatoires and universities offering musicology

We have studied all the public Spanish universities – a total of eight – that currently offer musicology as an independent discipline, namely the Universidad Autónoma de Barcelona (UAB), the Universidad Autónoma de Madrid (UAM), the Universidad Complutense de Madrid (UCM), the Universidad de Granada (UGR), the Universidad de La Rioja (UR, Logroño), the Universidad de Oviedo (UNIOVI), the Universidad de Salamanca (USAL), and the Universidad de Valladolid (UVA).³ Our study

López-Cano (ESMuC), Luis Robledo and Victor Pliego (RCSMM), Miguel López (CONSEV), Itziar Larrinaga, Patricio Goyalde and Elixabete Etxebeste (Musikene), Mónica Alagarda (CSMV), Anna Margules and Alberto Bernal (CSMA), and Julio Alonso (CSMVigo), for the fruitful information they have provided us.

3 UR does not currently offer a bachelor's degree in musicology. It should be noted that from 1999 to 2016, the *Grado en historia y ciencias de la música* was online and included the subject "Historia de la música IV. El siglo XX". It is also important to stress that Spain does not follow the 3+2 scheme of European bachelor's and master's degrees, but rather a 4+1 format.

does not include private universities because they have only very recently begun to offer musicology as an independent discipline, and therefore do not yet have sufficient data for reliable commentary. Additionally, we have analysed a sample of seven conservatories or music schools from a total of twenty-three tertiary institutions in Spain, mainly focused on musical training. Our choices have been guided so as to include those positioned in densely populated metropolitan areas: the Conservatorio Superior de Música de Aragón (CSMA, Saragossa), the Conservatorio Superior de Música de Vigo (CSMVigo), the Conservatorio Superior de Música “Manuel Castillo” de Sevilla (CONSEV), the Conservatorio Superior de Música “Joaquín Rodrigo” de Valencia (CSMV), the Escola Superior de Música de Catalunya (Esmuc, Barcelona), the Euskal Herriko goi-mailako Musika Ikastegia (Musikene, San Sebastian), and the Real Conservatorio Superior de Música de Madrid (RCSMM). Both Musikene and CSMA are the only cases within this sample that do not offer musicology as an independent discipline.

Case 1: Universities

The undergraduate music degrees offered by the abovementioned Spanish public universities – except UR – propose closely related objectives, skill sets, and 240 ECTS teaching programmes.⁴ In all of them, the history of art music of the twentieth and twenty-first centuries is taught separately during the last two years of the four years which constitute the undergraduate degrees analysed here (within the 4+1 structure – bachelor’s + master’s degree – that has been applied in Spain). That said, some general content of the period concerning aesthetic or sociological issues or music theory might also be addressed during the first two years of the course. To a certain extent, these subjects are also addressed in the *Máster interuniversitario en música hispana* offered by UVa-USAL, the *Máster universitario en estudios artísticos, literarios y de la cultura* by the UAM, and the *Máster universitario en patrimonio musical* by UNIOVI-UGR-UNIA. Furthermore, the *Máster universitario en musicología* offered by the UR includes the subjects “Historia de la música (siglos XVI-XXI)” and “Historia y técnica del análisis musical (siglos XVI-XXI)”. In general, and with regard to undergraduate degrees, curricula have remained consistent except for adaptations made to the structuring of the syllabi that have been gradually implemented in successive teaching guides. The most dramatic change took place at the UAM, which converted its syllabus into

4 They are all based on the *Libro blanco. Título de grado en historia y ciencias de la música*, ed. Agencia Nacional de Evaluación de la Calidad y Acreditación, 2005, http://www.aneca.es/var/media/150284/libroblanco_musica_def.pdf, last accessed 1 December 2018.

the *Grado en historia y ciencias de la música y tecnología musical* in 2016, by means of a technology-based approach.

Broadly speaking, it could be said that there is a ‘mixed’ approach to the way in which these contents are organised. The most widely employed approach depends on a chronological criterion, with the two world wars predominantly setting the limits of certain subjects. Notwithstanding, a cross-disciplinary approach is preferred in the structuring of syllabi – especially in subjects that refer to more recent periods – according to technical, aesthetic, or sociological aspects. Emphasis is placed on the analysis of representative works of several compositional trends (e.g. expressionism, serialism, minimalism, and spectral music), with geographical factors representing a secondary criterion.

Spanish music of the twentieth and twenty-first centuries is not often discussed separately in the course descriptions (this occurs at the UNIOVI, where there are two topics about twentieth-century Spain in “Historia IV”, and at the UAB, where two topics are devoted to Spain and Catalonia in the subject “Noves tendències en la creació musical”), rather, it is often incorporated into the general programme in a proportion that hovers between ten and twenty percent. In contrast, subjects exclusively focusing on Spanish music from this period may be included in lesson plans. The UGR offers “Historia de la música española durante el siglo XX”, the UNIOVI “Música española II”, and the UVA “Nacionalismo y europeísmo en la música española” (the latter cases encompass nineteenth and twentieth centuries). There are very few references to regions: they are present at the UAB and to a lesser extent at the UGR. The more specific and less generalist nature of master’s degrees make them more susceptible to the adoption of the Spanish context as a cultural framework of study. For instance, the *Máster en música española e hispanoamericana* by the UCM includes the subject “Música española II”, which examines Spanish music from the nineteenth century to the present.

University	3 rd year	4 th year
UAB	• Història de la música dels segles XX i XXI • Noves tendències en la creació musical	
UAM		• Historia y análisis de la música del siglo XX
UCM		• Música del siglo XX hasta 1950 • Música del siglo XX desde 1950
UGR	• Historia y estética musical IV: ss. XX y XXI	

UNIOVI	• Historia de la música IV	
USAL		• La música en el siglo XX (I) • La música en el siglo XX (II)
UVa	• Música y vanguardias históricas • Últimas poéticas musicales: gesto, tiempo y espacio	

Table 1: Subjects (6 ECTS) on history of twentieth- and twenty-first-century art music at Spanish public universities (2016-2017), bachelor's degrees

With the exception of specific cases, the historical contents pertaining to other musical repertoires of the same period (oral tradition, urban popular music, etc.) are discussed in separate subjects of the course plan of each degree. Notwithstanding, reference is usually made to popular music when certain topics are discussed from a sociological point of view, or when analysing the connections between popular and concert music. With regard to course literature, Spanish- and English-language sources are the most commonly used (especially handbooks and textbooks, but also data bases and monographs), and to a lesser extent, French and Italian texts (as well as Catalan in the case of the UAB)⁵. The use of German texts is almost non-existent. Be that as it may, there is a pronounced shortage of Spanish texts about the period, not only in regard to translations of basic texts, but to the virtual absence of original texts that situate Spanish music in a context from which it has been excluded by Anglo-Saxon literature.

Time restrictions for teaching these subjects and the low credit load for subjects of a practical nature in the make-up of undergraduate degrees to a large extent hinder the promotion of educational activities that connect course content with music performance. A practical approach occurs, in certain cases, through individual or group work. At the UNIOVI, the Aula de Música Iberoamericana gives preference to the

⁵ We provide here a short sample of bibliographical items that can be found in a majority of syllabi. Foreign texts: Nicholas Cook and Anthony Pople (eds.): *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004; Paul Griffiths: *Modern Music. A Concise History*. London: Thames and Hudson, 1996; Robert P. Morgan: *Twentieth-Century Music*. New York: Norton, 1991; Jean-Jacques Nattiez (ed.): *Musiques. Une encyclopédie pour le XXI^e siècle. 1. Musiques du XX^e siècle*. Paris: Actes Sud, 2003; Richard Taruskin: *Oxford History of Western Music*. Vol. 4: *Music in the Early Twentieth Century*. New York: Oxford University Press, 2010; Richard Taruskin: *Oxford History of Western Music*. Vol. 6: *Music in the Late Twentieth Century*. New York: Oxford University Press, 2010. Spanish volumes or foreign texts translated into Spanish: Andrea Lanza: *Historia de la música*. Vol. 12: *El siglo XX (tercera parte)*. Madrid: Turner, 1987; Tomás Marco: *Historia de la música occidental del siglo XX*. Madrid: Editorial Alpuerto, 2003.

performance of twentieth- and twenty-first-century music. However, work is still needed to expand the programming of the individual music ensembles of each university to include contemporary repertoire. The contents of these courses are often related to the concert life of the city associated with the period in question or with active contemporary composers and musicians. This occurs more easily in the cases of Madrid and Barcelona. At the UCM, students attend the course “Diálogos con la creación musical” annually as a result of an agreement with the Centro Nacional de Difusión de la Música (CNDM). This provides them with free entry to concerts and access to lectures given by composers and performers at the university. In Barcelona, composers and performers are invited to organise seminars, and students are encouraged to attend the concert series “Sampler Sèries” of the Auditori de Barcelona and the Festival “Mixtur”. At both universities, students’ commentaries on these concerts serve as an additional assessment tool. At the UGR, the disappearance of the “Jornadas de Música Contemporánea” has resulted in a reduction in these activities.

While the overall results are satisfactory, the majority of professors pointed out the difficulty in covering the subject matter in sufficient depth. On average, completion of the syllabus is around eighty percent. Some professors have opted to adapt it in accordance with the students’ characteristics, declaring that the ultimate aim is to stimulate their curiosity in regard to this repertoire, and to encourage critical thought. They put forward suggestions of varied natures for improving the academic teaching of twentieth- and twenty-first-century music, such as increasing the number of credits or limiting the number of students per class. Some highlighted the fact that the syllabi structures were conceived at the end of the previous century, therefore a subject focusing on the music of the last fifty years is needed. In the same vein, the desirability of increasing the number of electives, which could incorporate subjects such as electronic music, was also raised. In recent years, economic constraints have not enabled certain elective subjects to be offered. In the opinions of some professors, the modifications should involve trialling new educational tools rather than substantially altering the syllabus or curriculum. All of them insisted on the usefulness of fostering and improving relations with representatives of the contemporary music and cultural scene, and on establishing guidelines for collaborating with institutions with a contemporary emphasis.

Case 2: Conservatoires and Music Schools

As a general observation, we have detected a crucial difference between the syllabi of performance and composition disciplines and the syllabi of musicological disciplines. Performers and composers usually study the history of twentieth- and twenty-first-century art music in the space of a few weeks, within courses that encompass music

from the eighteenth or nineteenth centuries to the present, whereas musicologists often have from six months to a year devoted to historical study of the Western repertoire of the last hundred-and-twenty years. As confirmed by several students, the chronological exposition of facets of music history in these courses means that students following instrumental, composition, or conducting educational pathways are at risk of attaining a biased or incomplete comprehension of the history of the avant-garde – i.e., disassociated from preceding historical milestones or concepts of previous periods –, especially those after the Second World War. Conversely, we should stress that some recent historical aspects are also discussed in complementary courses such as “Sociología de la música”, “Notación musical”, and “Filosofía y estética de la música”, presumably with the intention of counterbalancing the aforementioned bias. However, attending these courses is sometimes optional – in particular for non-musicologists – within the spectrum of syllabi.

All surveyed staff stated that they tend to emphasise salient events, authors, or works of quite specific periods and aesthetic trends, while simultaneously attempting to provide a larger contextualisation of these particular features, in the interests of avoiding a distorted historical view. In this sense, they sometimes pay particular attention to Spanish music, but always seek contextualisation within surrounding Western historical events. Some conservatories offer specific courses devoted to Spanish music or even to the music of their region. This is true of, for instance, CSMVigo: its syllabus incorporates a complete one-year course about the “Historia de la música iberoamericana”, and another devoted to the “Historia de la música gallega”, both encompassing all historical periods. CONSEV also highlights similar aspects through its seminar “Historia de la música española”. In keeping with the kinds of repertoires taught in all the above conservatoires, the historical study of twentieth- and twenty-first-century popular music is quite marginal in many of the institutions we have examined. Only a few staff stated that they also cover these repertoires while discussing art music – for instance, to explain postmodern trends in contemporary music. Concerning folk music, some conservatoires incorporate recent historical aspects in the study of oral traditions. In particular, Esmuc is currently offering a one-year master’s degree in flamencology, with two specific historical courses. In regard to urban popular music, Esmuc and CONSEV offer a seminar for musicologists exclusively devoted to this subject, however the latter syllabus reveals that the primary focus is rock music. In addition, institutions in which jazz is firmly established – Musikene and Esmuc – also provide a course for performers focusing on the history of this repertoire.

Returning to art music, all the surveyed staff stated that they endeavour to harmonise the contents of their seminars with those on music theory and analysis, and only a few acknowledge that current syllabi are not always suitable for such correspondences. A similar lack of correspondence occurs in the repertoire played by the

students. Concerning literature, the conservatoires and music schools primarily use Spanish texts or Spanish translations of canonical English texts.⁶ For some specific topics they turn to works in foreign languages due to a certain lack of sources in Spanish. All staff encourage their students to attend concerts and activities outside the conservatoire where twentieth- and twenty-first-century music will be presented. Despite this encouragement, an effective coordination with the cultural life of their towns clearly depends on the size of each metropolitan area and the economic power of their cultural institutions. In this sense, RCSMM, Esmuc, and Musikene are probably the most privileged music schools. In particular, RCSMM actively collaborates with COMA – the annual festival of the Madrid-based Composers' Association – and co-organises regular meetings with local and international composers and performers who specialise in contemporary music and are invited by the CNDM. This institution, depending on the Ministry of Culture, often takes advantage of the auditorium of the Reina Sofia Museum for concert events, which is located directly in front of RCSMM. CONSEV has also intensively participated in musicological activities which promote contemporary music, such as a recent congress devoted to twentieth-century music in Seville, leading to a book on the subject.⁷

Finally, we also asked staff if and how they would modify the twentieth- and twenty-first-century art music elements of the curricula. Generally, they are of the opinion that courses should be expanded so that all the desired topics can be sufficiently addressed. Some point towards a complete restructuring of teaching through monographic workshops on salient topics. A few have also shared the perspective that these problems mainly stem from insufficient history of music education in the primary and secondary levels of musical training.

6 Similar to the sources displayed in the previous footnote.

7 Miguel López Fernández (ed.): *Música en Sevilla en el siglo XX*. Granada: Libargo, 2018.

Oğuz Usman and Ozan Baysal

EXAMINING THE ESTABLISHMENT OF MUSIC HISTORY EDUCATION AT TURKISH MUSIC UNIVERSITIES AND CONSERVATORIES

In Turkey, the structure of music history courses – to a certain extent – reflects a similar plan that is in accord with the chronological order and the standard periodisation found in the common music history literature. Yet the duration (semesters), content, and type (compulsory or elective) of the course depend on the formation of the institution (Western music or traditional Turkish music oriented) and the department of the study (musicology, composition, performance, etc.). Therefore, it does not seem to be possible to write a general report that covers all institutions in our country. This report attempts to give an overview of the theme through the official syllabi of the courses that are accessible online and statements from different lecturers.¹

As a first example, the music history course in the aural arts design programme at the Yildiz Technical University Faculty of Music and Performing Arts is classified as compulsory and has a duration of seven semesters. The first semester of the course concerns the period from the beginnings to the Renaissance. The topics of the second, third, and fourth semesters are the baroque, Classical, and Romantic periods, respectively. The fifth and sixth semesters of the course are dedicated to the music of the twentieth century. The fifth semester of the course concerns the period from 1900 to 1950, while the sixth semester is concentrated on music composed after 1950. In lectures, the first half of the twentieth century is examined in the context of composers, and music after 1950 mainly in the context of movements. The seventh (and last) semester of the course is entitled ‘national’. Beginning with Al-Farabi (870–950), it surveys the Turkish music culture (both music & theory) over centuries until the present day.

The bachelor programme at the Dokuz Eylül University State Conservatory represents another example. Here – unlike the musicology programme under the Department of Musical Sciences of the same institution, in which the two-semester music history courses are compulsory – music history courses are specified as elective,

¹ The investigated institutions were Baskent University State Conservatory, Bilkent University Faculty of Music and Performing Arts, Dokuz Eylül University (both State Conservatory and Department of Musical Sciences), Istanbul Technical University, Turkish Music State Conservatory, Mimar Sinan Fine Arts University State Conservatory, and Yildiz Technical University Faculty of Music and Performing Arts. The syllabi were accessed online during June 2018.

thus not an essential part of the programme. Moreover, the duration of the course depends on the department. For example, while the music history course is offered to instrumental studies students for only two semesters, students in the composition department are able to take the course for six semesters. There are no course prerequisites, which means that it is possible to enroll in any semester of the course without having taken the previous semesters. While the course being offered to instrumental studies students concerns only the art and music movements of the twentieth century, these subjects are examined in the fifth and sixth semesters of the course in the composition department, having the usual topics in the first four semesters (ancient civilizations; medieval, Renaissance, baroque, Classical, and Romantic periods). In the curriculum of this institution, which is entirely concentrated on Western art music, the subjects of traditional Turkish music are not included. In the lectures, the first part of the twentieth century is examined in the context of movements (impressionism, expressionism, neoclassicism, electronic music, and jazz, respectively), and the second part (after 1945) is examined in the context of countries (USA, Italy, Germany, France, other countries, and Turkey (Western oriented music), respectively).

In the musicology programme at the Istanbul Technical University Turkish Music State Conservatory, one of the most significant institutions in Turkey which offers traditional Turkish and Western music education under a single roof, the music history course is classified as compulsory and has a duration of eight semesters. Due to the compound formation of the institution, the structure of the course differs from those in exclusively Western-music-oriented institutions. To specify, the content of the first semester is an overview of the music of ancient civilizations (Chinese, Indian, Egyptian, Mesopotamian, Anatolian, and Greek) designed by using various sources besides general history, such as those from archeomusicology, organology, iconography, and paleography. While the second semester of the course concerns the survey of Western music in the Middle Ages and Renaissance, the subject of the third semester is the survey of music in Turkish civilizations approximately until the same date. In a similar way, while the fourth and fifth semesters of the course examine Western music from the baroque to the Romantic period, the sixth semester of the course is concentrated on music in the Ottoman Empire in approximately the same centuries. The seventh semester of the course is devoted to twentieth-century Western music, which is divided into two sections. The first half is devoted to Western music in Europe and the USA, including topics such as impressionism, expressionism, modernism, dodecaphony, neoclassicism, avant-garde, electronic music, minimalism, and post-minimalism. The second half of the course is about the reflections of twentieth-century Western music in modern Turkey, covering movements and composers from the early Republic era (1920s–1950s) until the late twentieth century. The composers under discussion are Cemal Reşit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar, Ahmed

Adnan Saygun, Necil Kazım Akses, Bülent Arel, İlhan Usmanbaş, Ferit Tüzün, İlhan Mimaroglu, Yalçın Tura, Ali Darmar, Betin Güneş, Kamran İnce, and Aydın Esen.

The eighth (and last) semester of the course concentrates on traditional Turkish music during the Republican era.

Courses of Western-music-oriented educational institutions are mostly restricted to Western music. Other musical genres, such as jazz and popular music, if any, hardly find a place in curricula, and are usually classified as elective. For example, in the curriculum of the Musicology Department of the Istanbul Technical University Turkish Music State Conservatory, “History of jazz music” and “Introduction to popular music” are offered as elective courses. Similarly, the Baskent University State Conservatory offers “Popular music culture”, “Jazz”, and “Jazz harmony” to all departments as elective courses. In contrast to the general tendency in curricula, the courses “History of popular music” and “History of Turkish popular music” are classified as compulsory in the curriculum of the Department of Musical Sciences of the Dokuz Eylül University Fine Arts Faculty, with a duration of two semesters for each. Moreover, the institution offers the elective courses “Popular music analysis” for two semesters, and “Movements and genres in jazz” for one semester.

Music of the twentieth and twenty-first centuries represents an especially important part of composition and conducting education. There is a focus on stylistic composition exercises in composition courses in order to master the technical aspects of twentieth- and twenty-first-century music. In accordance with this purpose, additional compulsory courses are also included in the curricula of some institutions. The course “Twentieth-century composition techniques”, which is to be found in the curriculum of the Composition Department of the Baskent University State Conservatory, is an example thereof. Additionally, courses with a variable structure can be seen in some institutions’ curricula. For example, the course entitled “Composers’ forum”, which takes place weekly and is classified as compulsory for composition and conducting students at the Mimar Sinan Fine Arts University State Conservatory, involves discussions and analysis of works written in recent years, and composers are often invited to give a lecture about their own music. The lecture also welcomes performers who specialize in new music. Most institutions attach importance to organizing workshops, seminars, and discussions focused on today’s music, even if they cannot be regular occurrences.

Literature

The construction of the Western music history books in the Turkish language reveal a standardised approach. Beginning with the primeval era, the books follow the usual chronological course of music history. Towards the end they include some chapters

devoted to music of the twentieth and twenty-first centuries, with an additional chapter on Western music in Turkey, considering the period after the Republican revolution.

Five books, which are still in print, are prominent among the recommended Turkish literature for the entire history of music:

- Evin İlyasoğlu: *Zaman İçinde Müzik* ('Music throughout time'). 1st–7th ed. Istanbul: Yapı Kredi Yayınları, 1994–2003; 8th ed. Istanbul: Remzi Kitabevi, Ocak 2009; 10th ed. Istanbul: Kasım 2013.
- Ahmet Say: *Müzik Tarihi* ('Music history'). 1st ed. Ankara: Müzik Ansiklopedisi Yayınları, 1994; 6th ed. Ankara: Müzik Ansiklopedisi Yayınları, 2006.
- Cavidan Selanik: *Müzik Sanatının Tarihsel Serüveni* ('Historical journey of the art of music'). 1st ed. Istanbul: Doruk Yayıncılık, Ekim 1996; 2nd ed. Istanbul: Kasım 2010.
- İlke Boran and Kıvılcım Yıldız Şenürkmez: *Kültürel Tarih Işığında Çoksesli Batı Müziği* ('Western music in the light of cultural history'). 1st ed.: Istanbul: Yapı Kredi Yayınları, Şubat 2007; 4th ed. Istanbul: Nisan 2018.
- İlhan Mimaroglu: *Müzik Tarihi* ('Music History'). Istanbul: Varlık Yayınları 1995.

Containing plentiful visual materials, and including ten audio CDs, the book *Zaman İçinde Müzik* ('Music throughout time') by Evin İlyasoğlu is a highly valuable resource for courses. It should be noted that the common (and the most dominant) source on which the current Turkish books rely is Donald Jay Grout's *A History of Western Music* (1973), and its later editions (including Grout and Palisca, and later Burkholder, Grout and Palisca). The principal foreign resources are listed below:

- Paul Griffiths: *A Concise History of Western Music*. Cambridge: Cambridge University Press, 2006.
- J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca: *A History of Western Music*. 9th ed. New York: W. W. Norton & Company, 2014.
- Barbara Russano Hanning: *Concise History of Western Music*. 4th ed. New York: W. W. Norton & Company, 2010.
- Kristine Forney, Andrew Dell'Antonio and Joseph Machlis: *The Enjoyment of Music: An Introduction to Perceptive Listening*. 13th ed. New York: W. W. Norton & Company, 2018.
- Vivian Kerman, Joseph Kerman and Gary Tomlinson: *Listen*. 8th ed. New York: W. W. Norton & Company, 2016.

Except for a few publications which examine subjects from the point of technique, Turkish resources exclusively dedicated to the music of the twentieth and twenty-first centuries are almost nonexistent. Some of the recommended foreign resources concerning this area are listed below:

- Eric Salzman: *Twentieth-Century Music: An Introduction*. 4th ed. London: Pearson, 2001.
- Paul Griffiths: *Modern Music and After*. 3rd ed. Oxford: Oxford University Press, 2011.
- David Cope: *New Directions in Music*. 7th ed. Long Grove, Ill.: Waveland Press, Inc., 2000.
- Christoph Cox and Daniel Warner (eds.): *Audio Culture*; Revised Edition: *Readings in Modern Music*. 2nd ed. London: Bloomsbury Academic, 2017.
- Vincent Persichetti: *Twentieth-Century Harmony: Creative Aspects and Practice*. 4th ed. New York: W. W. Norton & Company, 1961.
- Stefan Kostka: *Materials and Techniques of 20th Century Music*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2005.
- Robert P. Morgan. *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*. New York: Norton, 1991.

Conclusion

The modernisation movement that began with the Ottoman Tanzimat reforms in the nineteenth century and escalated after the Turkish revolution in the first half of twentieth century has caused different reactions throughout the history of Turkey. Abandoning traditional Turkish instruments and replacing them with Western instruments, supporting Western classical music and discouraging the practice of traditional Turkish music, and in some cases, trying to ‘modernise’ traditional Turkish music by adding contrapuntal textures or harmonies are some common examples of ‘modernisation’ one can draw from this period, to which some scholars refer as ‘Westernisation’ – with good reason. Thus, the supporting and deprecating positions on this movement have an important influence on the formation of the syllabi at the educational institutions, and attitudes towards contemporary music.

Although the structure of music history courses reflects a similar chronological and periodised plan to that found in the commonly used music history literature, there is a major distinction between institutions with regard to the participation of the traditional Turkish music to the courses. Moreover, it is highly interesting to see that in some institutions which exclude traditional Turkish music from their curricula also do not give place to other music genres than classical music, like popular music and jazz, in their syllabi. On the other hand, a wider variety of musical genres

is to be found in the syllabi of the institutions which give greater emphasis to the traditional Turkish music in their courses. Yet, for some circles, contemporary, modern, and Western music are considered as equivalently 'other'.

Mike Searby

THE TEACHING OF TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC IN DEGREE COURSES IN THE UNITED KINGDOM

The teaching of twentieth and twenty-first-century music is a significant aspect of the music university curriculum in the United Kingdom, and below I will select some representative departments and examine how this area is being taught. In the UK at present (spring 2017), higher education is in considerable flux because of changes to funding, the encouragement for institutions to expand their student numbers, and the resulting instability in the system. Government education policy since 2010 has also impacted on the arts in schools, as non-arts subjects have been prioritised (through the English Baccalaureate which focuses on a limited number of non-art subjects),¹ which has meant that music, art and drama departments in schools are shrinking or closing,² and consequently fewer school-leavers are qualified to study music in higher education. In addition to these significant macro educational changes in the UK, there has also been an increasing cultural shift in music education from classical music towards the teaching of popular music and music technology. This is a shift in which the value of classical music is being eroded, as it is seen as being elitist, and fewer children are able to learn classical instruments in school – music education in schools has therefore become much more focused on popular music. These changes in the music education landscape in the UK are fundamental and have partly led to the closure of traditional music departments, for example established departments such as Exeter, Lancaster and East Anglia, or else fundamentally transformed, for example at Coventry and Kingston. These radical changes have impacted on the nature and content of the music curricula of degree courses in the UK, which can be seen when one analyses the current situation. Below I will interrogate a small range of music degree courses to identify how twentieth-century and contemporary music is being taught and what is the nature of the subject matter.

Most general music degree courses in the UK include the following common elements: music performance, composition, aural skills, music theory, music analysis, music technology, and historical studies. The nature of this curriculum is controlled by the UK Quality Assurance Agency music degree benchmarks; these state that

1 “Guidance, English Baccalaureate (EBacc)”: <https://www.gov.uk/government/publications/english-baccalaureate-ebacc/english-baccalaureate-ebacc>, last accessed 17 April 2017.

2 “Arts Teachers Confirm Dire Impact of EBacc in the Classroom”: <http://www.artsprofessional.co.uk/news/arts-teachers-confirm-dire-impact-ebacc-classroom>, last accessed 17 April 2017.

under intellectual skills specific to music, graduates will demonstrate the following relevant attributes (the following relate to music history teaching):

- i. Contextual knowledge: the ability to relate music to historical, social, cultural, political, philosophical, economic, spiritual and religious contexts, and to relate processes of change in music to historical, social and other factors. [...]
- iv. Repertoire knowledge: the ability to assimilate the experience of a broad body of repertoire, and to call upon detailed knowledge of the texts, resources, concepts and issues associated with it. [...]
- vi. Analytical demonstration: the ability to analyse and interrogate musical materials (for example, scores, performances and audio-visual media) and to communicate the findings in a coherent form.³

These are admirable attributes for our music graduates, but I think these are ideals that are not necessarily always achieved in all cases in our universities and colleges. It would not, however, be possible to validate a music degree course that did not include some of the above elements explicitly. In my experience, music students at degree level are most enthused by practical music-making and are therefore often less interested in historical or analytical study of any kind, unless it can be linked to their practice. There is also the increasing challenge that students are exposed to very little twentieth-century music at school and therefore find it perplexing when they encounter it at university. As Robert Fink has observed: “forcing the appreciation of modernist music on unenthusiastic students as a moral duty (‘This is the future of your profession!’) has never been a good time.”⁴ Fink goes on to suggest much more inclusive and experimental approaches to dealing with the vexed question of how one actually teaches twentieth-century music history (within a North American context).

The difference in the UK compared to the rest of Europe is the greater focus on practical music-making,⁵ so more theoretical studies are mostly designed to support playing or composing music. There is less of an emphasis on musicological studies for their own sake, and this aspect tends to be more popular for study at postgraduate level. Therefore British schooled students do not generally go to university or college

3 “QAA Subject Benchmark Statement. Music. October 2016”: https://www.qaa.ac.uk/docs/qaa/subject-benchmark-statements/sbs-music-16.pdf?sfvrsn=1f9af781_10, last accessed 17 April 2017, p. 11.

4 Robert Fink: “Teaching Music History (After the End of History): ‘History Games’ for the Twentieth-Century Survey”, in: *Teaching Music History*, ed. Mary Natvig. Aldershot: Ashgate, 2002, p. 44.

5 This reflects the more practical nature of music education in schools.

to become musicologists; they go to learn how to play an instrument, compose, or use music technology. In this respect the university courses are not unlike those of conservatoires in their focus on practical music matters, although they have fewer resources and fewer individual lessons for each student. The teaching of music history is generally a subsidiary activity which has a supporting role in the curriculum, although some of the older universities do allow students to focus on musicology at undergraduate level, particularly in the final year.

Thirty years ago, music courses would often attempt to teach the entire history of Western music over the three years – perhaps starting with medieval and working through to the twentieth century by the third year.⁶ This is generally not the case now and music history tends to be taught by focused topics – therefore courses are not attempting a grand sweep across the whole development of Western music. However, in my first case study, Cambridge University, there is a module entitled “Historical and critical studies”, which does provide such a grand sweep in the first year, including the twentieth century up to 1914. In the second year there is a compulsory module which explores recent music, and the syllabus states that

the music of the past hundred years is a wonderfully rich mixture of contrasting styles, trends and aesthetics, not to mention conflicts, contradictions and confusions. The lectures will consider a number of specific works in detail, in terms of their technical, aesthetic, social and political contexts.⁷

This module uses an examination of the music of Elliott Carter to provide some focus. In the third and final year, more specialised seminar modules are offered which appear to correlate with lecturers’ research interests, and are quite wide-ranging in scope. For example topics include: “Music countercultures of the 1960s”, “Music, nationalism and politics in Spain”, “The music of Miles Davis”, and “Italian music since 1945”. Therefore the model at Cambridge is one which gradually focuses on more detailed topics over the three years. What is quite striking is the dominance of topics including popular music and jazz in the final year, although in the earlier two years the focus is more on traditional classical music. Even at a traditional university

6 At Kingston University in 1990 when I arrived, the first year focused on the Classical, the second year on baroque and Romantic, and the third year on medieval, Renaissance and twentieth century. Thus, starting from the music that students may have a good knowledge of and then working outwards towards the more challenging repertoires.

7 Cambridge University Faculty of Music: <http://www.mus.cam.ac.uk/applicants/undergrad-admissions/courses/tripos%20courses/part-ib-courses/paper-1-historical-studies-20th-21st-century>, last accessed 16 April 2017.

such as Cambridge, the curriculum demonstrates the continuing shift towards popular cultures in the study of music.

At Manchester University in year one, the “Approaches to musicology” module includes topics in “Constructing and deconstructing the history of Western music” and the “Study of music in culture” before focusing on specific topics, which could include late twentieth-century music. There is no wide-ranging history of music module which is the case at Cambridge, and the department at Manchester appears to be focusing more on developing transferable skills rather than knowledge. In year two all the modules are optional including a module on post-1900 music, which focuses on examining specific works by Berg, Webern, Stravinsky, Boulez, Stockhausen, and Ligeti. This is taught in two hour lectures and one hour seminars. Other historical topic-based modules include ones on early opera, the string quartet, and an ethnomusicology module. The string quartet module stands out from the rest because it involves interacting with the ensemble in residence in the department, the *Quatuor Danel*, which allows for the study of twentieth-century works performed by the quartet in their concerts at the university. In the third year, music history can be taken as an optional module, and there are two which focus on the twentieth century: “Shostakovich’s symphonies 4 and 5”, and “Modern Spanish music: a cultural history” (offered by the Spanish department). The analysis module in the third year focuses on twentieth-century music, including ‘post-tonal’ music. Overall, the proportion of twentieth- and twenty-first-century modules being taught in this degree is quite modest and the principal focus of this degree is on practical music-making: performing and composing.

York University’s music department has a reputation for innovation and in the past used large projects to cover several subject areas from within the curriculum. The course structure now resembles those of other departments in the UK more closely, although they still call their modules ‘projects’ even when they do not appear to be particularly project-based. In the first year module “Researching, talking and writing about music” there is an overview of history, including key works. Given that York has a reputation for composition, it is likely that at least some of these key works selected and presented by several of the lecturing staff will be from the twentieth century. There are also optional modules, four of which available in 2016–2017 were concerned with twentieth or twenty-first-century music: first year: “Approaching the contemporary: Western art music after 1980”; second and third years: “Charles Ives”, “After Sibelius”, and “Opera and contemporary politics”. It is clear that the modules offered at York, in common with other departments, do vary between years, and understandably focus on the specific research interests of their lecturers.

The pattern in the UK is largely for the first year music courses to include skills-based modules which all students take and which may include some study of twentieth-

century music. In subsequent years there are a range of modules offered, a proportion of which cover twentieth- and twenty-first-century music, including popular music – these modules are driven by the research interests of the lecturing staff. The teaching method of twentieth-century music combines lectures and discussion seminars, with assessment strategies including written examination, coursework essays, and presentations. In the case of the “Charles Ives”-module at York University, the assessment is potentially more adventurous, as it states that “websites, radio programmes, or other equivalents (scripted, not performed) may be substituted for the essay by prior arrangement.”⁸

One pattern that has emerged in the UK, is that Western art music of the twentieth century is being squeezed by the development of popular music as a significant area of study in music degrees.⁹ There is therefore less space in the curriculum for music history in general, and the nature of music history study has changed to include cultural and social studies.¹⁰ Another important development in the UK higher education scene is the rise of the not-for-profit colleges who offer popular music degrees with highly polished and enticing marketing websites – these institutions offer practical degrees which are less expensive than those offered by universities, and are more narrowly focused on the music industry. However, even these vocational music courses include studies of the repertoire, but within a broader cultural context. The Academy of Contemporary Music (which in spite of its name is focused on popular music only) for example, has a mandatory module entitled “Cultural perspectives” in which the student will “link happenings in the wider-world with the development of music and analyse the cultural associations of specific musical genres. Learn where the music came from.”¹¹ This is responding to the Quality Assurance Agency benchmarks outlined earlier, although it is clearly not the main focus of this vocational course, which is on the needs of the music industry.

Developing an understanding of the music of today and of the recent past is vital for the next generation of teachers, composers and performers, and thus it is important that this is at the heart of our universities’ music degrees. In my brief survey of

8 York University Music Department: <https://www.york.ac.uk/music/undergraduate/modules/2016-17/charlesiveswb/#tab-2>, last accessed 17 April 2017.

9 Perhaps it may be useful to absorb the study of popular music into the broader area of twentieth-century music? Popular music in the UK is an area which is growing within courses and as separate focused courses.

10 In the UK there are far more lecturer vacancies in popular music or music technology than in the more traditional musical areas, which suggests that the nature of music in higher education is changing as a result of cultural transformation.

11 Academy of Contemporary Music: <https://www.acm.ac.uk/cultural-perspectives-mip-402/>, last accessed 26 April 2019.

some leading music departments in the UK this is not necessarily always the case. This is in part the result of the recent expansion of the music curriculum, and the subsequent crowding out of the historical and analytical study of twentieth- and twenty-first-century music with other topics.

David Blake

TWENTIETH- AND TWENTY-FIRST-CENTURY MUSIC IN AMERICAN MUSICOLOGY CURRICULA

Music after 1900 has a prominent and uncontroversial place in musicology curricula in the United States. The National Association for Schools of Music (NASM) mandates that all music majors “must acquire basic knowledge of music history and repertoires through the present time,” and most colleges and universities grant ample curricular space to contemporary music in music history courses.¹ My institution, a relatively traditional school of music within a regional state university, offers a representative snapshot. Upper-division course offerings focus on amateur music making, dialoguing present-day practices such as karaoke and folk music with Classical-era treatises; American music, a course centered on music after 1900; and classical music and politics since World War II. The final semester of the three-semester music history survey for majors is focused on twentieth- and twenty-first-century music, with teachers offering assignments including interviewing living composers and writing programme notes about contemporary works written by women and composers of colour. Music appreciation courses send students to concerts featuring jazz, wind band music, and Ghanaian music alongside the standard orchestral programme of Mozart, Beethoven, and Brahms. An increased focus on post-1900 repertoire makes sense in an American context. Music was not formally studied at major American colleges until the late-nineteenth century, instead remaining an extracurricular pastime or elective taught by non-faculty tutors. Around the time that music entered the curriculum at most American universities, American classical music composers and cultural institutions began to achieve prestige equal to those in Europe. The importance of the United States in Western classical music has only increased as the country has risen to a global superpower during the twentieth century. Emigrés such as Varèse, Schoenberg, and Chou Wen-Chung moved to the United States to escape political unrest in Europe and East Asia. Major research universities developed composition departments, becoming central hubs for modernist compositional experimentation. American popular music genres from ragtime to hip-hop have also been exported across the world, and have gradually become accepted subjects of university study.

1 National Association of Schools of Music: “NASM Competencies Summary: The BM in Music History and Literature”, https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2015/11/D_BM-MusicHistory_Literature.pdf, last accessed 27 December 2017.

In a sense, for American musicologists surrounded by a soundscape dominated by American popular music forms, trained at major research universities with prominent new music composition and research departments, and working in a country with comparatively fewer major musical touchstones before 1900, not discussing music of the twentieth- and twenty-first-centuries would be odd.

The study of this repertoire has been central to American musicology over the past two decades. While the discipline was largely devoted to Renaissance repertoires through the 1970s, many musicologists today have either specialised in twentieth-century repertoires or examine them as secondary research areas.² At the most recent annual meeting of the American Musicological Society, the majority of panels included papers discussing post-1900 repertoire. This increased disciplinary attention to the present-day has impacted classroom pedagogical material. The most recent edition of J. Peter Burkholder's *A History of Western Music*, the most commonly used textbook for the music history survey, devotes about one-quarter of its pagination and one of its three anthologies to twentieth- and twenty-first-century repertoires.³ Most introductions to music textbooks grant ample space to contemporary repertoires, integrating popular, jazz, and non-Western music, alongside the traditional chronological survey of Western classical music. There are also a litany of textbooks and readers for courses focused entirely or mostly on post-1900 classical and art repertoires.⁴ There is both ample research interest and pedagogical material to cover twentieth- and twenty-first-century music in great detail.

The question is thus not whether music after 1900 has a place in music history courses in the United States, to which the answer is a definitive yes, but rather the pedagogical and ideological reasons for its emphasis within a twenty-first-century American university education. The rise in prominence of this repertoire within music history curricula correlates with rapid transformations in higher education in the United States (and in much of the West), two aspects of which are directly relevant. The first is the centrality of multiculturalism in the missions of American colleges and universities. Multiculturalism is the equal inclusion of different races, gender

2 Musicologists such as Susan McClary, Michael Long, Judith Peraino, and Tim Carter first studied medieval, Renaissance, or early baroque repertoires and more recently turned to contemporary music.

3 The final part of *A History of Western Music*, "The Twentieth Century and After" begins on page 764 and continues through page 1008. J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca: *A History of Western Music*. 9th ed. New York: W. W. Norton, 2014; Burkholder, Grout, and Palisca: *Norton Anthology of Western Music*. 7th ed. Vol. 3. New York: W.W. Norton, 2015.

4 For a small sampling, see Joseph Auner: *Music of the Twentieth and Twenty-First Centuries*. New York: W. W. Norton, 2013; Larry Starr and Christopher Waterman: *American Popular Music: From Minstrelsy to MP3*. 5th ed. New York: Oxford University Press, 2017; and David Brackett: *The Pop, Rock, and Soul Reader: Histories and Debates*. 3rd ed. New York: Oxford University Press, 2013.

identities, and sexualities in terms of institutional population and curricular subjects.⁵ The philosophy seeks to dialogue the diverse perspectives of the peoples of the United States to foster cross-cultural understanding and to undo the long history of racial and gender exclusion in American higher education. The well-nigh infinite soundscape of post-1900 music, incorporating popular, art, and non-Western music, offers multitudinous ways for engaging with multicultural concerns. Multiculturalism has also spurred trenchant critiques of how gender and racial exclusions have shaped the music history canon.⁶

The second is the influence of neoliberalism, the belief that capitalism is best managed by individuals free from institutional regulations, on the economic bases of higher education. Under neoliberal logics, everything from individuals to institutions function best as businesses. As a result, universities have increasingly prioritised profit motives over cultural capital in institutional decision-making (decisions imposed by the transfer of higher education costs from state governments to students and private foundations). This change has challenged the viability of the arts, humanities, and social sciences, subjects originally instituted for critical rather than practical purposes. Music history, anchored in the impractical and unprofitable areas of the arts and humanities, is among those subjects hampered by institutional neoliberalism.⁷ A few universities have been able to expand their music history faculty, but far more have witnessed administrators demote tenure-track lines to non-tenure-track positions, or eliminate lines altogether in favor of adjunct instructors. Multiculturalism seeks to diversify the music history curriculum, but neoliberalism seeks to constrict it.

The role of music history in American curricula is relatively small to begin with. Many research institutions offer graduate degrees in music history, but at the under-

5 Useful sources on multiculturalism include Lawrence Levine: *The Opening of the American Mind: Canons, Culture, and History*. Boston: Beacon Press, 1996; and Stuart Hall: "Conclusion: The Multicultural Question", in: *Un/Settled Multiculturalisms: Diasporas, Entanglements, Transruptions*, ed. Bernor Hesse. New York: Zed, 2000, pp. 209–241.

6 These critiques stretch back to the "new musicology" turn of the early 1990s with monographs and edited collections such as Susan McClary's *Feminine Endings*, Ruth Solie's *Musicology and Difference*, and Marcia Citron's *Gender and the Musical Canon*. More recent essays focused specifically on music history pedagogy include Sara Haefeli: "If History Is Written By the Victors", in: *The Avid Listener*, 12 January 2015, <http://www.theavidlistener.com/2015/01/if-history-is-written-by-the-victors.html>, last accessed 31 March 2019; and Kira Thurman and Kristen Turner: "Six Easy Ways to Immediately Address Racial and Gender Diversity in the Music History Classroom", in: *Musicology Now*, 17 July 2017, <http://musicologynow.ams-net.org/2017/07/six-easy-ways-to-immediately-address.html>, last accessed 31 March 2019.

7 I discuss how neoliberalism has impacted musicology in "Musicological Omnivory in the Neoliberal University", in: *Journal of Musicology* 34/3 (2017), pp. 319–353.

graduate level the subject is most often a required part of other degree programmes rather than a standalone major.⁸ There are usually three types of music history courses: introductory music appreciation courses for non-majors that fulfill general education credits; a music history survey course encompassing between two and four semesters and centered in the Western classical tradition; and advanced topics courses. The type of institution shapes the respective curricular emphasis on these types of courses. Liberal arts music degrees (B.A. degrees), found in large research universities and small liberal arts colleges, usually incorporate a wider array of electives into curricular requirements. Professional music degrees (B.M. degrees) such as performance, education, or business have extensive credit requirements and usually involve liberal arts course requirements as well. These programmes usually have little space for music history above the music major survey. Schools without music departments may also offer music history courses to fulfill general education credits. There are fixed types of course offerings, as well as set curricular structures in which these courses are offered. There are institutional pressures to revamp current offerings and to develop new ones that focus on diversity, but little curricular space or financial support for adding these new objectives.

Many music schools have thus reorganised music history curricula to emphasise contemporary music. Two examples are Vanderbilt and Harvard. Vanderbilt originally had a four-semester music history survey required for all freshmen and sophomores. The survey was comprised of an introductory semester focused on the common practice period, followed by a three-semester chronological survey. The structure and philosophy of the survey has since changed dramatically. The first semester introduces music concepts from around the world and incorporates ethnography and musicology. The second is a non-chronological writing seminar that dialogues genres and concerns across music history. The third semester is a survey of twentieth- and twenty-first-century music, and the fourth is an elective course.⁹ Harvard has eliminated its lengthy history and theory surveys for its concentrators (the university's term for majors) in favor of more electives and upper-division seminars that invite engagement with a variety of musics rather than a prescribed survey. These changes, reflecting the diverse perspectives and backgrounds of Harvard's music

8 Some institutions do have an undergraduate music history major, but it is usually for students who opt to take more upper-division history electives instead of professional performance or education requirements. As a result, it usually has far fewer students as compared with other degree programmes.

9 Melanie Lowe: "Rethinking the Undergraduate Music History Sequence in the Information Age", in: *Journal of Music History Pedagogy* 5/2 (2015), pp. 62–71.

major population, place greater curricular emphasis on the multicultural potentials of contemporary repertoire. Professor Anne Shreffler said in an interview that

I had an excellent but conventional musical education at the undergraduate and at the graduate levels, and I never learned anything about Ornette Coleman or Miles Davis or Thelonious Monk, not to mention popular music. We've always had gaps in our education, and I think it's a little disingenuous to say, 'Well, what about Schubert?' What about Tony Conrad?¹⁰

Emphasising post-1900 repertoires in music history curricular offerings can contribute to a more inclusive music history curriculum, one that interrogates classical music's long history of exclusion by critically engaging a diverse array of musicians, musical styles, and political contexts. Yet it can also dovetail with neoliberal institutional values that foreground profitability over criticality. I have taught at multiple institutions that offer large lecture and online music appreciation courses that feature contemporary popular music to increase course enrolment. These courses are often taught by adjuncts for paltry salaries, making them exceedingly profitable for institutions and exploitative for instructors. The turn to contemporary music in American higher education has a great deal of critical potential, but it must insist that its study be oriented toward cultural criticism and disciplinary growth rather than neoliberalism.

10 Quoted in William Robin: "What Controversial Changes at Harvard Means for Music in the University", in: *National Sawdust Log*, 25 April 2017, <https://nationalsawdust.org/thelog/2017/04/25/what-controversial-changes-at-harvard-means-for-music-in-the-university/>, last accessed 31 March 2019. Harvard's changes are also discussed in Valia P. Leifer: "Music Department to Adopt New Curriculum Beginning Fall 2017", in: *Harvard Crimson*, 22 March 2017, <http://www.thecrimson.com/article/2017/3/22/music-concentration-changes/>, last accessed 31 March 2019.

3. ALLGEMEINE MUSIKGESCHICHTEN IN DER KRITIK

Frank Hentschel

VON DER UNMÖGLICHKEIT, EINE ‚SINNVOLLE‘ GESCHICHTE DER MUSIK ZU SCHREIBEN

Gebeten, eine Rezension über eine oder mehrere aktuelle Geschichten der Musik zu schreiben, griff ich mir vier Exemplare deutscher und angloamerikanischer Herkunft heraus. Der Text, der parallel zur – unerquicklichen – Lektüre der Bücher verfasst wurde, wuchs rasch an und wurde zunehmend bissig und polemisch. Bald wurde klar, dass es m. E. grundlegende Probleme mit Musikgeschichten gibt, sodass ich zusagte, statt der Rezension einen sehr kurzen Text über diese grundlegende Problematik zu verfassen. Der Text ist teils zugespitzt, hier und da vielleicht überspitzt, aber nur dann, wenn es schien, dass so das Wesentliche der Problematik schärfer herausgearbeitet werden konnte.

Welche Frage(n) verfolgen Musikgeschichten?

Wissenschaftliche Texte antworten auf Fragen oder wollen konkrete Probleme lösen. Dazu entwickeln sie Thesen, die sie mit fachspezifischen (oder interdisziplinären) Mitteln untermauern. In historischen Fächern wird in der Regel versucht, die gestellte Frage aus den vorhandenen Quellen heraus zu beantworten. Für jeglichen wissenschaftlichen Text (im Gegensatz etwa zu einem poetischen) ist es essenziell, eine solche Frage zu formulieren, weil die Selektion des Materials, die Scheidung des Wichtigen vom Unwichtigen, die Wahl der Methoden und die Überprüfbarkeit all dieser Schritte davon abhängt. Eine Geschichte der Musik stellt jedoch keine Frage, jedenfalls keine hinreichend präzise.

Dass es im 18. und teilweise auch noch im 19. Jahrhundert üblich war, eine „Geschichte der Menschheit“ zu verfassen, hängt damit zusammen, dass dahinter eine implizite Frage stand, nämlich jene, auf welchen Wegen und über welche Stadien hinweg der damals gegenwärtige Stand der Zivilisation oder Kultur erreicht worden sei. Diese und ähnliche Fragestellungen setzen die Prämisse voraus, dass *die* Geschichte der Menschheit teleologisch einem bestimmten wesentlichen Verlauf gefolgt sei. Es war also eine ganz bestimmte aufklärerische, ethnozentrische und auf bürgerlichen Werten beruhende Ideologie, die diese Art von Menschheitsgeschichte ermöglicht hat. Die Kritik an den großen Metaerzählungen und die postkoloniale Perspektive haben seit vielen Jahrzehnten deutlich gemacht, dass diese Prämisse nicht aufrechtzuerhalten sein dürfte. Meines Wissens wird an keiner Universität mehr ein Vorlesungszyklus zur „Geschichte der Menschheit“ angeboten; die Kritik an jener

Prämisse hat deutlich werden lassen, dass sich unendlich viele historische Fragen stellen lassen, die aus den unterschiedlichsten Sphären menschlicher Kultur stammen können: aus der Technik, den Wissenschaften, der Politik, dem privaten Leben usw. Gleich, wie viele Semester oder Teilbände eine Geschichte der Menschheit umfasst, sie bliebe immer ein willkürlicher, winziger Ausschnitt. Für Musikgeschichten gilt exakt dasselbe, denn auch wenn die Musik ein sehr viel engerer Gegenstandsbereich ist, lassen sich dennoch unendlich viele Fragen an sie stellen, die alle gleichberechtigt sind. Die Musikgeschichten, die bis heute erscheinen, tun dies aber nicht; sie suggerieren, keine Frage zu stellen. Sie sind daher beliebig und sinnlos. Diese Beliebigkeit mit Verweis auf die Subjektivität des Autors oder der Autorin zu rechtfertigen, ändert hieran nichts. Die einzige Lösung besteht darin, konkrete Fragen in Bezug auf ein abgrenzbares Material zu stellen.

Welche Methodik wird Musikgeschichten zugrunde gelegt?

Musikgeschichten besitzen keine Methode. Das ist nicht überraschend. Denn sie stellen keine Frage und können sich daher auch nicht auf ein in begründeter Weise eingeschränktes Material stützen; eine Methode leitet sich jedoch am natürlichsten aus dem Miteinander von Fragestellung und Material ab. Oft scheinen die behandelten Werke ihrem ästhetischen Wert nach oder aber ihrer Repräsentativität für eine bestimmte Epoche nach ausgewählt worden zu sein. Die Auswahl der Musik nach ihrem ästhetischen Wert (dies gilt prinzipiell für jede Fortschrittsgeschichte) setzt eine objektivierbare Theorie des ästhetischen Werturteils voraus. Da der Wurf einer solchen Theorie bisher noch niemandem gelungen ist (und vermutlich aus sachlichen Gründen nie wird gelingen können), wäre dies eine quasi unüberwindliche Hürde; und die der Geschichtsschreibung zugrunde gelegten Urteile könnten nur subjektiv und/oder ideologisch sein. Immerhin hatte Johann Nikolaus Forkel, redlich wie er war, zu Beginn des ersten Bandes seiner Musikgeschichte (1788) aus genau dieser Einsicht heraus eine „Metaphysik der Tonkunst“ entworfen, die nichts Geringeres als eine objektive Definition des richtigen Musikbegriffs (eine Art objektiver Maßstab für die ästhetische Beurteilung von Musik) war. Bezeichnenderweise haben sich MusikhistorikerInnen nach ihm und bis heute dieser Herausforderung nicht mehr gestellt. Sie haben aber nicht aufgehört, allgemeine Geschichten der Musik zu schreiben.

Wird hingegen Musik nach ihrer Repräsentativität für bestimmte kulturelle Kontexte ausgewählt, gibt es, grob gesprochen, zwei Möglichkeiten: Entweder die MusikhistorikerIn hält sich an die großen Epochen wie Mittelalter, Barock, Aufklärung etc., dann würde er oder sie auf die Diskussionen über die Epochenbegriffe zurückverwiesen, die seinerzeit im Sande verliefen, weil sich offenbar einfach keine einheitlichen und klaren Epochen abzirkeln und charakterisieren lassen. Oder das

sozial-kulturelle Feld, auf das sich die Musikgeschichte bezöge, wäre je derart eng definiert, dass sie in eine prinzipiell unendlich große Vielzahl von Einzelstudien auseinanderbräche (dagegen wäre dann gar nichts einzuwenden, im Gegenteil, aber es wäre keine Geschichte mehr, wie sie in den hier problematisierten Musikgeschichten vorliegt, und sie wäre selbstverständlich nicht von einer einzelnen Person, auch wenn sie Richard Taruskin hieße, seriös zu leisten).

Je ideologischer Musikgeschichten sind, desto konsistenter erscheinen sie und desto flüssiger lassen sie sich lesen – und schlimmer noch: desto überzeugender sind sie für weniger kritische LeserInnen. Je weniger ideologisch Musikgeschichten sind, desto mehr werden sie zu einem Sammelsurium unzusammenhängender Details. Beides ist unerquicklich.

Was für eine Textsorte sind Musikgeschichten eigentlich?

Musikgeschichten sind wissenschaftsabstinent. Das geht bereits aus den beiden zuvor genannten Kritikpunkten hervor, denn in beiden Fällen reagieren die AutorInnen von Musikgeschichten nicht auf Probleme, sondern stecken den Kopf in den Sand: Anstatt den Wesenskern des vermeintlichen musikhistorischen Weltlaufs zu explizieren, schweigen sie dazu oder verhandeln ihn bestenfalls implizit, und anstatt dem Problem der Allgemeingültigkeit ästhetischer Werturteile zu begegnen, fällen sie diese in trotziger Naivität. Doch sie sind auch wissenschaftsabstinent insofern, als sie nicht einmal annähernd, wie es einem Handbuch mit begrenztem Fokus noch möglich wäre, die aktuell diskutierten Fragen auf dem Niveau der neuesten Forschungen präsentieren und die wichtigste Literatur diskutieren können. Kein Mensch kann für sämtliche Bereiche der, und sei es nur europäischen, Musik in all ihren historisch-kulturellen Kontexten flächendeckend über den Wissensstand informiert sein und kritisch schreiben.

Was nicht geht, geht eben nicht. Aber warum werden sie trotzdem verfasst, wer liest sie und warum? Zur Beantwortung dieser Frage wären empirische Erhebungen bezüglich der LeserInnen nötig. Sie kann ich leider nicht beisteuern, sondern nur ein paar abschließende Gedanken formulieren: Als eine Mitarbeiterin meine ursprüngliche Sammelrezension gelesen hatte, gab sie mir sachte zu verstehen, dass meine Kritik am Gegenstand vorbeiliefe – schließlich handle es sich ja nicht um wissenschaftliche Literatur. Die Kritik habe ich mir zu Herzen genommen und mich auf die (rein gedankliche) Suche nach möglichen LeserInnen gemacht. Vielleicht sind es StudienanfängerInnen. Doch dann stellt sich die Frage, ob es richtig ist, StudienanfängerInnen gegenüber Probleme zu kaschieren, anstatt ihnen die methodischen Herausforderungen des Faches darzulegen und eine kritische Haltung zu vermitteln. Erfahrungsgemäß sind die einmal in falscher Vereinfachung vermittelten Inhalte nicht

mehr aus dem Denken vieler Menschen zu eliminieren; Hans Heinrich Eggebrechts *Musik im Abendlande* ist den Studierenden nicht mehr auszutreiben. Aber vielleicht sind die Zielgruppe Laien; dann ist zu überlegen, wer hier mit welcher Berechtigung welches Musikgeschichtsbild vermittelt – sehr häufig sind es ihrer Profession (wenn schon nicht ihrer musikhistorischen Vorgehensweise nach) WissenschaftlerInnen, aber nicht immer. Texte, die einen Gegenstand des Wissens Laien nahebringen möchten, verstehen sich normalerweise als populärwissenschaftliche Texte, die das Ziel haben, den aktuellen Stand der Forschung verständlich einem breiteren Publikum nahezubringen. Das geschieht aus den genannten Gründen in den Musikgeschichten aber nicht.

Oder ist der Frage doch besser von Seiten der ProduzentInnen dieser merkwürdigen Textsorte beizukommen? Vielleicht intendieren sie weniger Wissenschaft als vielmehr Musikkritik, so wie sich das entsprechende Schrifttum im englischsprachigen Raum ja tatsächlich dem Criticism zuordnet. Das wäre eine Möglichkeit, auch wenn schwer zu erklären ist, wie die Oberflächlichkeit, mit der in einer Musikgeschichte notgedrungen jedes einzelne Werk nur besprochen werden kann, vor dem Hintergrund zahlreicher viel ausführlicherer und differenzierterer Einzelkritiken – etwa jener Theodor W. Adornos – rechtfertigen lässt. Und das Problem, dass der Criticism selbst unter einem gewissen Legitimationsdrang steht, da er meines Wissens nie eine konsistente theoretische Grundlegung erfahren hat, kommt noch hinzu, aber das ist vielleicht schon wieder zu sehr aus der Perspektive eines Wissenschaftlers gedacht. Möglicherweise geht es in den Musikgeschichten auch darum, die Autorität und Urteilshoheit bezüglich der Frage, was gute und was schlechte, was wichtige und was unwichtige Musik sei, zu festigen. Tatsächlich fallen mir gegen diese Vermutung erst einmal keine Argumente ein.

Matej Santi

MICHAEL HEINEMANN: *KLEINE GESCHICHTE DER MUSIK*

WERNER KEIL: *MUSIKGESCHICHTE IM ÜBERBLICK*

**RICHARD TARUSKIN UND CHRISTOPHER HOWARD GIBBS:
*THE OXFORD HISTORY OF WESTERN MUSIC***

ARNOLD WERNER-JENSEN: *DAS RECLAM-BUCH DER MUSIK*

Die für diese Rezension in Betracht gezogenen musikgeschichtlichen Kompendien von Michael Heinemann,¹ Werner Keil,² Richard Taruskin³ sowie Arnold Werner-Jensen⁴ stellen sowohl aufgrund ihrer unterschiedlichen Umfänge als auch wegen divergierender Narrative keine einfach zu vergleichenden Publikationen dar. Dies ist auch in Bezug auf die Modi der Darstellung der Musik im 20. Jahrhundert feststellbar.

So ist Heinemann bemüht, seine *Kleine Geschichte der Musik* nicht an den zwei meist stark dominierenden Achsen von Zeit und Raum zu orientieren. Vielmehr ist er einer Erzählung verpflichtet, die von verschiedenen Themenkomplexen ausgehend das Schaffen von Komponisten – Komponistinnen kommen nicht vor (!) – in einen breiteren soziokulturellen Kontext miteinbezieht. Den verschiedenen Kontexten nähert sich der Autor in übergeordneten Kapiteln, – wie z. B. „Diskurs. Kompositorische Strategien und musikalische Formenlehre“, „Kommerz. Kunst und Vermarktung“ oder „Realität. Kunst und Wirklichkeit“ –, in denen Kontinuitäten und Zäsuren von historischen Zusammenhängen nachgegangen wird. So wird die Musikgeschichte des Abendlandes in 25 Kapiteln – von der Antike bis in die Gegenwart – aus einer themengebundenen, zeitlich und räumlich weitgefassten Perspektive sichtbar gemacht. Es sei hier exemplarisch auf ein Beispiel dieser Erzählstrategie hingewiesen: Den Sprung in das 20. Jahrhundert schafft Heinemann im Kapitel „Nation. Kollektive Identität qua Musik“, in dem er die „Nobilitierung des Jazz durch die Integration in die Symphonik“ im Werk George Gershwins thematisiert und sich dezidiert gegen die Auffassung der amerikanischen Musik als „Derivat europäischer Tonkunst“ ausspricht.⁵ Hierbei werden Bezüge sowohl zu Aaron Copland als auch zu Charles Ives,

1 Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004.

2 Werner Keil: *Musikgeschichte im Überblick*, 2., überarbeitete Auflage. Paderborn: Fink, 2014.

3 Richard Taruskin und Christopher Howard Gibbs: *The Oxford History of Western Music. College Edition*. New York, Oxford: Oxford University Press, 2013.

4 Arnold Werner-Jensen: *Das Reclam-Buch der Musik*, 3. Aufl. Stuttgart: Reclam, 2012.

5 Heinemann: *Kleine Geschichte der Musik* (Anm. 1), S. 261.

John Cage, Philip Glass und John Riley hergestellt, „deren künstlerische Konzepte lediglich in nationale Kontexte einordnen zu wollen [...] ins Absurde entglitte“.⁶ Anhand dieses Beispiels wird ein Charakteristikum der Erzählung Heinemanns deutlich: Oft erwähnt der Autor Komponisten, ohne genauer auf ihr Werk einzugehen – geschweige denn über deren musikalische Faktur zu diskutieren –, was aufgrund der gebotenen Kürze eines Reclam-Bandes durchaus nachvollziehbar ist. Auch die weitere Darstellung der Musikgeschichte des 20. Jahrhunderts erfolgt anhand von Themenfeldern, die Kontinuitäten aufzuspüren versuchen. Ausgehend von der Nachahmung von Kampfszenen und Naturereignissen in der Musik des 17. Jahrhunderts geht der Autor im Kapitel „Realität. Kunst und Wirklichkeit“ den Entwicklungen bis hin zu einer Auseinandersetzung mit der Wirklichkeit in den Opern Richard Strauss' und der Ausdruckspalette der *Musique concrète* Pierre Schaeffers nach. Ähnlich transversal behandelt er Themenkomplexe wie „Macht. Musik auf Befehl“, in dem auch die Produktions- und Rezeptionsmodi zur Zeit des NS-Regimes und der Sowjetunion angesprochen werden.⁷ Auch die Kapitel „Residuen. Emigration und Verweigerung“, „Experiment. Provokation und der Verzicht aufs Schöne“, „Klang. Sound und Struktur“, „Weltmusik II“ und „Perspektiven multikultureller Offenheit“ unterliegen einem ähnlichen Narrativ. Hierbei recurriert Heinemann vorwiegend auf kanonisierte Komponisten, während Populärmusik (mit Begriffen wie „Kommerzialisierung“ und „Trivialisierung“ gekoppelt) zur Randerscheinung gemacht wird, wie z. B. im Fall Elvis Presleys, der am Ende des Kapitels „Macht. Musik auf Befehl“ im Zusammenhang mit der Frage auftaucht, inwieweit Kunst imstande ist, den Markt zu bestimmen, oder ob eher die Macht des Marktes diese beherrscht.⁸ Neben Heinemanns intellektuell anregender Argumentationsweise zählt der reflektierte Umgang mit oft vernachlässigten Themenfeldern zu den Vorzügen dieser Publikation, wie z. B. mit Kirchenmusik und *Sacro-Pop* im 20. Jahrhundert⁹ oder mit dem Einfluss von Raum und dessen physikalischen Eigenschaften auf die Genese und Aufführung von Musik.¹⁰

Während sich Heinemanns Buch nicht als Grundlagenwerk für den musikgeschichtlichen Unterricht versteht – bei der Lektüre drängt sich der Eindruck auf, dass der Autor profunde Kenntnisse der Materie voraussetzt –, liegen der Publikation Keils dezidierte pädagogische Intentionen zu Grunde, da es sich um die veröffentlichten Unterrichtsunterlagen einer Überblickvorlesung an der Hochschule für

6 Ebd., S. 262.

7 Ebd., S. 276–289.

8 Ebd., S. 288–289.

9 Ebd., S. 312–313.

10 Ebd., S. 322–323.

Musik in Detmold handelt. Einer zweisemestrigen Lehrveranstaltung entsprechend ist das Buch in 28 Kapitel – bzw. „Vorlesungen“ – gegliedert: Die Kriterien der Themenauswahl verschweigt der Autor jedoch. Die Kapitel, die das 20. Jahrhundert zum Gegenstand haben, beziehen sich bereits in ihren Titeln auf Orte und Stilrichtungen. So nimmt Keil für die erste Hälfte des 20. Jahrhunderts die zwei musikalischen Epizentren Wien und Paris in den Fokus. Dem Expressionismus und der Dodekaphonie widmet er je ein Kapitel, dem Neoklassizismus in Paris ein weiteres. Die in diesem Zusammenhang aufgestellten Bezüge zur Groupe des Six konfrontiert er nebenbei mit einer Klaviersuite Paul Hindemiths: Ist etwa Hindemith als Nebenerscheinung zur ‚großen‘ Wien-Paris-Erzählung zu verstehen? Bemerkenswert erscheint auch, dass der ebenfalls in den ersten Jahrzehnten des Jahrhunderts wirkende Charles Ives im Kapitel über die Avantgarde nach 1945 vorkommt, die in die Hauptstränge serielle Musik, elektronische Musik, Klangkomposition und Aleatorik gegliedert wird. Obwohl die Gestalt Ives die räumlichen und zeitlichen Koordinaten eines der Linearität verpflichteten musikhistorischen Erzählens im Sinne einer (deutschen) Kontinuität Bach – Beethoven – Brahms, Wagner, Liszt – Schönberg ins Schwanken bringt, vermisst man an dieser Stelle eine Reflexion über die möglichen Konsequenzen für die Historiographie. Auch in der letzten Vorlesung „Pluralismus“ wird man nebst Überlegungen zum Begriff der Postmoderne mit dem Rückgriff auf Béla Bartók und seinem „dritten Weg“ – als Alternative zu Dodekaphonie und Neoklassizismus – überrascht, da es sich hierbei um eine weitere Information handelt, welche die in den vorherigen Kapiteln suggerierte hegemoniale Stellung von Wien und Paris in Frage stellt. Viel Aufmerksamkeit wird hier schließlich Mauricio Kagel und seinem „Ragtime-Waltz“ aus der Radiophantasie *Rrrrrrr...* geschenkt, womit Keil das 20. Jahrhundert in den 1980er Jahren enden lässt.¹¹ Populärmusik und deren Verflechtungen mit der Kunstmusik finden in dieser historischen Darstellung keine Berücksichtigung und auch Komponistinnen sucht man vergeblich.

Im Vorwort zur College Edition der *Oxford History of Western Music* schreibt Gibbs, der Taruskins fünfbandige Musikgeschichte in einem Band komprimiert hat, dass die primäre Intention der Überarbeitung des ursprünglichen Textes der Wunsch war, eine Geschichte zu erzählen („the desire to tell a story“).¹² Die Kontextualisierung von Musik nimmt schon im fünfbandigen Werk einen zentralen Stellenwert ein, wobei die besondere Herausforderung sei, die historische Imagination zu fördern („[o]ne of the great challenges of the contextual study of music is trying to develop an

11 Keil: *Musikgeschichte im Überblick* (Anm. 2), S. 339–345.

12 Taruskin und Gibbs: *The Oxford History of Western Music* (Anm. 3), S. xxvii.

historical imagination“).¹³ Tatsächlich werden die LeserInnen in jedem der 36 Kapitel zuerst mit den kulturgeschichtlichen und politischen Gegebenheiten der jeweils behandelten Epoche vertraut gemacht. Die historischen Ereignisse, die für das Verständnis der Zusammenhänge als bedeutend erachtet werden, sind am Rand in Time-lines aufgelistet. Am Ende jedes Kapitels finden sich neben einem Resümee Lernfragen („Study Questions“) und Schlüsselbegriffe („Key Terms“), ein Glossar steht am Ende des Buches. In Bezug auf das 20. Jahrhundert stehen die Entwicklungen in Amerika im Vordergrund. So wird die Darstellung der Entwicklungen in Wien und Paris vom Kapitel „National Monuments“ über die musikalische Produktion in anderen Länder Europas kontrapunktiert, was eine wesentliche Erweiterung des Horizonts im Vergleich zu Keil bedeutet. Auch die Verbreitung des Jazz in Europa und die Problematisierung der Emigration von Komponisten nach Amerika, besonders Hollywood, wird diskutiert. Dabei wird stets die gesellschaftliche Relevanz von Musik im Auge behalten: Eine politisierende Perspektive wird nicht nur für die musikalische Praxis während der NS-Zeit und in der Sowjetunion bis in die 1970er Jahre eröffnet, sondern auch in Bezug auf die Beziehungen zwischen den Vereinigten Staaten und dem alliierten Europa; die Verflechtungen zwischen Populärmusik und Kunstmusik in den 1960er und 1970er Jahren lassen auch Überlegungen zur sozialen, identitätsstiftenden Stellung von Musik einfließen. Im letzten Kapitel befasst sich der Band mit der postmodernen Kondition, ohne das Ende der Sowjetunion oder das Stichwort der „Digital Revolution“¹⁴ unerwähnt zu lassen. In dem Bemühen, Musikgeschichte stets zu kontextualisieren, werden am Rande auch Diskussionen geführt, die die Ebene der bloßen Wiedergabe von Wissen übersteigen: Ein Beispiel hierfür bietet der Aufsatz „Innovation and Popularity – ‚Canon‘ versus ‚Repertory‘“ im Kapitel über den Verismo,¹⁵ der den Unterschied zwischen dem ästhetischen Kanon und dem in der Praxis gepflegten Repertoire reflektiert, um Studierende über die weitreichenden Konsequenzen dieser Unterscheidung für die Musikgeschichtsschreibung zu informieren.

Das *Reclam Buch der Musik* ist chronologisch nach Jahrhunderten gegliedert. Werner-Jensen präzisiert im Vorwort, dass statt „enzyklopädischer Vollständigkeit das altbewährte Prinzip des Exemplarischen als Leitschnur bei der Auswahl der Daten, Fakten und Personen“¹⁶ diene – die Erläuterung der Auswahlkriterien bleibt er jedoch schuldig. In den einleitenden Überlegungen zum 20. Jahrhundert wird die diskutable These vertreten, dass frühere Jahrhunderte im Vergleich zu diesem von Homogenität

13 Ebd., S. xxix.

14 Ebd., S. 1109.

15 Ebd., S. 778–780.

16 Werner-Jensen: *Das Reclam-Buch der Musik* (Anm. 4), S. 9.

geprägt waren.¹⁷ In weiterer Folge werden auf je zwei Seiten Kompositionsstile, Komponisten (vereinzelt auch Komponistinnen) und Gattungen behandelt, wobei der Text mit tabellarischen Biografien und Definitionen bereichert wird, so dass das Handbuch auf zwei Ebenen gelesen werden kann. Das Werk käme als Nachschlagewerk in Frage, wenn nicht durch allzu oft anzutreffende vereinfachende Definitionen und die geographisch-nationale sowie gattungsorientierte Gliederung der Eindruck erweckt werden würde, dass musikgeschichtliche Entwicklungen in voneinander abgekoppelten Räumen stattgefunden hätten. Diesen Eindruck mindern auch die am Ende eingefügten Kapitel „Frauen in der Musik“, „Musikleben und Musikbetrieb heute“ (I und II) sowie das Kapitel „Historische Aufführungspraxis“ nicht. Über diese zwar als transversal zu verstehenden Themenfelder und ihre Auswirkungen auf das hier als autonom verstandene Kunstwerk wird nicht ausreichend reflektiert; vielmehr verfällt der Autor in Kulturpessimismus, indem er behauptet, dass sich „klassische Kunstwerke [...] inzwischen gefallen lassen [müssten], als Umschaltüberbrückung sogar computermäßig verballhornt aus dem Telefonhörer zu dringen (*Kleine Nachtmusik* oder *Für Elise*)“.¹⁸ Selbstverständlich ist die geschilderte Gliederung dem Nachschlagewerkcharakter der Publikation geschuldet, doch drängt sich die Frage auf, ob und inwieweit eine solche Darstellung der Musikgeschichte vertretbar ist. Das vom Kapitel über das 20. Jahrhundert abgekoppelte über Populärmusik und Musik anderer Kulturen mildert nämlich nicht das Bild einer als autonom und hegemonial verstandenen westlichen Kunstmusik, die stark von linearen Entwicklungsprozessen abhängig ist. Auffallend ist, dass das organizistische Erzählmuster auch in die Darstellung der Geschichte der Populärmusik eingedrungen ist: Die Begriffe „Vorformen“ oder „Vorläufer“ finden reichlich Verwendung, sowohl in Bezug auf Musikgenres¹⁹ als auch auf Musikinstrumente.²⁰ Dass diese Begrifflichkeit auf einem organizistischen Modell beruht, erklärt der Autor nicht und bleibt somit eine Reflexion über die angewandte Erzählstrategie schuldig.

Zusammenfassend lassen sich einige Schlussbemerkungen formulieren. Zwischen den zwei Polen einer transversalen Erzählung Heinemanns und eines chronologischen, gattungsorientierten Narrativs Werner-Jensens sind die Darstellungen von Keil und Taruskin zu verorten. Trotz aller geschilderten Unterschiede ist es dennoch unübersehbar, dass in allen hier rezensierten Musikgeschichten Topoi von in musikalischen Zentren wirkenden männlichen Tonheroen sowie die Idee einer sich teleologisch entwickelnden Tonsprache das Narrativ wesentlich mitbestimmen. Hierbei

17 Ebd., S. 334.

18 Ebd., S. 423.

19 Ebd., S. 432.

20 Ebd., S. 456.

wird ein geschichtlicher Diskurs reproduziert, der im Wesentlichen den hegemonialen Anspruch der westlichen Kunstmusik bestärkt – ein Befund, der nur schwer erklärbar ist, wenn man bedenkt, in welchem Ausmaß soziologische und kulturwissenschaftliche – darunter geschlechterspezifische und postkoloniale – Ansätze in der Forschungslandschaft vertreten sind. Dem Sinn der musikgeschichtlichen Wissensvermittlung auf der Spur, stellt sich die brisante Frage zur Stellung der Reproduktion eines stereotypisierten Wissens, dessen Erzählmodus seine ideologischen Wurzeln im 19. Jahrhundert hat. Aus dieser kritischen Perspektive wäre nämlich die Neubestimmung des Begriffes „Musik“ und ihrer Geschichte aus der doppelten Perspektive der Aneignung des benötigten breiten Basiswissens, gekoppelt mit der Förderung eines reflektierten Umgangs mit der Materie, zu begrüßen. Dieses Unterfangen würde zweifelsohne eine der größten Herausforderungen des Musikgeschichtsschreibens und -unterrichts des mittlerweile nicht mehr neuen Jahrhunderts und Jahrtausends darstellen. Nicht zu übersehen ist nämlich, dass die Daseinsformen der Musik inzwischen von einer kaum überschaubaren Heterogenität geprägt ist, wie z. B. ein Blick in die sozialen Medien wie YouTube und die Präsenz von unterschiedlichen Arten von Musik und Repertoires in den diversesten sozialen Räumen verraten. Trotz des weiteren Bestehens von Strukturen des (bürgerlichen) Musiklebens und des Konsums in Form von Konzert- und Opernveranstaltungen verlangen diese im Zuge der Globalisierung eintretenden Umwälzungen nach der Entwicklung neuer Erzählstrategien, die keine Meistererzählungen tradieren, sondern der Pluralität der vernetzten Welt gerecht werden und die Rolle der Musik im Prozess der Globalisierung hinterfragen.

Thomas Glaser

WERNER KEIL: *MUSIKGESCHICHTE IM ÜBERBLICK*

MICHAEL HEINEMANN: *KLEINE GESCHICHTE DER MUSIK*

Werner Keils *Musikgeschichte im Überblick* geht, wie der Autor im Vorwort festhält, auf die Inhalte seiner seit 1998 am musikwissenschaftlichen Seminar der Universität Paderborn und der Hochschule für Musik Detmold gehaltenen, zweisemestrigen Überblicksvorlesung zurück. In welchem Rahmen sich „die umfassende Mithilfe bei der Verschriftlichung meiner Vorlesung“¹ bewegte, für die sich Keil bei seinen MitarbeiterInnen und studentischen Hilfskräften bedankt, wird nicht näher erläutert.²

Ein Blick in das Inhaltsverzeichnis, das eine Gliederung des Stoffs in 28 Kapitel, die jeweils mit „Vorlesung“ überschrieben sind, anzeigt, macht deutlich, dass der thematische Fokus auf abendländischer Kunstmusik liegt. Das Vorwort nennt Studierende der verschiedenen wissenschaftlichen und künstlerischen Studiengänge als Zielpublikum, dem, wie die Einleitung dann weiter spezifiziert, der Band in erster Linie als Begleitlektüre im Studium und zur Prüfungsvorbereitung dienen könne. Die Vermittlung von Überblickwissen zur europäischen Musikgeschichte steht im Mittelpunkt. Als unabdingbar für einen soliden Wissenserwerb betrachtet Keil die Nachbereitung der dargebotenen Themen durch die Studierenden selbst. Aus didaktischer Sicht nachvollziehbar, wird die Zielgruppe im Einzelfall jedoch nur mit Mühe in der Lage sein, dieser Forderung nachzukommen; nämlich wenn Themen lediglich cursorisch behandelt werden und das so deklarierte Basiswissen nicht hinreichend Anknüpfungspunkte für eine weiterführende inhaltliche Auseinandersetzung liefert. Keils Einlassungen zu Johannes Brahms etwa, dazu nachfolgend, sind ein solcher Fall. Die an die Hand gegebenen Lektürehinweise am Ende jeder Vorlesung beschränken sich in beiden Auflagen auf Handbuch- und Lexikonartikel.

In der Drucklegung seiner Vorlesungsmaterialien sieht Keil den Schritt in Richtung einer Öffnung „der auf ihren exklusiven Ruf bedachten Musikwissenschaft“,³ innerhalb der, so lässt sich anhand dieses Zitats schlussfolgern, das Veröffentlichen

1 Werner Keil: *Musikgeschichte im Überblick*, 2., überarbeitete Auflage. Paderborn: Fink, 2014, S. [5].

2 Weist Keil im Vorwort zur zweiten Auflage darauf hin, dass „zahlreiche Verbesserungsvorschläge aufmerksamer Leserinnen und Leser [...] dankbar eingearbeitet worden [sind] [...]“ (ebd.), so gehörte das Personenregister, das eine Nennung von Vornamen in erster wie zweiter Auflage weitestgehend ausspart, offensichtlich nicht zu denjenigen Buchteilen, deren Überarbeitung als dringlich bzw. hilfreich für die LeserInnenschaft erachtet wurde.

3 Ebd., S. 13.

von Unterrichtsmaterialien eher die Ausnahme als die Regel sei. Das Zögern mancher Lehrenden, Studierenden ein Skript an die Hand zu geben, ist durchaus nicht unverständlich: Aufgrund ihres Anspruchs, eine Vielzahl von Themenfeldern in größtmöglicher Breite abzuhandeln, bewegt sich diese Art der Wissensvermittlung, die aus Zeitgründen zugleich dazu angehalten ist, Inhalte selektiv wiederzugeben, einerseits im Rahmen (und damit auch in den Grenzen) der jeweiligen Lehr- und Lernsituation. Andererseits ist es die ‚Verbindlichkeit‘ ihres inhaltlichen Zuschnitts, die eine solche Überblicksdarstellung der Kritik aussetzt. Ohne freilich einen Kanon „entlang möglichst idealtypischer Exempel“⁴ etablieren zu wollen, ist der Auseinandersetzung mit diesem im gegebenen Rahmen konzeptionell zu begegnen. Auch der Ausschluss von vermeintlich bekannten KomponistInnen und Werken bedarf eines Kommentars. Die Auswahl quantitativ anhand von Aufführungszahlen zu treffen,⁵ spricht die Merkmale einer ‚Reproduktionskultur‘ der Gegenwart zum Maßstab der inhaltlichen Ausrichtung zu nehmen, greift aber zu kurz. Wenngleich Keil im Rückgriff auf jüngere Forschungsergebnisse zur Sprache bringt, dass ästhetische Urteile, die vor dem Hintergrund eines dauerhaft als verbindlich erachteten Repertoires getroffen werden – etwa hinsichtlich einer Gattungsgeschichte der Sinfonie im 19. Jahrhundert –, in ihren Schlussfolgerungen bisweilen anfechtbar seien,⁶ bietet er mit seiner Darstellung dennoch keine Alternative zu dem Konstrukt einer Geschichte von Meisterwerken, wie anhand zweier Beispiele, die sich um weitere ergänzen ließen, veranschaulicht werden kann.

So ist bemerkenswert, dass das *Brahms Handbuch*⁷ exemplarisch als Kompendium aus einer Reihe von Einzeldarstellungen zu Komponisten herausgehoben wird.⁸ Ob dieser Literaturhinweis im Hinblick darauf erfolgte, dass die Musik dieses Komponisten nur in vergleichsweise schmalem Umfang gewürdigt wird, das Handbuch also sozusagen denjenigen LeserInnen ergänzend empfohlen wird, die sich umfassender informieren möchten, sei dahin gestellt. Auffällig ist aber – und hier wird an obige Ausführungen über das Selbststudium angeknüpft –, dass Aussagen wie etwa, Brahms sei „in der zweiten Jahrhunderthälfte aus einer sich der Tradition verpflichtet fühlenden Haltung heraus zum Hauptmeister der Kammermusik“⁹ geworden und „in seinen vier Sinfonien [...] am stärksten von allen genannten Komponisten der Tradition

4 Ebd., S. 20.

5 Ebd., S. 198–199.

6 Ebd., S. 251.

7 Wolfgang Sandberger (Hg.): *Brahms Handbuch*. Stuttgart, Weimar: Metzler, Kassel: Bärenreiter, 2009.

8 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 15.

9 Ebd., S. 222.

verpflichtet“¹⁰ gewesen, – bei allen zutreffenden Punkten – zu unspezifisch sind, um fundierte Auskünfte über Brahms’ kompositorisches Schaffen zu geben. Zwei Fragen stellen sich: 1) wie von Seiten der LeserInnenschaft der Auswahl und Gewichtung der Gegenstände in dieser Gesamtdarstellung begegnet wird und 2) ob ein in dieser Art aufbereitetes musikgeschichtliches Wissen Studierenden die Grundlage auch für ein Reflektieren und kritisches Hinterfragen von Musikgeschichtsbildern bieten kann. Dass, wie schon das Brahms-Beispiel deutlich macht, Keil nicht mit normativen Wertungen spart, zeigt sich ebenfalls anhand eines Kommentars zu Robert Schumann, dem „einige der besten romantischen Kammermusikwerke der Jahrhundertmitte zu verdanken sind“¹¹.

Keil gliedert Musikgeschichte von der Antike bis 1800 („Ältere Musikgeschichte bis 1800“) und von 1800 bis zur Gegenwart. Da der zweite Teil mit insgesamt 13 Kapiteln knapp die Hälfte des Gesamtumfangs ausmacht, liegt der Schwerpunkt der Darstellung auf der Musik des 19. und 20. Jahrhunderts; die „Neuere Musikgeschichte ab 1800“ setzt ein mit Ludwig van Beethoven. Was diese Eröffnung unweigerlich suggeriert, ist nichts Geringeres als eben der Ausgang der Musik der beiden letzten Jahrhunderte von Beethoven. Als kompositionsgeschichtlicher Sachverhalt kommt der um die Wende zum 17. Jahrhundert sich vollziehende Wandel kompositorischer Prinzipien, mit dem sich u. a. neue Gattungen herausbildeten, als Gliederungskriterium in der formalen Anlage dagegen nicht zum Tragen.

Die Einbindung von Komponisten der Gegenwart erfolgt nach dem Kriterium, dass diese zum Zeitpunkt der Verschriftlichung der Vorlesung nicht mehr am Leben waren, denn, so Keil, „eine ‚Geschichte‘ dürfe nicht von Personen handeln, die noch leben.“¹² Mit Pierre Boulez wird zugleich eine Ausnahme von diesem problematischen „Grundsatz“¹³ präsentiert. Luciano Berio, Mauricio Kagel, György Ligeti, Karlheinz Stockhausen und Iannis Xenakis sind neben Boulez diejenigen, die am weitesten in das 21. Jahrhundert ‚hineinragen‘. Keil begründet seine Proportionierung der Inhalte mit der Präsenz der Werke „von Beethoven bis Mahler, von Rossini bis Puccini in unserem Musikleben“¹⁴. Die oben vorgebrachte Kritik an einer Darstellung, die sich entlang der Präferenzen eines dem Autor gegenwärtigen Musikbetriebs bewegt, kann an dieser Stelle nur nochmals bekräftigt werden.

10 Ebd., S. 252.

11 Ebd., S. 222.

12 Ebd., S. 14.

13 Ebd.

14 Ebd., S. 198.

Mit Skepsis begegnet Keil einer Musikgeschichtsschreibung, die im Aufheben der Bindung von Melodik und Harmonik an einen Grundton die Prämisse für eine kompositorische Avantgarde erblickt. Kritik ist Keil zufolge einer solchen Sichtweise dann entgegenzubringen, wenn aus der spezifischen Perspektive des zu Beginn des 20. Jahrhunderts stattfindenden Paradigmenwechsels von einem tonalen zu einem atonalen Musikdenken Werturteile über die weitere zeitgenössische kompositorische Produktion abgeleitet werden.¹⁵ Diese Deutungshoheit einer österreichisch-deutschen Musiktradition zu relativieren, ist offenbar ein Anliegen des Autors, wenn er für das Musikleben der französischen Hauptstadt im ersten Drittel des 20. Jahrhunderts festhält:

[...] hier entfalteten sich musikalische Strömungen, auf die zwar Adorno (und gelegentlich auch Schönberg) verächtlich herabblickte, die aber, im internationalen Maßstab gesehen, für die Geschichte der Musik im 20. Jhd. erheblich mehr Bedeutung gewannen.¹⁶

Keils Darstellung der ersten Hälfte des 20. Jahrhunderts in insgesamt drei Vorlesungen erschöpft sich dennoch weitestgehend in der Gegenüberstellung von atonalem respektive zwölftönigem Komponieren einerseits und Neoklassizismus andererseits. Mit der Polarisierung von Wien und Paris als bedeutendste Musikmetropolen¹⁷ greift Keil in seinen Vorlesungen damit letztlich ein Rezeptionsmuster auf, dessen binäre Opposition die musikalischen Hervorbringungen in der ersten Jahrhunderthälfte auf zwei ‚Hauptströmungen‘ herunterbricht. Bemerkenswert ist, dass der Autor, wie sein Kommentar zu Theodor W. Adornos *Philosophie der neuen Musik* etwa zeigt,¹⁸ einem solchen Modell von Musikgeschichte durchaus nicht ohne Kritik gegenübertritt. Mit Ausführungen zu Béla Bartók nimmt Keil im letzten Kapitel („Pluralismus“) dann eine Ergänzung vor (dazu nachfolgend).

Mit einem Kapitel zu Claude Debussy und Alexander Skrjabin wird dieses Spektrum insofern erweitert, als Keil für beide Komponisten eine Art Scharnierfunktion zwischen 19. und 20. Jahrhundert konstatiert, während er Gustav Mahlers Sinfonik dem späten 19. Jahrhundert zuschlägt, in der Vorlesung „Exotismus“ hingegen *Das Lied von der Erde* ebenso wie Debussys Klavierstück *Pagodes* und *Turandot* von Giacomo Puccini bespricht. Die „Tendenzen russischer Musik“¹⁹ erscheinen darin

15 Ebd., S. 199, 274, 338.

16 Ebd., S. 308.

17 Ebd., S. 286, 308, 334.

18 Ebd., S. 308–309.

19 Ebd., S. 267–269.

deplatziert. Der Groupe des Six und so unterschiedliche Komponisten wie Erik Satie, Paul Hindemith und Igor Strawinsky sowie der musikalische Futurismus rangieren in dem Kapitel über Paris und den Neoklassizismus. Die Begriffe „Sachlichkeit“²⁰ bzw. „Neue Sachlichkeit“²¹ finden am Rande Erwähnung.

Der „Avantgarde nach 1945“, so die Überschrift, ist ein Kapitel gewidmet. Die Darmstädter Ferienkurse stellt Keil als Zentrum kompositorischen Handelns vor, die Donaueschinger Musiktage sind als Institution nachgereiht; Boulez, John Cage, Ligeti und Stockhausen treten als Protagonisten hervor. Wenn Keil den Abschnitt über den Serialismus schließt mit einem Rekurs auf die zentrale Forderung nach der Verbindlichkeit der Reihenorganisation als kompositionstechnisches Mittel der Nachkriegsavantgarde, die Boulez 1952 in seinem Aufsatz *Éventuellement...* vorbrachte,²² so erscheint dies zu wenig differenziert, um dessen eigentliche Position hinsichtlich einer seriellen Ästhetik, die aus der Auseinandersetzung mit Arnold Schönberg und Strawinsky hervorging, verständlich zu machen; dies auch vor dem Hintergrund, dass Keil Olivier Messiaens *Mode de valeurs et d'intensités* und dessen Bedeutung für serielle Verfahren sowie die Ausweitung des Reihendenkens auf weitere Parameter des Tonsatzes neben der Tonhöhe ausführlicher diskutiert.

Weist Keil auf die verspätete europäische Rezeption von Charles Ives im Vergleich zur amerikanischen hin²³ und widmet dem Komponisten einen längeren Abschnitt, so hätte sich daran eine Diskussion der jeweiligen transatlantischen Position knüpfen lassen, die einerseits aus der Perspektive einer europäischen Kunstmusiktradition heraus sich der Werke dieses Komponisten angenommen hat, während andererseits dessen Eigenständigkeit betont worden ist. Durch den Einbezug der ähnlich klingenden, jedoch keinesfalls synonym gebrauchten Kategorien *Amerikanismus* bzw. *Americanism* hätte die Darstellung dann vor einem breiteren kulturhistorischen Hintergrund weiterverfolgt werden können. Einen Komponisten wie Kurt Weill, den Keil nicht anführt, anhand obiger, auf europäischer und amerikanischer Seite verschieden konnotierter Begriffe exemplarisch im Kontext von Vertreibung und Exil zur Sprache zu bringen, hätte sich als weitere Möglichkeit zur Verknüpfung angeboten.

Keil schließt seine Ausführungen zur zweiten Jahrhunderthälfte und damit seine Vorlesung mit dem Kapitel „Pluralismus“, das, wie angedeutet, im Rückgriff auf Bartók zunächst erneut die erste Hälfte des 20. Jahrhunderts in den Mittelpunkt rückt. Als „dritter Weg“²⁴, festgemacht an Bartóks ‚Materialfunden‘ in der musika-

20 Ebd., S. 309.

21 Ebd., S. 321.

22 Ebd., S. 324.

23 Ebd., S. 331.

24 Ebd., S. 334.

lischen Folklore Osteuropas, positioniert Keil das Schaffen des Komponisten neben den beiden durch Schönberg und Strawinsky vertretenen ‚Hauptströmungen‘ Atonalität und Neoklassizismus, was einer nachträglichen ‚Korrektur‘ seiner Sichtweise auf die erste Jahrhunderthälfte gleichkommt.

Mit Blick auf die Ausführlichkeit, mit der sich Keil der musikalischen – insbesondere der seriellen – Nachkriegsavantgarde widmet, wäre es wünschenswert gewesen, in der Postmoderne-Diskussion der letzten Vorlesung neben den genannten noch weitere Aspekte herauszustreichen. Charakterisiert Keil postmodernes Denken zutreffend mit der Abkehr von Systemzwängen und von einer Produktionsästhetik, die sich am Fortschritt des Materials orientiert, dem spielerischen Umgang mit Traditionen sowie der Vermittlung bzw. Aufhebung der Grenzen zwischen Hoch- und Popularkultur, so erscheint es auch im Rahmen einer musikgeschichtlichen Überblicksvorlesung durchaus angebracht, den HörerInnen (und LeserInnen der verschriftlichten Fassung) einen weiter gefassten kulturgeschichtlichen Überblick über Konzepte von Moderne und Postmoderne zu geben und dabei auf Schwierigkeiten bei der Definition dieser Begriffe aufmerksam zu machen. Für die Neue Musik hat etwa Hans Zender mit seiner Warnung, postmoderne Ansätze nicht „mit Restauration, Nostalgie oder gar mit einem großen Selbstbedienungsladen [zu] verwechseln“, ²⁵ diese Problematik treffend benannt.

Eine eingehende Betrachtung von Populärmusik im 20. Jahrhundert spart Keil mit dem Hinweis aus, dass ein entsprechender Band für die UTB-Reihe in Vorbereitung sei. ²⁶ Erschienen ist dieser Band, dessen Ankündigung sich bereits 2012 in der ersten Auflage ²⁷ von Keils Buch findet, bisher allerdings nicht (Stand April 2019). Auch Formen populärer Musik früherer Jahrhunderte und im 20. Jahrhundert der Jazz bleiben bei Keil weitgehend unberücksichtigt. Einerseits ist diese Ausklammerung vertretbar, führt man sich vor Augen, dass die Geschichte der abendländischen Kunstmusik den konzeptionellen Rahmen, wie ihn der Autor in der Einleitung vorstellt, vorgibt. Andererseits ist nicht zu leugnen, dass hier eine enge Gegenstandsdefinition vorliegt, die Musikgeschichte als Geschichte schriftlich kodifizierter Werke verstanden wissen will. So schickt Keil voraus:

25 Hans Zender: „Orientierung. Komponieren in der Situation der Postmoderne“ (1989), in: Ders.: *Die Sinne denken. Texte zur Musik 1975–2003*, hg. v. Jörn Peter Hiekel. Wiesbaden, Leipzig, Paris: Breitkopf und Härtel, 2004, S. 157–165, hier: S. 165.

26 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 14.

27 Werner Keil: *Musikgeschichte im Überblick*. Paderborn: Fink, 2012, S. 14.

Musikgeschichte wird häufig erst dann als spannend empfunden, wenn die in Frage stehende Musik, von der sie erzählt, zum Erklingen gebracht, wenn sie also dank überlieferter und verständlicher Notation realisiert werden kann und damit eine anschauliche klangliche Vorstellung von ihr zu erlangen ist.²⁸

Mit Blick auf den ‚Ursprung‘ dieser *Musikgeschichte im Überblick* in einer universitären Vorlesung wäre es gleichwohl wünschenswert, Studierende zumindest dort mit Inhalten popularmusikalischer und ethnomusikologischer Forschung in Berührung zu bringen.

Außereuropäischer Musik wird einiger Platz eingeräumt, sofern sie Anregungen für eine Kunstmusikproduktion lieferte. Als „[a]ußereuropäische Elemente, die auf die europäische Kunstmusik eingewirkt haben,“²⁹ rangieren Musikkulturen dabei unter der Kapitelüberschrift „Exotismus“. In dieses Kapitel eingegliedert sind kleinere Exkurse, die den engeren musikhistorischen Rahmen verlassen und ‚Fenster‘ zu Entwicklungen in anderen Künsten und Wissenschaften aufstoßen und deren Umgang mit Kulturen außerhalb Europas beleuchten. Den Fokus wieder auf die Musik richtend, bemerkt Keil dann in diesem Zusammenhang, während des 19. Jahrhunderts habe im Rahmen mehrerer Weltausstellungen die Möglichkeit bestanden, „die außereuropäische Welt näher und ‚authentischer‘ kennenzulernen“³⁰. Für die besagten Weltausstellungen kann indes festgehalten werden, dass ein europäischer Blick auf die Musik(en) außerhalb des eigenen Kontinents dominierend war und – von Nation zu Nation je verschieden – darin auch koloniale Herrschaftsverhältnisse zum Ausdruck gebracht wurden. Die einfache Anführung, die der Autor in der zitierten Textstelle für den Komparativ verwendet (‚authentischer‘), kann den LeserInnen zumindest einen Hinweis darauf geben, dass hier auf terminologisch und methodisch schwierigem Terrain operiert wird; sie muss aber auch als ein solcher erkannt und gelesen werden.

An dieser Stelle hätte sich die Möglichkeit geboten, auf das Spannungsverhältnis einzugehen zwischen einer Musikgeschichtsschreibung, die sich traditionell auf schriftlich fixierte Dokumente stützt, und nicht-schriftlich tradierten Musikkulturen, die die Historiographie vor besondere Aufgaben stellen. Abendländische

28 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 13–14. Keils Argumentation wäre eigens zu diskutieren, was hier nicht geleistet werden kann (vgl. etwa diesbezüglich die ‚spannenden‘ musikgeschichtlichen Erzählung zur Rolle der Oralität in der Kompositionspraxis des Mittelalters in Leo Treitler: *With Voice and Pen. Coming to Know Medieval Song and How it Was Made*. New York, Oxford: Oxford University Press, 2003).

29 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 264.

30 Ebd., S. 269.

Musikgeschichte wird von Keil, wie oben gezeigt, als Geschichte musikalischer Texte und anhand von Stationen der Kompositionsgeschichte ausgebreitet. Eine Diskussion über Begriff und Formen der Konstitution eines musikalischen Werks bleibt aus, ebenso wird versäumt, auf Unternehmungen der Interpretationsforschung aufmerksam zu machen, die praktizierte Interpretation in historischer Perspektive als eigenständigen Untersuchungsgegenstand begreift.

Michael Heinemann eröffnet seine Überblicksdarstellung,³¹ gegliedert in 25 Kapitel, mit „Weltmusik I“ und schließt sie mit „Weltmusik II“. Bereits dieser ‚Rahmen‘ kann Hinweise auf die inhaltliche Konzeption geben. Indem Musik europäischen und nicht-europäischen Ursprungs daraufhin befragt wird, ob sich gemeinsame Strukturmomente herauspräparieren lassen,³² plädiert der Autor dafür, ästhetische Urteile nicht anhand des Maßstabs einer ‚Hochkultur‘ zu treffen – was die Forderung nach Aufgabe einer eurozentristischen Perspektive formuliert – und außereuropäischen Traditionen und Kulturen auf gleicher Augenhöhe zu begegnen: „Denn die Möglichkeit, nun die Traditionen anderer Völker und Länder extensiv kennen zu lernen, lässt vorschnelles Urteilen nicht mehr zu.“³³

Gegensatzpaare wie hoch/niedrig stellt Heinemann in Frage und betrachtet ihre Verwendung im Rahmen vergleichender Beschreibungen von Musik(en) als nicht geeignet und zielführend. Zur Charakterisierung der westlichen Polyphonie bedient sich der Autor dennoch der Kategorie ‚Rationalisierung‘.³⁴ Zu deren Merkmalen rechnet er Theoriebildung und die Entwicklung hin zu Schriftlichkeit und benennt damit Ausschlusskriterien für jene Musikkulturen, die diese Merkmale nicht aufweisen.

Heinemann nimmt zu der Frage Stellung, ob Aussagen anhand von Elementen des Tonsatzes, wie sie der Werktext kommuniziert, oder anhand einer klanglichen Realisation zu treffen seien. Im ersten Fall wird musikalische Strukturanalyse als ‚Werkzeug‘ und Zugang in ihr Recht gesetzt, während im zweiten der Nachvollzug auf der Ebene eines individuellen Rezeptionsverhaltens stattfindet. Heinemann hält fest: „In einer Welt, die sich über den ‚Access‘ [...] definiert, wird der Rezipient zur zentralen Instanz.“³⁵ Dem liegt die Auffassung zugrunde, dass die Zugangsweisen zu Musik je

31 Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004.

32 Ebd., S. 15.

33 Ebd., S. 329.

34 Ebd., S. 62.

35 Ebd., S. 328.

verschieden und abhängig sind auch von der Wahrnehmung der Wirkungsweise von Musik durch RezipientInnen.³⁶

Ausgehend von einer Grundüberlegung der Rezeptionsforschung ließe sich ergänzen, dass die Untersuchung musikalischer Vorgänge folglich nicht als auf einem linearen methodischen Ansatz basierend verstanden werden kann. Vielmehr hat sich die Sichtweise durchgesetzt, die Konstitution musikalischer Sinnzusammenhänge vollziehe sich recht eigentlich erst im Rezeptionsakt. Und im Zuge eines auch in der Musikwissenschaft auszumachenden performative turn (von Musik als Text zu Musik als Aufführungskunst) werden andere Modelle zielführender eingestuft. In erster Linie solche die multiperspektivisch ausgerichtet sind, indem sie sowohl historisch-philologische Methoden heranziehen als auch quantitative Forschung sich zu Nutzen machen, beide methodischen Ansätze also aufeinander bezogen denken. Strukturanalysen, die am musikalischen Text operieren, sind daher nicht als ‚Leitfäden‘ für die musikalische Praxis anzusehen.

Auf den Topos eines Entwicklungszuges der westlichen Kunstmusik mit einer ihr immanenten Tendenz zur Chromatisierung des Tonsatzes weist Heinemann eingangs hin,³⁷ äußert demgegenüber aber bereits an dieser Stelle seine Bedenken, die er schließlich im Kapitel „Diskurs“ zusammenfasst:

Die Idee, nur die jeweils forciert innovative Komposition ästhetisch gültig erscheinen zu lassen, ist konstitutiv für eine Problemgeschichte des Komponierens, deren methodologisches Repertoire aus der Geschichte der Naturwissenschaften adaptiert wurde. Der Fortschritt, der in diesen Disziplinen stückwerk-technisch zu leisten und historiographisch zu rekonstruieren ist, führt in einer Übertragung auf die Musikgeschichte zu einer Einschränkung der Optik auf die Darstellung einer Suite bedeutender Werke, deren Ordnung suggeriert, ihre Verfasser hätten auf die Produkte der Kollegen unmittelbar reagiert: zutreffend gewiss für eine bestimmte Klientel von Komponisten und den Stand einer Entwicklung musikalischen Bewusstseins, doch problematisch hinsichtlich der Frage nach der ästhetischen Relevanz dieser selektierten Werke zu anderen Zeiten oder in der Gegenwart, gänzlich ungeeignet aber, um das Spektrum von Möglichkeiten und Aufgaben, die Musik in bestimmten Epochen zukamen, angemessen zu erfassen und zu beschreiben.³⁸

36 Ebd., S. 153.

37 Ebd., S. 17.

38 Ebd., S. 192–193.

Mit seiner Skepsis gegenüber einer Betrachtungsweise, die den Entwicklungsstand des musikalischen Materials in eine Fortschrittslogik einpasst,³⁹ hinterfragt Heinemann den Entwurf von Musikgeschichte, deren Verlauf zu einem Kulminationspunkt teleologisch konstruiert wird. Hinterfragt wird ebenso das Postulat einer Abfolge kompositorischer Stationen und die vermeintliche ‚nationale Identität‘, die im Rahmen einer solchen Abfolge musikalischen Errungenschaften zugeschrieben wird. So erläutert Heinemann unter der Kapitelüberschrift „Originalität“ Produktions- und Rezeptionsmechanismen, die bei der Konstruktion von Musikgeschichts- und KomponistInnenbildern wirksam gewesen sind; etwa die Auswirkungen der im Gefolge romantischer Genieästhetik im 19. Jahrhundert postulierten Superiorität ‚deutscher‘ Musik für die Gewichtung kompositorischer Leistungen früherer Jahrhunderte.⁴⁰

Im Besonderen zielt Heinemann auf die von der Musikgeschichtsschreibung im deutschsprachigen Raum etablierte Meistererzählung von Ludwig van Beethoven als Zentralgestirn der (jüngeren) europäischen Musikgeschichte und von Komponisten in dessen Nachfolge, namentlich Johannes Brahms und Arnold Schönberg, die als in ein und derselben Traditionslinie stehend verhandelt werden. Zwar beschreibe dieses Narrativ, das die Komplexität des Tonsatzes in den Vordergrund rückt, wichtige Entwicklungszüge, allerdings, so Heinemann, „um den Preis freilich aller alternativen Ansätze, Musik als Klangkunst zu gestalten.“⁴¹ Wenngleich der Autor Details dieser Ansätze nicht näher ausführt, dürfte ihnen, nach Heinemanns Einlassungen zu urteilen, das Infragestellen musikhistoriographischer Topoi gemein sein, wie sie sich in dem besagten materialbezogenen Fortschrittsdenken oder dem Gegensatz von Zentren und peripheren Orten künstlerischen Handelns ausdrücken. Im Kapitel „Nation“ fügt Heinemann dann ergänzend hinzu, dass ebenso Musik, die nicht in einer – im engeren Sinne – Mitteleuropa-Tradition „mit den Fixpunkten Bach – Beethoven – Brahms/Wagner/Liszt – Schönberg“⁴² verortet werden kann, sich mit dem vorangehend kritisch skizzierten Modell musikhistorischer Erzählung nur unzureichend erklären lasse. Unbegründet bleibt allerdings, warum neben diesen männlichen Akteuren Hildegard von Bingen die einzige Komponistin bleibt, anhand deren Schaffen und der Rezeption dieses Schaffens Heinemann Modi von Musikgeschichtsschreibung problematisiert, die aus dem 19. Jahrhundert nachwirkenden Wissensordnungen verpflichtet sind.⁴³

39 Vgl. auch ebd., S. 74, 88–89.

40 Ebd., S. 166–167.

41 Ebd., S. 187.

42 Ebd., S. 261.

43 Ebd., S. 50–51. Auch belässt Heinemann es bisweilen dabei, kanonisiertes Wissen zu vermitteln. Er

Daran anknüpfend nimmt er gegenüber von der akademischen Musikforschung für die Wende vom 19. zum 20. Jahrhundert etablierten Geschichtsbildern eine kritische Haltung ein. Gegen eine den ‚Führungsanspruch‘ des westlichen Tonsystems stützende Betrachtungsweise positioniert Heinemann u. a. Claude Debussys Kontakt zu musikalischen Kulturen Indonesiens und die daraus resultierenden produktiven kompositorischen Konsequenzen: das Abrücken von ehemals als verbindlich erachteten Konstituenten polyphoner Musik westlicher Prägung, von einer funktionalen Harmonik ebenso wie von einer zwingend logischen Gestaltung musikalischer Verläufe und einem Fortschrittsgebot.⁴⁴ Und auch für die Geschichte des Jazz und dessen Bedeutung in der Musikkultur des amerikanischen Kontinents macht er auf die Problematik einer Erzählweise aufmerksam, die von Debatten um nationale Vorrangstellungen getragen ist.⁴⁵ Bei wiederholtem Lesen der Feststellung, Gershwin habe die „Nobilitierung des Jazz durch die Integration in die Symphonik“⁴⁶ geleistet, drängt sich dann aber die Frage auf, ob Heinemann hier dem von seiner Seite angemahnten Hinterfragen tradierter Bilder von Musikgeschichte eigentlich gerecht wird und werturteilsfrei argumentiert.

Mit dem Schlagwort „Individuierung“⁴⁷ umreißt Heinemann folgenden, für die Musikgeschichte des 20. Jahrhunderts bemerkenswerten Umstand: Einerseits kennzeichne musikalisches Schaffen jenseits der Verpflichtung auf einen gemeinsamen Stil Offenheit und Vielfalt kompositorischer Techniken und Verfahrensweisen, andererseits avanciere durch die Möglichkeit, Musik über das Medium Tonträger technisch reproduziert erfahren zu können, das ‚Einzelsetting‘ zwischen HörerIn und InterpretIn zu der verbreiteten Rezeptionsform. Im Brüchigwerden ehemals verbindlicher Kategorien von Komposition sieht Heinemann im Musikleben pluralistischer Gesellschaften der zweiten Jahrhunderthälfte eine im Vergleich zu früheren Epochen höhere Bereitschaft und Fähigkeit zum Konsens grundgelegt. Der Umgang von Publikum und Kritik mit ‚Novitäten‘ der zeitgenössischen Avantgarde nehme weitgehend von einer Diskussion kompositionstechnischer Aspekte, zuweilen aus Unkenntnis, Abstand, wohingegen Aufführungen von Repertoirestücken, zumal aufgrund von deren Verfügbarkeit in einer steigenden Zahl von Einspielungen, mit differenzierteren Interpretationskritiken belegt würden. Heinemanns pessimistische Einschätzung aller-

bestreitet nicht, dass die Etablierung der Troika Mozart/Haydn/Beethoven als Signum der Wiener Klassik einer Beschränkung gleichkomme, die dazu führe, die kompositionsgeschichtliche Bedeutung dieser drei Komponisten herauszustreichen, während die weitere zeitgenössische Produktion in großen Teilen unberücksichtigt bleibe (Ebd., S. 198). Alternative Erzählmodelle diskutiert er aber nicht.

44 Ebd., S. 262, 267.

45 Ebd., S. 261–262.

46 Ebd., S. 261.

47 Ebd., S. 300.

dings, dass im ausgehenden 20. Jahrhundert Aufmerksamkeit aufseiten der HörerInnen lediglich noch durch die Radikalität musikalischer Ausdrucksmittel zu erreichen sei⁴⁸ – was im Umkehrschluss die Vertrautheit breiter Publikumsschichten mit der ihnen gegenwärtigen Produktion voraussetzen würde –, ist so nicht haltbar.

Tendenzen und Entwicklungen von Musik im 20. Jahrhundert begegnet Heinemann mit einer fallweise kulturwissenschaftlich ausgerichteten Analyse, indem er sich nicht disziplinär beschränkt, sondern Entwicklungen in anderen Künsten mit diskutiert, etwa Wechselwirkungen zwischen Musik, Literatur, bildender Kunst und Architektur, den Wandel ästhetischer Positionen im Sprechtheater und Entwicklungen in der Filmkunst;⁴⁹ ein Vorgehen, dem an dieser Stelle im Vergleich mit der in vorausgehenden Buchkapiteln praktizierten Darstellung musikgeschichtlicher Stationen früherer Jahrhunderte ein höherer Stellenwert zugemessen wird. Die Eigenständigkeit musikalischer Phänomene einer Popularkultur rückt Heinemann dagegen weitgehend an den Rand seiner Ausführungen. Populärmusik wird in ihrem Verhältnis zu Kunstmusik, exemplarisch anhand von „[p]opularisierenden Bearbeitungen ‚klassischer‘ Werke“⁵⁰, behandelt.

Der Idee, sich von einer Erzählung von Musikgeschichte zu lösen, für die ein Fortschrittsdenken konstitutiv ist,⁵¹ versucht Heinemann Rechnung zu tragen, indem er die chronologische Abfolge von Ereignissen etwa zugunsten einer Darstellung von spezifischen Merkmalen einer Gattung und von deren politischen und sozialgeschichtlichen Implikationen erweitert.⁵² Eingehend besprochen wird die Instrumentalisierung von Musik in totalitären politischen Systemen des 20. Jahrhunderts.⁵³ Heinemann formuliert seine Kritik an einer Historiographie, die ihren Fokus vornehmlich auf die kompositorische Arbeit richtet, und spitzt die Problematik dieser Sichtweise in der Frage zu, ob in kompositionstechnischen Betrachtungen sich die Erklärung musikgeschichtlicher Vorgänge erschöpfe, wenn dadurch gleichzeitig Aspekte der Kultur- und Sozialgeschichte, der Rezeptions- und Aufführungsgeschichte weitgehend ausgeklammert werden. Ansätze, dem zu begegnen, finden sich eine Reihe, beispielsweise Musikgeschichte als Geschichte von Werken und deren Aufführungen zu konzipieren⁵⁴ oder an Entwicklungen in der Musik des 20. und 21. Jahrhunderts mit mediengeschichtlichen Fragestellungen heranzutreten,⁵⁵ etwa

48 Ebd., S. 316.

49 Ebd., S. 274, 321–322.

50 Ebd., S. 326.

51 Ebd., S. 329.

52 Vgl. Kapitel „Gesellschaft“, ebd., S. 200–210.

53 Vgl. Kapitel „Macht“, ebd., S. 276–289.

54 Ebd., S. 328.

55 Ebd., S. 288, 325.

inwiefern sich die Möglichkeiten zur technischen Reproduktion von Musik für deren Rezeption als relevant erwiesen und noch erweisen. Heinemann gelingt es, den LeserInnen diese Inhalte näherzubringen, wenngleich die Ausarbeitung einzelner Aspekte an der Oberfläche verharret, was nicht zuletzt der Umfangsbeschränkung des Reclam-Bandes geschuldet sein dürfte.

Abschließend sei erwähnt, dass Nachweise zu den aus der konsultierten Literatur entnommenen Zitaten fehlen; auch wäre es hilfreich gewesen, die „Lektürehinweise“⁵⁶ ihrer Vollständigkeit wegen um diejenigen Studien zu ergänzen, zu denen sich im Text lediglich der Autornamen findet. Zur Erläuterung und zum Nachvollzug musikalischer Sachverhalte wäre der Abdruck von Notenbeispielen in größerer Zahl als vorgenommen von Nutzen gewesen; auch dies wohl eine Fehlstelle aufgrund von Beschränkungen des Publikationsformats. Der interessierten ZielleserInnenschaft bleibt es so überlassen, sich die entsprechenden Notentexte zu besorgen und zu studieren.

56 Ebd., S. 335–336.

Andreas Holzer

PAUL GRIFFITHS: *GESCHICHTE DER MUSIK. VOM MITTELALTER BIS IN DIE GEGENWART*

MICHAEL HEINEMANN: *KLEINE GESCHICHTE DER MUSIK*

WERNER KEIL: *MUSIKGESCHICHTE IM ÜBERBLICK*

**RICHARD TARUSKIN UND CHRISTOPHER HOWARD GIBBS:
*THE OXFORD HISTORY OF WESTERN MUSIC***

ARNOLD WERNER-JENSEN: *DAS RECLAM-BUCH DER MUSIK*

Mein Beitrag wird sich im Wesentlichen auf die Texte von Griffiths, Heinemann und Keil beziehen.¹ Einerseits sind diese vom Umfang her recht gut vergleichbar, auch was den Anteil des 20. Jahrhunderts betrifft (das 21. Jahrhundert wird durchwegs kaum angerissen),² andererseits, weil Werner-Jensens Text, abgesehen vom erheblich größeren Umfang, auch in der inhaltlichen Konzeption auf völlig anderen Füßen steht.³ Das *Reclam Buch der Musik*, das laut Covertext ein „Sachbuch, Nachschlagewerk und Bildband“ für Fachleute, Laien und ein studentisches Publikum sein will, versucht den gesamten Inhalt in zumeist zweiseitigen „Kapiteln“ darzubieten. Dabei wird der komprimierte Text immer durch ergänzende Detailinformationen auf Randleisten und durch eine oder mehrere Abbildungen ergänzt. Die Kapitelüberschriften sind überwiegend durch Namen, musikalische Gattungen oder Stilrichtungen bestimmt. Musikgeschichte wird hier also nicht erzählt, sondern in Schlaglichtern dargeboten. Das soll zunächst keineswegs als Kritik verstanden werden, zumal ja auch die Frage im Raum steht, wie die „gesamte“ Musikgeschichte in dreibis vierhundert Seiten (der Umfang der anderen drei Bücher) überhaupt angemessen erzählt werden könnte. Überdies liegen beispielsweise im Rahmen der Reihe *Bärenreiter Basiswissen*, wo in 20, 55 oder 111 jeweils zweiseitigen Kurzkapiteln umfassende Themen ebenfalls schlaglichtartig für Musikinteressierte, SchülerInnen und Studierende aufbereitet werden, einige durchaus qualitätvolle Publikationen vor. Beginnt

1 Paul Griffiths: *Geschichte der Musik. Vom Mittelalter bis in die Gegenwart*. Stuttgart: Metzler [u. a.], 2008; Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004; Werner Keil: *Musikgeschichte im Überblick*, 2., überarbeitete Auflage. Paderborn: Fink, 2014.

2 Griffiths, 302 S., davon etwa 80 S. 20./21. Jh.; Heinemann, 358 S., davon etwa 60 S. 20./21. Jh.; Keil, 364 S., davon etwa 75 S. 20./21. Jh.

3 Arnold Werner-Jensen: *Das Reclam-Buch der Musik*, 3. Aufl. Stuttgart: Reclam, 2012, 516 S., davon etwa 140 S. 20./21. Jh.

man in Werner-Jensens Buch allerdings über das 20. Jahrhundert zu lesen, so lässt bereits der erste Satz blankes Entsetzen aufkommen: „Bis zum 20. Jahrhundert boten alle früheren Jahrhunderte einen relativ geschlossenen Eindruck und ließen sich mit wenigen Schlagworten kennzeichnen: das 19. als romantisch, das 17. als barock, das 16. als das der Renaissance.“⁴ Da ähnlich stupide Sätze auf Schritt und Tritt folgen, kann und muss dieses Machwerk als unbrauchbar beiseitegelegt werden. Fairerweise ist hinzuzufügen, dass das Bild des 20. Jahrhunderts durch einen 40-seitigen Abschnitt über Populärmusik, geschrieben von Manfred Ernst, bereichert wird. Da ich mich diesbezüglich als nicht ausreichend kompetent sehe, schließe ich diesen Bereich in meinen Betrachtungen aus. Dennoch ist die Frage interessant, wie weit das Metier der Populärmusik generell in den hier zur Debatte stehenden Büchern berücksichtigt ist: Während Heinemann und Griffiths dieses als selbstverständlichen Teil der Musikgeschichte ansehen, freilich ohne deren Entwicklungsstränge im Einzelnen zu verfolgen, erwähnt Keil die Populärmusik mit keinem Wort, obwohl er der einzige ist, der in einer Einleitung über die Auswahl seiner Darstellung Auskunft gibt.⁵

Im Gegensatz zu Werner-Jensen wollen die anderen drei Autoren Musikgeschichte auf unterschiedliche Art erzählen. Angesichts der schon angesprochenen Frage, wie denn eine überblickende Erzählung auf engem Raum gut gelingen könnte, verwundert es, dass zwei davon einfach irgendwo mit der Erzählung beginnen und die LeserInnen auch nicht mit jenen Gedanken vertraut machen, die hinter den eingeschlagenen Erzählstrategien gestanden haben müssen; kurz gesagt: es gibt keine Einleitung, kein Nachdenken über theoretische Modelle, über die Kriterien der Selektion usw. Einzig Werner Keil lässt erkennen, was als Basis für sein Buch gedient hat, nämlich eine zweisemestrige Vorlesung zur Musikgeschichte, die er seit 1998 an der Hochschule für Musik in Detmold hält (dementsprechend gliedert sich der Text in 28 Kapitel, die sich überwiegend an Epochenbezeichnungen, Gattungen und Namen orientieren). Damit sind auch die ersten Adressaten klar. Fehlen bei Griffiths und Heinemann diese Erwägungen, so übersteigen deren Reflexionen im Verlauf des Textes jene von Keil aber bei weitem. Während bei diesem die Dinge „einfach da sind“ und er somit eher aufzählend-beschreibend entlang großer Namen verfährt, wird bei jenen wesentlich intensiver über Entwicklungsstränge und Kontextualisierungen, die Musik nicht als selbstgenügsames Metier erscheinen lassen, nachgedacht. Wahrscheinlich würde Keil auf diese Kritik erwidern, dass es in einem zweisemestrigen Vorlesungszyklus über die gesamte Musikgeschichte nur um die Vermittlung von Basiswissen gehen könne und ein Mehr an Vernetzung eine Reduktion basaler Informationen nach sich ziehen

4 Ebd., S. 334.

5 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 13–20.

würde. Umso eigenartiger ist es aber, dass er sich dann doch zu einem ganzseitigen Exkurs über ein Gemälde des 18. Jahrhunderts von Antoine Watteau, das mit einem Klavierstück von Claude Debussy in Verbindung steht, hinreißen lässt; noch dazu ohne letztlich einen Bezug zu Debussy herzustellen.⁶ Des Weiteren wäre zu fragen, ob in einer allgemeinen Musikgeschichte die zahlreichen biographischen Informationen nicht verzichtbar wären. Keil scheint der überkommenen Heroengeschichtsschreibung doch noch sehr verbunden zu sein.

Griffiths ist sichtlich bemüht, immer wieder die Vernetztheit von Musik mit politischen, ästhetischen, wirtschaftlichen, technischen, sozialen oder philosophischen Ebenen ins Spiel zu bringen. Der Schwerpunkt liegt bei ihm allerdings doch deutlich auf der kompositionsgeschichtlichen Perspektive. Dabei gelingt es ihm in bemerkenswerter Weise, von Wertungen abzusehen, die einen klaren Mainstream hervorkehren würden; nicht zuletzt reflektiert er auch über die Problematik der Darstellung linearer Prozesse.⁷ Im Versuch, das 20. Jahrhundert in seiner ganzen Vielfalt zu würdigen und möglichst viele Namen ins Spiel zu bringen, kann er allerdings der damit verbundenen Gefahr, in die Nähe bloßer Aufzählungen zu gelangen, nicht immer ganz entweichen, besonders in einigen Abschnitten über die zweite Jahrhunderthälfte. Zumeist gelingt es ihm aber, auf kurzem Raum erstaunlich viel unterzubringen, immer eine gewisse Substanz bewahrend und ohne in allzu unangemessene Verkürzungen zu verfallen. Überdies ist er der einzige Autor, der eine ganze Reihe von Komponistinnen berücksichtigt, während Heinemann im ganzen Buch mit Hildegard von Bingen auskommt und Keil es auch im Jahr 2014 noch gelingt, Musikgeschichte in selbstverständlicher Weise als rein männliches Metier erscheinen zu lassen.

Anders als Griffiths macht Heinemann erst gar nicht den Versuch, eine gewisse ‚Vollständigkeit‘ anzustreben und sich chronologisch an kompositionsgeschichtlichen Tendenzen und deren wichtigsten Vertretern entlangzuarbeiten. Vielmehr schlägt er verschiedene Perspektiven ein (die einschlägigen Kapitel heißen „Realität“, „Macht“, „Residuen“, „Experiment“, „Klang“, „Weltmusik II“), die in wesentlich höherem Ausmaß die Stellung der Musik in der Gesellschaft im Visier haben als Informationen über die Verfasstheit der Musik selbst. Dabei ist mir nicht klar, ob der Autor eine gewisse Vertrautheit mit der Musik voraussetzt, oder ob er kompositionstechnische Aspekte seinem Publikum nicht zumuten will.

Ein weiterer auffallender Unterschied zwischen diesen beiden Büchern liegt in der Präsenz der Autoren in der Art der Darstellung: Während durch Griffiths Bemühen um Ausgewogenheit weder sein musikalischer Geschmack noch seine wissen-

6 Ebd., S. 227.

7 Griffiths: *Geschichte der Musik* (Anm. 1), S. 269.

schaftlichen Interessen ohne weiteres erkennbar werden, ist Heinemanns Erzählung offensichtlich von seinen Interessen geprägt und seine musikalischen Vorlieben und Abneigungen scheinen klar durch. So ist die Verwobenheit von Musik und Politik, insbesondere die Haltung von Komponisten gegenüber politischen Zuständen, durch den geradezu überdimensionalen Raum, der diesem Bereich zugesprochen worden ist, ein offensichtliches Interessensfeld; ebenso klar wird etwa die Wertschätzung Paul Hindemiths oder die Abneigung gegenüber der Darmstädter Szene, die mit sattsam bekannten Klischees abgespeist wird (Übermaß an intellektuellem Aufwand, kein Spielraum für die Interpretation usw.). Bemerkenswert ist schließlich, dass auch die Kirchenmusik (es handelt sich wohl um ein weiteres Interessensgebiet) einen Platz findet – in allgemeinen musikgeschichtlichen Darstellungen des 20. Jahrhunderts geradezu ein Unikum. Über die Bewertung dieser divergierenden Haltungen kann man durchaus unterschiedlicher Meinung sein: Heinemanns von starken persönlichen Wertungen geprägter Text lädt durchwegs zum Mitdenken, oft auch zum Widerspruch, ein und wird durch diesen dialogischen Charakter niemals langweilig. Somit werden auch mit der Musikgeschichte des 20. Jahrhunderts vertraute Personen die Ausführungen mit Interesse lesen können, während bei Griffiths und noch viel mehr bei Keil wahrscheinlich wohl wenig Neues (auch im Sinne von neuen Fragestellungen) in Erfahrung zu bringen sein wird. Aber gilt das auch für angehende Studierende oder MusikliebhaberInnen? Diese werden in die von Heinemann eingeschlagenen Perspektiven zwar tiefer eintauchen können, dafür werden ihnen aber zentrale kompositionsgeschichtliche Tendenzen, wie etwa die Spektralmusik (in Verbindung mit dem IRCAM und inklusive aller damit verbundener KomponistInnen), ebenso gänzlich vorenthalten (obwohl es ein Kapitel „Klang“ gibt) wie der gesamte Bereich des Musiktheaters. Überdies fehlen zahlreiche Namen, die viele, ungeachtet unterschiedlicher Perspektiven und der notwendigen Selektion, als unverzichtbar erachten würden (wie z. B. Luigi Nono oder Hans Werner Henze).

Während bei Heinemann aber doch der Großteil der Vertiefungen und Lücken aus der Wahl der getroffenen Perspektiven erklärbar ist, stößt man diesbezüglich bei Keil auf Merkwürdigkeiten: Die Zeichnung der ersten Jahrhunderthälfte konzentriert sich, wie weit verbreitet, auf die Kompositionsszene in Wien (Kapitel „Expressionismus. Freie Atonalität“ und „Dodekaphonie“) und Paris (Kapitel „Paris. Neoklassizismus“). Dazu kommt zuvor noch ein Kapitel über Debussy und Alexander Skrjabin mit vergleichsweise ausladenden biographischen Informationen. Warum sechs Seiten über Skrjabin, während Richard Strauss bloß als „großer, hier nicht näher behandelter Komponist“⁸ mit einem einzigen Satz abgetan wird? Natürlich können Über-

8 Keil: *Musikgeschichte im Überblick* (Anm. 1), S. 285.

blicksdarstellungen in diesem Umfang gerade bezüglich der Frage, welche Namen eingebracht und welche weggelassen werden, schwerlich ausgewogen sein; und wenn sie das versuchen, laufen sie Gefahr in bloßes Namedropping zu verfallen. Aber bei Keil wirkt das alles sehr zufällig. Eine noch größere Merkwürdigkeit ist schließlich darin zu sehen, dass zwei weitere Komponisten, deren Namen man in der ersten Jahrhunderthälfte womöglich vermisst hat, plötzlich in der zweiten auftauchen: Charles Ives und seine *Unanswered Question* werden dem Kapitel „Avantgarde nach 1945“ zugerechnet und Béla Bartóks „dritter Weg“ ist gar dem allerletzten Kapitel mit dem Titel „Pluralismus“ einverleibt, gemeinsam mit Betrachtungen zur Postmoderne. Was stand da als Idee dahinter? Überhaupt sind den letzten 50 Jahren (gerechnet vom Erscheinungsjahr 2014) gerade einmal achteinhalb Seiten gewidmet (!) – und sechseinhalb davon entfallen auf Mauricio Kagel. Auch das ist im Rahmen einer sehr komprimierten Musikgeschichtsdarstellung mehr als eigenartig.

Pablo Cuevas

PAUL GRIFFITHS: GESCHICHTE DER MUSIK. VOM MITTELALTER BIS IN DIE GEGENWART

Paul Griffiths' Buch *A Concise History of Western Music* wurde im Jahr 2008 unter dem Titel *Geschichte der Musik. Vom Mittelalter bis in die Gegenwart* (im Folgenden *GdM*) in deutscher Übersetzung veröffentlicht.¹ Zu diesem Zeitpunkt konnte der vornehmlich auf Kunstmusik des 20. Jahrhunderts spezialisierte britische Autor bereits vierzig Jahre Erfahrung als Musikkritiker, Schriftsteller und Librettist vorweisen. Griffiths' *GdM* zielt auf ein breites Publikum ab und soll dabei sowohl eine „verlockende Einführung für Studierende und Anfänger“ sein als auch aufschlussreiche Einblicke für „Lehrer, Musiker und Musikliebhaber“ bieten.²

Die Kategorie der Zeit ist der rote Faden dieser Geschichte über eine Musik „als Klang und Gestalt gewordene Zeit“³, die durch historisch wechselnde zeitliche Konzeptionen dargestellt wird. Im Hinblick auf die Leitidee des Buches schrieb Joseph Kerman in seiner Rezension für *The New York Review of Books* im Jahr 2008: „Griffiths's focus on time does not suppress a lively awareness of music's place in society, which plays a large role in his history. And although he sometimes seems wary of the notion of progress in musical forms, he does not shake it off“⁴. Diese Anmerkungen Kermans sind Ausgangspunkte für die folgenden Überlegungen, die auf zwei Aspekte von Griffiths' Buch gerichtet werden. Zum einen wird auf die für die *GdM* wichtige gesellschaftliche Verortung der Musik eingegangen, welche am Beispiel des vom Autor wiederholt angesprochenen Begriffs „Orientalismus“ erörtert wird; zum anderen wird die gegen Ende der *GdM* dargestellte Metapher eines musikgeschichtlichen Labyrinths ausgelotet, die in dieser Rezension als Konsequenz des von Kerman erwähnten Fortschrittsbegriffs betrachtet wird. Methodisch beruht der vorliegende

1 Paul Griffiths: *A Concise History of Western Music*. Cambridge: Cambridge University Press, 2006; Dt.: *Geschichte der Musik. Vom Mittelalter bis in die Gegenwart*. Stuttgart: Metzler [u. a.], 2008.

2 Griffiths: *A Concise History of Western Music* (Anm. 1), S. i: „The book provides an enticing introduction for students and beginners [...]. Its perspectives and insights will also make it illuminating for teachers, musicians and music lovers“. Die Originalausgabe ist in acht Teile mit untergeordneten Kapiteln, zusätzlichem Glossar, Lese-, Hörempfehlungen und einem Index strukturiert. Die deutsche Übersetzung verzichtet auf das musiktechnische Glossar, präsentiert ein Personenregister statt des ursprünglichen Indexes und passt die Leseempfehlungen der deutschsprachigen Literatur an.

3 Griffiths, *Geschichte der Musik* (Anm. 1), S. 1.

4 Joseph Kerman: „Playing in Time“, in: *The New York Review of Books* 55/8 (15.05.2008); <http://www.nybooks.com/articles/2008/05/15/playing-in-time/>, 16.02.2018.

Beitrag prinzipiell auf der praktischen Umsetzung Foucaultscher diskursanalytischer Kategorien am Beispiel der Duisburger Schule der Kritischen Diskursanalyse.⁵ In diesem begrifflichen Rahmen werden ausgewählte Diskursfragmente der *GdM* analysiert und dadurch einige Diskursformationen,⁶ die in der Musikgeschichtsschreibung Griffiths' erkennbar sind und sich als Widerspiegelungen von externen Machtverhältnissen begreifen lassen, thematisiert.⁷

Die Idee des Westens erscheint in der *GdM* als eine sich verändernde, vorgeblich aber selbsterklärende diskursive Entität.⁸ Die im Text wiederholt behandelte Verbindung zwischen Musik und Gesellschaft, welche für das von Griffiths angestrebte Musikverstehen wesentlich ist, kann an den Ereignissen der sozialpolitischen Geschichte erkannt werden, die als Hintergrund musikhistorischer Phänomene dargestellt werden.⁹ In diesem Zusammenhang erscheint es merkwürdig, dass der im Text wiederholt angesprochene Begriff „Orientalismus“ eines jeglichen sozialhistorischen Moments, geschweige denn jener Machtdimension, entbehrt, die seit Edward Saids Pionierwerk *Orientalism* aus dem Jahr 1978¹⁰ in diesem Kontext mitgedacht werden müsste. Griffiths begreift den „Reiz des Orientalischen“ primär als kreative Neugier auf das, „was es

5 Siehe Margarete Jäger und Siegfried Jäger: *Deutungskämpfe. Theorie und Praxis Kritischer Diskursanalyse*. Wiesbaden: Verlag für Sozialwissenschaften, Medien – Kultur – Kommunikation, 2007, S. 15–37. Auch Siegfried Jäger und Jens Zimmermann (Hg.): *Lexikon kritische Diskursanalyse*. Münster: UNRAST-Verlag, 2010.

6 Als Diskurs versteht man das Feld des zu einem gewissen Zeitpunkt Sagbaren (vgl. Jäger und Zimmermann: *Lexikon* (Anm. 5), S. 20), dessen hierarchische Struktur untergeordnete Textteile bzw. Diskursfragmente beinhaltet (vgl. Jäger und Jäger: *Deutungskämpfe* (Anm. 5), S. 27). Eine Diskursformation wird in diesem Zusammenhang induktiv festgestellt, indem man Regelmäßigkeiten in der Abhandlung bestimmter Themen am Beispiel der analysierten Diskursfragmente erkennt. Diese Diskursformationen werden einer Kritik unterzogen (Jäger und Zimmermann: *Lexikon* (Anm. 5), S. 39). In dem vorliegenden Beitrag wurden Diskursfragmente der *GdM* ausgewählt, die zwei Themen behandeln, nämlich den Begriff „Orientalismus“ und die Darstellung eines metaphorischen Labyrinths für die Kunstmusik des 20. Jahrhunderts. Es muss zudem angemerkt werden, dass eine umfassende Diskursanalyse der *GdM* den Übersetzungsprozess mit einschließen müsste. Dazu sei erwähnt, dass der Originaltitel *A Concise History of Western Music* zu *Geschichte der Musik* verallgemeinert wurde, und dass dies als Ausgangspunkt für eine Diskursanalyse herangezogen werden könnte. Eine entsprechende Untersuchung würde die Grenze des vorliegenden Beitrags überschreiten.

7 Über das Verhältnis Diskurs-Macht siehe Jäger und Jäger: *Deutungskämpfe* (Anm. 5), S. 20–21.

8 Während „die Europäer“ den Westen etwa im 12. und 15. Jahrhundert verkörpern (Ebd., S. 18.), enthüllen die für die Darstellung des 20. Jahrhunderts von Griffiths ausgewählten Komponisten einen Westen, der sich geographisch über Westeuropa und die USA erstreckt (Griffiths: *Geschichte der Musik* (Anm. 1), S. 244–284).

9 Exemplarisch dazu sind die sozialhistorischen Zusammenhänge zwischen Ludwig van Beethovens Kompositionen und der Französischen Revolution, oder zwischen den Darmstädter Sommerkursen und dem Kalten Krieg. Siehe Griffiths: *Geschichte der Musik* (Anm. 1), S. 143 und 152.

10 Edward W. Said: *Orientalism*. New York: Pantheon Books, 1978.

jenseits von Europa noch so alles gab“¹¹. Ein „Orientalismus des Bildes“¹² sei durch verschiedene „Inspirationsquellen“¹³ geschaffen worden und zeige sich an Werken wie zum Beispiel Giuseppe Verdis *Aida* (1871), Camille Saint-Saëns' *Samson et Dalilah* (1877), Nikolaj Rimskij-Korsakovs *Scheherezade* (1888) und Igor Borodins *Fürst Igor* (1890). In der *GdM* wird aber nicht reflektiert, dass die in diesen Werken enthaltenen imaginären Geographien die Konstitution des Anderen nach bestimmten Mustern, die als Teil der symbolischen Dimension eines kolonialbezogenen Diskurses über den Osten gekennzeichnet werden können, bezeugen.¹⁴ Das gilt etwa für die Bemerkung über Maurice Ravels *Chansons madécasses* (1925–1926), die Griffiths' Auffassung nach „zur exotisch-erotischen Schwüle der *Shéhérezade* [1903] zurück[kehren]“¹⁵, seinem „trägst[e]n Meisterwerk im orientalischen Stil“¹⁶. Die Auswahl der Texte für diese madegassischen Lieder müsste vielmehr im Kontext des französischen Kolonialismus in Afrika und der kolonialkritischen Positionen in den 1920er Jahren gesehen werden und nicht bloß als ideologisch unbeteiligter *goût* des Komponisten.¹⁷ In seiner Darstellung der Kunstmusik des 20. Jahrhunderts vermeidet Griffiths den Begriff Orientalismus und beschränkt sich darauf, von Ähnlichkeiten mit oder Einflüssen von nicht-westlicher Musik zu schreiben, welche an einigen Werken US-amerikanischer Komponisten wie John Cage und La Monte Young erkennbar seien.¹⁸

Die von Griffiths erzählte Musikgeschichte lasse sich einer „lesbaren Notenschrift“ verdanken,¹⁹ die er als „technische Innovation“²⁰ und Impulsgeber für kreatives Wachstum betrachtet. Im Rahmen dieser in der *GdM* wiederholt vorgebrachten Medienbedingtheit²¹ werden vielfach Parallelen zwischen technologisch-wissenschaft-

11 Griffiths: *Geschichte der Musik* (Anm. 1), S. 187.

12 Ebd., S. 190.

13 Ebd., S. 187.

14 Sids Analyse von Verdis *Aida* ist diesbezüglich bemerkenswert (vgl. Edward Said: *Culture and Imperialism*. New York: Vintage, 1994, S. 125 und 129–130). Für eine Einleitung zur Problematik des Orientalismus in Verdis *Aida* und Saint-Saëns' *Samson et Dalilah* siehe auch Alastair Williams: *Constructing Musicology*. Aldershot: Ashgate, 2001, S. 99–101. Eine Auseinandersetzung mit dem Said'schen Orientalismusbegriff am Beispiel Russland findet man in David Schimmelpenninck van der Oye: *Russian Orientalism. Asia in the Russian Mind from Peter the Great to the Emigration*. New Haven: Yale University Press, 2010.

15 Griffiths: *Geschichte der Musik* (Anm. 1), S. 223.

16 Ebd., S. 201.

17 Vgl. Jane Fulcher: *The Composer as Intellectual. Music and Ideology in France 1914–1940*. Oxford: Oxford University Press, 2005, S. 137 und 141–144 und Richard S. James: „Ravel's 'Chansons madécasses': Ethnic Fantasy or Ethnic Borrowing?“, in: *The Musical Quarterly* 74/3 (1990), S. 360–384.

18 Griffiths: *Geschichte der Musik* (Anm. 1), S. 240–241 und 261–262.

19 Ebd., S. 12.

20 Ebd.

21 Vgl. ebd., S. 6–7, 124 und 270.

lichen Entwicklungen und musikgeschichtlichen Phasen gezogen, wie etwa mit der Verbindung zwischen dem „große[n] Zeitalter der mechanischen Uhren“ und der „Eleganz und Stetigkeit“²² der Barockmusik, oder eher in einem metaphorischen Sinn, wenn der musikalische Wandel im 19. Jahrhundert als „wie angetrieben von einem historischen Motor“²³ beschrieben wird. Griffiths' Erzählung spannt einen Bogen, der grob von einer durch tonal-harmonische Phasen²⁴ bedingten Zielgerichtetheit²⁵ gekennzeichnet wird, welche mit der Schönbergischen Atonalität 1908 einen Bruch erfährt.²⁶ Dies habe später einen weiteren Bruch provoziert, denn der Autor schreibt: „Eine lineare Erzählung hat ihre Grenzen. Die immer verschlungeneren Pfade der Musik in den ersten drei Jahrzehnten nach dem Zweiten Weltkrieg waren aus diesen Grenzen bereits ausgebrochen“²⁷. Die „Weg-Metapher“²⁸ verliere ab dem Jahr 1945 an Relevanz, da innerhalb „eines Labyrinths, das ständig seine Form verändert“²⁹, sich nichts geradlinig nach vorn bewegen könne.

„Verirrt im Labyrinth, scheint die Musik“ – vom Autor im Singular formuliert – „unfähig“ zu sein, „mit lauter Stimme eine unbekannte Zukunft auszurufen“³⁰. Dem entspricht auch der Titel des letzten Kapitels in diesem Buch: „Verlorene Zeit: 1975–“. Zu stellen wäre auch die Frage, inwiefern Griffiths' Position zu einer individuellen Dimension gehört oder eher als Teil einer bestimmten Tradition in der Musikgeschichtsschreibung aufzufassen ist, deren Durchleuchtung ein Desiderat diskursanalytischer Studien sein könnte. Mit Sicherheit stützt sich Griffiths' musikgeschichtlicher Diskurs auf einen bestimmten Musikkanon, dessen geokulturelle Ursprungsregion jener der ökonomischen und politischen Weltmächte entspricht und den er in seiner Musikgeschichte wieder aufgreift, partiell ergänzt und interpretiert.

Eine interkulturelle Hinterfragung des Musikkansons durch die Miteinbeziehung von Kunstmusik anderer Weltregionen könnte dazu beitragen, dass die Idee von Geschichte als netzartiger Konstruktion als ein möglicher Ausweg für das oben angedeutete Dilemma und als eventuelle Grundlage für neue Musikgeschichten dienen könnte.

22 Ebd., S. 86.

23 Ebd., S. 147.

24 Vgl. ebd., S. 85–86, 123 und 147.

25 Vgl. ebd., S. 206.

26 Vgl. ebd., S. 207.

27 Ebd., S. 269.

28 Ebd., S. 270.

29 Ebd., S. 270–271.

30 Ebd., S. 271.

Juri Giannini

DIE DARSTELLUNG DES 21. JAHRHUNDERTS IN J. PETER BURKHOLDERS *A HISTORY OF WESTERN MUSIC*

Es war anfangs nicht geplant, *A History of Western Music*¹ im dritten Teil dieser Publikation als Rezensitionsangebot im Hinblick auf die Darstellung der Musikgeschichte des 20. Jahrhunderts aufzunehmen. Im Unterschied zu allen anderen vorgeschlagenen Musikgeschichten wurde diese nämlich nicht von Neuem nach 2000 geschrieben. Sie stellt die erweiterte Fassung eines Werkes dar, das 1960 zum ersten Mal veröffentlicht und seitdem regelmäßig aktualisiert wurde, und trotz der erweiterten Autorenschaft (Palisca und Burkholder), seine ursprüngliche historiographische Traditionslinie weiterführen will.²

Da dieses Buch aber nicht nur in den Vereinigten Staaten sehr breite Verwendung findet,³ sondern auch in anderen akademischen Länderkulturen rege benützt wird,⁴ und die letzte (neunte) 2014 erschienene Auflage des Buches mit einem Kapitel über die Musik des 21. Jahrhunderts schließt,⁵ fanden hier dennoch einige Überlegungen über die Darstellung und Vermittlung der Musikgeschichte des 21. Jahrhunderts Eingang.

Eine historiographische Auseinandersetzung mit der Musik der letzten 20 Jahre sucht man derzeit in allgemeinen Musikgeschichten vergeblich.⁶ Das hängt aber nicht mit dem langwierigen Schreibprozess und der Veröffentlichungsprozedur dieser Art von Überblicksdarstellungen zusammen: Die hier in diesem dritten Teil des Buches rezensierten Publikationen sind zwischen 2004 und 2014 erschienen und hätten zumindest die Überleitung zum neuen Millenium thematisieren können. Allerdings bringt selbst die 2018 erschienene 3. aktualisierte und erweiterte Auflage der

1 J. Peter Burkholder, Donald Jay Grout und Claude V. Palisca: *A History of Western Music*, Ninth Edition. New York [u. a.]: Norton, 2014.

2 Vgl. Kristy Johns Swift: „Grappling with Donald Jay Grout’s Essays on Music Historiography“, in: *Journal of Music History Pedagogy* 1/2 (2011), S. 135–166.

3 Ebd., S. 136.

4 Vgl. die Länderportraits im zweiten Teil dieses Bandes.

5 Burkholder, Grout und Palisca: *A History of Western Music* (Anm. 1), Chapter 39: „The Twenty-First Century“, S. 992–1009. In der 7. und 8. Edition dieser Musikgeschichte aus den Jahren 2006 und 2010 ist keine einleitende Betrachtung der Musik des 21. Jahrhunderts vorhanden.

6 Douglass Seaton: *Ideas and Styles in the Western Musical Tradition*, 4th Edition. Oxford: Oxford University Press, 2016 behandelt ebenfalls das 21. Jahrhundert in den zwei Kapiteln „The Situation at the Dawn of the Twenty-First Century“ und „Into the Twenty-First Century“. Diese Ausgabe des Buches stand zum Zeitpunkt dieser Rezension dem Verfasser zu komparativen Zwecke nicht zur Verfügung.

Musikgeschichte im Überblick von Werner Keil keine Beispiele oder Bezüge zur Musik nach 2000 – es sind in seinem abschließenden Kapitel mit dem Titel „Pluralismus“ überhaupt keine Veränderungen zur vorherigen Ausgabe in dem Gerüst seiner Erzählstrategie zu beobachten. Unabhängig von Reflexionen über die Qualität dieser Publikationen, ist diese Tatsache ein Indiz für die Schwierigkeit, eine Geschichte der Musik des 21. Jahrhundert zu skizzieren: Vor allem die chronologische Nähe zur Materie macht es schwer zu bestimmen, welche Phänomene in einer überblickenden Musikgeschichte schon einen Platz verdienen würden, bzw. ob Brüche oder eher Kontinuitäten zum vorherigen Jahrhundert die Erzählung bestimmen und charakterisieren sollten.⁷

Diese Schwierigkeit fußt weiters auf den Eigentümlichkeiten des Quellenmaterials (Sekundärliteratur) und seiner Vermittlung: Im 21. Jahrhundert aktualisieren und entwickeln sich die Informationen rasant – der neueste Stand der Forschung ändert sich täglich und wird nunmehr neben dem herkömmlichen Schrifttum auch von diversen Onlinepublikationen und Blogs vermittelt. Dieser Besonderheit ist sich Burkholder, der für den Teil über das 21. Jahrhundert in der *A History of Western Music* alleinig verantwortlich zeichnet, bewusst: Aus einer wissenschaftlichen Perspektive äußert er sich zwar nicht kritisch gegenüber dieser Art von Quellen, er hebt allerdings hervor, dass alle „could be a journalist or pundit, or could simply post pictures of and stories about their children or pets for their family and friends to read [...], allowing anyone to share his or her thoughts with the world, without passing through the filter of publishers or print media.“⁸ Diese Behauptung mag zwar viel Wahres in sich haben, auch wenn durch den getätigten Vergleich diesen digitalen Spezialveröffentlichungen implizit ihre Qualitäten entzogen werden. Man sollte durchaus diesen Quellen mit Vorsicht gegenüberstehen, aber trotzdem erkennen, dass Blogs zum Beispiel im Falle der neuesten Trends und Entwicklungen der Musik vielleicht die wichtigsten Quellen der Musikgeschichtsschreibung darstellen, die u. a. eine Demokratisierung des öffentlichen Redens über Musik und eine erfrischende Diskussion über neueste Musik erlauben. Es wäre natürlich wichtig darüber nachzudenken, ob diese neue, demokratische Form von Diskursermöglichung sich im Endeffekt nur als eine ‘Mogelpackung’ darstellt, und in Wirklichkeit die traditionellen Medien (die Verlage, die ‘Academia’ und die ProgrammgestalterInnen der Konzertsinstitutionen und die KünstlerInnen-Agenturen) immer noch die Oberhand haben; eine Frage, mit der sich Burkholder in seinem Kapitel aber nicht auseinandersetzt.

7 Eine ausführliche, differenzierte und weiterführende Sammlung von Positionen verschiedener AutorInnen zu diesen Themenkomplex findet sich unter: David Clarke (Hg.): „Forum: Defining Twentieth- and Twenty-First-Century Music“, in: *Twentieth-Century Music* 14/3 (2018), S. 411–462.

8 Burkholder, Grout und Palisca: *A History of Western Music* (Anm. 1), S. 995.

Angesichts der gerade skizzierten historiographischen und quellenspezifischen Probleme ist Burkholders Versuch, eine Musikgeschichte der ersten 15–20 Jahren des 21. Jahrhundert zu skizzieren, schon ein riesiger Verdienst. Gleichzeitig will ich aber betonen, dass angesichts der erwähnten Schwierigkeiten, nicht nur das Schreiben einer Geschichte der Musik des 21. Jahrhunderts, sondern auch das Rezensieren dieser Geschichte viele Gefahren mit sich bringt: RezensentInnen könnten ihre Erfahrungen und Geschmackstendenzen als Maßstab setzen. Die Vielfältigkeit der Szenen ließe nämlich zu, mehrere divergierende Musikgeschichten dieser Zeit zu skizzieren und das Fehlen bestimmter musikalischer Phänomene müsste dabei nicht unbedingt als Manko einer Veranschaulichung verstanden werden.

Welche Perspektive(n) entfaltet nun Burkholder in seiner geschichtlichen Darstellung? In einer Rezension zu *The Cambridge History of Twentieth-Century Music* von Nicolas Cook und Anthony Pople beschreibt Burkholder, wie eine „coherent view of the 20th century music“ auszusehen habe:⁹ Diese müsse sich zu allen Typen von Musik öffnen und sich „within each tradition (classical, jazz, pop, and so forth) and across traditions“¹⁰ bewegen. Darüber hinaus müsse sie zeigen, wie „the relation of each new piece to the music currently in circulation“¹¹ sich gestalte und wie diese Beziehung auch zur Musik der Vergangenheit bestehe.¹² Wichtig sei dabei auch das Entstehen und Bestehen einer „competition of composers and performers with the master musicians and with each other to capture the flags of tradition, of critical esteem, and of popularity with audiences“¹³.

Auch über die Art und Weise des Unterrichtens breitet Burkholder dieselben historiographischen Grundgedanken aus: „I organized my classes on twentieth-century music around the idea that composers in the twentieth century were competing with the music of the past.“¹⁴ Alle hier gebrachten Zitate beziehen sich auf Burkholders Perspektiven auf das 20. Jahrhundert – es kommt daher spontan die Frage auf, ob Burkholder diese vom Konzept der allerdings nie erwähnten Harald Bloomschen *anxiety of influence*¹⁵ abgeleiteten Voraussetzung auch in der Darstellung des 21. Jahr-

9 J. Peter Burkholder: Review to Nicholas Cook/ Anthony Pople (Hg.): *The Cambridge History of Twentieth-Century Music* (= Cambridge History of Music). Cambridge: Cambridge University Press, 2004, in: *Notes* 63/4 (2007), S. 844–848, hier: S. 848.

10 Ebd.

11 Ebd.

12 Ebd.

13 Ebd.

14 J. Peter Burkholder: „Changing the Stories we tell: Repertoires, Narratives, Materials, Goals, and Strategies in Teaching Music History“, in: *College Music Symposium* 49/50 (2009/2010), S. 116–128, hier: S. 118.

15 Harald Bloom: *The Anxiety of Influence. A Theory of Poetry*. New York [u. a.]: Oxford University

hundert verfolgt. Eher nicht, ist man angesichts der Aussagen Burkholders im Vorwort der *A History of Western Music* geneigt zu antworten: „A new final chapter on music in the twenty-first century brings the story up to the present, with a focus on new technologies for producing, distributing, and hearing music and on growing trends towards fusions of traditions to create new approaches to music.“¹⁶ Die Darstellung des 21. Jahrhunderts widerspricht somit der Einschätzung Melanie Lowes, die sonst Burkholder das Ziel „of making people – not musical style – the protagonists of the story of Western Music“¹⁷ zuschreibt.

Burkholders Erzählung der Geschichte der Musik des 21. Jahrhundert beruht auf anderen Prämissen – auf der prominenten Rolle neuester Technologien in allen Sektoren des musikalischen Handelns und der Interkulturalität in der Kreation und Rezeption von Musik. Selbstverständlich helfen die Möglichkeiten des technologischen Vermittels von Musik eine allgegenwärtige Beziehung zur Musik der Vergangenheit aufzubauen. Ob dadurch KomponistInnen der Gegenwart in eine gesteigerte Form des Wettbewerbs mit der Vergangenheit geraten, soll hier nicht beantwortet werden. Auch wenn die davor diskutierte Idee der ‚competition‘ zwischen KomponistInnen der Gegenwart und Vergangenheit nicht programmatisch als Leitlinie der historischen Erzählung im Kapitel über das 21. Jahrhundert steht, scheint Burkholder diese trotzdem durch den Seiteneingang hineinzubringen. Die historische Dimension des Wettbewerbs löst sich und geht unkommentiert in jene der ‚Pluristilistik‘ über: Stilistischen Pluralismus im Sinne einer Beziehung zur Vergangenheit sieht er etwa in der Technik des Mashups („mixing of elements from disparate sources to create something new“)¹⁸ in der Populärmusik. Hierbei handle es sich um eine „combination of retrospection with an up-to-date approach“¹⁹. Den „spirit of combining very different music“²⁰ sucht er – treu dem Motto, dass eine aktuelle Musikgeschichte alle Richtungen berücksichtigen sollte – auch in Beispielen, die für ihn „beyond category“²¹ stehen: Christian Fennesz, Tori Amos, Uri Caine, Jason Moran

Press, 1973 [Dt. *Einflußangst. Eine Theorie der Dichtung*. Basel [u. a.]: Stroemfeld, 1995]. Blooms literaturkritische Theorie ist von der Psychoanalyse beeinflusst. Intertextualität wird von ihm als Konflikt zwischen AutorInnen interpretiert. Dabei stehen literarische Texte notwendigerweise zu anderen Texten aus der Vergangenheit in einer Verbindung von Einfluss und versuchen diesen Einfluss zu verdrängen, um zur ‚Originalität‘ zu gelangen.

16 Burkholder, Grout und Palisca: *A History of Western Music* (Anm. 1), S. xxxvii

17 Melanie Lowe: „Teaching Music History Today: Making Tangible Connections to Here and Now“, in: *Journal of Music History Pedagogy* 1/1 (2010), S. 45–59, hier S. 45 bezogen auf Burkholders Einleitung zur achten (nicht neunten) Ausgabe von *A History of Western Music*.

18 Burkholder, Grout und Palisca: *A History of Western Music* (Anm. 1), S. 1004.

19 Ebd.

20 Ebd.

21 Ebd., S. 1001.

und Esperanza Spalding sind in diesem Zusammenhang nebeneinander aufgelistet.²² Auch um die „music in classical genres“²³ zu thematisieren, wählt Burkholder Kompositionen aus, die eine „combination of retrospection with an up-to-date approach“²⁴ exemplifizieren: Kaija Saariahos Oper *L'amour de loin* geht nicht nur thematisch, sondern in einzelnen Teilen auch stilistisch auf die Musik des Troubadours Jaufré Rudel ein;²⁵ *The Enchanted Island* von Jeremy Sans ist überhaupt als Pasticcio konzipiert, und bedient sich direkt bei Musik von Komponisten des 17. und 18. Jahrhundert;²⁶ Fusion und Polystilistik sind ebenfalls in *La Pasión según San Marcos* des argentinischen Komponisten Osvaldo Golijov allgegenwärtig.²⁷ Jennifer Hidgons Orchesterstück *blue cathedral* interpretiert er im Sinne eines „accessible modernism“²⁸, und die Oper *Doctor Atomic* von John Adams u. a. als ein Treffen von Postminimalismus und Operntraditionen des 19. Jahrhunderts.²⁹ Dass er seine Erzählung mit einer Komposition von Elliott Carter (*Caténaires*) fortsetzt, eine Komposition, die er als Repräsentation der „enduring presence of postwar modernism and serialism in the new millenium“³⁰ sieht, zeigt aber mitunter die Schwäche der Burkholderschen Idee der allgegenwärtigen Dialektik von Vergangenheit und Gegenwart: unter dieser Prämisse (der Bezugnahme auf die Vergangenheit) würde doch eigentlich jede Komposition in den Raster hineinpassen. Diese Kompositionen, so Burkholder, wären selbstverständlich nicht repräsentativ für alle Möglichkeiten des Komponierens im 21. Jahrhundert, aber „[l]ike mashups they recycle old material into new forms and link familiar sounds, structures, and ideas to create new combinations. That, if anything, may be what is most characteristic of the music of our age.“³¹

Um die Frage nach einer Besonderheit der Musik des 21. Jahrhundert zu beantworten, konzentriert sich Burkholder eher auf die Kontinuitäten mit der Vergangenheit. Nur die historische Distanz, so Burkholder, wird verraten, ob das Jahr 2000 eine neue Ära der Musik eingeleitet hat,³² aber aus seiner gegenwärtigen Perspektive sieht er „more continuity than change from the final decades of the last century through the second decade of our own, since most of the trends discussed in

22 Ebd.

23 Ebd, S. 1002.

24 Ebd, S. 1004.

25 Ebd.

26 Ebd, S. 1005.

27 Ebd.

28 Ebd, S. 1007.

29 Ebd.

30 Ebd, S. 1006.

31 Ebd, S. 1007.

32 Ebd, S. 993.

the previous chapter [„The Late Twentieth Century“] have continued, and what new styles and types of music emerged were often linked to the past.“³³

Verschiedene Musikgeschichten des 21. Jahrhunderts ließen sich erzählen – Burkholders ist eine davon, und mit legitimen Schwächen und vielen Pluspunkten eine durchaus lesenswerte. Es ist nicht mehr vertretbar, eine allgemeine Musikgeschichte ohne die letzten 15-20 Jahre zu konzipieren und zu erzählen. Verständlicherweise werden dabei die HistorikerInnen eigene Erfahrungshorizonte und eigene Interpretationsraster in der Betrachtung kritisch miterzählen müssen. Alles andere – insbesondere das Auslassen der Gegenwart – wäre nicht vertretbar.

33 Ebd.

GLOSSE

Andreas Holzer

DARMSTADT UND DER KALTE KRIEG. EIN BEITRAG ZUR ERHELLUNG DER AUSBREITUNG ‚POSTFAKTISCHER‘ TENDENZEN IN DER MUSIKWISSENSCHAFT

Seit etwa der Jahrtausendwende hat sich der musikwissenschaftliche Diskurs über ‚Darmstadt‘, genauer die „Internationalen Ferienkurse für Neue Musik Darmstadt“, in manchen Segmenten in bemerkenswerter Weise verändert. Kritik an der Darmstädter Szene gab es seit den frühen 1950er Jahren, von außen (z. B. von Gottfried von Einem, Ernest Ansermet), aber auch intern: Immer wieder wandten sich Komponisten im Groll von Darmstadt ab (ein frühes Beispiel ist Hans Werner Henze), selbst die oftmals als „Dreieinigkeit“ bezeichneten Protagonisten Pierre Boulez, Karlheinz Stockhausen und Luigi Nono waren sich keineswegs in allen Belangen einig. Die in den nachfolgenden Jahrzehnten sich formierende Kritik lief im Wesentlichen auf den Vorwurf einer von dort ausgehenden rigorosen Dogmatik hinaus, durch die auf eine „widerstrebende Öffentlichkeit“ ein „jahrzehntelanger Stil- und Geschmacksterrorismus“ ausgeübt worden sei.¹ Schon dieser Vorwurf ist haltlos, zumindest aber stark übertrieben. Wie hätte das überhaupt funktionieren sollen?

Als internationaler Anziehungspunkt war Darmstadt immer pluralistisch mit rasch wechselnden Szenarien; falls je von einem ‚Mainstream‘ gesprochen werden kann, dann war dieser stets nur von kurzer Dauer – auch die serielle Phase! Wenn Boulez in einem Interview mit Josef Häusler 1989 sagte, dass er „vielleicht sechs Monate seriell“² komponierte, namentlich die *Structures Ia*, so ist das gar nicht einmal als pointierte Übertreibung zu bewerten, sondern entspricht vielmehr weitgehend den kompositorischen Vorgangsweisen: Die seriellen Dispositionen wurden zunehmend zum Mittel der präkompositorischen Aufbereitung des musikalischen Materials, das er dann sehr willkürlich nach ästhetischen Kriterien in die Komposition

1 Vgl. Reinhard Kapp: *Darmstadt-Gespräche. Die Internationalen Ferienkurse für Neue Musik in Wien* (= Wiener Veröffentlichungen zur Musikgeschichte 1). Wien: Böhlau, 1996, S. XXIV.

2 Pierre Boulez und Josef Häusler: „Ich biege ein Stück Holz und plötzlich bricht es. Pierre Boulez im Gespräch mit Josef Häusler“, in: *Österreichische Musikzeitschrift* 44/6 (1989), S. 290–295, hier S. 294.

transferierte.³ Natürlich gab es in Darmstadt, wohl vor allem in der früheren Phase, Platzhirsche, deren Urteil so manchen Künstler verstört haben mag (vor allem Boulez wird diesbezüglich genannt), überdies dürften ‚Seilschaften‘ auch über Darmstadt hinaus von Einfluss gewesen sein; aber daraus eine flächendeckende Geschmacksdiktatur abzuleiten ist schlichtweg absurd. Jemand, der das behauptet, müsste nur einen Blick in die vorliegenden Chroniken werfen und die Vielfalt der dort aufgeführten und besprochenen Werke überfliegen, um sich eines Besseren belehren zu lassen.

Nach der Jahrtausendwende gesellten sich zu den genannten Kritikpunkten noch weitere hinzu: Mehrfach zu beobachten sind Versuche, Darmstadt in ein „faschistoides“ Eck zu stellen⁴ oder es gar als Propagandainstitution der USA im Kalten Krieg auszuweisen.⁵ Zweifellos ist es wünschenswert, die überproportionale Rolle, die Darmstadt in vielen Musikgeschichtsbüchern des 20. Jahrhunderts zugewiesen bekam, zu relativieren und kritisch zu durchleuchten. Dass das mancherorts aber mit unglaublichen Verdrehungen, Übertreibungen, Verkürzungen und Propagierungen von Klischeebildern verbunden ist, legt den Verdacht nahe, dass das zumeist in politischem Kontext beklagte „postfaktische Zeitalter“ auch in Bereiche der Wissenschaft eingedrungen ist. Da ist einiges zurechtzurücken, zuallererst wohl der völlig inadäquate Umgang mit Machtmechanismen, der etwa Richard Taruskin zu einer Gleichsetzung von Darmstadt mit der Ždanovščina⁶ in Hinblick auf ähnlich vorwaltende totalitäre Strukturen geleitet hat.

Ziel der folgenden Ausführungen ist es, die Veränderungen des Diskurses in Hinblick auf den Gegenstand Darmstadt, als Teil des Diskursfeldes Neue Musik, zu beschreiben und zu ergründen, speziell mit Blick auf allgemeine musikgeschichtliche Darstellungen.

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- 3 Vgl. Andreas Holzer: *Zur Kategorie der Form in neuer Musik* (= MUSIKKONTEXT 5). Wien: Mille Tre Verlag, 2011, S. 344–365.
 - 4 Z. B. Günter Steinke im Umfeld des Festivals „Now“ in Essen: Werner Häußner: *Festival „Now!“ in Essen: Weg mit den Dogmen der „Neuen Musik“!* https://www.revierpassagen.de/12874/festival-now-in-essen.../20121016_0119, 23.01.2018; oder: Laurenz Lütteken: „Komponieren im 21. Jahrhundert. Eine Annäherung an die Musik von Isabel Mundry“, in: *Isabel Mundry* (= Musik-Konzepte. Neue Folge Sonderband), hg. von Ulrich Tadday. München: edition text + kritik, 2011, S. 5–18.
 - 5 Z. B. im 3. Band des *Handbuchs der Musik im 20. Jahrhundert* (Hanns-Werner Heister (Hg.): *Handbuch der Musik im 20. Jahrhundert*, Bd. 3: *Geschichte der Musik im 20. Jahrhundert 1945–1975*. Laaber: Laaber-Verlag, 2005, S. 10, S. 29–52.), oder: Richard Taruskin: *The Oxford History of Western Music*, Bd. 5: *The Late Twentieth Century*. Oxford: Oxford University Press, 2005, S. 6–54.
 - 6 Damit sind die Folgen und auch die Folgezeit der in der Sowjetunion von Andrej Ždanov maßgeblich bestimmten kulturpolitischen Erlässe (1948) gemeint, die auch im Bereich der Musik zu drastischen Maßregelungen geführt haben. Insbesondere den namhaften Komponisten wie Šostakovič, Prokof’ev, Hačaturjan, Šebalin, Popov und Mjaskovskij wurden formalistische, volksfremde Haltungen vorgeworfen, die den Ansprüchen des Sozialistischen Realismus nicht entsprechen würden.

In einem Großteil dieser Darstellungen wird Darmstadt eine tragende, ja oftmals herausragende Rolle für die Kompositionsgeschichte der zweiten Hälfte des 20. Jahrhunderts zugeschrieben, und zwar in erheblichem Ausmaß auch in Büchern außerhalb des deutschen Sprachraums. Somit stellt sich zuallererst die Frage, wie es überhaupt zu dieser Rollenzuschreibung kommen konnte. Ein Hauptgrund dürfte wohl darin liegen, dass um 1950 die vielfach schon abgeschriebene Dodekaphonie einen ungeahnten Höhenflug erlebte und von KomponistInnen unterschiedlichster Ausrichtung erprobt wurde, vielfach sogar von VertreterInnen einer älteren Generation, die sich die längste Zeit skeptisch gegenüber dieser Kompositionsweise geäußert hatten (z. B. Igor Stravinskij,⁷ Darius Milhaud, Aaron Copland, Elliot Carter, Willy Burkhard ...). In dieser Phase hatte Darmstadt zweifellos eine Art Katalysatorfunktion inne, nicht zuletzt durch das Auftreten von René Leibowitz als Vermittler für die Musik des Schönberg-Kreises ab 1948; 1949 war die Dodekaphonie bereits das erstrangige Thema. Allerdings sollte die Rolle Darmstadts wie auch jene von Leibowitz nicht überbetont werden (wie etwa bei Taruskin, s. u.); es fanden viele den Weg zu dieser Technik, die mit Darmstadt überhaupt nichts zu tun hatten. Auch der erste Zwölftonkongress in Mailand (1949) wurde überwiegend von ‚Nicht-Darmstädtern‘ vorbereitet und abgehalten, die abschließende Unterzeichnung einer Resolution zur historischen Notwendigkeit der Dodekaphonie kann demnach keineswegs bloß der Ausstrahlung Darmstadts zugeschrieben werden.

Für die bemerkenswerte Ausbreitung der Dodekaphonie lassen sich, wie schon vielfach untersucht, verschiedene Gründe ins Treffen führen. Einer besonderen Qualität dürfte der in der Nachkriegszeit besonders sensiblen moralischen Ebene zukommen: Nachdem sich eine Reihe von Diktaturen wie Deutschland, Italien oder die Sowjetunion mit „klassizistischem Dekor“⁸ geschmückt hatten, konnte die als unbefleckt geltende Reihentechnik leicht ‚moralisches‘ Oberwasser erlangen und einen Neuanfang, als Neue Musik, versprechen. Darüber hinaus sprach man ihr einen hohen Grad an rationaler Durchdringung zu; ‚Objektivität‘, seinerzeit eine Tugend des Neoklassizismus, wurde nunmehr zunehmend von der seriellen Musik okkupiert. Schließlich setzte sich erst jetzt verbreitet die Kenntnis durch, dass von ‚Zwölftonmusik‘ im Sinne einer bestimmten Spezies oder auch nur eines Stils keine Rede sein kann, sondern dass es sich eher um eine bloße Materialgrundlage handle, die alle möglichen Ausrichtungen zulasse und sehr individuell eingesetzt werden könne.

7 Bei der Transliteration des Kyrillischen folge ich dem in der deutschen Musikwissenschaft üblichen Sprachgebrauch.

8 Anselm Gerhard: „‚Klassizistische Moderne‘ in einem neutralen Land – zur Situation Schweizer Komponisten in den zwanziger Jahren“, in: *Entre Denges et Denez... Dokumente zur Schweizer Musikgeschichte 1900–2000*, hg. von Ulrich Mosch. Mainz: Schott, 2000, S. 161–172, hier S. 162.

Für die Serialität, die als logische Weiterführung der Dodekaphonie aufgefasst wurde und damit in besonderer Weise den Anspruch Neuer Musik erwecken konnte, war Darmstadt aber zweifellos von überragender Bedeutung. Dieser erfolgreiche Anspruch setzte sich auch in sämtlichen musikgeschichtlichen Darstellungen der nachfolgenden Jahrzehnte durch, wenn auch graduell unterschiedlich. Gerade Hans Heinz Stuckenschmidt, dem in jüngster Zeit gelegentlich eine Art Sprachrohrfunktion für die USA im Kalten Krieg zugewiesen wurde, kann keineswegs eine maßlose Überhöhung der Rolle Darmstadts unterstellt werden: In seiner *Twentieth Century Music*⁹ nimmt Darmstadt zwar eine wichtige Position als Ort experimenteller Vielfalt ein, daneben spielen in dem durchaus nüchternen Bild der Zeit aber auch konservativere kompositionsgeschichtliche Tendenzen eine kaum geringere Rolle. Eine ähnliche Breite ist auch bei Josef Häuslers im gleichen Jahr erschienener *Musik im 20. Jahrhundert* zu beobachten, allerdings wird dieser in Hinblick auf eine Vorrangstellung des Neuen wesentlich deutlicher. Der erste Satz des Buches lautet: „Musik des 20. Jahrhunderts, soweit sie Anspruch erhebt, Geist und Wesen dieses Jahrhunderts künstlerisch zu formen und auszudrücken, begreift sich als ‚Neue Musik‘.“¹⁰ Die Verknüpfung der Vorrangstellung des Neuen mit den Darmstädter Ferienkursen wird schließlich bei Hans Vogt¹¹ und Ulrich Dibelius¹² noch deutlich ausgeprägter. Sämtliche der bei Dibelius im Kapitel „Die junge Generation“ angeführten Komponisten entstammen dem Darmstädter Milieu. Dibelius sah in dieser Vorgangsweise aber keineswegs eine subjektive Selektion, sondern eine sich selbstverständlich aufdrängende Auswahl.¹³ Ebenso selbstverständlich konstatiert er, dass die „Musikgeschichte der letzten zwanzig Jahre in Darmstadt ihren deutlich markierten Mittelpunkt“¹⁴ hatte.

Diese Sichtweise wird in den nachfolgenden deutschen Musikgeschichten bis zum Ende des 20. Jahrhunderts beibehalten, wenn nicht sogar noch weiter zugespitzt. Die aus zu hinterfragenden Gründen generell deutschlastige *Musik im Abendland* von Hans Heinrich Eggebrecht¹⁵ sei hier beiseitegelassen; besondere Bedeutung in Bezug auf den Anspruch muss aber dem einschlägigen Band des 1984 erschienenen *Neuen Handbuchs für Musikwissenschaft* zugesprochen werden, auch wenn mit Hermann Danuser

9 Hans Heinz Stuckenschmidt: *Twentieth Century Music*, übers. von Richard Deverson. London: Weidenfeld & Nicolson, 1969.

10 Josef Häusler: *Musik im 20. Jahrhundert*. Bremen: Schünemann, 1969, S. 9.

11 Hans Vogt: *Neue Musik seit 1945*. Stuttgart: Reclam, 1972.

12 Ulrich Dibelius: *Moderne Musik 1945–1965*. München: Piper, 1966.

13 Ulrich Dibelius: *Moderne Musik 1945–1965*, 3. Aufl. München: Piper, 1984, S. 218.

14 Ebd.

15 Hans Heinrich Eggebrecht: *Musik im Abendland*. München: Piper, 1991.

nur ein einzelner Autor dahintersteckt.¹⁶ Fast der gesamte Abschnitt des Kapitels IV (1950–1970) steht im Zeichen der Darmstädter Szene, ergänzt durch einige Seiten über die New York School (nur im Kapitel Musiktheater werden notgedrungen einige andere Namen ins Spiel gebracht). Die emphatische Vorrangstellung der Neuen Musik wird nicht zuletzt damit begründet, dass Tradition „nicht mehr, oder nur um den Preis naiver Belanglosigkeit möglich“ sei; „und wo sie sich als sentimentalische Antwort auf die Moderne versteht, rückt sie [...] in die Nähe von Restauration.“¹⁷ Diese Fokussierung auf die Avantgarde hat auch Folgen für die narrative Gestaltung des weiteren musikgeschichtlichen Verlaufs: Zumindest bis zu einem gewissen Grad ist Andreas Domanns Argument zuzustimmen, dass der Begriff der Postmoderne und auch der der Neuen Einfachheit in der Musik eigentlich nur dann Sinn macht, wenn das Geschichtsbild der Nachkriegsjahrzehnte wie bei Danuser auf die Avantgarde, und als deren Fokus Darmstadt, beschränkt wird.¹⁸

Als Zwischenbilanz: Das Bild der Kompositionsgeschichte des 20. Jahrhunderts ist in den meisten Musikgeschichtsbüchern stark auf das Neue bezogen; konservativere Tendenzen wurden entweder ausgegrenzt oder allenfalls als außerhalb der historischen Entwicklung stehende Ergänzungen des Zeitbildes betrachtet. Für das Phänomen dieser radikalen Dominanz der Avantgarde sind oben schon einige Gründe angeführt worden; hinzufügen möchte ich noch die Beobachtung, dass die Kritiker dieser Tendenz in den 1950er und 60er Jahren aber auch kaum ernstzunehmende Alternativen anzubieten hatten. Die späten Publikationen von Paul Hindemith (*Sterbende Gewässer*, 1963) oder Joseph Marx (*Weltsprache Musik*, 1964) beispielsweise drifteten gänzlich in ein reaktionäres Abseits, so dass deren Argumentationen nicht einmal von Personen ernstgenommen werden konnten, die der Neuen Musik kritisch gegenüberstanden. Die Fokussierung auf die Avantgardebewegungen war aber keineswegs auf die deutschsprachigen musikgeschichtlichen Darstellungen beschränkt; die Bücher von Ton de Leeuw,¹⁹ Donald Jay Grout²⁰ oder Elliott Antokoletz,²¹ um nur einige Beispiele zu nennen, zeichnen ein ganz ähnliches Bild (mit dem Unterschied, dass bei Grout und Antokoletz die amerikanische Kompositionslandschaft stärker berücksichtigt ist).

16 Hermann Danuser: *Die Musik des 20. Jahrhunderts* (= Neues Handbuch der Musikwissenschaft 7). Laaber: Laaber-Verlag, 1984.

17 Ebd., S. 286.

18 Vgl. Andreas Domann: *Postmoderne und Musik. Eine Diskursanalyse* (= MusikPhilosophie 4). Freiburg: Alber, 2012.

19 Ton de Leeuw: *Die Sprache der Musik im 20. Jahrhundert*, übers. von Frank Berger. Stuttgart: Verlag Freies Geistesleben, 1995.

20 Donald Jay Grout: *A History of Western Music*. New York: Norton, 1960.

21 Elliott Antokoletz: *Twentieth-Century Music*. Englewood Cliffs: Prentice-Hall, 1992.

Als Abschluss dieser Zwischenbilanz muss noch ein Aspekt zumindest angedeutet werden, der wahrscheinlich einen wesentlichen Nährboden für die nachfolgend erörterten Veränderungen des Musikgeschichtsbildes des 20. Jahrhunderts bildet. Dass im Musikschrifttum der Teilbereich der Neuen Musik bzw. der Avantgarden eine Vorrangstellung erlangen konnte, hatte ja auch fundamentale Konsequenzen für weite Bereiche des Musiklebens in Hinblick auf das Segment gegenwärtiger Musik. Dass etwa in Wien in den 1980ern mit dem Klangforum ein Ensemble, und mit Wien Modern ein großes Festival gegründet wurde (beides mit beachtlichen Subventionen), die sich Neuer Musik verschrieben, ist als Konsequenz dieser Vorrangstellung anzusehen. Personen wie Claudio Abbado, Lothar Knessl oder Beat Furrer hatten eine andere ‚Sprecherposition‘ inne als andere vorstellbare Personenkonstellationen aus dem konservativen Lager. Ähnliche Vorgänge ließen sich in anderen zentraleuropäischen Metropolen nachzeichnen. Am Ende des 20. Jahrhunderts war die Neue Musik in einem Ausmaß institutionalisiert, von dem das ‚konservative‘ Lager nur träumen konnte. Dies hat sicherlich wesentlich zu jenen Gegenschlügen nach der Jahrtausendwende beigetragen, die im Folgenden thematisiert werden.

Im Besonderen wende ich den Blick auf allgemeine musikgeschichtliche Darstellungen und lasse jene beiseite, die als Kompilation von Einzelstudien zu verstehen sind,²² da sie eine Bewertung Darmstadts im Gesamtkontext nicht oder kaum zulassen. Die einschlägigen Kapitel in der von Matthias Brzoska und Michael Heinemann herausgegebenen *Die Geschichte der Musik* lassen allerdings erkennen, dass das oben erörterte Bild, repräsentiert etwa im *Neuen Handbuch für Musikwissenschaft*, im Wesentlichen fortgeschrieben wird. Auch in Werner Keils *Musikgeschichte im Überblick* (2012/2014) scheint sich das aus dem 20. Jahrhundert gewohnte Bild fortzusetzen; Darmstadt sei „das vielleicht wichtigste Zentrum der Avantgarde“²³. Durch die Tendenz zu bloßen Aufzählungen und die generelle Marginalisierung der zweiten Jahrhunderthälfte, in der Bartók und Ives eigenartigerweise den größten Raum einnehmen, ist allerdings überhaupt keine Haltung gegenüber Darmstadt, bzw. den Avantgardebewegungen oder Neuer Musik, erkennbar. Die vielleicht ausgewogenste Zeichnung der Rolle Darmstadts ist in Paul Griffiths *A Concise History of Western Music* (2006; in deutscher Übersetzung *Geschichte der Musik*, 2008) vorzufinden:

22 Matthias Broszka und Michael Heinemann (Hg.): *Die Geschichte der Musik*, 3 Bde. Laaber: Laaber-Verlag, 2001/2004; Sabine Ehrmann-Herfort, Ludwig Finscher und Giselher Schubert (Hg.): *Europäische Musikgeschichte*, 2 Bde. Kassel: Bärenreiter, 2002. Arnold Werner-Jensens offenbar recht beliebtes, da mehrfach aufgelegtes *Das Reclam Buch der Musik* (Stuttgart 2001/2012) muss auf Grund der völligen Verständnislosigkeit gegenüber aller Musik der jüngeren Vergangenheit ebenfalls beiseitegelassen werden.

23 Werner Keil: *Musikgeschichte im Überblick*, 2., überarb. Aufl. Paderborn: Fink, 2014, S. 321.

Der angenehm nüchtern-distanzierten Darstellung gelingt es trotz der notwendigen Knappheit, vielfältige Perspektiven auf das Phänomen Darmstadt zu werfen. Michael Heinemanns *Kleine Geschichte der Musik* (2004/2013) versucht die kompositionsgeschichtlichen Entwicklungen viel stärker als seine Vorgänger in allgemeine gesellschaftspolitische Rahmenbedingungen einzubetten und kommt so zu völlig anderen Einteilungen: Die Kapitel über das 20. Jahrhundert sind mit den Begriffen „Macht“, „Residuen“, „Experiment“, „Klang“ und „Weltmusik II“ überschrieben. Schon durch die wesentlich breitere Perspektive nehmen die mit Darmstadt verbundenen kompositionstechnischen Entwicklungen einen wesentlich reduzierteren Raum als gewohnt ein, erscheinen geradezu marginal – und sind deutlich negativ besetzt.

Während sich die negative Färbung der Position Darmstadts bei Heinemann eher indirekt ergibt, mehren sich in jüngster Vergangenheit aber auch Frontalangriffe, die „faschistische“ Konnotationen (a) oder/und Verbindungen zum Kalten Krieg (b) lancieren. Ähnliche Seitenhiebe waren wohl gelegentlich auch schon im vergangenen Jahrhundert zu vernehmen, allerdings überwiegend en passant, etwa in Gesprächen im Umfeld von Veranstaltungen – jetzt häufen sich diese in Niedergeschriebenem, sogar in allgemeinen musikgeschichtlichen Darstellungen.

a) Mit der Vokabel „faschistoid“ etikettiert beispielsweise der Komponist Günter Steinke den Serialismus. Die Argumentation im Kulturblog *Revierpassagen* baut im Wesentlichen noch immer auf den altbekannten Konstituenten: „Was sich in den Fünziger Jahren im Umkreis von Darmstadt und Donaueschingen entwickelt hatte, wirkte fast drei Jahrzehnte wie ein Dogma. Wer dem Fortschrittsbegriff und der strukturellen Denkweise dieser musikalischen Auffassung nicht folgte, wurde weggebissen. Damit ist Schluss.“²⁴ Laurenz Lütteken dagegen geht in einem einleitenden Kapitel zum Musik-Konzepte-Band über Isabel Mundry in seiner Argumentation wesentlich weiter, auch wenn er den Begriff „faschistoid“ nicht explizit verwendet. Obwohl dieses Kapitel den Titel „Komponieren im 21. Jahrhundert. Eine Annäherung an die Musik von Isabel Mundry“²⁵ trägt, widmet – oder besser: missbraucht – Lütteken einen beträchtlichen Teil des Texts für eine pauschale Abrechnung mit dem Neuen im 20. Jahrhundert, die an absurden Schlussfolgerungen kaum zu übertreffen ist. Dazu nur einige Beispiele von vielen möglichen:

1. Die Moderne und die mit ihr verbundene „Dynamik grenzenlosen Fortschritts“ sei in „ungezählten Blutbädern ertrunken“²⁶. Nähere Erläuterungen bleibt er allerdings schuldig.

24 Häußner: *Festival „Now!“ in Essen* (Anm. 4).

25 Lütteken: „Komponieren im 21. Jahrhundert“ (Anm. 4).

26 Ebd., S. 6.

2. Die sich bereits in Debatten um Richard Strauss' *Salome* abzeichnende Verbindung von befreiender Entgrenzung durch den Fortschritt im sogenannten ‚Material‘, auf das auch die angeblich materiallose Kunst Musik merkwürdig gegenstandsgläubig zurückgeführt worden ist, und ästhetischer Wahrhaftigkeit ist folgenreich gewesen. Und sie ist eigenartigerweise auch durch die furchtbaren Diktaturen Stalins und Hitlers nicht gemildert worden, im Gegenteil.²⁷
3. Der Höhepunkt an Absurdität: Der inbrünstige Glaube an den musikalischen Fortschritt hat nach dem 20. Jahrhundert eine eigenartige Trümmerlandschaft hinterlassen. Diese Trümmerlandschaft ist beileibe nicht nur eine ästhetische, sondern auch eine physische, und sie hat die verschiedensten Gesichter. Wer sich heute etwa die berühmte Ausstellung über Entartete Musik von 1938 vergegenwärtigt, dem schwindelt vor der ungeheuerlichen, im Namen des Fortschritts erzeugten Diffamierung, Verhöhnung und Aggression.²⁸

Insbesondere der letzte Satz im dritten Beispiel ist derart absurd, dass sich jede Interpretation erübrigt bzw. eine solche gar nicht möglich ist. Ungeheuerlich, wie Lüttenken die Kunst der Moderne mit den „ungezählten Blutbädern“ koppelt, wenn nicht gar als Auslöser dafür in den Raum stellt. Und wenn er beklagt, dass die Debatten über die Verbindung von Materialfortschritt und ästhetischer ‚Wahrhaftigkeit‘ nicht einmal durch die Diktaturen Hitlers und Stalins abgemildert worden seien, dann suggeriert er groteskerweise, dass diese Debatten zur Entwicklung dieser Regime beigetragen hätten.

b) Für die Tendenz, Darmstadt mit den Bedingungen des Kalten Krieges in Verbindung zu bringen, führe ich zwei Beispiele ins Treffen: Im *Handbuch der Musik des 20. Jahrhunderts* widmen sich mehrere AutorInnen dem Phänomen Darmstadt aus verschiedenen Perspektiven. Dadurch entsteht insgesamt ein durchaus differenziertes Bild, das allerdings auch grobe Übertreibungen in Hinblick auf die „Cold War-Perspektive“ inkludiert. Taruskins Bild von Darmstadt ist hingegen, mit Verzicht auf jegliche Differenzierung, zur Gänze von dieser Perspektive geprägt, ergänzt durch insistierende Bemühungen, der Darmstädter Szene Analogien zu den Regimen Hitlers und Stalins zu unterstellen.

Im Vorwort des von Hanns-Werner Heister herausgegebenen dritten Band des *Handbuchs der Musik des 20. Jahrhunderts* (1945–1975) aus dem Jahr 2005 scheint sich zunächst eine Prolongierung der Danuser'schen Sichtweise anzubahnen: „Ein Akzent liegt auf dem zwischen 1945 und 1975 jeweils Aktuellen, Neuen, Innovativen, Zukunftsweisenden, das auf der Höhe der Zeit steht, und das dem avancierten Stand

²⁷ Ebd., S. 7.

²⁸ Ebd., S. 8.

des Materials und der Kompositionstechnik gemäß ist – oder war.“²⁹ Im Unterschied zu Danuser³⁰ unterliegt aber das, was als neu aufgefasst wird, einer deutlich breitere Perspektive, die ich nicht allein auf den größeren zur Verfügung stehenden Umfang zurückführen würde, eher schon auf die gewachsene Differenzierung dank der größeren zeitlichen Distanz.

Ein weiterer Unterschied zu Danuser ist im Versuch zu sehen, die internen kompositionsgeschichtlichen Entwicklungen in allgemeine gesellschaftspolitische einzubetten. Dass dieses Vorhaben mit einer durchaus kritischen Haltung erfolgt, ist zu begrüßen (gerade aus der Perspektive eines deutschen Musikwissenschaftlers); allerdings kommt es dabei zu einigen überzogenen bzw. verdrehten Bewertungen. Eine Verdrehung ist es wohl, der westeuropäischen Avantgarde vorzuwerfen, genau das propagiert haben zu wollen, was von stalinistischer Seite Verfolgungen ausgesetzt war.³¹ Wie auch bei Taruskin (darauf komme ich noch später zu sprechen) wird damit in den Raum gestellt, dass avancierte westliche Künstler auf die Dogmen des Sozialistischen Realismus bzw. der Ždanovščina unmittelbar reagiert und deshalb etwa abstrakte kompositorische Prinzipien als Gegenposition propagiert hätten. In beiden Fällen fehlt allerdings jeglicher Beleg, dass auch nur ein einziger Künstler in Darmstadt überhaupt je in diese Richtung geblickt, geschweige denn konkret darauf reagiert hätte (selbst Nono nicht, der 1952 der PCI, der kommunistischen Partei Italiens, beigetreten war).

Dass in Nachkriegsdiskursen, für die Darmstadt als Schnittpunkt gesehen werden kann, eine Skepsis gegenüber einschlägig benutzten musiksprachlichen Mitteln auszumachen war und Abstraktion demgegenüber als Moment von Freiheit betrachtet wurde, ist nicht abzustreiten und als künstlerische Haltung wohl auch verständlich. Diese Haltung entstand aber nicht, wie im *Handbuch* oder bei Taruskin suggeriert, durch Druck der USA, oder gar im Speziellen des CIA. Nach Heister würden die Grundmuster des Kalten Krieges bis in den Tonsatz durchschlagen;³² Abstraktion wäre geradezu ein propagandistisches Mittel im Kalten Krieg! Nachdem er den Komponisten diese propagandistische Agitation konkret doch nicht vorwerfen will, werden diese als Akteure hingestellt, denen diese Funktionsmechanismen nicht bewusst gewesen und die deshalb diesen „wie Marionetten“³³ erlegen wären. Schließlich bringt Heister (wie Taruskin) die Mitfinanzierung der Darmstädter Ferienkurse

29 Hans-Werner Heister (Hg.): *Geschichte der Musik im 20. Jahrhundert 1945–1975* (= Handbuch der Musik im 20. Jahrhundert 3). Laaber: Laaber-Verlag, 2005, S. 7.

30 Danuser: *Die Musik des 20. Jahrhunderts* (Anm. 15).

31 Heister: *Geschichte der Musik* (Anm. 28), S. 10.

32 Ebd.

33 Ebd.

durch die USA ins Spiel, konzidiert im Unterschied zu diesem aber immerhin, dass es in Darmstadt auch eigenständige Entwicklungen gegeben hätte, die nicht der „externen Anschubfinanzierung“³⁴ bedurft hätten.

Konkreter wird Matthias Tischer im Kapitel „Musik unter den Bedingungen des Kalten Krieges“ des *Handbuchs der Musik des 20. Jahrhunderts*. Die Basis seines Argumentationsstranges liegt in der Beobachtung, dass die im Prozess der „Reeducation“ involvierten amerikanischen Institutionen zum Teil vom CIA mitfinanziert worden seien.³⁵ Das wären z. B. der Congress for Cultural Freedom, die ICD (Information Control Division) oder OMGUS (Office of Military Government in Germany, United States). Über diese Institutionen bzw. personell durch die Koordination von Kulturoffizieren seien Gelder in deutsche Institutionen, wie etwa auch Darmstadt, geflossen. Für Darmstadt war insbesondere der Kulturoffizier Everett Helm zuständig, der den Kontakt mit Wolfgang Steinecke suchte und schließlich als Komponist selbst dort aufgeführt wurde. Durch dieses Szenario wird der Eindruck erweckt, dass Darmstadt im Zuge der Reeducation geradezu als Propagandainstitution der Amerikaner im Kalten Krieg dienen sollte. Manche Stimmen gehen gar so weit, Darmstadt als „a bold initiative of the American military government“³⁶ darzustellen. Das ist natürlich Unsinn; und der aus dem obigen Szenario gespeiste Eindruck wird auch durch einen etwas genaueren Blick in die Materie stark relativiert: Zwar ist es unbestritten, dass die USA in West-, ebenso wie die Sowjetunion in Osteuropa, ihren Einfluss auch auf kultureller Ebene geltend machen wollten. Allerdings ist der amerikanische Einfluss auf deutsche Bildungs- und Kulturinstitutionen schwer zu fassen, bestanden doch über die Reeducation sehr unterschiedliche Vorstellungen, aus denen nie ein konkretes Konzept erwuchs. Einheitlich waren nur die Aversion gegen alles Kommunistische und der Versuch, das dem eigenen Land anhaftende Klischee der Kulturlosigkeit zu revidieren. Die Haltung gegenüber deutschen kulturellen Traditionen war überwiegend positiv.

Somit ergibt sich hier schon ein erster fundamentaler Unterschied zwischen Ost und West: Hatte auf der einen Seite die Ždanovščina durch die Prolongierung und Verschärfung der Prinzipien des Sozialistischen Realismus eine klare Stoßrichtung für alle künstlerischen Tätigkeiten vorgegeben, lässt sich das umgekehrt überhaupt

34 Ebd.

35 Genauere Untersuchungen zu dieser Thematik bieten: Amy C. Beal: *New Music, New Allies. American experimental music in West Germany from the zero hour to Reunification*. Berkeley: University of California Press, 2006; und: David Monod: *Settling Scores. German Music, Denazification & the American, 1945–1953*. Chapel Hill: The University of North Carolina Press, 2005.

36 Frances Stonor Saunders: *Who Paid the Piper? The CIA and the Cultural Cold War*. London: Granta Books, 1999, S. 23.

nicht sagen. Entspricht etwa Šostakovičs *Das Lied von den Wäldern* den einschlägigen Vorgaben, so wäre es wohl absurd anzunehmen, dass die in Darmstadt erarbeiteten künstlerischen Konzepte die Ergebnisse des amerikanischen Drucks gewesen wären, der sich nach Heister „bis in den Tonsatz“³⁷ ausgewirkt hätte (s. o.). Vielmehr standen die erwähnten amerikanischen Institutionen den Darmstädter Produktionen fast durchwegs sehr befremdet gegenüber und brachen die Subventionen womöglich bloß deshalb nicht ab, weil keine Nähe zum Kommunismus zu befürchten war. Und zu welcher Art Propaganda hätten denn Darmstadt oder deren künstlerische Ergebnisse dienen sollen? Vielleicht zu einer nach dem Motto: Seht her, wir fördern sogar etwas, das wir nicht mögen – so frei sind wir? Dergleichen ist nicht bekannt.

Entgegen der oben zitierten Behauptung der britischen Historikerin und Journalistin Francis Stonor Saunders waren die Darmstädter Ferienkurse die Frucht regionaler Kräfte; Wolfgang Steinecke war als Darmstädter Kulturdezernent keinen amerikanischen propagandistischen Interessen ausgesetzt. Ebenso wenig stand hinter den Kursen eine oppositionelle Haltung gegenüber sozialistisch-realistischen Tendenzen. Der Zweck der Kurse ist wohl mit dem Begriff Nachholbedarf am ehesten umrissen, der ganz aus der spezifischen zentraleuropäischen Entwicklung der vorangehenden Jahrzehnte heraus zu verstehen ist. Auch ein genauerer Blick auf die finanzielle Unterstützung Darmstadts lässt wenig von einer großangelegten Propagandainitiative erkennen: So gab es in den ersten Jahren aufgrund der allgemeinen Papierknappheit Unterstützungen für die Herstellung der Programmhefte, ab 1949 Stipendien für mittellose TeilnehmerInnen. Die Unterstützungen von deutscher Seite übertrafen die amerikanischen bei Weitem! Die US-amerikanische Unterstützung der „Musica Viva“ in München, um noch ein weiteres Beispiel zu nennen, bestand im Aufkauf von Kartenkontingenten, die dann unter Studierenden verteilt wurden. Wahrlich ausgefuchste Maßnahmen, um eine international wirksame Propagandamaschinerie aufzuziehen!

Taruskin lässt im letzten Band seiner fünfbändigen *Oxford History of Western Music* von Anfang an keinen Zweifel daran, dass er ein völlig neues Bild von Darmstadt zeichnen möchte. Auf der einen Seite werden die Ferienkurse zum Spielball politischer Kräfte im Kalten Krieg, auf der anderen Seite versucht er mit allen Mitteln die künstlerischen Produkte herabzuwürdigen. Die äußerst tendenziöse Darstellung scheint von einer regelrecht hasserfüllten Haltung getrieben, die keine Gelegenheit und kein Mittel auslässt, die Darmstädter Szene zu attackieren. Schon in der durch die Kapitelgliederung sichtbaren Makrostruktur des Textes³⁸ macht er seine Stoß-

37 Vgl. Anm. 31.

38 Aus dieser wird im Übrigen auch sichtbar, dass Taruskin die europäische Musikgeschichte der 2. Hälfte des 20. Jahrhunderts generell nur als Anhängsel der amerikanischen sieht. Dass Darmstadt ein größerer Umfang eingeräumt wird, liegt nur daran, dass er eine lange und breite Abrechnung vorhat.

richtung deutlich: Das erste Kapitel „Starting from the Scratch“ hat den Untertitel „Music in the aftermath of World War II; Zhdanovshchina, Darmstadt“. Dadurch stellt er Darmstadt auf eine Ebene mit den radikalen kulturpolitischen Säuberungsaktionen in der Sowjetunion im Gefolge der Dekrete von 1948.³⁹ Im Vorwort konkretisiert er das Bild von Darmstadt als Spielball im Kalten Krieg, geprägt durch die Machtinteressen der beiden Supermächte:

The conditions that stimulated the rise of the postwar European avant-garde were largely created by the Office of Military Government, United States (OMGUS), the American occupying force that, for one particularly telling example, financed and at first administered the Darmstädter Ferienkurse, at which total serialism, European-style, was born – in far more direct response to Soviet arts policy than has ever been publicly admitted.⁴⁰

Der erste Teil des Zitats beschreibt eine maßlos überzogene Rolle der amerikanischen Institutionen, die aus Darmstadt eine Art Umerziehungsanstalt gemacht hätten; für den Schlusssatz bleibt Taruskin jegliche Beweisführung schuldig. Wer sollten jene Personen in Darmstadt gewesen sein, welche die Neuigkeiten von der Ždanovščina „with horrified fascination“⁴¹ aufgenommen hätten?

Im Rahmen seines Vorhabens, die Strukturen Darmstadts in die Nähe der Regime Hitlers und Stalins zu rücken und sämtliche künstlerischen Ergebnisse als konstruktivistische Spielereien zu verteufeln, greift Taruskin auf einige klar dechiffrierbare Strategien der Textgestaltung zurück:

1) Immer wieder, phasenweise auf jeder Seite, werden Analogien zwischen „Darmstädtern“ und Vertretern der Nazis oder Stalinisten gezogen; zumeist durch das Nebeneinanderstellen gezielt fragmentierter Zitate, die diese Ähnlichkeiten belegen sollten.

2) In ähnlicher Weise soll durch die Forcierung eines Vokabulars, das auf Machtpolitisches, Militärisches verweist, bei der Leserschaft ein Naheverhältnis zu den in

39 In der von Richard Taruskin und Christopher H. Gibbs herausgegebenen einbändigen College Edition (Richard Taruskin und Christopher Howard Gibbs: *The Oxford History of Western Music. College Edition*. New York, Oxford: Oxford University Press, 2013) wurde auf eine Koppelung Darmstadt – Ždanovščina verzichtet. War das die Folge der umfangreichen vorausgegangenen Besprechungen des Textes mit zahlreichen WissenschaftlerInnen? (Die Namensliste dieses „Beirats“ ist auf S. XXXII der Introduction zu finden).

40 Taruskin: *The Late Twentieth Century* (Anm. 5), S. xx.

41 Ebd., S. 21.

Punkt 1 erwähnten Regimes suggeriert werden. Sobald von Leibowitz, Boulez oder Stockhausen die Rede ist, häuft sich dieses Vokabular.

Dazu nur einige Beispiele:

Renè Leibowitz' Buch *Schönberg et son école* sei „a militant reprise of the neo-Hegelian position.“⁴²

„According to Leibowitz, Webern alone understood that the proper task of a composer was to ,attack the most fundamental and radical problems of the evolution of music.“⁴³ Hier wäre laut Taruskin nur Musik durch das Wort Politik zu ersetzen, und schon könnte es sich um ein Zitat von Goebbels handeln.⁴⁴

Einen weiteren Beweis für die Nähe zur Nazi-Ideologie sieht Taruskin in folgendem Satz von Herbert Eimert: „[...] if we say that only composers who follow Webern are worthy of the name, it is no new totalitarian order but a simple statement of fact.“⁴⁵ Dazu Taruskin: „Nazi race theory, too, had once been a simple fact by similar degree.“⁴⁶ Er führt das nicht näher aus, es geht offensichtlich nur um die Koppelung der beiden Sphären.

„Since the Viennese discoveries, any musician who has not experienced – I do not say understood, but truly experienced – the necessity of the dodecaphonic language is USELESS. For his entire work brings him up short of the needs of his time.“⁴⁷ Diese Formulierung von Boulez in seinem Aufsatz „Schoenberg est mort“ würde alles von Ždanov Gesagte übertreffen; die Herleitung dieser Diktion aus dem zeitgenössischen kommunistischen Journalismus liege klar auf der Hand.⁴⁸

Ich möchte gar nicht in Abrede stellen, dass die von Taruskin ausgewählten Zitate kritikwürdig sind. Völlig unangemessen sind allerdings Koppelungen wie z. B. die Aussagen eines rotzfrechen, vielleicht auch sendungsbewussten, fünfundzwanzigjährigen Komponisten auf dieselbe Ebene zu stellen wie Ždanovs Verdikte. Ebenso unangemessen sind die Verquickungen von Eimerts Zitat mit den Rassentheorien und die Gleichsetzung von Leibowitz' Absichten mit jenen von Goebbels. Taruskin unterscheidet weder zwischen den unterschiedlichen Textsorten noch zwischen den unterschiedlichen Sprecherpositionen und Machtverhältnissen. Spätestens seit Max Weber gab es zahlreiche Versuche, Machtverhältnisse in sich ausdifferenzierenden modernen Gesellschaften zu beschreiben. Dabei ging es letztlich immer um die Über-

42 Ebd., S. 16.

43 Ebd., S. 18.

44 Ebd.

45 Ebd., S. 19.

46 Ebd.

47 Ebd.

48 Ebd.

windung einschichtiger Modelle nach dem Motto „power over“, die in feudalen, absolutistischen Gesellschaften vorgeherrscht hatten. Bei Michel Foucault etwa ist es die „strategische Macht“, welche die feudalabsolutistische und die Disziplinarmacht ablöst, Pierre Bourdieu führt den Begriff der symbolischen Macht ein, Gerhard Göhler unterscheidet zwischen „transitiver“ und „intransitiver“ Macht.⁴⁹ Es gäbe also genügend Anknüpfungspunkte, um die komplexen Machtverhältnisse halbwegs angemessen zu beschreiben, die in einer Institution wie Darmstadt wirksam waren und die sofort auf die fundamentalen Unterschiede zum zeitgleichen Stalinismus verweisen hätten können. Leibowitz und Boulez hatten nicht die gleiche Machtposition wie Ždanov oder Tihon Hrennikov. Natürlich erlangten in Darmstadt immer wieder Personen eine gewichtige Sprecherposition, natürlich werden Seilschaften ihre Fäden auch über Darmstadt hinaus gezogen haben: Aber das sind bis heute typische Vorgänge in westlichen Demokratien, deren Machtverhältnisse zu durchleuchten differenzierterer Mittel bedarf als der von Taruskin bemühten.

3) Eine weitere Strategie ist die der Übertreibung: Taruskin übertreibt die Wirkungsmächtigkeit von Personen (z. B. jene von Leibowitz), er übertreibt den Aspekt der Konstruktion (indem er z. B. den *Structures Ia* von Boulez eine überdimensionale Besprechung widmet) und er übertreibt die Traditionsfeindlichkeit.

Auf die Funktion von Leibowitz in den späten 1940er Jahren bin ich bereits eingegangen: Zweifellos spielte er als Mittler in diesen Jahren eine wichtige Rolle; er war gewissermaßen die richtige Person zur richtigen Zeit am richtigen Ort. Taruskin stellt den Sachverhalt allerdings so dar, dass ein großer Teil der Komponisten sich geradezu gezwungen gesehen hätte, den Intentionen des Buches zu folgen („... the book's message was heard and widely obeyed“⁵⁰).

Für die Beschreibung der *Structures Ia* verwendet Taruskin nicht weniger als 12 Seiten! Dieses Musikstück wurde schon oft als Demonstrationsobjekt herangezogen, weil sich daran auf anschauliche Art und Weise die seriellen Grundprinzipien zeigen lassen. Hier geht es offensichtlich darum, die Konstruiertheit herauszustreichen; komponiert im herkömmlichen Sinne würde überhaupt nicht mehr: „The real work, in short, was all precompositional.“⁵¹ Natürlich verschweigt Taruskin, dass diese orthodoxe Form von Serialität von Boulez überhaupt nur in diesem einzigen Werk an-

49 Eine Übersicht über Machttheorien bieten u. a. folgende Texte: Gerhard Göhler, Matthias Iser und Ina Kerner (Hg.): *Politische Theorie. 22 umkämpfte Begriffe zur Einführung*. Wiesbaden: VS Verlag für Sozialwissenschaften, 2004; oder: André Brodocz und Stefanie Hammer (Hg.): *Variationen der Macht* (= Schriftenreihe der Sektion Politische Theorien und Ideengeschichte in der Deutschen Vereinigung für Politische Wissenschaft, 25). Baden-Baden: Nomos-Verlag, 2013.

50 Taruskin: *The Late Twentieth Century* (Anm. 5), S. 16.

51 Ebd., S. 30.

gewendet und alsbald verlassen wurde in Richtung eines viel freieren Komponierens (vgl. o.). Es geht ihm aber ganz offensichtlich darum, den Eindruck zu erwecken, dass diese kalte konstruktivistische Art des Komponierens lange gewährt und die Grundlage für einen „Stil- und Geschmacksterrorismus“ gebildet hätte. Den Eindruck dieser langen Vorherrschaft versucht er auch zu untermauern, indem er sich umfassend einem Text von Ernst Krenek⁵² (1962) über dessen serielles Werk *Sestina* (1957) widmet. Krenek hat sich aber zumeist deutlich verspätet mit neuen Tendenzen befasst; 1962 war von jener Form seriellen Komponierens, das in den *Structures Ia* zur Anwendung gekommen war, schon längst keine Rede mehr.

Übertrieben ist schließlich auch der Vorwurf der (pauschalen!) Traditionsfeindlichkeit; damit liegt Taruskin allerdings nicht allein. Boulez hat sich überhaupt nie von Vorbildern wie Claude Debussy, Anton Webern oder Stravinskij entfernt; und wenn Stockhausen in einem Text von 1951 über die Notwendigkeit des Abstreifens traditioneller Idiome spricht, so folgte schon im darauffolgenden Jahr ein Text, der auf einer ausgiebigen Auseinandersetzung mit Debussy beruht.

4) Als Pendant zu den in Punkt 3 erwähnten Übertreibungen sind jene Aspekte zu sehen, die *nicht* im Text stehen: Natürlich verschweigt Taruskin die Vielfalt der in Darmstadt aufgeführten und besprochenen Werke, natürlich ist nichts von den Aushandlungsprozessen zu lesen, die dort auch immer wieder stattgefunden haben, natürlich ignoriert er die internationale Ausstrahlung, natürlich ist nirgends von ästhetischen Qualitäten, auf die mittlerweile in zahlreichen Publikationen hingewiesen wurde (z. B. das Erleben der klanglichen Vielfalt eines einzelnen Tones, räumliches Hören usw.), die Rede.

Aus der Perspektiv von Performativitätstheorien sind solche Strategien jedoch leicht zu durchschauen; sie können als eine Verquickung von struktureller und funktionaler Performativität gesehen werden: „Während die Frage nach struktureller Performativität darauf fokussiert, wie der Text das *macht*, wovon er spricht, oder gegebenenfalls etwas anderes macht, als er behauptet, zielt der Begriff der funktionalen Performativität auf das ab, was ein Text auslöst.“⁵³ Das *Machen* habe ich oben durch die Elemente Analogiesetzung, Benützung eines bestimmten Vokabulars, Übertreibung/Verschweigung angesprochen. Ziel dieser performativen Erzählweise ist die Inszenierung von historischen Zusammenhängen, die Taruskin zwar an keiner Stelle

52 Ernst Krenek: „Extents and Limits of Serial Techniques“, in: *Musical Quarterly* 46/2 (1960), S. 210–232.

53 Bernd Häsner, Henning S. Hufnagl, Irmgard Maassen und Anita Traninger: „Text und Performativität“, in: *Theorien des Performativen. Sprache – Wissen – Praxis. Eine kritische Bestandsaufnahme* (= Edition Kulturwissenschaft 6), hg. von Klaus W. Hempfer und Jörg Volbers. Bielefeld: Transcript-Verlag, 2011, S. 69–96, hier S. 84.

wirklich belegen kann, die aber durch die insistierenden Wiederholungen in der Leserschaft den Eindruck erwecken sollen, dass diese Zusammenhänge vorliegen. Interessanterweise versucht Taruskin die Veränderung der Sichtweise auf Darmstadt auf derselben Ebene zu erreichen, auf der Darmstadt in den Vordergrund argumentiert worden war: Die Darmstadt-Apologeten der frühen Phase erlangten nicht zuletzt durch die Distanzierung von musikalischen Ausdrucksweisen, die in faschistischen Systemen benützt worden waren, moralisches Oberwasser (s. o.). Taruskin versucht nun auf derselben Ebene gewissermaßen die Rollen von „Gut und Böse“ zu vertauschen. Aus der archäologischen Perspektive Foucaults, in der das Archiv die Grenzen und Formen des Sagbaren definiert, werden Verschiebungen deutlich: Vor einigen Jahrzehnten wäre es noch unsagbar gewesen, Darmstadt in vergleichbarer Weise mit der Ždanovščina zu verknüpfen oder als amerikanische Propagandainstitution auszugeben. In Zeiten Donald Trumps (auch wenn dieser beim Erscheinen von Taruskins Buch noch nicht am Ruder war) werden „alternative facts“ zum selbstverständlichen Teil des Diskurses – offenbar aber nicht nur des politischen, sondern auch des wissenschaftlichen. Wodurch haben sich die Grenzen und Formen des Sagbaren verändert?

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