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TWO IVORY TOWERS? Performers, Modern Musicological Thought and Relevance in Higher Education Settings

Abstract

An implicit assumption in musicology is that musicological thought influences/informs musical practitioners. Through a series of qualitative interviews with performance and musicology faculty in combination with contextualizing structural information, the authors explored to what extent the two fields in their current state intermingle, and how, where and to what extent advances in musicological thought are being transmitted to performance students in tertiary education settings. Four test case study institutions in North America and four in Germany and Austria were selected. The hypothesis that little meaningful interaction existed between performance and musicology faculty and students in terms of shared understanding/work/thought was largely confirmed.

Key words: institutions; musicology; tertiary education; music education; performance majors.

1. INTRODUCTION

What is musicology's reach beyond other musicologists? Musicology caters to a limited audience, leading to existential concerns about its survival. An implicit assumption in the field, however, is that musicological thought actively influences and informs musical practitioners – that performers are active audiences for musicologists. The extent to which this is the case today, however, is questionable.¹

¹ Musicology has changed and diversified greatly since Richard Taruskin's assertion in 1982 that "never before have scholars and performers worked so closely and happily together and learned more from each other", citing the establishment of historical performance practice in conservatory culture and the "proliferation of musicologically trained performers" in graduate programs (Taruskin 1982: 338).

As between any two fields, gaps exist between the worlds of musicology and performance, a relationship largely established during university/conservatory studies. Both authors are trained in classical piano performance and in historical musicology, and both studied in North America and in the German-speaking world. Based on their subjective experiences, both areas have their own idiosyncrasies, and both address, manifest and struggle with intellectual solipsism in their own ways.

This begs the question – do performance faculties and research faculties in classical music universities interact and exchange ideas? How exactly do performance students come into contact with musicological thought and in what form? Is there a system of fluid exchange, or do they exist in ivory towers which operate in very different spaces – both physical and mental? To what extent are performance majors leaving their undergraduate studies to work in and later run orchestras, set programs and steer industry in various ways impacted by modern musicological turns? What are the power dynamics between the faculties? Do they differ between the German-speaking world and North America?

Pianist and scholar Graham Johnson speaks to professional disinterest between the camps, writing, “I think I understand the reason for the gap between the scholastic and performing cultures; I have seldom encountered a first-class singer who cares much about musicology, and I have seldom encountered a musicologist who understands much about the way a singer’s mind works” (Johnson 2004: 318). But is disinterest really the problem, or a symptom of how institutions are structured and funds allocated? Studying the nature of the gaps between these fields at the tertiary level is key, we believe, to addressing questions of relevance. Better understanding the role and representation of modern musicological thought within the curricula of performance majors is the underlying aim of this article. Doing so would ostensibly allow for twofold gains: providing musicological thought with an expanded audience, and facilitating the development of more critically knowledgeable performing musicians.

Musicology has seen massive, critical windfalls since the early 1980s which are broadly referred to under the problematic but still helpful delineation “New Musicology” (Kerman 1985: 1983; Beard & Gloag 2004) and significant modern research goes far beyond the analysis, linear narrative, critical edition work and positivist music history/composer biography that it used to comprise. Major shifts have occurred just in terms of the introduction of cultural and gender studies, critical historiography, performance studies, artistic research studies as well as the numerous calls and approaches to decolonize the canon and the curriculum and recognize so-called “world” and popular musics and approaches in more than a tokenistic manner. How and to what extent these major movements in musicology are being communicated (or not) to performance majors in their undergraduate education – and the most successful amongst these are the very same who will join orchestras or opera houses and

not pursue graduate work, and then go on to lead festivals, program concert series and be given media platforms to discuss music – is the underlying question of this study.

2. METHODS

The authors conducted and analysed a series of 20 qualitative interviews via zoom and/or email between June 2020 and August 2021 with faculty who teach music performance majors at the tertiary (university/conservatory) level, taking four test case study institutions in North America – specifically in Canada and the U.S. – and three in the German-speaking world, specifically Germany and Austria. These used a common set of questions as starting points, but with freedom allowed for discussions to organically diverge in the spirit of qualitative research.² Participants named and/or directly quoted in the results expressed both verbally and in writing their willingness to be cited and/or named. Those more comfortable with anonymity and/or who expressed a preference for paraphrase are treated accordingly. The information generated is contextualized within structural information about the individual institutions. Relevant course curricula and reading lists were requested and analysed when made available. In the interest of student feedback, the authors also created and distributed surveys for students at all relevant universities, though without sufficient support to encourage student participation the results were too paltry to be included. For this reason – and also because students cannot know what they do not know – this paper’s scope does not extend beyond faculty perspectives.

3. BACKGROUND

Musicology in North American academia broadly follows three basic models: musicology as one of the humanities, separate from performance in the spirit of Harvard, Yale, Chicago, Johns Hopkins or Cornell; musicology as an enhancement to performance training which is more or less dispensable (i.e. conservatories including Juilliard, Curtis and Oberlin); or musicology that started as an enhancement to performance, then grew more independent while still remaining a sort of “service

² These questions – broadly painted – queried the courses the faculty taught, in what contexts students encountered music scholarship, the size, structure and organization of their institute and what power dynamics exist within it, what texts they and their colleagues use and how they use texts in teaching, how and if they integrate questions of gender, diversity, historiography in teaching, how they discuss canon and repertoire, whether arts-led or artistic research were topics, what research projects took place and how funding was acquired/distributed and how they would characterize their interactions with faculty from other departments.

department”.³ Large state schools (Indiana University or University of Michigan) fall into this category. For our purposes only institutions following models two or three were included.

The four North American test case institutions were selected to represent a variety in tertiary music education formats in terms of relationships to musicology, geographic diversity and relative sizes. The first, the Eastman School of Music in Rochester, NY is a conservatory-style school known for its strong music theory department which is separate from its musicology department and performance department all of which offer degrees.⁴ The musicology department includes 10 professors: 8 historical musicologists and 2 ethnomusicologists. Eastman has a tenuous relationship to the University of Rochester but is geographically and organizationally distanced. 900 students are enrolled at Eastman; around 500 pursuing undergraduate degrees and over 400 at the graduate level.⁵ The University of Michigan is a large, state university with over 44,700 students. 1,115 are enrolled as music students in its School of Music Theatre and Dance, which offers circa 40 undergraduate and 25 graduate music degree programs. Michigan awards doctoral degrees in both musicology and in ethnomusicology through its School of Music, Theatre and Dance. The music school has a total of 17 departments, though most are performance focused.⁶ Canada was represented by McGill University in Montreal, a strong research school with some 40,000 students total.⁷ It contains the Schulich School of Music which houses approximately 800 music students.⁸ The final case study is Southwestern University in Georgetown, Texas, a small liberal arts school with a total undergraduate enrollment of around 1,500. Music majors number around 50, though others attend courses and take lessons.⁹

³ Paraphrased in part from correspondence with Professor Emeritus of Musicology, Dr. Steven Whiting, who retired from the University of Michigan between the research phase and publication of this article (Whiting 2020).

⁴ Cf. Musicology and Music Theory programmes at the Eastman School of Music: <https://www.esm.rochester.edu/musicology/>, accessed: 16 May 2022; <https://www.esm.rochester.edu/theory/>, accessed: 16 May 2022.

⁵ These numbers date from the time of research in 2020/2021 and were drawn from the school website and verified verbally by faculty during interviews. Eastman’s online profile currently claims 950 students total, see <https://www.esm.rochester.edu/about/> <http://paperpile.com/b/JW9Fvk/MqFc> for updated information.

⁶ Cf. “Degrees & Programs” at the University of Michigan School of Music, Theatre & Dance: <https://smt.d.umich.edu/programs-degrees/>, accessed: May 16 2022. Current enrollment figures may differ, see: <https://umich.edu/facts-figures/>, accessed: 16 May 2022.

⁷ Numbers vary annually, see <https://www.mcgill.ca/about/quickfacts>, accessed 16 May 2022.

⁸ Cf. <https://www.mcgill.ca/music/about-us>, accessed 16 May 2022.

⁹ Information about music majors came from the former head of the music department, Kiyoshi Tamagawa who also heads the piano department. More general information about Southwestern

Likewise, within the Austrian-German university system, bachelor's and/or master's in musicology degrees are offered at the larger state universities including the University of Vienna, or the *Carl von Ossietzky Universität* in Oldenburg, though since these universities offer little to no option to study performance they are excluded here. All of the following institutions which were selected for closer study have bachelor's and/or master's performance and musicology degree programs and are primarily arts-oriented universities. The *mdw – Universität für Musik und Darstellende Kunst Wien* (Austria) has over 3,000 bachelor, master and doctoral students.¹⁰ There are 115 different study programs and 25 different departments.¹¹ It currently offers a musicology PhD and is developing a master's program. The *Kunstuniversität Graz* (KUG) is a slightly smaller music university with about 2,200 students. It maintains 77 bachelor's and 90 master's degree programs spanning 19 fields of study, and awards bachelor's and master's musicology degrees through an inter-university study program in collaboration with the University of Graz.¹² The *Universität der Künste* (Berlin, Germany) consists of four colleges – Fine Art, Design, Music, and Performing Arts. It has roughly 4,000 students, and around 70 different study programs.¹³ Though primarily a performance focused university, it does offer a PhD in musicology. The *Hochschule für Musik, Theater und Medien Hannover* is the smallest studied with 1,500 students and 33 study programs, and offers a master's degree and a PhD in musicology.¹⁴

4. RESULTS: NORTH AMERICA

Though Eastman offers a PhD and MA in musicology, with emphasis in either historical and critical studies or in ethnomusicology, according to all interviewees, undergraduate students are there for their performance teachers. Ranked broadly in terms of power dynamics, the musicology faculty members interviewed at length Dr. Kim Kowalke, who taught nearly exclusively at the University of Rochester's River

is available at <https://www.usnews.com/best-colleges/southwestern-university-3620>, accessed 16 May 2022.

¹⁰ Cf. https://online.mdw.ac.at/mdw_online/StudierendenStatistik.html, accessed: 16 May 2022.

¹¹ <https://www.mdw.ac.at/5/>, accessed: 16 May 2022.

¹² Cf. https://www.kug.ac.at/fileadmin/01_Kunstuniversitaet_Graz/06_Universitaet/01_Allgemeines/06_Berichte_Zahlen_Fakten/03_Folder_Facts___Figures/Facts___Figures_2018_19_D.pdf, accessed: 16 May 2022.

¹³ <https://www.udk-berlin.de/service/stabsstelle-presse-kommunikation/zahlen-und-fakten/#:~:text=Mit%20ihren%20vier%20Fakult%C3%A4ten%20Bildende,auch%20eine%20der%20traditionsreichsten%20Europas>, accessed: 16 May 2022.

¹⁴ <https://www.hmtm-hannover.de/de/hochschule/profil-organisation/zahlenspiegel/>, accessed: 16 May 2022.

Campus before retiring in 2019 as well as a current professor of musicology who prefers to remain unnamed (interviewed 11 November 2020) both confirmed that at Eastman the performance department was at the apex, followed by theory, then musicology, education and finally humanities. Kowalke, who taught primarily University of Rochester undergraduate students pursuing BA degrees with a track in music performance at the River Campus and upper level classes at Eastman itself, attested to how much more access River Campus students had to theory and history compared to the “rigid curricular requirements” of Eastman students (Kowalke 2020).

Unlike in Europe, theory and musicology parted ways in 1977 in the US when the Society of Music Theory broke off from the American Musicological Society (Browne 1979), and they have been separate entities ever since. Kowalke does not see it as accidental that theory is valued more highly than music history/musicology at Eastman as indicated, among other things, in their relative department sizes. This he sees as “a reflection of a recognition by the performance faculty that they want their students to be highly trained in musicianship skills and theoretical vocabulary because these are directly relevant to performance pedagogy. They don’t seem to have a comparable need for ‘music history’ beyond basic biographical ‘who, what, where, when’” (Kowalke 2020).

At Eastman, musicology research – articles, monographs and editions – are funded through a “professional development fund” at \$1000 per professor per annum. Larger funding options include federal or private awards like the Rome Prize or the National Endowment for the Arts/Humanities. A current faculty project links ethnomusicology and digital humanities, but deep collaboration between performance and musicology faculty rarely occurs; there is limited infrastructure and no career benefit to sharing departmental funds or faculty time. Despite this, Dr. Douglas Humpherys, chair of the piano department, emphasized in the interview that individual performance faculty have taken personal initiative to collaborate with academic faculty in the past, co-teaching a course occasionally (Humpherys 2020).

Humpherys admits to a certain separation between departments, attributed to time constraints. He characterized his relationships with colleagues as friendly, but sees them generally in passing or at staff meetings. Interdepartmental tensions largely revolve around how student time is allocated. The piano student population, for example, is overwhelmingly Asian, and many face significant language barriers trying to develop the writing and presentational speaking skills required for demanding academic courses. Performance focused students pursuing the Doctor of Musical Arts (DMA) degree frequently take six to twelve months off to study for their final academic exams, which include one day of rigorous theory and history testing which is conducted and run by academic departments and a second day of testing with representatives from both academic and performance departments.

One of the school's efforts to provide more comprehensive education includes the Take Five program which offers accepted applicants a fifth year of tuition for free, provided they study something other than their major, which is designed to bring scholarship and practice closer together and bridge the gap between the disciplines.

Of the twelve faculty musicologists at the University of Michigan, four are ethnomusicologists and the rest historical/critical musicologists who focus, according to Professor Emeritus of Musicology, Dr. Steven Whiting, more or less on the traditional *Kunstepochen*. Whiting characterized what made Michigan unique was “the emphasis given to American music, thanks largely to the prestige of Richard Crawford, who founded [in 1988] a research institute for the study of American music,” called Music of the United States of America (MUSA). “I know research centers are common in Europe,” he continued, “but these tend in the USA to form in engineering, medicine, hard sciences, and social sciences – not musicology” (Whiting 2020).

Research funds are allocated by the dean internally with more substantial funds available from the University and long-term projects funded by national endowments. Research done by faculty was understood exclusively as monographs and articles. Professor of musicology and associate dean for undergraduate academic affairs, Dr. Mark Clague, who works closely with the MUSA program, described the interdisciplinary work he did in connection with edition production as both time-intensive and personally rewarding, but said that due to tenure restrictions requiring specific article and monograph output after three, five, seven and ten years, faculty is implicitly penalized for other types of projects (Clague 2020). This makes potential interdepartmental and interdisciplinary projects – particularly those linking performance and scholarship – unlikely due to highly codified tenure requirements.

A certain amount of music history and ethnomusicology is required of all undergraduates in music at Michigan, which includes a four-semester lecture cycle, plus upper-level electives and seminars. There are two undergraduate level classes all students have to pass before enrolling in two required survey courses. The first is an “Introduction to Music” — by and large a world music/ethnomusicology course aimed to decentralize the Western-centric view of musical aesthetics. The second is officially listed as “Introduction to Musicology”, but is focused on American music, which bridges into a two-term survey cycle focused on the Western European canon. The idea, according to Clague, is to start with local music and use it as an entry point to studying music which feels more distant. The latter two courses rely heavily on standard anthologies, but Clague mentioned significant current pressure to rethink the dominance of music by white, European men within these surveys, brought to the forefront due to the George Floyd murder and ensuing Black Lives Matter protests. Within the department, he indicated, there are varying opinions as to how and if changes should be made. In contrast to Eastman, where the DMA degree

certification is led by the academic departments, at University of Michigan there are a handful of required courses for DMA candidates run by the musicology department, but certification is handled exclusively by performance faculty.

For the Canadian perspective, McGill University and its Schulich School of Music, which started as a conservatory within a renowned research university, were examined through interviews with two members of the musicology research/musicology department, Dr. Steven Huebner and a professor who wished to remain unnamed (interviewed 16 November 2020), as well as art song specialist Michael McMahon (interviewed 27 July 2020) who teaches undergraduate and graduate performance students (pianists and vocalists). Tom Beghin, a former adjunct professor (music research/musicology), as well as a keyboardist, artistic researcher and historically informed performance practice specialist was likewise interviewed (on 12 November 2020).

Faculty are expected to apply for grants constantly. These primarily fund their own doctoral students' tuition and living costs – a PhD degree costs between 27,000 and 65,000 Canadian dollars in tuition alone. Funding comes from within the university, or from third party federal options. There are a number of interdisciplinary “research creation” projects (what in Europe is referred to as “artistic research”) between sound recording and musicology, and extensive coordination between Schulich and labs in The Centre for Interdisciplinary Research in Music Media and Technology (CIRMMT). That being said, Huebner attested to a “disappointing” amount of collaboration between the performance and musicology faculties, which he attributes both to time constraints but also to different worldviews between performers and academics. The relationships between and within departments were described as varied, with differences likewise due to personality and intellectual positioning, but also to funding being localized to specific departments. A difference from US academia cited was that tenure track requirements in Canada are not quite so rigid, allowing for a broader definition of a “body of research” than exclusively monographs, articles and editions.

Southwestern University is a small liberal arts college with no separate musicology department and employs just a single musicologist, Dr. John Michael Cooper, at its Sarofim School of Fine Arts. Theory is slightly more strongly represented, boasting two full-time faculty plus occasional adjuncts. Literature courses are sometimes taught by non-musicologists, including “Introduction to Music” which was taught at the time of these interviews by the choral teacher, according to Kioshi Tamagawa, the sole full-time, tenure track piano faculty member at Southwestern (Tamagawa 2020). Tamagawa, who also teaches theory, said that a maximum of one third of his piano students are performance majors, with many pursuing double majors. He believes that musicians drawn to Southwestern are attracted to its strong academics and smaller size.

Tamagawa was more comfortable speaking about music literature, theory or history courses as opposed to musicology, and discussed music majors coming in with an extremely low baseline knowledge – citing as examples a pianist unaware that Beethoven had written anything besides piano music, or instrumentalists who cannot read more than one clef as obstacles. He clarified, however, that this is probably necessary since competition is so fierce for instrumentalists, particularly pianists and violinists, who need to spend all their time during formative years on technique. Tamagawa feels the size of Southwestern is its strength but also its weakness. Departments are not large enough to convene a panel to grade final projects, so teachers are responsible for grading their own students, it is difficult to fill large musical ensembles, and having multiple perspectives would be more beneficial for students. On the other hand, he could cite several interdisciplinary projects with ease, including *Songs in the Dark: Echoes of Bilitis* headlined by Cooper, which involved composers, a multimedia installation, pantomime and recitation, the theatre department and various student and faculty members.¹⁵

Cooper, for his part, has spent his recent career focused on compositions of marginalized composers Margaret Bonds and Florence Price. He works on critical editions, cultivates and publicizes their performance, and blogs and publishes frequently. He spent eight years at the University of North Texas but explicitly referenced leaving for Southwestern because he could research and teach there more flexibly. At Southwestern, he characterized his relationship with the performance faculty as close, which was confirmed by performance faculty interviewed, and personally teaches all music history and literature courses. Three history survey semesters where a blend of canonical and non-canonical works are presented are taken by each of the 45-50 undergraduate music students, with at least one more semester of elective “special topics” thereafter. Southwestern also requires undergraduate students to complete “capstone projects” in their final year where they design an interdisciplinary research project with a performative aspect – a public recital, lecture or other type of presentation (Cooper 2020).

Cooper works for 50% gender representation in terms of composers, performers and authors in classes, and actively focuses on composers of colour and non-European nationalities. He limits teaching the canon to 60% of what he covers in terms of repertoire, and recommends anthologies for convenience but does not follow them. Southwestern is in a racially and economically diverse area of Texas, and Cooper sees a fundamental need to help students identify themselves in the composers that are taught as something existentially critical for a school with the size

¹⁵ <https://www.southwestern.edu/live/events/6178-representations-lecture-series-songs-in-the-dark>, accessed: 29 August 2021.

and demographic of Southwestern, but admits that in diverging from the repertoire and composers his performance colleagues teach (i.e. the “standard repertoire”) – he ends up “othering” himself, and increasing the degree of solipsism he sees as existing between performance and musicology. He expressed concern towards a growing trend towards monolingualism with scholars and students reading only English, and indicated seeing a shift since around 2010 with incoming undergraduate students no longer listening to concert music for enjoyment or experiencing it in any significant quantity in their primary or secondary school music education, and therefore not identifying with it.

5. RESULTS: GERMAN-SPEAKING EUROPE

The structure of German-speaking musicology departments is much more complexly cleaved than in North America for historical reasons. Their many institutes function as fiefdoms and are regularly restructured, making it difficult to define more than tenuously their changing structures. The *mdw – Universität für Musik und Darstellende Kunst Wien*’s Institute for Musicology and Performance Studies has a rotating chairperson, currently Dr. Melanie Unseld, numerous full time professors or professors who share their time between departments, and dozens of other personnel with varying titles and functions,¹⁶ but there are numerous other departments where musicologists and scholars hold positions, including the Institute for Musical Acoustics – Wiener Klangstil, the Institute for Music Sociology, the Institute for Cultural Management and Gender Studies, to name just a few.¹⁷

At the *mdw*, Dr. Melanie Unseld (historical musicology), Dr. Marie-Agnes Dittrich (music theory) and Dr. Barbara Moser (piano) were interviewed. Unseld teaches a range of seminars to bachelor, master, and PhD students, including introductory music history courses. She likewise leads various advanced musicological courses and advises PhD students. Both Dittrich and Moser work primarily with “diploma” students – those in the 5 year conducting program,¹⁸ teaching music theory and piano respectively. Dittrich additionally works with music theory, composition, and

¹⁶ Cf. <https://www.mdw.ac.at/imi/mitarbeiterinnen/>, accessed: 27 May 2022.

¹⁷ <https://www.mdw.ac.at/421/>, accessed: 27 May 2022.

¹⁸ The conducting diploma program is a (minimum) 5 year program offered at the *mdw*. Though somewhat outdated today, this was once the only degree that *mdw* offered. Though the *mdw* functions almost entirely within the Bachelor-Masters system now (a change made in order to fall in line with more international standards after the Bologna reforms), a few programs have not yet converted to this new format, choosing to remain with the old 5 year diploma track.

sound engineering majors. Both Unsel and Dittrich expose students to musicological literature from the beginning of their studies. Unsel integrates scholarly texts and articles within bachelor's degree courses, viewing as essential students' ability to work with such information early on in their academic journeys, but Dittrich sees preparation requirements for exams limiting the musicological topics discussed. Moser, a performance professor, characterized students required to write a scholarly paper to complete their studies as frequently unprepared, with little idea how to cite or footnote correctly, despite a required course specifically for this offered to non-musicology students (Dittrich 2021; Unsel 2020).

Unsel sees integrating gender thought and including female composers and performers into lectures as essential and does so explicitly (through gender specific seminars), implicitly (i.e. discussing Ethyl Smyth within the appropriate historical context) and within repertory courses (in which the topic of canon is naturally raised and with it, gender issues). Likewise, historiographical topics including canon and source critique are incorporated by both Dittrich and Unsel, although both admit difficulties in assigning intensive reading, given the prevalent language proficiency issues affecting many students. Both prefer covering such topics within class discussions to assigning independent reading. Moser offers a different perspective. When assigning repertoire, she expressed concern less with gender, than with the "quality of the pieces" (Moser 2021). Historiographical topics, specifically canon critique, are not addressed.

When asked about interdepartmental student collaboration between musicology and performance students, Unsel was alone in awareness of any ongoing projects. She sees it as incumbent on faculty to instigate collaboration, rather than it being written into curricula, though this may change at the master's level soon with the new musicology master's program including a "künstlerisches-wissenschaftliches Anteil". Unsel verified that several research projects are currently running at the university, including book publications, score editions, international projects focusing on music theory and interdisciplinary projects thematizing cultural transfer. Those projects – largely funded externally from various governmental sources – may span several departments, instead of being concentrated in one.

In terms of interdepartmental exchange, both Unsel and Dittrich work closely only occasionally with faculty outside of their departments, but interact with other faculty regularly at university events. Moser sees colleagues only in passing, and though generally on friendly terms has limited opportunity to coordinate with them socially or professionally. She indicated that if the musicology and performance departments would like more interaction, the initiation must come from the musicology department. This, to paraphrase, is because she knows enough about music history to teach her students how to play pieces correctly, which is a performance

professor's job. Therefore she does not "need the musicology department for any reason", but is of course happy to work with them if they have discovered information that they feel is important enough to bring to the performance faculty's attention.

Dittrich explained that the mdw, though now a university, was previously a *Musikhochschule* focused on performance,¹⁹ a mindset which accompanied the mdw's transition into a music university, namely the assumption that a performance student must be linked to a "great master" from which s/he learns and to which s/he remains loyal throughout their studies. This very concept is perhaps antithetical to the university concept, where students are encouraged to explore various professors and perspectives. Those who adhere to the old ideals of the music academy, says Dittrich, discourage their students from spending much time or effort outside of their instrumental practice, seeing time studying in the library as a waste. This then negatively impacts performance students' understanding of musicological ideas.

At the *Kunstuniversität Graz (KUG)*, which shares the mdw's sprawling institutional structure,²⁰ two musicology professors (one from the Institute for Music Aesthetics, one for historical musicology at Institute 12 *Oberschützen*) and one professor from the vocal department (Institute 7, *Gesang, Lied, Oratorium*) participated in interviews, all of whom prefer to remain anonymous and are referred to as participants 1 (interviewed 12 August 2021), 2 (interviewed 4 August 2021), and 3 (interviewed 11 August 2021). Participant 1 works primarily with musicology students at the bachelor's and master's level, whereas participant 2 teaches both performance students and musicology students within the required *Musikgeschichte 1, 2, 3, and 4* surveys. Participant 3 teaches exclusively one-on-one vocal lessons to bachelor and master students.

Participants 1 and 2 regularly integrate historiographical topics such as canon critique and source critique into their lectures. Participant 2 explained the importance of canon critique being discussed with performance students, believing that repertoire performed in classical concerts is narrowing. S/he sees expanding the canon as being the responsibility of upcoming performers, not only musicologists. With regards to representation of female composers in their teaching, participant 1 integrates female composers by simply including them – as they do any other composers – into lectures. S/he clarified that since females were always present – as composers, performers, patrons etc. – there is always a reason to talk about them despite their absence from historical narrative. Participant 2 occasionally teaches courses focused on women in music.

¹⁹ Initially founded by the Gesellschaft der Musikfreunde in Wien (Musikverein) as a "Konservatorium", later the "k.k. Akademie" and then a "Hochschule" until becoming an official "Kunstuniversität" in 1998.

²⁰ <https://www.kug.ac.at/universitaet/organisation/institute/>, accessed: 27 May 2022.

Participant 3 does not cover historiographical topics, viewing it as extraneous. S/he did indicate that singers must know more than just how to read music and encourages discussion of historical performance practice and basic biographical knowledge about composers. Participant 3 prefers students to pick repertoire to study themselves, as opposed to explicitly integrating female composers; s/he believes that years 1 and 2 should be primarily focused on the “old masters”, the basis for learning how to master a musical instrument, as s/he explicitly refers to and sees the voice as an instrument. S/he promotes research integrated into class recitals (*Klassenabende*), collaborating with musicology students who present contextualizing introductions before students perform. Participant 3 insists that this research should not be conducted by vocal students – as this is not their speciality. Each category of student should do what they are best at; musicologists research and inform while vocalists sing and perform. Participant 2 added that early music performance program majors and musicology students collaborate most frequently, requiring more interest in research than others, specifically with regards to historical performance practice.

All participants explained that there are limited funding possibilities for projects from the university itself, but that any larger sum has to be applied for and granted by the FWF.²¹ Potential doctoral students can however apply for research positions funded through the university. When asked about interactions with other faculty members from outside departments, participants 1 and 3 both work only on occasion with faculty outside of their departments but interact with them regularly at institutional/community events, whereas participant 2 works closely/converses with faculty from outside their subject on projects once a week or more, though s/he sees this as an anomaly due to having been head of a performance institute for years before becoming musicology faculty.

At the *Universität der Künste* in Berlin, the structure is likewise complex, though the college of music is a fairly self-contained unit. The musicology department claims three full professors, but employs an extensive number of non-tenured staff,²² which was one of the most consistently cited faculty complaints. Dr. Signe Rotter-Broman (musicology), and two professors from the performance faculty (violin and piano) who prefer to remain anonymous and are referred to as participants 4 and 5, were interviewed on 19 October 2020, 3 August 2021 and 29 July 2021 respectively. Rotter-Broman teaches musicology-related seminars mainly to performance studies

²¹ FWF (*Fonds zur Förderung der wissenschaftlichen Forschung*) is the Austrian Science Fund, a state-level foundation through which researchers within the sciences and humanities can apply for a variety of federal funding options for research projects.

²² <https://www.udk-berlin.de/en/university/college-of-music/institutes/department-of-musicology-music-theory-composition-and-sound-engineering/musicology/teachers/>, accessed: 23 May 2022.

students, as the UdK offers only a doctoral degree in musicology. Participants 4 and 5 teach exclusively one-on-one lessons in violin and in piano to performance and the occasional music pedagogy majors.

According to Rotter-Broman, performance degree students are likely first exposed to musicology in “Musicology for Musicians”, a course requirement. Because of the high population of Korean students, the UdK takes a unique approach, offering this course in both German and Korean. When integrating historiographical topics into her seminars, Rotter-Broman specifically thematizes source critique, assigning texts which introduce students to the basics of scholarly writing and musicological thought (cf. Knaus and Zedler 2012; Gardner and Springfield 2014). Participant 4 was uncertain as to how students encounter musicology but was fairly certain that some required courses address musicological topics. Historiography was described as unnecessary for their personal teaching, with students simply expected to understand basic historical framing; when a piece was written, background information regarding the composer’s life and nationality, how to differentiate French from German music, English from Polish music, etc. Participant 5 attributed teaching within the early music program to thematizing historiographical topics, specifically historical performance practice, and cited Malcom Bilson and Robert Levin as authors s/he frequently references in lessons without naming specific texts. Neither participant 4 nor 5 could clearly clarify how the musicology department was structured or positioned within their university.

As to integrating female and marginalized composers into seminars/lessons, Rotter-Broman prefers integrating female composers’ lives and works alongside well known (male) composers, as equals. Participant 4 had a different perspective, explaining that the extensivity of standard violin repertoire necessitates learning a multitude of essential works before moving on to lesser known compositions; that one must learn a great deal of standard repertoire in order to be *ready* to approach “*Randrepertoire*” (fringe repertoire). If lesser known repertoire is requested, s/he continues, the gender of the composer is never an issue, but rather whether the student likes a specific piece. Participant 5 explained that integrating female composers into their teaching is not a particular fixation, but is a fan of both Amy Beach and Germaine Tailleferre, and teaches their works. When given the task of choosing a required piece for piano exams, s/he often picks a work by a female composer “as a sort of statement, I guess”.

Rotter-Broman explained that collaboration between the performance and musicology students happens occasionally, but that musicology is not on equal footing within the institute, and thus treated simply as a compulsory subject by performance students. Participant 4 discussed the UdK’s so-called “corporate concerts” when asked about collaboration between the performance and musicology departments.

These events take place four times per semester, and feature chamber music performances following musicological introductions prepared by the musicology department or doctoral candidates. Participant 5 also mentioned that the early music department, due to its historical music performance practice focus, regularly consults with musicology faculty.

Rotter-Broman and participant 5 both attest to working on rare occasions with faculty outside of their departments, but interact regularly at institutional/community events, whereas participant 4 sees colleagues only in passing, and, though generally on friendly terms, has little opportunity to coordinate with them on projects.

The *Hochschule für Musik, Theater, und Medien Hannover* is comparatively small, with a faculty in musicology numbering 12 but spread throughout five different departments.²³ Dr. Stefan Weiss (musicology), Dr. Susanne Rode-Breymann (musicology) and Prof. Henryk Böhm (voice) were interviewed on 15 August 2020, 16 July 2021 and 14 July 2021 respectively. Weiss teaches musicology courses, and explained that Hannover's musicology courses are set up in a "traffic light system" where classes labelled green are the easiest, and classes labelled red are the most difficult. Many green courses are introductory musicology requirements for performance students, whereas red courses are attended primarily by musicology master's level students. Rode-Breymann works with doctoral students and is currently president of the *Hochschule*, but has years of prior experience teaching both bachelor and masters students, while Böhm teaches individual voice lessons.

When asked about performance students' exposure to musicological concepts, Weiss discussed a "green" level musicology course required of all bachelor's performance students where students read and discuss basic musicological texts and practice academic writing. When teaching, he initially tried to introduce musicological texts from contrasting perspectives²⁴ but found this too difficult for students who largely did not know what musicology was. Böhm, in turn, was aware that his vocal students take a certain number of required musicology courses, but musicological/historiographical topics do not often come up in lessons, an exception being performance practice (*Aufführungspraxis*) insight. When discussing opportunities to major in musicology at the *Hochschule*, Böhm was unsure whether receiving a bachelor's or master's was possible but was aware of the doctoral program because of the school's renowned gender studies department.²⁵

²³ <https://www.musikwissenschaft.hmtm-hannover.de/de/personen/>, accessed: 23 May 2022.

²⁴ Texts referenced included work by historical musicologist Melanie Unseld as well as Guido Adler's "Umfang, Methode und Ziel der Musikwissenschaft" (Adler 1885).

²⁵ In point of fact, the HMTMH does not offer a musicology bachelor's degree, but offers a hybrid bachelor's combining performance, musicology and pedagogy called a "Fachübergreifender Bachelor":

Rode-Breymann both incorporates musicological texts featuring gender thought into her teaching, and assigns independent reading.²⁶ She finds integrating new perspectives via overarching topics to be most successful. When asked about introducing women composers, Weiss does so “when they are interesting and when they are good” and “when it fits well,” but does not feel a specific pressure to do so since the *fmg*²⁷ focuses constantly on female composer integration. On this topic, including female composers in one-on-one lessons is neither “a priority” or “in the foreground” of Böhm’s teaching. Instead his focus is on whether a piece fits well into a program, or is pedagogically helpful. He explains that students studying baroque or romantic music have less interest in performing lesser known composers when they have the opportunity to study Bach, Brahms, or Schumann. However, “if a piece by a female composer is especially interesting he has nothing against teaching it.”

When discussing collaboration between the performance and musicology programs, both Weiss and Böhm emphasized projects where musicology students write and present introductions as a type of moderation for performance department concerts. Rode-Breymann likewise sees this as the most straightforward way for departments to work together, though the *Hochschule* has also begun “team teaching” projects where professors from two different departments plan and teach a seminar together. Rode-Breymann would like to see more of these projects, but admits they are organizationally challenging.

Böhm and Rode-Breymann both meet/work closely at least weekly with faculty from outside their specialty to converse or work. This, they attributed to their positions, Böhm being the delegated representative for the voice department, and Rode-Breymann president of the *Hochschule*. Weiss works only on occasion with faculty outside of his department but interacts with them regularly at university events.

Wiess sees students who do not understand German or English enough to have meaningful conversations in class as a significant obstacle to his work, while Böhm cited the setup of the bachelor’s and master’s programs as problematic, with class requirements too numerous and broad for his students to have adequate practice time. He would rather personally tailor classes taken for each student, as each needs help in different areas. Rode-Breymann, when asked about obstacles in her work, discussed anxiety and collegial antagonism (*Angst und Feindbilder*) as growing issues, particularly during and after the corona crisis. Many teachers define themselves in

<https://www.hmtm-hannover.de/de/bewerbung/studienangebote/faecheruebergreifender-bachelor/>, accessed: 16 May 2022.

²⁶ A specific example given was Beatrix Borchard’s “Mit Schere und Klebstoff” (Borchard 2015) which she assigns when discussing gender specific topics.

²⁷ *Forschungszentrum Musik und Gender at the Hochschule für Musik, Theater, und Medien Hannover.*

a specific way over the years, she states, and feel that their identities are in jeopardy if they are forced to incorporate too many interdisciplinary approaches into their teaching. This leads to considerable resistance.

6. OVERREACHING COMMONALITIES AND DIFFERENCES

Though each institution had their individual structures and idiosyncrasies, commonalities emerged. Nearly every interviewee mentioned the weight of administrative tasks and bureaucratic procedures being a significant obstacle to their carrying out cross-disciplinary work, or even focusing on their own research. Similarly, the lack of “fundamental knowledge” of repertoire/history was repeatedly cited as problematic. Nearly every interviewee likewise mentioned language barriers as a particular obstacle. Addressing this by hiring Korean native speaker faculty to teach essential courses in Korean is a novel way that the UdK has sought to address the issue.

The differences were also notable. Most obviously, German and Austrian departments are often logistically distanced from one another, which makes spontaneous, interdepartmental interaction an impossibility in many cases. The mdw has eight main locations, with the vocal and theatre departments and the main campus lying seven kilometres apart. Faculty at the UdK have a similar complaint. This is contrasted by the central campus setup which typifies North American institutions, the distance between the University of Rochester and the Eastman campus a notable exception.

The areas where degree programs in which scholarship and performance coexist differ in structure and all exhibited tension. Attitudes towards artist-led research differed widely regarding its relative value, nature and even nomenclature. While in Europe the term “artistic research” (AR) is an emerging force and becoming rapidly institutionalized – prompted by the Bologna educational reforms – in Canada similar projects are titled “research creation”, at least at McGill. Those interviewed in Europe varied in their attitudes towards AR.²⁸ Though some were frustrated that their institutes had not yet welcomed it, others preferred the worlds of performer and researcher to remain separate. In the US the DMA degree program is a completely different animal, more of a performing artist who is required to do some

²⁸ The emerging field of artist-led research goes by numerous names and understandings, including arts-based research, practice-led research, practice as research (PAR) and creative practice research (CPR). Its vast discourses cannot be summarized adequately here as there is yet little consensus as to its fundamental nature, but key texts include the output of the Orpheus Institute in Belgium as well as Borgdorff (2006); Assis (2018); Klein (2012).

musicological work – exhibited in papers, lecture recitals and/or exams covering theory and history – to prepare themselves to teach at the tertiary level. The DMA also differs widely in how it is organized, what is required for its completion, and which departments set its standards – ostensibly affecting its character and quality – from institution to institution.

Broadly, modern musicological concepts (drawn from i.e. gender studies, critical theory, source critique, canon critique, cultural studies etc.) were introduced in more explicit ways in German/Austrian case models and the large, state school system studied in North America than in the conservatories. Even the term “musicology” was not used as widely in the conservatory-style systems – at Eastman the words history, repertoire and theory were what was accessible to undergraduates, “MHS” (Music History) courses, while courses labelled “MUY” (Musicology) were exclusively limited to graduate level seminars. At McGill the term “research” was preferred. This may be due to the fact that in German-speaking music universities, history courses are taught by musicologists, not performance professors as is the case in many smaller North American music conservatories or universities which have no musicological department, or it may simply be a more fundamental institutionalized difference in opinion as to what undergraduate performance majors need to learn. Regardless, it is broadly inaccurate to characterize what is included in many undergraduate music history courses in the USA as reflecting the breadth or current state of musicological research.

In each institution, by and large, performance faculty members were less aware of the musicology departments than vice versa. Several performance faculty were uncertain as to whether a musicology department existed, and few were comfortable with musicological terms (historiography, canon critique, hegemony, etc.). Particularly in North America, performance faculty often needed to have the term musicology clarified. Though this in itself is not perhaps fundamentally concerning, it is clear that musicological advances made since the 1980s and 1990s have not permeated the consciousness of performance faculty. The knowledge of the breadth of musicology appeared limited; when asked about integrating musicology into their teaching performance teachers stressed the importance of knowing basic biographical info about a composer – the birthplace and time of a composer – or occasionally the ability to do structural music analysis, but did not indicate awareness of anything further falling within musicology’s purview. Many performance professors said specifically that gender is not a factor for them at all, stating that they “just care if the piece is ‘good’”, without acknowledging potential biases – i.e. why they may think some pieces are “better” or “more worthwhile” than others. Two specifically mentioned that when they discussed female composers with their students, they explained that they were famous in their lifetimes and then “somehow” disappeared

after their deaths. A working understanding of the impact of lack of exposure on opinions, or of the history of implicit sexism/misogyny within classical music seems uncharted territory indicating that contributions of feminist musicology are still largely unknown to musicians studying performance at the tertiary level. This is particularly troubling as it contributes to the continuing marginalization of women and other underrepresented groups by perpetuating the value-laden teleologies of musical genius and the great works concept as well as patently Germanocentric canon – all of which systematically exclude women and minority perspectives as well as fail to acknowledge their contributions, all critiques which have been challenged consistently by modern musicological scholarship.²⁹

There is evidence, however, that this might be slowly changing in certain quarters. Bachelor's courses in Austria, Germany, Canada and at the University of Michigan start from the very beginning with a specifically musicological focus and often include the word musicology in the title. These courses focus on what musicology is and what a musicologist does, as well as how to read, analyse, and discuss scholarly musicological texts. In North American conservatories, however, this is explicitly introduced only later, if at all.³⁰

Notably, German and Austrian professors enjoyed more flexibility in defining their bodies of research compared to their North American colleagues. They also rarely made their syllabi available for students in advance – or at all – a prerequisite throughout North America. This may tie in with the larger issue of textbook culture in North America. At German and Austrian universities, all musicologists interviewed use their own selection of musicological literature, texts, or articles in their teaching. While they may include a chapter from more standardized music history textbooks within their syllabus, there are no textbooks for students to purchase, and the professors may add texts spontaneously depending on the needs and interest of the class. While there may be a written text (*Skript/Skriptum*) created and duplicated by the professor for which the student is requested to pay a few euros to defray copying charges, there is no campus bookstore, a standard on US campuses. In contrast,

²⁹ This includes a body of literature which cannot be represented in totality, but should include thought from the so-called New Musicology movement and both cultural and gender studies, beginning in the 1980s and 1990s including (Citron [1993] 2000; McClary 1991; Kerman 1983; Kramer 1995; Solie 1995; Rieger 1980; Borchard 1991) and which has grown significantly in the twenty-first century including: Bunzel & Loges 2019; Bebermeier & Prager 2021; Kreutziger-Herr & Unseld 2010; Borchard & Noeske n.d.; VanderHart 2021; VanderHart & Gower 2021; Bartsch, Borchard, & Cadenbach 2003; Bagge 2021 (in print); Heesch & Losleben 2012; Bilski et al. 2005; Ronyak 2018, 2010.

³⁰ See, to this point, the coursework referenced in Granade's article on Undergraduate Musicology Coursework, which discusses pedagogical shifts within almost exclusively history, appreciation and theory courses (Andrew Granade 2014).

approximately half of the musicology faculty interviewed in North America relied at least in part on standard reference texts, predominantly iterations of the 13+ volumes of the Norton Anthology series, edited by Grout, Palisca and Burkholder or combinations thereof over time (Burkholder, Grout, & Palisca 2019), the related *Concise History of Western Music* edited by Barbara Hanning, which has itself gone through five releases to date (Hanning 2014)³¹ or some part of Richard Taruskin's five volume *Oxford History of Western Music* (Taruskin 2009).

Across the board, funding norms and structures play a serious role in enabling or discouraging interaction between musicology and other departments. Funding concerns differ in their structures and how central an activity they are for faculty, but academics everywhere spend significant time looking for money. Nearly every interviewee in North America mentioned this specifically in their interviews as one of the key obstacles to their work. In the German-speaking world, this funding requirement was mentioned but represented as posing less of an existential threat. The feeling was that if one had an interesting project idea a small amount of funding was relatively easily available. Larger projects which brought in external funding through the Austrian Science Fund (*FWF – Der Wissenschaftsfonds*) or the *Deutsche Forschungsgemeinschaft* were seen as positive but not a job requirement. In general, interviewees cited the lack of time to organize external (to their tenure) projects and/or resistance to participation from other departments as the main reasons for lack of interdepartmental collaboration. It was likewise clear that how funding was earmarked and which types of output were valued for career advancement were the two major factors guiding how research was structured and how/if collaboration took place.

7. CONCLUSION AND OUTLOOK

As the title of the paper suggests, the hypothesis that there is by and large little meaningful interaction between performance and musicology faculty and students in terms of shared understanding/work/thought was borne out by the research. Faculty relationships between departments were characterized broadly as congenial but superficial – in the sense that there is no opportunity for deeper collaboration built into their academic structures. Though many expressed passive desire to have more interaction, few saw it as a core responsibility to initiate. Put another way, more faculty collaboration between departments would theoretically be desirable but is a low priority. The reasons given are largely structural – particularly how funds are allocated within universities and the nature of career advancement

³¹ An excellent overview of the NAWM shifts over time is found in Schiff (2012).

requirements. Time utility is another key barrier. In economic terms, the opportunity cost of deep collaboration between performance and musicology departments is often too high.

The rare interviewee saw this lack of interaction, the creation of two ivory towers, as terribly problematic, and conversely, a few considered them natural, if disappointing. Huebner, department head at McGill stated in a personal interview, then reaffirmed in email correspondence, “I am not sure that giving performers more historical context is going to make performers better artists. Maybe. We (musicologists) often write for each other, and musicians work in their own ways, and that is kind of the natural order” (Huebner 2021; 2020). Numerous performance professors likewise felt their students had too many obligatory classes keeping them away from their instruments – which was what they were there to study – citing classes requiring extensive library work.

The deficit of collaboration between the faculties will, however, likely threaten both parties over time. The pressure to create a classical music system which reflects professed modern values of diversity and inclusion is taking aim at orchestral programming practices and performance institutions which are still largely the domain of white, European men. Those responsible for programming practices and running artistic institutions are not generally musicologists, but primarily trained performers. By perpetuating education which largely neglects the integration of modern musicological thought within performance studies, performance programs run the risk of rendering themselves obsolete, or at least appearing hopelessly out of touch. Likewise, musicology will stagnate if musicologists are only writing for each other, their thought not having a broader impact on how music is performed, viewed and experienced. The divide between musicological discourse and how classical music is generally presented – and how it exists therefore in broader public consciousness – will thus eventually prove untenable.

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