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## 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,<sup>1</sup> 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.<sup>2</sup>

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”.<sup>3</sup> 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,<sup>4</sup> 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.<sup>5</sup> 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)<sup>6</sup> 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,<sup>7</sup> 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.<sup>8</sup>

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

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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 %<sup>9</sup> 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.<sup>10</sup>

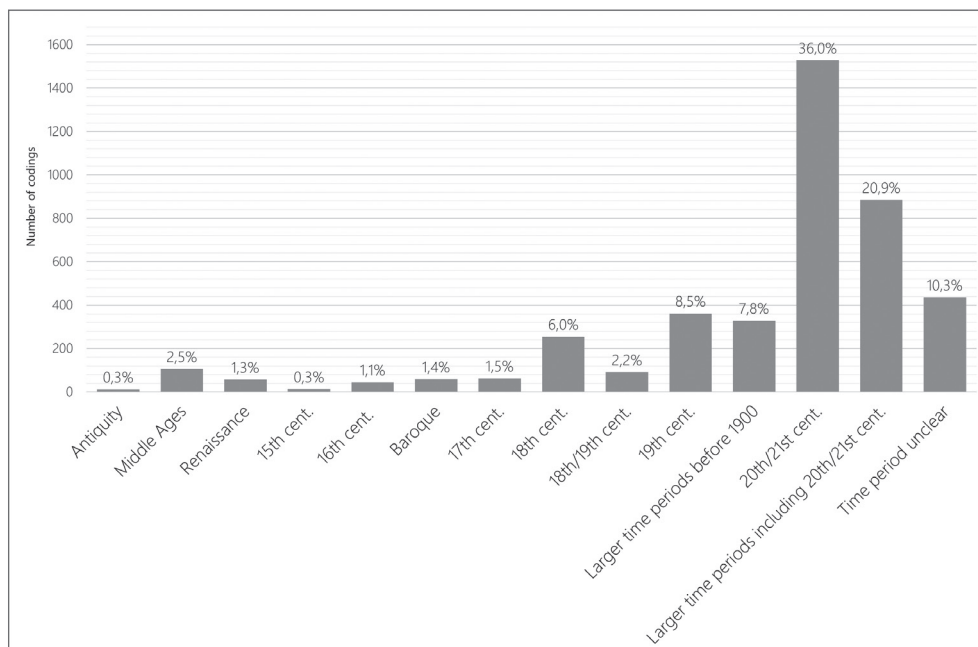


Diagram 1: Time periods (centuries and epochs) covered in courses. Total number of coded courses: 4241

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.

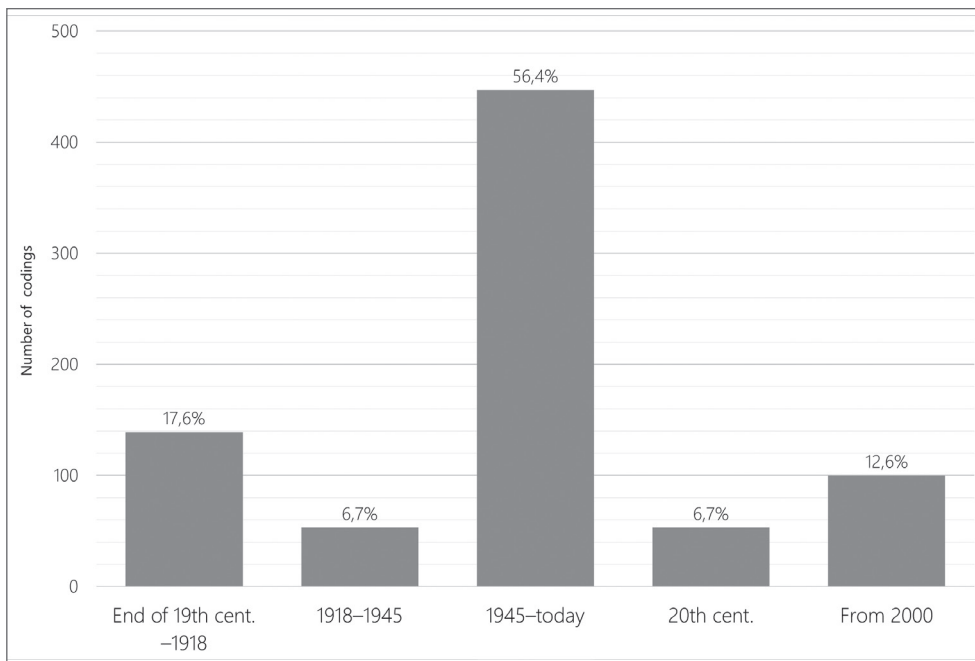


Diagram 2: Time periods receiving particular focus in courses on the 20th/21st centuries. Total number of coded courses: 792 (from 2413 courses on 20th/21st centuries)

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:

<ul style="list-style-type: none"> <li>• Venues of a city: 9</li> <li>• Encounters with artists / Rehearsals: 8</li> <li>• Exhibitions / Galleries / Museums: 8</li> <li>• Music theatre: 7</li> <li>• Scholarly institutes / Archives: 7</li> <li>• Festivals: 6</li> <li>• Concert attendance: 6</li> </ul>	<ul style="list-style-type: none"> <li>• Workshops / Symposia: 6</li> <li>• Installations / Sound sculptures / Performance: 3</li> <li>• Recording studios: 2</li> <li>• Instrument makers: 2</li> <li>• Publishing houses: 2</li> <li>• Cinema: 1</li> <li>• Contact with schools: 1</li> </ul>
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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 / AREAS<sup>11</sup> ([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.

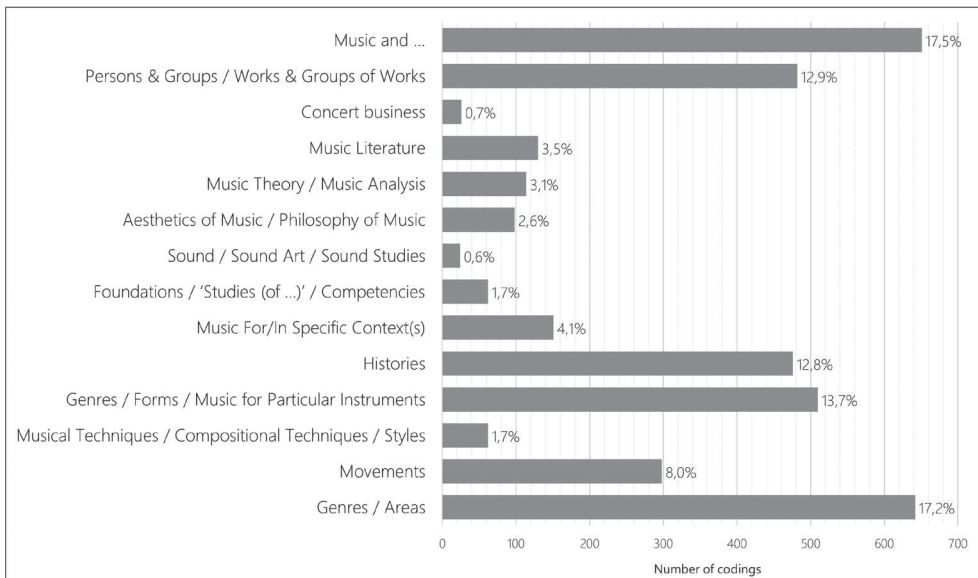


Diagram 3: THEMES / TOPICS addressed in courses (multiple codings possible). Total number of THEMES / TOPICS codes: 3700 (based on 2413 courses)

## 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;<sup>12</sup> 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 remarkable<sup>13</sup>: 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”.<sup>14</sup>

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.<sup>15</sup>

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”)<sup>16</sup> – 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*.<sup>17</sup> 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”).

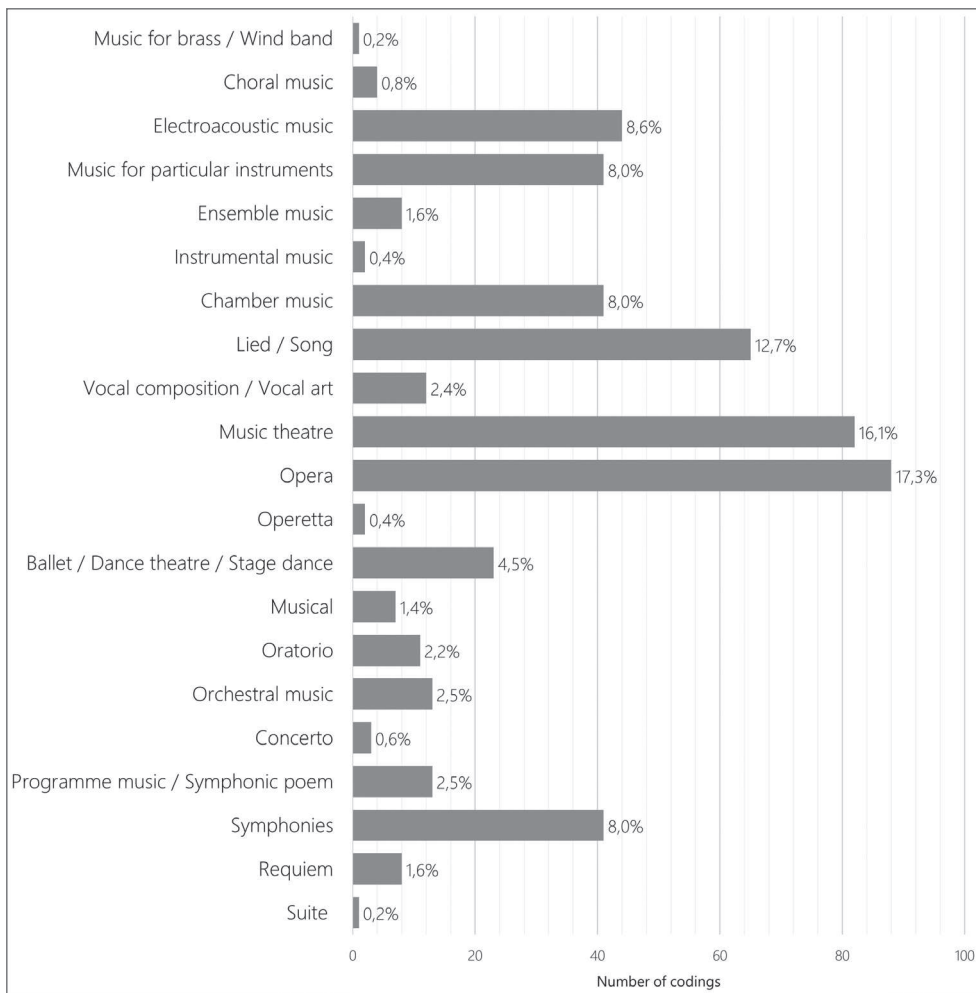


Diagram 4: Codings in the area GENRES / FORMS / MUSIC FOR PARTICULAR INSTRUMENTATIONS. Total number of codings: 510

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”<sup>18</sup>), 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”<sup>19</sup> 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”<sup>20</sup>. 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):<sup>21</sup>

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 areas<sup>22</sup>. 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”<sup>23</sup> (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.<sup>24</sup>

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; *Photopsis* 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,<sup>25</sup> 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

<sup>25</sup> 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).<sup>26</sup>

### 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,<sup>27</sup> 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.<sup>28</sup> 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,<sup>29</sup> 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’.

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<sup>29</sup> 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, 2002<sup>30</sup>

4:

- Werner Keil: *Musikgeschichte im Überblick*. München: Fink, 2014
- Ulrich Michels (ed.): *dtv-Atlas zur Musik*. München: dtv, 1977<sup>31</sup>

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, 2006<sup>32</sup>
- Michael Heinemann: *Kleine Geschichte der Musik*. Stuttgart: Reclam, 2004

<sup>30</sup> All years refer to the information in the course registers.

<sup>31</sup> 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.

<sup>32</sup> 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 Taruskin<sup>33</sup> 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”,<sup>34</sup> 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 [...]”.<sup>35</sup> 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?”<sup>36</sup>

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”<sup>37</sup>? 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.<sup>38</sup> 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 courses<sup>39</sup>, as are musicians (male or female), and although Alastair Williams recognised "wider repertoires"<sup>40</sup> in his book *Constructing Musicology* (2001), there is enough reason to wish for 'even wider repertoires'.

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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.