Musicology and Its Future in Times of Crises : Proceedings of the Conference on the Occasion of the 50th Anniversary of the Department of Musicology, held at the University of Zagreb – Academy of Mu ...

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MUSICOLOGY AND ITS FUTURE IN TIMES OF CRISES

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the 50th Anniversary of the Department of Musicology,
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from November 25th to 28th, 2020

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MUZIČKA AKADEMIJA ZAGREB

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INTRODUCTION

In the beginning was a crisis. Such was the situation in which we, together with our colleagues from the Department of Musicology of the Zagreb Academy of Music, found ourselves in 2019 facing the voices coming from the local musicological community who discreetly suggested to us that the fiftieth anniversary of our Department was approaching and that it should be celebrated appropriately. Why was this situation a situation of crisis? Aren't anniversaries something self-evident? Maybe they are not, if we keep in mind that to identify the beginning of a certain phenomenon means to name what essentially determines it. The beginning is always *our* beginning, not someone else's.

Therefore, the identification of a moment when our Department was established depends on what we take as a criterion for its beginning. Is this criterion the disciplinary designation "musicology"? In this case, the beginning of the Department could be dated to the year 1970, when it was officially named "Department of Musicology". Or is the criterion for the beginning the presence of the musicological courses taught at the Department, regardless of the fact that it did not have the term "musicology" in its name? In that case, the beginning of the Department can be considered the year 1948, when the "Department of Music Theory and History" was established at the Zagreb Academy of Music. However, the difference in appointment has other implications, primarily in the way the relationship between research and teaching is conceived. Did our Department start its activity at the moment when the research activities of employed teachers came to the fore? Or did it start in a moment when the focus was on the pedagogical activity of employed teachers, while the research took place on the private initiative of each individual?

Therefore, the very suggestion that we should prepare an anniversary celebration opened a space of doubt in which it became clear that various options are possible, that each of them implies a certain "politics of recognition", and that deciding which date to choose as the date of the Department's beginning is preceded by uncertainty, on the basis of which such a decision can be made at all, and which remains valid even when such a decision is made.

We approached this situation of crises by making two decisions: we answered affirmatively to the suggestion that the anniversary should be celebrated, but retained the prerogative of chosing the way in which it would be carried out. Anniversary celebrations in our local environment usually take place in an atmosphere of universal admiration. In such celebrations, the past is treated as a certain achievement that deserves only to be celebrated, and not to be questioned, analyzed or thought about. We wanted to contribute in a certain way to what was achieved, but not by statistically listing "what once was", because that would mean treating the past as something finished, inanimate, as a mere monument. We have therefore tried to repeat the very gesture of our predecessors and offer active confrontation and reflection. It was enough to look around and wonder what our present looks like. Is it that great? Hasn't the number of students enrolling in musicology study at our Department decreased in recent years? Aren't the resources for scholarly work available to us far from desirable? As musicologists, we are dealing with today's situation in which we are expected to be more and more specialized, answering the constant increase in the number of scholarly publications related to music, but at the same time making our discourse "accessible" to wider circles as well. Aren't certain ideological assumptions about the study of musicology at our Department unacceptable to both today's students and teachers? Aren't the new programs of "artistic research", as they exist in European higher education institutions and as they are at the moment in preparation at the Zagreb Music Academy, a challenge for musicology? And what about the constant changes in terms of the media environment of today's music culture, changes that pose a challenge not only for research but also for the pedagogical approaches in musicology?

In order to support discussion on these and many more open questions and gather experiences of other musicologists, we selected three thematic streams for the international conference on the occasion of the anniversary of the Department of Musicology. In the first of them, the crisis was considered as a state in which certain musicological knowledge loses its meaning and validity. In such cases epistemology speaks of "paradigm shifts", but this term reveals as much as it hides about what is actually at stake. What is going on in such moments of crisis of musicological knowledge? The second thematic stream hence wanted to adress the social responsibilities of musicology, the (ir)relevance of academic activisim, and the question of "conceiving musicology as a political act" twenty-five years after Philip Bohlman's call (cf. Bohlman 1993). Finally, the third thematic stream focused on what is still one of the least-researched and only occasionally discussed topics in the discipline itself: the complex intricacies of academic labour in musicology. Through this thematic stream, we encouraged scholars to reflect on the changing conditions of academic labour in a historical perspective as well as on contemporary institutional practices.

The conference, which took place from November 25th to 28th, 2020, was opened by a keynote lecture by Nicholas Cook, a musicologist who has significantly contributed to the shaping of the discipline, and thus, among other things, is responsible for the fact that the very concept of "crisis" has become an integral part of musicological everyday life. Today, musicology students come across this term by reading Cook's popularly written "very short introduction" to music – a very useful literature for an academic course such as "Introduction to Musicology", as taught in our Department in the first year of study – in which one of the chapters is entitled *A State of Crisis?* (cf. Cook 2000: 39). Although the claim about the crisis of "Western classical music", which Cook takes as a mainstream opinion and discusses in his book in detail, will ultimately remain unanswered, the very mention of the crisis in the book that "introduces" us to the study of music (as such) makes it like some kind of spectre that looms over it, becoming inseparable from it.

The epidemic that broke out during the early months of 2020 and became global only exacerbated the initial issues, making the conference itself uncertain until the last minute. The participants held their presentations via zoom, with the vigilant support of Mojca Piškor and Jelka Vukobratović as session administrators. The list of conference participants and the schedule of individual sessions can be found in the book of abstracts (cf. Kiš Žuvela 2020).

The proceedings contain 12 contributions that were completed on time. Among them, a group of articles on crisis situations that are manifested at the level of musicological institutions stands out. Thus, Chanda VanderHart and Abigail Gower discuss a tension that arises between musicological courses at the higher education level and their requirements on the one hand, and performing arts students, on the other, who recently have to take such courses as part of their curriculum. The "crisis of didactics" is also outlined in Jan Giffhorn's article, but perhaps from the other side. It becomes apparent when we focus on what musicologists normally do, but are reluctant to discuss – writing. The contributions of Zdravko Blažeković and Ivan Ćurković are portraits of two institutions: one established in the Cold War environment and based on the idea of "global musicology" (RILM), and the other local (Department of Musicology, Zagreb Academy of Music). The latter is characterized by the status of a multiple minority, but according to the author of the article, this could also be taken as its chance of survival, if we understand "small discipline" as a "laboratory of risky thinking".

A separate group consists of contributions that consider musicology as a discipline. Crisis situations, which are discussed here, arise when we recognize the ethnocentric matrix on which (ethno)musicological activity rests (as in the article by Jelka Vukobratović) or as questions about the current feminist research in musicology (as in the contributions of Martina Bratić and Amy Damron Kyle).

Crisis situations can be recognized also in moments when musicological knowledge, procedures, canons, or techniques prove to be limited. How to act in such cases? Will any other knowledge, procedure, canon or technique help us? Four contributions try to answer this question, considering it from opposite sides: on the one hand, starting from individual cases (as in the contributions of Violetta Kostka, or Monika Karwaszewska and Hanna Dys, respectively) or, on the other hand, starting from the idea of expanding the musicological field as it might operate with "big data" (contributions by Leon Stefanija, Vanessa Nina Borsan, Matija Marolt and Matevž Pesek, or Tatjana Čunko).

Last but not least, Susanne Kogler evoked the personal and historical crises in which two thinkers, Hannah Arendt and Theodor W. Adorno, once found themselves, reminding us of how they tried, each in their own way, to respond to these crises, calling us to rethink the crisis states of musicology today, starting from their examples.

We thank all the authors of the contributions for their cooperation, as well as anonymous reviewers. We also thank our colleagues from the Department of Musicology, Zagreb Academy of Music, Ivan Ćurković, Ana Čizmić Grbić, Monika Jurić Janjik, Sanja Kiš Žuvela, and especially Mojca Piškor, who participated in shaping the theme of the conference and whose ideas and support were important to us in the initial stages of work on the proceedings. Finally, we thank the Croatian Academy of Sciences and Arts for financial support without which the symposium and this publication could not have been realized.

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Editors

Susanne Kogler

AESTHETIC EXPERIENCE AND ART'S POLITICAL RELEVANCE

Reconsidering Musicology with Hannah Arendt and Theodor W. Adorno

Abstract
In the post-war period Hannah Arendt and Theodor W. Adorno tried to elaborate a form of critical thinking that would help to prevent a future revival of the murderous catastrophes of modernity, which the Western World's traditional humanistic culture had not been able to prevent. In order to do so both relied on their experience of life in post-war Germany. Even if their philosophical thoughts differ in many respects, they share some important viewpoints, such as their dissatisfaction with society's efforts to reflect on the basis of totalitarian regimes efficiently, their belief in art as an important source of political insight, and their conviction of the intellectual and scientific responsibility for social and political life as a whole. Even if postmodernism and "new musicology" have already changed traditional approaches, the question of the impact of art and science on the development of our societies has not been discussed widely enough yet. By reconsidering and bringing together some of Arendt's and Adorno's thoughts, the paper will discuss the ways in which we could reconsider musicology as a political discipline today: a discipline that would be able to take part in important discussions concerning major problems of our societies in the 21st century.

Key words: Hannah Arendt; Theodor W. Adorno; Critical Theory; musicology; aesthetics.

Given the discourses of crises that concern, in particular, the devaluation of the humanities and their precarious position in an increasingly neoliberal world, the following deliberations propose to reconsider musicology's social and political relevance through the help of two major aesthetic thinkers of the twentieth century: Hannah Arendt and Theodor W. Adorno. In the post-war period, Arendt and Adorno attempted to elaborate a form of critical thought that would help to prevent a future

revival of the murderous catastrophes of modernity, catastrophes which the Western world's traditional humanistic culture had not been able to prevent. In order to do so, both thinkers relied on their experiences of life in post-war Germany. Even if Arendt`s and Adorno`s philosophical thoughts differ in many respects, they do share important viewpoints, such as their dissatisfaction with society's efforts to efficiently reflect on the basis of totalitarian regimes (dealt with in Part 1), their belief in art as an important source of political insight (outlined in Part 2), and their conviction of the intellectual and scientific responsibility for social and political life as a whole (highlighted in Part 3). Although postmodernism and "new musicology" have moved away from traditional scientific approaches, it is my point of view that the question of art's and science's impact on the development of our societies has not been widely enough discussed yet. By rethinking, by exploring, and by bringing together some of Arendt's and Adorno's thoughts, this paper's objective is to initiate a broader discussion on how we could reconsider musicology as a politically relevant discipline today: a discipline that would be able to take part in important discussions concerning the major problems of our societies in the twenty-first century in what is an increasingly individualized and, at the same time, globalized world, and thus a discipline which would be able to respond more efficiently to the crisis of relevance facing the humanities today.

1. SHARED BIOGRAPHICAL EXPERIENCES

1.1. Germany after 1945

In his book on the topicality of the Frankfurt School, Stuart Jeffries has recently described the situation in Germany in the 1950s in a very colourful and detailed way, by employing the term "Ghost Sonata" (Jeffries 2017: 261-279). While America insisted proudly on its "cultural virility" in comparison to "European decadence", Adorno, back in the "centre of barbarism", and in the "heart of European darkness", found that "his countrymen were carrying on as though the Third Reich had never happened" (Idem: 263). Paradoxically, one of the major social problems in Germany was the belief that "there were no Nazis any more": "The returning exiles found their homeland in the state of mass denial" (Idem: 265). This attitude also characterized the Federal Republic's official politics: "In his first speech as chancellor Adenauer did not refer to German responsibility for the murder of Jews – underlining how the new republic was to refuse to acknowledge Germany's shame during the Second World War. Worse yet, the West German government hired many individuals who had served as civil servants and lawyers under the Nazis [...]" (Idem: 265). Martin Heidegger, an important figure for the Frankfurt School, was emblematic in this

respect because he never publicly disavowed his belonging to the Nazi Party. Instead, he stated privately that he had already dissociated himself from the Nazi regime as early as 1934 (Idem: 266).

The members of the Frankfurt School aimed to challenge this culture of silence and denial which Adorno, by pointing to its dangerous continuity, clearly describes in *Minima Moralia*: "What everyone knows no one need say and under cover of silence is allowed to proceed unopposed" (Idem: 269). In this situation, subjective opinions differed sharply from objective facts. For Adorno, who continued to speak on taboo subjects, "culture served as an alibi, a zone of escape from political realities rather than painful confrontation with them" (Idem: 271). According to Adorno, the rescuing from culture of that which is not to be condemned may be regarded as an important objective of critique. In 1949, after his return from the US, he wrote to Horkheimer, overwhelmed by the beauty of Paris: "What survives here may well be condemned by history and it certainly bears the marks of this clearly enough, but the fact *that it*, the essence of untimeliness, still exists, is part of the historical picture and permits the feeble hope that something humane [sic] survives, despite everything" (Idem: 261).

Finally, as Jeffries writes, "the Frankfurt School didn't believe in revolution anymore". "The manipulative control of the masses always brings about a regressive formation of humanity [...] the Frankfurt School's growing belief was that such control and regression were features of the societies that had only recently allied against Hitler" (Idem: 276). The Frankfurt School did not contrast Soviet totalitarianism with the liberal West because they saw domination in fascist, socialist and liberal capitalist societies. For them, not unlike fascist propaganda, today's standardized mass culture robs from its citizens a great portion of their autonomy and spontaneity. "Fascism had been overthrown in Germany but the personality type that supported it had survived" (Idem: 274).

1.2. Critique of totalitarian traits in society

Theodor W. Adorno and Hannah Arendt share the same point of departure for their philosophy: Auschwitz. Consequently, they focus on the totalitarian potential of modernity. Lars Rensmann, amongst others, has explained that for Adorno and Arendt, the main question is why, especially in modernity, a type of barbarism that totally destroyed the conditions and possibilities of freedom was allowed to take place. As a consequence, after the end of fascism, both thinkers postulated an end of European national states. From their viewpoint, fascism seems to be a radical tendency inherent in modernity itself (cf. Rensmann 2003: 151-152).

Arendt's and Adorno's thinking is based on their analogous experiences in post-war Germany. For both thinkers, the diagnosis of a loss of the capacity to make authentic experiences is crucial. The capacities of judgment and consciousness are weakened in a modern mass society dominated by functional imperatives. Where members of the modern societies have to function automatically, ultimately, the society becomes a society of "job holders", as Arendt put it (Breier 2001: 78). Feelings of loss and a lack of human relations have become a mass phenomenon. Atomization and loss of the world (*Weltverlust*) are basic experiences, as both point to a weakness of the individual, a weakness of the "I". Privatization of human life goes hand in hand with the loss of agency, of the capacity to act autonomously.

A precondition of this precarious situation is a radical negation of tradition. This negation produces a vacuum which can be filled by totalitarian ideology and terror. However, whereas Arendt regrets the loss of tradition, Adorno criticizes tradition itself for its inherent harmful tendencies (cf. Rensmann 2003: 158-159).

According to both Arendt and Adorno, totalitarian regimes are characterized by the destruction of any differences, any aberrations, and any possibilities for change. Adorno talked of total identity as death. The culmination point of a destructive identity politics were the death camps with their radical negation and destruction of human life. Subjectivity is destroyed. The tendency to adapt to every power and ideology in place becomes universal (cf. Rensmann 2003: 162-163). Moral capacities are not to be found anymore. Truth and lie have become indistinguishable. Social integration and participation in collective activities promise power to the weakened subjects. "Totalitarian ideology promises, beyond reality and real experience, the objective of a world freed from evil and contradictions" (Idem: 165).[1] The totally administered world corresponds with this ideal. Terror is the means to achieve this aim. A novel type of abstract murder takes place within legal bureaucratic structures. The logics of collective beliefs refer to nature and historical necessity, to laws beyond human decisions. Individuality loses all importance. Politics as a means of plurality, community, and human decision-making based on the shared experience of the world does not exist anymore.

[1] "Die totalitäre Ideologie verheiße, jenseits von Wirklichkeit und realer Erfahrung, das Ziel einer widerspruchsfreien, vom 'Bösen' befreiten Welt." Translation into English: S.K.

2. THE RELATIONSHIP BETWEEN ART AND SOCIETY

2.1. The methodological position of exile

Adorno's and Arendt's political thoughts are based on their personal experiences in exile and as exiled persons. As Dirk Auer writes, the exiled person is neither able to arrive nor to return. He/she lives in a permanent state of transgression. Erased from all traditions he/she is located at the place between: between the cultures, between the past and future. As a consequence Adorno and Arendt try to escape from the logic of the either/or. They intend to create a third place based on the forced expulsion from the places they originally belonged to (cf. Auer 2003: 43).

As they both believed that the feeling of home cannot be any more than an illusion, the exile becomes a theoretical means, a necessary step on the way towards overcoming social constraints which aim at forming a forced and normed identity. For Adorno and Arendt, the place of the intellectual was on the margins of society. And this place was exactly the place of the exiled looking back at his ancient home. It is the place from which we can judge a situation while at the same time belonging to it and being estranged or alienated from it. The distance necessary for judgement is also reflected by Adorno's notions of immanent and transcendent critique.

This place outside society is often the place artists require for themselves. One of the artist's characteristic experiences is the experience of being a stranger, the feeling of not belonging to the ordinary fellow men. We can for instance find this attitude with Heinrich Heine, whose texts Hannah Arendt interpreted in order to find some traces of real world experiences. Adorno found it in Schubert, whose music, he claimed, contained an anarchical trait which he connected to revolution.

In order to form an intellectual attitude capable of resisting such developments, Arendt goes back to Jewish sources. Important is the figure of the pariah, which is characterized by his/her outsider position in a society that guarantees him/her a certain independence. The pariah is the stranger who manages to remain strange, who does not submit to society nor the social masquerades required. By resisting social constraints, he/she is able to maintain a sense of reality beyond ideology. With this thought, Arendt criticizes the enlightenment's ideal of equality. Her intention is to ask, "how we can establish a modern world in which everybody could find a place?" (Weisspflug 2019: 44). In other words: "How can we as different persons meet with our differences and nevertheless respect each other as politically equal?" (Idem). Arendt's self confident pariah takes the side of those who are excluded from society. His/her point of view is explicitly political in Arendt's terms. She/he insists on plurality and at the same time on the possibility of sharing a common world.

The figure of the pariah as conceived by Arendt corresponds with the ideal of the artist found in Heine. He/she is characterized by an affinity to nature and to the people, an affinity which is in opposition to social hierarchy and thus comprises an anarchical element, as Meike Weisspflug explains: "The popular that emerges in a reckless, naive, gay attitude is always in a way also a protest, a resistance against the requests to find a place in society […] Only in nature, where he/she is nothing but human, the outcast finds the guarantee of equality of all that bears human traces, whereas society produces inequality" (Idem: 51).[2]

Adorno und Arendt aim at establishing a society in which "one can be different without fear" (Adorno 1998c: 116). By doing so, they position themselves in a specific way between modernity and postmodernity: they argue for a balance between difference and identity. On the one hand, they argue against privileging difference at the cost of generality, on the other hand, they fight against an abstract idea of equality (cf. Auer 2003: 47).

For both Adorno and Arendt, lonesomeness and desertedness are major problems of our modern time. Growing individualization and totalitarian trends go hand in hand. Individuals that are thrown back to their private existence are deprived of the capacity of political judgement, which for Arendt is necessarily linked to an existence in a shared world. As a result they have a tendency to conformity and are easily manipulated. For Adorno too, liberation from society is not the same as the individual's emancipation. On the contrary, separated from society the individuals are deprived of their capacity for free action. In an "administered world" and in modern mass society, experiences get lost and ultimately the subject ends up totally extinguished: the enlightened ideal of equality becomes perverted (cf. Auer 2003: 48-49). This description corresponds with the experience of persecuted Jews in the death camps. Civilization had got lost in national-socialism, which "radically put into question what morality was at all" (Weisspflug 2019: 37).

Adorno and Arendt's vision is a society in which the different members partake of each other. Both are afraid of the loss of difference, both search for the possibility to protect difference. In order to reach this goal it is necessary to accept the principle of contingency: to accept that there is no telos in history. Exactly this acceptance opens up a space for politics. No one can argue from a universal standpoint. All knowledge is based on a specific perspective (cf. Auer 2003: 52). Thus, critique is important for

[2] "Das Volkstümliche, das sich in einer unbekümmerten, naiven, fröhlichen Haltung zeigt, ist damit auch immer ein Protest, ein Widerstand gegen die Anforderung, einen Platz in der Gesellschaft zu finden [...] Nur in der Natur, in der er nichts als Mensch sei, findet der Außenseiter 'die Garantie der Gleichheit alles dessen, was Menschenantlitz trägt', während die Gesellschaft Ungleichheit erst erzeuge." Translation into English: S.K.

both of them. For it is critique that confronts a given state with its own pretensions, a certain order with its own principles. Accordingly, in his *Aesthetic Theory* Adorno argues that the critic should confront each piece with the formal laws inherent to it (cf. Adorno 1998a: 18).

However, critique has to distance itself from the criticized object too. Here again, it becomes clear that exile for Adorno and Arendt is a methodological place. Being homeless is a precondition of undistorted communication. Loyalty, on the contrary, is an a-political attitude which hinders calling hierarchy directly by its name. The positions the two thinkers esteem in art, in literature, or in music, testify to such an exiled standpoint: Kafka and Mahler are two telling examples. Being always on the run is the attitude that helps to keep one's distance from the world without ignoring it. For it is the world itself, in its given state, which remains the reason for the constant flight. As a consequence, the intellectual is at the same time within society and outside of it. He/she is neither friend nor enemy, neither inside nor outside, neither a totally objective observer, nor a completely involved participant. His/her position is one in-between.

2.2. Aesthetic judgement and writing

Many authors stress that both Adorno and Arendt are critical against what for them is a typical modern logic: the continued offering of differences and an ever-expanding comprehensive form of identity (e.g. Gandesha 2003: 200). Adorno and Arendt share important sources for their thought, first of all in their occupation with the philosophy of Martin Heidegger. Confronting their thoughts with Heidegger's thinking they attempt to find an answer to the question of how history and nature correspond with one other. For both of them, nature and history converge in their transitoriness, while novelty is the other side of this phenomenon, methodically suggesting an aesthetical approach.

The history of the subject as unfolded by Horkheimer and Adorno in the *Dialectics of Enlightenment* shows that nature and history approach each other with their common theme of suffering. For Adorno, enlightenment should be a process of the destruction of dogmatic theories, theories that should be replaced by ones based on experience. Therefore, the logic of offering – including of self-offering – inherent to enlightenment thought should be uncovered and abolished. The mythological structure of repetition should be overcome by reflection – points which Adorno explains through the help of his famous interpretation of the siren episode from the Odyssey (cf. Adorno 1998b: 61-99).

For Arendt, artworks are important because they make man's ephemeral work imperishable. Thus they establish a world in an emphatic sense. In opposition to

nature's time of circular flowing, they establish linear time as the basis of history (cf. Gandesha 2003: 217). "World", for Arendt, is intersubjective. World is always a shared world that makes self-disclosure possible. Philosophy takes part in making the world more secure. By stopping the flow of natural processes, the works of art take part in making the world accessible. Belonging to such an understanding of world, the works transcend their creator, as well as those whom they remember.

Similar to Adorno, Arendt intends to abolish the opposition between nature and history. Darwin's evolutionary notion of nature and Marx's materialist notion of history were used and abused for the legitimation of totalitarian politics. Arendt explains that Darwin's nature is linear and thus can be considered history, whereas Marx's history is the expression of a natural process and therefore can be considered natural. Thus, the ideological legitimation of totalitarianism combines a nature that discloses itself as historical with a history understood as moved by natural forces. What is sacrificed is the particular, which is swept off by the stream of historical, superhuman processes and universal laws (Idem: 223).

Adorno und Arendt both criticized mass culture and the consumption of culture (Idem: 226). Arendt understood alienation from the world as a repression of aesthetic objects by the biological processes of production and consumption. Adorno and Arendt both see in aesthetic judgement a means by which the problem of alienation can be dealt with, because in the aesthetic sphere, the object is judged due to its particularity. The reflective judgement starts from the particular, but at the same time claims universality. Taking its distance from the judged object, the judgement itself is mediated by a sensus communis.

The pleasure taken from aesthetic judgment is only possible in the shared world, because aesthetic judgments are necessarily based on a sensus communis. Therefore for Arendt, Kant's reflexive judgement becomes political capacity par excellence. The capacity to imagine, to take into consideration all possible judgements, and to identify with other persons and their judgements, enhance the subjective judgement's objectivity (Idem: 229). By judging aesthetically we find our place in a shared world. Production and consumption by contrast destroy the sensus communis.

For Adorno, writing is the place of judgement. Its privileged form is the essay, which itself is no work of art. The experience that is communicated in the essay is based on the experience of a given object's particularity. Writing implies a mimetic quality which balances the conceptual language's rationality. For Adorno, language was a major reason for which he had decided to go back to Europe. Especially in German, Adorno thought the words were able "to express something in the phenomena that is not exhausted in their mere thus-ness, their positivity and given-ness" (Jeffries 2017: 263-264). Ultimately, the aesthetic judgment aims at rescuing the particular.

3. A NEW NOTION OF POLITICS

Arendt and Adorno both aimed at a critical thinking that would be capable of preventing such a catastrophe as national socialism in the future (e.g. Rensmann 2003: 150-198). For Adorno, art, and in particular music, provides the possibility of creating individual experiences. However, as a precondition, art has to enhance critical reflection and must comprise of critical elements, a position he attempts to illuminate through a dialectical critique of art. Arendt's oeuvre, on the other hand, can be characterized as an invitation to "adopt a different attitude when rethinking politics." Arendt proposes a "therapy" for political philosophy (Weisspflug 2019: 15). For Arendt, to think politically means "to practice a critical attitude", whereby setting the focus on "plurality in the political space, the divergent perspectives and experiences of the world", and on political truth as "multiform, multi-perspective and complex" is crucial (Idem: 16).

Adorno and Arendt both think of art as an important field for the critical analysis of culture and society. Arendt's most important source however is literature. For her, narration plays a central role in understanding politics. Her objective is to restrict modernism and its hubris in order to identify abstract relations and violent processes. Kafka, for example, is an important author for Arendt, particularly through the attempt to capture the atmosphere, and thus the status of society, in the first half of the twentieth century, when the basis for the twentieth century's totalitarianism was laid. With her novel approach, she develops a counter model to classical philosophy as found with thinkers such as Plato, Descartes, Hegel and Marx.

Arendt's method of relying on several different sources in order to write an alternative history of ideas (referred to as "diving for pearls", or *Perlentauchen*) is inspired by Walter Benjamin. It marks a "rupture with the authority of tradition" (Idem: 29):

> "Political ideas and concepts are […] condensed, reified experiences, which became stronger with time, and therefore are no unmediated experiences any more. Though the process of crystallization that affects all things when they become historical extinguishes the unmediated lively moment, nevertheless, with the method of diving for pearls it is possible to save the particular, in this process of becoming history. And not for keeping it unmodified as it was, but as it appears to be from the standpoint of the one who remembers it" (Idem: 30).[3]

[3] "Politische Ideen und Begriffe sind […] verdichtete, verdinglichte Erfahrungen, die mit der Zeit erstarkt sind, also keine unmittelbaren Erfahrungen mehr darstellen. Der Kristallisationsprozess, dem die Dinge in ihrem Historischwerden ausgesetzt sind, tilgt zwar die Unmittelbarkeit des lebendigen Moments, doch mit der Methode des Perlentauchers sei es möglich, das Besondere im Prozess des

For Arendt an epoch is freer and more enlightened the more possibilities and space it provides for political action. She searches for "historical moments in which the conditions of the political, a public space offering the freedom of spontaneous action, might have been experienced", as Weisspflug explained. What is important is that one is able to raise one's voice in public and by doing so to act politically. Thereby the "importance of particular experience" is taken into account (Idem: 96). Arendt's standpoint can be regarded as a plea for difference. It engenders a gap between the ontological and the narrative description of the world in which, according to Arendt, critique is located. What counts is that a public space is formed, that many raise their voices, that there is more than one opinion, and that divergent perspectives come together (Idem: 98).

Julia Kristeva pointed to the fact that for Arendt in particular, the observers and the critical thinkers (maybe even more than the actors themselves) made the antique polis a political space, a space which for Arendt is one of remembrance and history (cf. Kristeva 2008: 125-129). In order to prevent the loss of such remembrances in modern times, Arendt sketched a conception of narration that focuses on the uniqueness of the life narrated. The focus on individuality replaces the one on progress (Idem: 355).

Not labour or work, but the action which fills a whole life, and in the course of which the core of the individual is disclosed, is crucial. For this disclosure, the individual needs the narration and the observer. The viewers differ from the actor. In the active perception, thinking and sensual experience mingle. Writing becomes a socially relevant, and in this sense, a political act of remembrance. For Arendt, it is through political action that we experience ourselves as living beings capable of shaping the world. In *Vita Activa* she explains that it resembles a "second birth" when we interfere actively in the world. Whereas with our physical birth we enter into nature, with our action we make our way into the human world. Acting politically means to assume responsibility for the world (Arendt 1960: 165):

> "In the political sphere divergent views of the world emerge. They can only be disclosed when talking and acting people in their plurality are preoccupied to form and to preserve a space for action, judgment and remembrance open for human faculties, which enables people to appear as political beings. Beyond all necessity the political develops if there are spaces and institutions in which people as globally orientated

Geschichtewerdens zu retten. Und dies nicht, um das Geschehene so zu bewahren, wie es gewesen ist, sondern so, wie es vom Standpunkt des Erinnernden aus erscheint." Translation into English: S.K.

> citizens who care for the quality of the world and the quality of their relationships can relate to each other." (Breier 2001: 81)[4]

Adorno insists on art's autonomy if it is to keep its political dimension. Arendt's vision of politics can be understood as an aestheticized one. With her a path emerges that takes into account the individuality and the plurality, as well as the generality of aesthetic experience when shared in public. The challenge for musicology is not only to rethink the notions of autonomy and progress which still characterize many musicological narrations, but also to rethink narration and writing as a political means.

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[4] "Im Politischen zeigen sich die unterschiedlichen Sichten auf die Welt, und sie können sich nur eröffnen, wenn handelnde und sprechende Menschen in all ihrer Pluralität dafür Sorge tragen, einen Handlungs-, Urteils- und Erinnerungsraum zu gründen und zu bewahren, der den menschlichen Fähigkeiten Raum gibt, ja der es den Menschen ermöglicht, als politische Wesen in Erscheinung zu treten. Jenseits aller Notwendigkeit entfaltet sich das Politische, wenn es Räume, Einrichtungen, Institutionen gibt, in denen sich Menschen als weltorientierte Bürger, denen an der Qualität ihrer Welt sowie an der Qualität ihrer Bezüge untereinander gelegen ist, verbinden können." Translation into English: S.K.

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Zdravko Blažeković

ADVANCING COMMUNICATION IN GLOBAL MUSIC RESEARCH
RILM's Social Responsibility

Abstract
The world of music scholarship today is broadly divided into five linguistic megaregions: most of Europe with North America (dominated by the English language), the Iberian Peninsula with Latin America (dominated by Spanish), Russia with Central Asia (dominated by Russian), East Asia (dominated by Chinese), and Arabic countries/Iran. Very generally speaking, each region is self-contained, maintaining its own gravitational forces. Anglo-American scholarly networks are perceived as arbiters of global scholarly relevance, despite the fact that they often ignore developments current in other linguistic regions. The aggregators of altmetrics data and citation indexes are significantly biased toward literature published in English. In the context of such scholarly inequality and the dominance of English-language literature, the mission of the Répertoire International de Littérature Musicale (RILM) since its foundation in 1967 has been to create *global* tools for music scholarship. At this postglobal time of protectionism and social closure, RILM sees its social responsibility to be more important than ever and remains committed to building a truly global network for the dissemination of music research.

Key words: Répertoire International de Littérature Musicale (RILM); global musicology; academic equality; social responsibility.

A few days after I landed in New York City in January of 1987 to start my doctoral studies at the Graduate Center of the City University of New York on West 42nd Street, I visited Barry Brook in his office and explained to him my personal crisis of the moment: my realization that $3500 of the university funding I had would not be sufficient to support me for the whole semester. Brook was generous, as he always was to his students, and said, "Go down to the third floor, find the RILM office, and tell Dorothy to give you a job." Dorothy Curzon was RILM's managing editor at the time, and she indeed did give me a job. Thirty-five years later I am still at RILM, and

I remember much of its institutional history. I will therefore use the occasion of a conference addressing musicology in times of crisis – taking place at my alma mater in Zagreb – to contemplate my experiences during the days when I was studying and starting my musicological work at the Musicology Department of the Zagreb Music Academy during the 1970s and their influences on my later work at RILM. Of course, the influences brought from Zagreb have blended during the years at RILM with other experiences accumulated during many trips to countries on every continent and conversations with countless colleagues around the world.

The scholarly music literature available to students in Zagreb, primarily in the library of the Music Academy, provided a restricted diet of older German musicological classics and newer American and British standards. This limitation led Koraljka Kos – the adviser guiding our musicological interests and also our sage with boundless wisdom, calming our anxieties about a future professional career – to advise us that we should focus our attention on Croatian music and its history, leaving the music of Wagner and Schubert to the Germans and Austrians. The economic crisis in Yugoslavia during the 1970s – caused by the government's inability to repay the vast amounts of capital it borrowed from Western economies – continued into the 1980s with economic "stabilization measures" designed by Yugoslav Prime Minister Milka Planinc to repay these debts. The astronomic inflation of the Yugoslav national currency, in combination with the unfavourable exchange rate with Western currencies, made traveling abroad in those years unaffordable, and even buying foreign books was a rare extravagance. The pragmatic advice of Koraljka Kos at the time therefore seemed to be the only possible research direction for young scholars. At the same time, such a prospect felt disappointing because Croatian music was neither a large enough topic to satisfy a broad range of music curiosities, nor could it be studied outside of its European cultural context, which was, for Croatian scholars, inaccessible due to the lack of relevant literature.

The difficulty in accessing scholarly literature in Zagreb at the time of my professional formation coloured my later professional life, and it was also an important influence in shaping the global profile of *RILM Abstracts* after I became its Executive Editor in 1996. My conviction all these years has been that no topic concerning music research is too insignificant to be left unindexed, and no scholar could be geographically too distanced to have his/her works ignored in *RILM Abstracts*. Every topic, regardless of what type of music it concerns, and every music scholar, regardless of what language or script he/she is using, must find its place in RILM's bibliographic network.

1. THE FIRST CONCRETIZATION OF THE IDEA OF "GLOBAL MUSICOLOGY"

In retrospect, when Barry S. Brook (1918–1997) conceived the Répertoire International de Littérature Musicale (RILM) in the mid-1960s, his starting point for the scope of RILM's bibliography was to provide a solution for better communication among music scholars. Brook had always been a globalist, interested in advancing international networks that bring scholars from all continents together. His global thinking was in many ways atypical at the time, as it was more in the line with the mission of the United Nations than with the advancement of the global Pax Americana. At a time when Europe was divided by the Iron Curtain between the political East and West, and non-European political players were aligning themselves with one or the other ideological side, Brook observed the world as an opportunity for multilateral collaborations across all political systems and ideologies. He may not have entered through the gate of "global musicology", but he has certainly arrived on its doorstep.

Brook's thinking had been shaped very much by his personal European experiences, and one would think that he would have fitted better within the European, rather than the American, intellectual arena. Conceivably important for him were the influences of his military service during World War II, when he flew thirty-two missions above northern Germany as a navigator in the U.S. Air Force; and further shaped by his life in Paris during his doctoral studies in the 1950s. The signing of the Treaty of Rome in 1957, which established the European Economic Community (later the European Union), was certainly resonating in Paris, and its significance could not have passed unnoticed by Brook. It is a coincidence that the Merger Treaty establishing common European institutions was signed in April 1965, just three months before Brook presented his vision for RILM at the IAML congress in Dijon.[1] Yet this coincidence is not insignificant. The 1960s were marked in many areas of culture and politics with ideas of global multilateral collaboration. One such effort was the rise of the anti-colonial Non-Aligned Movement envisioned by Josip Broz Tito of Yugoslavia, Gamal Abdel Naser of Egypt, and Jawaharlal Nehru of India. The movement later lost significance, but during the 1960s and 1970s it was a powerful force advocating for the advancement of developing countries through international

[1] Barry S. Brook made the first public proposal for founding an international bibliography of music literature, which he was already calling Répertoire International de Littérature Musicale (RILM), at the congress of the International Association of Music Libraries, held in Dijon, 1 through 6 July 1965. The organization was founded in 1966, and the publication of *RILM Abstracts of Music Literature* started in mid-1967. *RILM Abstracts* were at the time issued in three annual installments containing annotated bibliography and the final issue serving as the annual index.

cooperation, multilateralism, equality among countries, and national self-determination. Brook envisioned a similar collaboration for his bibliographic network. At a time when music research was divided between historical musicological, ethnomusicological, and music theoretical studies, and the world was politically partitioned by different ideologies, Brook provided a model to bring together all types of music research from all parts of the world in a simple concept of global music bibliography.[2]

Today RILM is a nonprofit organization based in New York City that has developed into one of the world's largest non-academic self-sustained institutions of music documentation. Its primary mission is documenting and disseminating music research worldwide by creating and maintaining digital collections and advanced search tools for music. Among these tools the most important is *RILM Abstracts of Music Literature*, a comprehensive global annotated bibliography of all types of writings on music, published since the early nineteenth century.

Brook conceived RILM as an international collaboration on the UNESCO administrative model, where each country organizes its own national committee contributing bibliographic records to the central database in New York. This model provided the intellectual framework for a multilateral collaboration grounded in the equality of all contributing nations. In practice, this meant that the bibliographic records for *RILM Abstracts* are received at RILM's international office in New York from national committees and authors, and each committee is equal within RILM's network regardless of whether it is representing a large or a small country, or a long or short musicological tradition. Already from the beginning Brook was able to engage colleagues in thirty-three countries to organize their national committees, in addition to some twenty area editors covering specific subjects. Among them was Ivo Supičić from Zagreb, one of the leading scholars of the sociology of music at the time, covering publications on sociology and the social history of music. Unlike today, in the 1950s, 1960s, and 1970s the most senior and accomplished music scholars were involved in producing bibliographies for RILM and cataloguing music

[2] Daniel Chua in his lecture on global musicology has credited NASA for creating a groundbreaking moment in representing music of all humanity when it brought together on the Golden Record sent to space on Voyager I and II a compilation of Western music, other musics of the world, and sounds of nature. He says that this collection was "way ahead of its time because here on one disk NASA brought together a collection of world music from different historical periods before the category of world music even existed commercially. Western music and other musics including the sounds of nature were mixed together in a manner which would be virtually indistinguishable for an unassuming alien with no cultural context on Earth… NASA united in 1977 what was divided. In 1977 the warring factions between historical musicology, ethnomusicology, and music theory was really fermenting in America" (Chua 2022: 29':27"– 30':43"). RILM may be less glamorous to mention than the Golden Record from the Voyager is, but Brook had conceived the identical picture of the equality of musics on Earth already in the mid-1960s.

repertoires for RISM. I still remember the handwritten abstracts that Carl Dahlhaus himself prepared for his articles and sent to RILM's New York office for indexing. Compiling bibliographies at that time was considered to be a welcome opportunity for learning music repertoires, examining sources, and reading the writings of colleagues. The early chairs of RILM's national committees included such luminaries as the esteemed editor of the *Советская музыка* (1957–1961) and then *Музыкальная энциклопедия* (1973–1982), Ûrij Keldyš (1907–1995), who organized the Soviet committee; the critic Harry Goldschmidt and music historian Georg Knepler, who founded the East German committee; the British music historians Alexander Hyatt King, in charge of the Music Room of the British Museum (1944–1976), and Jack Westrup, in charge of the famous series *The New Oxford History of Music* (1954–1990), who organized the committee of Great Britain; and the Slovenian music historian Dragotin Cvetko who lead the Yugoslav committee.

At a time when musicological networks were dominated by West European and American scholars, and the scholarship of Eastern Europe was viewed with a suspicion and scepticism, Brook brought into RILM's orbit East European researchers on an equal footing with their Western colleagues, and already at the inception of RILM, national committees were established in Bulgaria, Czechoslovakia, East Germany, Hungary, Romania, Soviet Union, and Yugoslavia. East European scholars often felt isolated from international networks as they were economically and politically prevented from attending conferences in the West, and their publications were linguistically inaccessible to the majority of Western scholars. In such a climate East European scholars were eager to inform international networks about the work they were doing and their traditions and cultures that they were studying. Beneficial to this effort was also the governmental support of research institutions across East European countries that were doing RILM work. This changed in the 1990s, when RILM work stopped being a priority among the activities of East European musicological institutions.

It is hard to evaluate now RILM's impact on music scholarship at the time of the Cold War, because there are no preserved records about the numbers of institutions subscribing to *RILM Abstracts*, but there is some anecdotal evidence.[3] The only copy of *RILM Abstracts* publicly available in the USSR during the 1970s was at the Lenin State Library in Moscow. Since *RILM Abstracts* provided information about Western publications, printed volumes were kept in a supervised reading room, and special permission was required to consult them.

[3] *RILM Abstracts of Music Literature* was in the 1970s distributed in Europe by Bärenreiter to about 600 institutional and individual subscribers.

I remember one of the first meetings of Ivo Supičić's seminar at the Zagreb Music Academy in October 1975, when he brought in printed volumes of *RILM Abstracts* under his arm and told us about their significance. He was the first to introduce me to RILM, and printed volumes of *RILM Abstracts* were my most important source in Zagreb to learn about current music literature and the interests of music scholars around the world. Later on, in 1980, when I became an assistant at the Musicological Institute at the Music Academy, yellow and green forms for contributing bibliographic information and abstracts to the international RILM office in New York were lying everywhere. This was when I first learned about RILM's method for collecting content.[4] Supičić, who was the director of the Institute, again stepped in and asked me to start writing abstracts for Croatian musicological publications and to organize contributions to RILM. At that time I became a member of the Yugoslav RILM committee responsible for Croatia, and this is when my active association with RILM's New York office first started. The way in which Supičić led students to *RILM Abstracts* in his seminars, and later on asked me to take care of Croatian publications, shows how – in his quiet and understated way – he was the most effective advocate of RILM in Croatia. More than forty years later, I am still writing abstracts and indexing Croatian publications. With about 12,000 bibliographic records, *RILM Abstracts* has today the most complete, fully indexed analytical bibliography of Croatian music scholarship going back to 1945.

2. RILM IN A POST-GLOBAL WORLD

When you are succeeding such a visionary of limitless horizons and interests as Barry Brook, you stand back and think for a moment about what you need to do and how to continue his mission. Remembering how important *RILM Abstracts* was for me during my student days, when I became RILM's Executive Editor, I understood first and foremost that *RILM Abstracts* needs to be equally useful for every direction of music research, regardless of whether the topic concerns local music history or has global reverberations. The quality of abstracts is critically important. Abstracts need to be well written and accurate, clearly presenting points of the publication,

[4] Forms for submitting bibliographic information and abstracts of publications on music were printed on legal-size paper and color coded according to language: English (yellow), German (green), Italian (light orange), French (red), Russian (dark red) and Spanish (dark orange). It was preferable at the time that authors write abstracts for their own publications on these forms. The role of RILM national committees was to collect forms filled by authors, organize them, and send them to the International Office in New York, where abstracts were translated, fact checked, edited, indexed, and entered in the computer-based bibliography. About the founding of RILM and the original vision for the bibliography by its founder, cf. Brook 1989.

because better abstracts will ultimately make indexing more complete, and the bibliographic records infinitely more informative and useful. Finally, it has always been on my mind the importance of the terminology, transliteration system, and spelling conventions that reflect most accurately the vernacular naming of concepts by the people whose cultural heritage they represent.

The world has dramatically changed since the liberal era during which Barry Brook conceived RILM. The last decade has brought to some countries postglobalization, with economic nationalism and protectionism, social closure, restrictions on travel, closed borders for migrants, and opposition to the World Trade Organization and the International Monetary Fund. The illiberalism is destabilizing countries like Russia, Turkey, China, and Brazil, with some powerful forces aiming to reverse liberal trends even in Western democracies like France (Marine Le Pen), the United States (Donald J. Trump), Germany (Alternative für Deutschland), Hungary (Viktor Orbán), and the United Kingdom (Brexit). These political forces are also influencing cultural policies and education, and along the way, they are changing established value systems. Regardless of the nominal promotion of open access publishing among funding organizations, knowledge is often not openly shared but instead placed behind protectionist regulations. Under such political circumstances, how should a global institution of music research position itself?

Music bibliography may not be the most powerful tool to promote global unity and political internationalism among the world's nations, but it is important to scholars pursuing global music research that knows no thematic restrictions, disciplinary boundaries, or linguistic limits. We must always keep in mind that the world of music scholarship is divided today in five broad linguistic megaregions, with a myriad of smaller languages in which significant writings appear: most of Europe with North America (dominated by the English language), the Iberian Peninsula with Latin America (dominated by Spanish), Russia with Central Asia (dominated by Russian), East Asia (dominated by Chinese), and Arabic countries/Iran. Of course, there are scholars who are continuously crossing linguistic boundaries, but for most, scholarly communication is limited to their own linguistic bubbles. And yet Anglo-American bibliographic networks are perceived as arbiters of global scholarly relevance, despite the fact that they often ignore developments current in other linguistic regions. It is not rare to encounter large scholarly studies by American scholars that have enclosed bibliographies without one reference in languages other than English. The leading reference works created in Europe and North America – which often claim the ultimate authority in the discipline – are international in scope, but fall short of being fully global. Computer algorithms and search engines are not trained to provide broad access to knowledge created across all linguistic regions without prejudice. There have been many occasions when I was told by colleagues

publishing in their national language rather than in English, how unfair the Western systems that measure impact factors are for professional publications, because they leave out the work of scholars who publish outside of the dominant scholarly gravitational forces. In a world that is considered "global" and thus "connected", these indexes champion publications in the English language, ignoring ideals of building bridges between all nations, and leaving those who publish in other languages outside of the main scholarly flow. Although we may be accustomed to communicate globally in English, English is not the language of "global musicology", described by President of the International Musicological Society, Daniel Chua as "inclusive, embracing the musicology of every tribe, tongue and nation in all its multi-faceted brilliance across the globe; [and] methodologically indiscriminate" (Chua 2017: 13). If we want to develop a global music research today, as we do, results of our computer searches should reflect the totality of the global music ecology that crosses all linguistic and geographic borders. And that has always been RILM's ideal. Even for users who do not know how to search in a particular language, RILM's indexing and system of terms provide a way to grasp the full landscape of writings on any desired topic. Ideally, such cultural equality should be at the forefront of the interests of any global cultural organization. By extension, bibliographic reference tools that are selecting publications on the basis of peer review or usage statistics are not yet ready to embrace the global music research in all its flavours, methods, and publication formats.

RILM's understanding of its social responsibility is also reflected in its indexing practices, which are dominated by internationally endorsed standards rather than recommendations by U.S. organizations. Since the very beginning, RILM has used transliteration standards recommended by the International Organization of Standardization (ISO) and not, as some might expect, by the American Library Association/Library of Congress. Institutions are always represented in *RILM Abstracts* with their original-language names, and, when appropriate, even bilingually. Bibliographic records representing publications in non-Roman writings systems are rendered bilingually, with all fields both in the original script and in English. Bilingually are also represented the geographic locations cohabited by different ethnic populations speaking different languages. Finally, RILM editors make a continuous effort to refine music terminology and find terms preferred by people whose cultural heritage this terminology reflects. The linguistic experience of my youth in Yugoslavia in the 1970s – when the Croatian language had been politically undermined and its nuanced differences from Serbian or Serbo-Croatian was the topic of daily discussion among Croatian intellectuals – was excellent preparation for understanding the importance of respecting indigenous idioms of people around the world.

These are only some of RILM's practices that reflect social sensitivities and respect for different linguistic traditions and heritages of peoples coming from different

corners of the world. Music organizations, like all other cultural institutions, can and should have an impact on creating cultural equality among nations. Music practices have the power to transcend divisive attempts by authoritarian political forces, and even if we write in the English language, it is important to be mindful of how we use and spell professional terms, names of institutions, geographic locations, or ethnic terms reflecting specific cultural traditions.

Although Brook was a globalist, coverage of scholarship in *RILM Abstracts* during the 1970s and 1980s was mainly limited to publications from Europe, North America, and a few Latin American countries. Among Asian countries, only Japan had a continuous presence in the bibliography since 1967, with occasional contributions from South Korea and Vietnam. The landscape of global music research has shifted away from a Eurocentric focus over the last decades, as music research has significantly expanded across Asia and Latin America. As a global database, it has been both expected and necessary for *RILM Abstracts* to fully embrace the scholarship of these countries. However, each country has a different form of academic networks, which makes data collecting unpredictable. Here are a few examples of the expansion of RILM's bibliographic coverage:

The first Asian country that I brought into RILM's orbit was China. After two initial trips (2004 and 2005) in which I visited music institutions there in order to establish contacts, study music libraries, and learn about the scholarship being published there, in 2006 I engaged six students of the Central Conservatory of Music in Beijing to start entering bibliographic records for Chinese publications in the RILM database.[5] Soon it appeared that their capacity was not sufficient, and during the following trip in 2008 I engaged three more students. One thing led to another, and RILM presently receives from its Chinese contributors about seven hundred records per month, making China the largest national contributor to the database. At present, RILM has about 85,000 bibliographic records for Chinese publications. Such a high volume of records for Chinese publications required the addition to the RILM staff in New York an editor native in the Chinese language who is also familiar with local terminology and music.

Prior to my first trip to China, *RILM Abstracts* included only about one thousand bibliographic records for publications in the Chinese language, most of them coming from Hong Kong and Taiwan. These records were represented entirely in the pinyin transliteration and had English-language indexing. From conversations with my Chinese colleagues and observations of Chinese Internet resources I understood that such an approach is counterproductive, because searching pinyin is imprecise

[5] The work on establishing the RILM abstracting and indexing in China and its significance is described in Li Mei 李玫, 2018.

and counterintuitive to Chinese users. And for users who do not know Chinese, pinyin will also be of no use. At that moment, RILM's Chinese records became a turning point for introducing new capabilities to the database, capabilities that made it possible to represent bibliographic records in their entirety both in English and in their original language using non-roman writing systems. The full implementation of Unicode also made it possible to include terms from languages rendered in non-roman characters within the English-language abstract. Ultimately, the new addition of Chinese records became the catalyst for a significant technological database advancement, which from that point on served all Asian users better.

The average music scholar in the West will probably not be adequately informed about the nature of music scholarship currently being produced in China. Influenced by the frequent stereotyping of scholarship produced in totalitarian regimes, some Western music scholars may be dismissive of the work that our Chinese colleagues are doing; others may be uninterested and put off by the difficulty in approaching the Chinese language. Consulting *RILM Abstracts* will, however, demonstrate the richness of the scholarly literature produced there. Even without knowing the Chinese language, it will be easy to understand how the interests and methodologies in music research have changed there between the 1970s, when scholarly writings were generally coloured by the political influences of the Chinese communist party, and recent times, when scholars share the same interests and methods of research as their counterparts in the West.

India is an Asian country whose music scholarship has not been adequately represented in *RILM Abstracts* for a long time. Monitoring scholarly publications there is particularly difficult. Many books and journals are printed by small publishers and distributed only locally. Self-publishing is more frequent there than in any other country of the world. Even large libraries do not acquire the broad spectrum of current publications on music and do not have complete runs of important music periodicals. Older publications are often available only in rare copies owned by private collectors. Some books are distributed as Xeroxed copies of original manuscripts. Many such books are particularly significant for local culture, and yet they circulate only in limited networks of musicians and disciples gathered around important gurus. Because of the variety of languages and scripts, there is no central repository for publications issued in India. That makes Indian publications particularly difficult to find for indexing; one would need contributors of bibliographic records in many centres throughout the large country. This specific situation makes the role of RILM more important there than in many other countries. Some books are so rare, even though not published too long ago, and appear only in unexpected collections that Indian colleagues have suggested that RILM should indicate the location of the copy used for indexing, because knowing about the existence of a publication will

not necessarily mean that the RILM user will be able to find it. To make an inroad, in 2019 RILM developed an agreement with the Archives and Research Center for Ethnomusicology (ARCE) of the American Institute of Indian Studies in Gurugram, south of New Delhi, to host a RILM collaborator. This centre has a particularly well organized collection of publications on the music and culture of India going back to the 1930s, and this collaboration has been very beneficial for RILM, opening a number of new avenues and exciting opportunities.

The other network that RILM is currently developing is in Sri Lanka. In 2019 I visited the University of the Visual and Performing Arts and Kelaniya University, both in Colombo. As the Sinhalese language is not widespread outside of its immediate geographic region, scholars there consider that their work is inadequately recognized outside of the country. Therefore they welcomed RILM's initiative to index writings published in Sir Lanka, considering that having a presence in *RILM Abstracts* will be helpful for their international recognition and the accreditation of their academic institutions.

Just before the withdrawal of the United States troops from Afghanistan in August 2021, I was in discussions with the Afghanistan Center at Kabul University (ACKU). The Center was collecting literature concerning Afghan culture, and my plan was to have them contribute bibliographic records for publications on music in the Pashto and Dari languages. I considered it to be important to have these records included in *RILM Abstracts* not only for the sake of the database's completeness, but also to reflect efforts, no matter how small, of the Afghan scholarly music community. Unfortunately, plans for this cooperation were prematurely terminated with the changing political climate of the country, and in the present circumstances we do not really know what kind of valuable music documentation is hidden there.

In different parts of the world, scholarship has been developing in a variety of directions, following different methods and traditions. As I said before, it is RILM's responsibility to represent every direction of scholarship equally, and such an open approach is different from the principles followed by some abstracting and indexing services in the humanities, which include in their bibliographies only articles in periodicals, and often only peer-reviewed periodicals. Such a model is inadequate for humanistic disciplines because it excludes publications in languages used by fewer speakers which have fewer online views than English-language publications. And yet, important research might be published in conference proceedings and other types of article collections. Magazines may have important articles about musicians or musical life which can be used as source material for further research. Instrument makers might present their technical reports in various types of newsletters. Theoretical treatise may be disseminated in Xeroxed copies of the author's manuscript, preserving an important local music tradition. Although the musical work, regardless

of how that is defined, will remain the foundation of music studies, in recent years the wider research framework has expanded to encompass the complexities of music culture in their different manifestations, and by extension new relationships have been formed among the disciplines of music studies. This inevitably points toward multidisciplinary research, for which a natural place is periodicals that cross the boundaries of specifically music subjects. When I am using a bibliographic database, I prefer to have access to the broadest scope of material, allowing me to decide for myself what I need and want to read, rather than using a service that includes preselected peer-reviewed-only scholarly publications. We should also remember that the peer-review system is not used everywhere around world. In Asian countries, the content of periodicals is curated by an editorial board that includes specialists in the various disciplines within the journal's profile. Rather than peer reviewers, these specialist are responsible for editing and developing articles with authors that will be published in the journal. The publishing landscape around the world is diverse, and scholars need to have easy access to *all* of it.

Having met scholars with different music interests and coming from different scholarly traditions, as well as having easy access to a variety of publications on music that come to RILM's editorial office for indexing, I have learned that research methods around the world are different, and that it is wrong to judge the scholarship of other countries using the criteria developed by and for the Anglo-American academic tradition. Scholars influenced by their own indigenous systems of knowledge will inevitably create research that may follow different methods from what we may consider rigorous in Western academia. When I first encountered indigenous research on visual sources in China, I was disappointed with the descriptive nature of the presentations. There was no apparent theoretical framework presented in the research, and sources were not interpreted or analysed in a comparative way, but mainly described. At first I thought of such research as insignificant and too elementary compared with our Western methods. Then, as I repeatedly returned to conferences and talked with my colleagues there, I started rethinking my harsh initial judgments, and the reasons for such interaction with local knowledge gradually opened for me. What I thought of as an inferior descriptive presentation was actually the result of a tradition that was two millennia long. Focusing primarily on the explanation of objects was an outcome of their concern for the preservation of these objects as irreplaceable cultural heritage and the sustainability of music practices they represent. Eventually, I understood that such scholarship may be within its local framework equally valuable as our theoretically framed discourses.

In our Western academia, many journal editors are hiding behind the peer-review protocols. Rather than assuming responsibility for the evaluation of the content they publish in their journals, they are relying on the judgment of prepublication

reviewers. Receiving their comments anonymously, authors are unable to discuss and defend their reasons for following a particular methodological path taken in the presentation of their arguments. This points to a danger: Western periodicals may be unresponsive sometimes to the research of scholars implementing their indigenous research methods. With the internationalization of research approaches it is easy to assume that our own method is the only correct one, imposing it outside of the context in which it is historically valid (cf. Nikolić 2021: 221). In some recent articles coming from Asia for review, I have noticed authors who, catering to Western writing styles, present their research method within a theoretical framework borrowed from the West but then return to their traditional writing models. The result is a disjointed narrative in which the reader will likely skip the part concerned with Western theory that would seem irrelevant and go straight to the part concerning the study of sources.

As editor of the *Music in Art* journal I struggled for a long time to find solutions to bring together in the same publication articles by scholars from around the world that follow scholarly traditions that are different from the scholarly standards established in the United States. Eventually I decided that respecting local traditions is extraordinarily important as long as the research creates new knowledge. If we want to give equal respect to all our professional colleagues around the world, we should consider their knowledge, methods, and scholarly concerns on an equal footing to ours. I have seen instances of Asian scholars being rejected from conferences in the United States with the justification that their abstracts did not reflect the expected theoretical framework. Authors of such proposals felt that the American institution that rejected their proposed work was imposing its own scholarly tradition on them, preventing them from initiating a dialogue about their research. To be inclusive in our scholarly community will not degrade our research; to the contrary, it may enrich us with unexpected revelations.

3. TOWARDS GLOBAL SOCIAL RESPONSIBILITY

For institutions and publications that have the ambition to work with the content of all cultures and traditions of the world, it is an imperative that their networks include specialists native in these regions. RILM has been particularly sensitive about these issues; out of approximately two dozen editors and assistant editors working at RILM's international office, about half were born outside the United States. Editors coming from other cultures and traditions bring with them not only the knowledge of their language but also a sophisticated and nuanced understanding of their cultural milieu and local traditions. It is RILM's conviction that it should have on its

staff scholars who will utilize *their* experience in defining and indexing *their* music culture. This way RILM will not speak *for* others from our North American perspective, but speak *with different voices,* which are conduits for a global understanding across territorial boundaries and cultures.[6] In this group of editors arriving to the New York office from different sides of the world, I was among the first.

To a large number of music scholars in the West, the Korean, Kazakh, or Chinese scholarship may be irrelevant and entirely uninteresting. But as modern academics involved in guiding students to their future careers and as intellectuals responsible for influencing music scholarship in general, today we need to have a source of information concerning all scholarly currents occurring *anywhere* in the world. "Global musicology is… not just a matter of including the Other but allowing the Other to change the way we understand ourselves" (Christensen & Chua 2019: 3). One of the ways to do that is to find published scholarship by the Other. Using *RILM Abstracts,* Western students of Indian music or gamelan musicians will be able, for example, to assess the publications about these traditions not only written by Western scholars, but also by indigenous scholars writing about their own traditions. Numerous Chinese students are studying these days, for example, in Italy, Australia or Vietnam. They will likely come to their teachers for advice about the literature they should consult. Even if studying in a foreign country, they will be still interested to find literature in their own language or about a local topic from their home country. *RILM Abstracts* will be a reliable source to help in all these needs.

[6] In 1979 Barry Brook initiated, under the auspices of the International Music Council of UNESCO, the project of *The Universe of Music: A History*, intended to remedy the earlier colonialist approaches in writings on the history of music cultures of the world. Brook himself highlighted the principles of global equality: "The project is committed to the *concept of cultural equality*, one that was strongly emphasized by the Director-General of UNESCO at its conference on world cultural policies held in Mexico in 1982. It is to be written by outstanding scholars from *the cultural regions themselves*, and edited by an international panel of experts. It will deal with social and cultural backgrounds, musical life, musical systems, performance traditions, stylistic history, contemporary developments, etc. It will be concerned especially with *musical linkages within and between regions*. It is expected that this project will result in a new awareness of what music history means and a radical reassessment of the Eurocentric bias which sees "primitive" music cultures as simply an early stage of a development leading to the apex represented by Western art music" (Brook 1983; emphasis mine). Here we see Brook proposing a framework for a "global history". His effort has been overlooked in some recent projects of the similar nature. As Nikolić explains, "while traditional 'world histories' address individual civilizations and nations in their mutual comparison, 'global histories' imply a rejection of the comparative approach in favor of researching contacts and interactions between different civilizations" (Nikolić 2021: 227). Brook could not have made it more clear that for his (unfortunately unpublished) music history he had in mind a presentation of "musical linkages within and between regions".

Social responsibility also requires cultural institutions to take a stand in times of political crises in different geographic locations, regardless of whether such actions might appear marginal and ineffective. During the crisis precipitated by the withdrawal of the U.S. forces from Afghanistan in August 2021, to highlight the expected cultural changes coming with the new Taliban government, RILM made available on its English- and Chinese-language blog sites a short annotated bibliography on "the Taliban and music" (Anon. 2021), highlighting the Taliban's attitudes toward music. During the Rohingya refugee crisis in 2018 *Bibliolore* posted a blog about Rohingya music, identity, and resistance (Anon. 2018). Such pieces may not solve the crisis, but a site such as *Bibliolore* with its large number of global followers can supply an additional stream of cultural information that is not available in the political arena.

These days, *RILM Abstracts* not only indexes literature globally, but since the summer of 2016 it has also a full-text component providing access to the content of some 260 music periodicals. Just like the bibliography itself, it is RILM's mission to include in its repertoire of the full-text journals titles from anywhere in the world. Currently (2022) the database includes periodicals from 46 countries, in 29 languages (with four periodicals from Croatia).

Global musicology has no centre of gravity. Each of us has a different perspective on music, telling a different story, establishing a different standard, creating a different canon. As Daniel Chua teaches us, the totality of global musicology is ungraspable because it is infinite (Chua 2022). Except: there is *RILM Abstracts* where all these infinite positions and coordinates come together on a flexible platform providing a unified meeting space. *RILM Abstracts* is that safe place where we all find a home for our research. One crisis that marked the beginnings of my scholarly development has been resolved for the better, aided by the advent of the Internet and the possibilities provided by new technologies. It was my fortune to be sitting in a conference room with my RILM colleagues to plan and create a resource that is changing the nature of music studies and broadening interests of music students around the world.[7] Providing access to the boundless literature allows today's students to become involved in any topic they can imagine. Students in Asia today have the previously impossible opportunity not only to perform European music, but also to study it with unprecedented access to the scholarly literature. Such access has never been available before, when scholarship was appearing in printed books and periodicals. The opposite is also true. European and North American scholars can now have

[7] I was fortunate that my work at RILM coincided with the tenure of RILM's Editor in Chief, and later President, Barbara Dobbs Mackenzie, who has been all these years the best partner to think through and plan a development of a global music bibliography. Without her wisdom and council, RILM would have never developed such a strong global organization.

access to indigenous literature about Asian or South American or African traditions that was unavailable in earlier times. In such a changed arena, what was at one time the pragmatic advice by Koraljka Kos – to focus my studies on Croatian music, because literature concerning other topics was unavailable in Zagreb – would be inconceivable now. One crisis of my early career has been eliminated from my senior years, as *RILM Abstracts* has become a toolkit for a truly global music research. This should give us all optimism for the future prospects of global music research.

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Chanda VanderHart and Abigail Gower

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://smtd.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 Unseld and Dittrich expose students to musicological literature from the beginning of their studies. Unseld 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; Unseld 2020).

Unseld 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 Unseld, 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, Unseld 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". Unseld 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 Unseld 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 Springfeld 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 Bilsen 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 perspectives[24] 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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Ivan Ćurković

MUSICOLOGY AS A "SMALL DISCIPLINE"
The Department of Musicology in Zagreb in Context

Abstract
Musicology can be conceptualised as a "small discipline" with a somewhat marginal position in academia. After outlining a theoretical framework for this category, the following article will focus on a detailed historical and comparative examination of the Department of Musicology at the Academy of Music in Zagreb as a case study of such a "small discipline". Considering the developments in the institutional functioning of the department since 1948, its teaching activities in particular, comparisons will be made with similar departments in Central and Eastern Europe, with emphasis on some of the countries comprising the former Yugoslavia.

Key words: Department of Musicology – Zagreb Academy of Music; higher education; humanities; small discipline.

In his foreword to the collection of papers *The Humanities Today: The Perspective of the Disciplines* literary scholar Dieter Lamping points out that many of the essays refer to "future" and "crisis" in their titles. However, he opposes the conclusion that the future of the humanities is endangered each time jobs, tenures and departments are at risk and concludes that few things can pose a threat to the humanities' "firm rootedness in the German system of higher education" (Lamping 2015: xiii). In this paper, the local circumstances and destinies of musicology will be examined with a specific focus on my own Department of Musicology at the Academy of Music, University of Zagreb. Since it is a discipline of the humanities less secure in its academic and disciplinary position, the results of this examination may shed light on the mechanisms of crises that musicology seems to be perpetually entangled in.

Although musicological courses such as music history and music aesthetics were taught at the Academy of Music in Zagreb since its establishment in 1921, it was only when Josip Andreis founded the Department of Music Theory and History (later

Department of Music History) in 1948 that more solid scholarly foundations were laid. Even though it was focusing on a narrower notion of the field (music history), this institutional predecessor was important in securing the continuity of higher education until the circumstances ripened for the formation of a department that reflected a more all-encompassing conception of the discipline. When the Department of Musicology was eventually established in 1970, it nevertheless remained a scholarly endeavour operating as a minority amidst activities in the realm of the performing arts, which has been reflected ever since by a high share of musico-theoretical and practical subjects in its curriculum. Coincidentally, this aspect is also evident in the numbering of the departments, as in 1977 the Department of Musicology became the Second Department as opposed to the First Department of Composition and Music Theory. The Croatian adjective "Drugi" signifies both "second" and "other", contributing to a sense of scholarly "otherness", which, among others, inspired Mojca Piškor's design of the logo of the Department of Musicology.[1]

Countries vary in placing musicology in academia together with music and the arts or with the humanities. In German-speaking countries departments of musicology are usually housed at the *Philosophische Fakultät,* a term translated into English as differently as Faculty of Philosophy, Faculty of Arts and Faculty of Humanities, stressing the fact that musicology is an integral part of the latter. This is reinforced by a system of double major study programmes that musicology can be built into, combining it with other disciplines. As we shall see, this was a path that musicology in Zagreb was set to follow in 1970, but did not eventually pursue, even though most of the other humanities at the University of Zagreb and at other universities in Croatia and former Yugoslavia have been institutionalised according to this model. Still, a brief look at the entries on musicology in *Grove Music Online* and *MGG Online* suffices to understand that this specific national or regional paradigm is not unique in the academic positioning or understanding of musicology.

1. LABORATORIES OF RISKY THINKING

The dependence of the identity and the status of a certain academic discipline on its context is not unique to musicology. A scholarly discipline often feels vulnerable due to the low numbers of people actively pursuing it and this inferiority is a frequent source of crisis narratives in musicology. But before I examine musicology at

[1] In the absence of a comprehensive English-language website, for the logo and a sense of the Department's presence on social networks see http://www.muza.unizg.hr/zgmusicology50/en/ and https://www.facebook.com/muzikolozi, accessed: 17 August 2021.

the University of Zagreb as a "small discipline", it is important to define what this term actually constitutes. According to the editors of a survey of "kleine Fächer" in Germany, the "designation 'small' does not refer to the quality nor the breadth of the subject matter of investigation, but exclusively to the following quantitative criteria" (Franz, Soldat & Stein 2008: 8-9): the number of tenures ("Professuren"), the number of universities at which the discipline is present, its independence in the form of a separate department and/or curriculum and the capacity to independently train its own junior scholars, or as professor of Ancient History Tassilo Schmitt puts it, the ability to build an education continuum from the BA to the post-doctoral level (Schmitt 2014: 51-52). The Zagreb Department of musicology has struggled with the latter criterion as well as with the scarcity of tenures.

In other words, a discipline is small not only because few people are professionally active in it, but also because it lacks institutions and resources to grow and strengthen its position, which can – in my opinion – result in a vicious circle of marginalisation and low self-esteem. Of course, this vicious circle can be broken, as testified by the transition of musicology and art history into the ranks of "medium-scale" (mittelgroßes Fach) disciplines in Germany in the period of the last forty years. Nonetheless, in this country new smaller disciplines have been introduced meanwhile, especially in the humanities, which have "more than doubled by an increase from 42 to 98" (Bahlmann et al. 2015: 389). Both Schmitt (2014: 52) and Lamping (2015: xxiv-xxv) warn of the dangers of the institutional combining of small, neighbouring disciplines in interdisciplinary fashion with each other for purely organisational and practical reasons. If a degree of specialisation is required already at the basic levels of higher education such as the BA, it can be more challenging to maintain professional integrity and authority if students split their efforts between different disciplines. Musicology is somewhat shielded from this problem when it is practised at conservatories or schools of music because of the already mentioned high level of musical prowess required to enrol. On the other hand, even in Germany, as pointed out by Schmitt, a three-year bachelor programme is not enough time to develop skills for independent research activities when it comes to "the mastery of less widespread or extinct languages" or "familiarity with musical palaeography" (Schmitt 2014: 56).

German-speaking countries notwithstanding, in most of the world musicology is a relatively small scholarly discipline with a marginal position in academia. Being "small" is mostly seen as a disadvantage and a weakness. The inferior position stems from the overall inferior status of the humanities as opposed to other, more market-oriented disciplines, which has instigated a considerable body of literature in English arguing for the value of the humanities (cf. Bulaitis 2020; Drees 2021; Small 2012). I will opt for a different approach, drawing heavily on the German literature scholar Hans Ulrich Gumbrecht's keynote speech at the closing conference of

the project "Kartierung der Kleinen Fächer" (Mapping of Small Disciplines) by the *Hochschulrektorenkonferenz*, the German Rector's Conference (Gumbrecht 2012). He focuses on the strengths and opportunities of small disciplines rather than their usually highlighted weaknesses and the threats they face, without denying the latter. Before going into Gumbrecht's argumentation, it is important to stress that he has been active as an academic in the USA from 1989 and that this heavily influences his views.[2]

Gumbrecht begins by looking into the historical reasons for the changes in the status of the humanities in the German-speaking world. Forward-looking traits of the humanities in Germany of the 1920s, practised at most universities not as the "transfer of knowledge" (*Wissensvermittlung*) but as the "innovation of knowledge" (*Wissensinnovation*; Gumbrecht 2012: 14), are pointed out. After 1945, higher education was no longer the privilege of a social and intellectual elite and pressures to "produce" a higher number of graduates went hand in hand with a stronger competition in the realm of the natural and technical sciences. As a result, in Gumbrecht's opinion the humanities reverted to the task of the "transfer of knowledge" and became politically reserved, reacting more than contributing to impulses from abroad while caught in a constant shift of paradigms. He opposes this narrative of crisis to a more optimistic outlook on the humanities in the USA. After establishing that the binary system of colleges and graduate schools in the US is more suited to the development of critical thinking (that is, the previously outlined "innovation of knowledge") in the humanities due to the possibility of working with smaller groups of students, he admits that the continuation of this advantageous form of higher education is made more difficult by the recent tendency to already consider the college level as "pre-professional" studies, that is, as something that prepares students for their graduate studies and paves the way for their professional careers rather than a more general education.

This is where the weaknesses of a comparison with the American system are apparent. If the relatively small number of students pursuing graduate studies in small disciplines in the US, especially at Ivy League universities, may hope for an academic career, elsewhere this is hardly the case. In Croatia and some of the countries in the surrounding regions of Europe, there is even less of a direct connection between BA, MA and doctoral levels of higher education and the professional market. Gumbrecht's conclusions and possible solutions to the crises faced by small

[2] From that perspective, the number of students in the courses taught, for example, at Stanford University (between 10 and 20) should be seen as a sign of economic privilege and prestige held by Ivy League universities when compared to a similar situation in enrolment numbers in Zagreb or elsewhere in Central or Southeast Europe.

disciplines in the humanities are nevertheless illuminating. He encourages the humanities not to resort to fear about the closures of academic jobs and departments since "institutions always have a historical character, which means that they have a beginning and an end" (Gumbrecht 2012: 18), but use the crisis as motivation for innovation and excellence instead. Above all, he makes the following appeal:

> "My suggestion for small disciplines: rather than claim to be relevant in the capacity to solve problems, invest in counter-intuitive, risky thinking. The task of the small disciplines is precisely not the reduction of complexity, but the production of complexity. They render our view of the world more complex and complicated and thus create a potential needed by society that enables change and the imaginability, the vision of new, different situations" (Gumbrecht 2012: 16).

2. THE ZAGREB DEPARTMENT OF MUSICOLOGY: HISTORICAL OVERVIEW

The establishment and development of the Department of Musicology in Zagreb can be explained as a typical example of the growth and (partial) emancipation of a "small discipline". We shall follow its history in four phases: 1948-1970, 1970-1988, 1988-2009 and 2009-2021.[3] The relationships between general music history and Croatian music history, between the subdisciplines of historical musicology, systematic musicology and ethnomusicology, as well as the association with music theory will play a crucial role in this overview.

In the course of its history, musicology was taught in Zagreb within different study programmes, at departments bearing different names and numbering systems. On the one hand, the Academy of Music and its institutional predecessor, the School of Music of the Croatian Musical Institute, included courses in music history and music aesthetics in its curricula for musicians. On the other, Dragan Plamenac, one of the first Croatian musicologists with a career abroad (in the USA), held courses in musicology at the Faculty of Humanities and Social Sciences for students of other humanistic disciplines. In 1948, the Sixth Department of Music Theory and History was founded at the Academy as a continuation of the theoretical departments in secondary music schools, where graduates of the Sixth Departments were meant

[3] This section of the article is based on a more detailed, already published account in Croatian (cf. Ćurković 2021: 39-57). For purposes of conciseness, the scarce body of literature (cf. Kos 1981: 23-28; Kovačević 1981: 7-13) and the archival documents extensively documented in the Croatian text will not always be referenced here.

to find teaching posts. During the 1950s, music theory became more established as a discipline at the Academy of Music, becoming one of the sub-departments of the Seventh Department for Music Education in 1956. This eventually led to the renaming of the Sixth Department as the Department of Music History, alone. In 1961 all the other study programmes (for instruments and voice) focused on teaching were removed from the Seventh Department and integrated into their respective departments. As a result, the sub-department for Music Theory and Education became the Seventh Department. Eventually, in 1977 music theory was integrated into the First Department for Composition (cf. Klobučar 1981: 17-21), solidifying the separation of the two neighbouring disciplines and resulting in the department numbering we still have today, whereas musicology continued its academic trajectory at the Second Department.

In the first period (1948-1970) the department was headed by Josip Andreis, a music historian who made a significant contribution to the systematisation of general music history in a regional context as well as the history of music in Croatia. The department managed to produce 45 graduates of music history but employed less than a handful of teaching staff. When compared to the curricula of other departments, it mainly seemed to have a higher share of courses in music history and music theory. The importance of courses in harmony, counterpoint, formal analysis, score reading and the like has not significantly diminished since these beginnings.

In the second period (1970-1988), the heads of the newly established Department of Musicology were its founders, Ivan Supičić (1972-1984) and Koraljka Kos (1984-1988 and later in 1992-1994). The possibility of a transfer to the Faculty of Humanities and Social Sciences was considered in the years before 1970. The attempt was unsuccessful, but as a result, musicology was initially conceived in combination with other study programmes at the Faculty of Humanities and Social Sciences – either as a major or a minor – even though its predecessor, the study programme of the Department of Music History was not meant to be combined with any other study programmes at the Academy of Music. After three years of existence solely as a double major and major-minor programme, from 1973 onwards students were able to enrol at the Department of Musicology for a single major degree.[4] Eventually, it became clear that this single major option reflected the overall interest of students in the long run, as there were many transfers from minor to major and from double major to single major studies. The double major system was gradually abandoned

[4] The difference between a double major and minor-major degrees in musicology was in the overall musicological share in the curriculum: in the double major curricula it was 50%, whereas in minor-major curricula it was less than that.

in the 1980s but reintroduced in 2005 thanks to the implementation of the Bologna process, yet it has again proved less popular than the single major study programme.

The department has also had an important relationship with the Department of Music Pedagogy. When Music Pedagogy was established as the Eighth Department in 1977, its students had a larger share of musicological courses in their curriculum, mainly because, amongst others, they were trained to teach music history in general secondary schools, as opposed to musicology graduates who taught in specialist secondary music schools. As a result, students of Music Pedagogy had music history courses in classes separate from the other departments and they also attended ethnomusicological courses. Although the separate music history classes were gradually dropped and subsumed under the four semesters of Music History obligatory for all the other departments, the one-semester courses History of Music in Croatia, Introduction to Ethnomusicology and Musics of the World have since been added to the curriculum. Both departments are scholarly and thus in the common position of minorities at the Academy, but the Department of Musicology has fewer graduates with lower chances at the job market for education.

The Department of Musicology also retained its focus on music history, with additional courses devoted to different periods of both general and national music history, but the approach to teaching these subjects was modified. Instead of a diachronic overview of musical events in a certain period, they revolved around particular but representative case studies. This approach has been retained by many of the current teaching staff at the department. Koraljka Kos expanded the role of subjects such as musical palaeography and organology in the curriculum, while Supičić promoted the aesthetics and sociology of music. Since 1966, ethnomusicological courses have had the word "ethnomusicology" in their titles, as opposed to the earlier use of the term "folklore". Jerko Bezić, as an external associate of the Academy of Music, secured the acknowledgment of an ethnomusicological specialisation for students who attended additional ethnomusicological courses and wrote their final thesis in ethnomusicology, thus foreshadowing the introduction of a MA degree in ethnomusicology in 2005. Apart from the development of these more pronounced sub-disciplinary profiles, in 1972/1973 a two-year graduate programme was introduced, leading to the title of "magistar znanosti", a degree between the four-year undergraduate programme ("diploma") and a PhD. With the introduction of the Bologna system of BA and MA studies, this intermediary graduate degree became obsolete.

Thus, changes at the Department of Musicology since its foundation in 1970 can be described as the history of the gradual emancipation of the discipline, often curtailed by the need to satisfy the requirements of musico-theoretical subjects and the prospects of graduate employment in education. In the third period (1988-2009) the department was led by Nikša Gligo (1988-1991 and 1998-2004), Eva Sedak

(1994-1998) and Stanislav Tuksar (2004-2009). Each of them contributed to the status of their own area of expertise, in Gligo's case the study of twentieth-century music and music analysis, in Sedak's the study of Croatian music of the twentieth century and music criticism, whereas in Tuksar's the focus was on archival research. Already earlier, in the 1980s, Lovro Županović initiated an increase in the number of classes devoted to Croatian music, so that by 1987 the number of hours devoted to the study of general and Croatian music history was on an equal footing. In 1991 the courses also officially replaced the adjective "Yugoslavian" with "Croatian" following Croatia's political independence, which also resulted in changes of content.

In 1988, when Nikša Gligo became head of department, he considered a transfer to the Faculty of Humanities and Social Sciences again, but also tried to establish the department more strongly in academic terms by associating it with the Department of Composition and Music Theory. The attempt proved unsuccessful as said department focused on composition and up to today, music theory has not attained the status of a scholarly discipline in Zagreb. The efforts to regulate the scholarly status of musicology also resulted in it no longer being classified together with historiography, but as a separate branch of humanities called "scholarship of the arts" (*znanost o umjetnosti*), uniting it with art history, theatre and film studies.

Finally, this period culminated in the implementation of the Bologna process. The extension and division of the former four-year undergraduate programme was executed differently for the single major and the double major degree.[5] Three types of master's degrees were offered initially: historical musicology, systematic musicology, and ethnomusicology. By 2013 this was found unsustainable not only because of low student numbers, but also the insufficiently outlined sub-disciplinary profiles, which resulted in the unification of the master's degree in historical and systematic musicology into a single programme, somewhat paradoxically called "musicology".

The next phase of the development of the department saw a younger generation of staff at the helm: Dalibor Davidović (2009-2015), Mojca Piškor (2015-2018), Ivan Ćurković (2018-2021) and Monika Jurić Janjik (2021-). Possibly reflecting their research interests, the number of classes in the history of music in Croatia was lowered when compared to general history. New specialised courses were introduced, although not all of them have been retained to the present day.[6] In 2013, the bachelor's

[5] Whereas the double major degree required a three-year bachelor and a two-year master's degree, the single major programme opted for a four-year bachelor and a one-year master's programme.

[6] In alphabetical order, some of these were: Archival research in musicology, Ethnomusicological research, Field research in ethnomusicology, Historical research and related disciplines, Information technology in musicological research, Methodology of scholarly research, Popular music, Psychology of music, Semiotics of music, Systematic musicology and Traditional music.

degree was dropped by its integration into a unified five-year programme resulting in the title of Master of Arts. In this framework, students still got to choose a specialisation, but after the sixth semester, thus abandoning the previous 4+1 division for musicology as a single major programme and adopting the 3+2 structure already in use for the double major degree. Whereas the integrated MA degree in "musicology" merged courses in historic and systematic musicology and the MA in ethnomusicology continued to develop its independence, the core of courses common to both specialisations continued to occupy a high share of the overall 300 ECTS points. As a result, one cannot claim that the integration of the two levels of study has maintained the distinctness of the two subdisciplines on this level of higher education.

When it comes to the level of a doctoral degree, since the 1970s the Department has struggled to make this possible due to the regulations at the University of Zagreb that demanded a certain quota of academic staff in the discipline as a pre-condition for the issuing of PhD titles. Scholars in the field therefore acquired their doctoral degrees at other faculties of the university, the most common options being various departments at the Faculty of Humanities and Social Sciences, or abroad. In the period 1998-2012 the department eventually succeeded in obtaining the legal framework for the awarding of doctoral degrees outside of a structured doctoral programme, resulting in the overall number of 12 PhDs, but this was no longer an option after the implementation of the Bologna process and the department eventually joined forces with the Department of Comparative Literature at the Faculty of Humanities and Social Sciences, contributing to a musicological doctoral programme within the larger Doctoral Studies in Literature, Performing Arts, Film and Culture. Out of the 20 students enrolled so far 8 are graduates of musicology, whereas the majority enrol with other types of musical degrees such as instruments, music theory or music pedagogy. This seems to suggest that even though it got closer to the educational continuum required for a stable identity of a "small discipline" (according to Gumbrecht), the department does not seem to attract BA and MA graduates in musicology from other universities in the country or the region.

3. THE ZAGREB DEPARTMENT OF MUSICOLOGY IN CONTEXT

Debates on the crisis of knowledge in musicology have long insisted on the discipline lagging behind its older sisters in the family of the humanities. In Zagreb this can be examined on the institutional level if we compare years of entry into the academic arena. Although traditionally some branches of the humanities are considered older, more important, and often simply "greater" than others, their introduction to different universities can occur at widely different paces. The Faculty

of the Humanities and Social Sciences in Zagreb experienced a gradual growth by introducing many departments and study programmes in the late nineteenth and the twentieth centuries. The period between the 1950s and the 1980s was crucial for many "small disciplines", and it is not a coincidence that this time was also important for the institutionalisation of musicology. The scholarly study of literature and the visual arts seems most appropriate for a comparison, but whereas the first courses in art history at the University of Zagreb were held already at the end of the nineteenth century, an all-encompassing scholarship that studies literature beyond the framework of a "national" philology was introduced only in 1956 in the form of the Department of Comparative Literature. Of some of the remaining disciplines that musicology often likes to engage in interdisciplinary dialogue, ethnology entered the arena in full swing already in 1927, whereas the Department of Sociology was established only in 1963 (cf. Damjanović 1998: 241, 253). To sum up, musicology was not a particularly late bloomer in comparison with its sisters, but to get to the bottom of its specificity we shall have to examine the context of institutions in the former Yugoslavia.

The status of musicology as a "small discipline" is also shaped by the possibility of its subject matter, music, which often has a "minority complex" of its own. Many of the musicologies from this part of Europe are still undergoing a process of legitimation within a national framework. As diverse in terms of sheer size, number of inhabitants and scope of musicological activities and institutions, they all have in common their roots in the study of "their own", national musical heritage. As some of these musics are "small" or marginal within a regional, European or global context, it seems inevitable that a musicology devoted to them should also struggle with specific minority complexes. Whether this can be a source of strength or inspiration, is still up for debate.

Let us look at the Department of Musicology in a broader regional context. For historical and geopolitical reasons, an examination on two levels is needed: Eastern and Central Europe on the one hand and Croatia's most immediate surroundings, the fellow republics of the former Yugoslavia on the other, since the institutionalisation occurred at a similar pace and in comparable ways. The entries on musicology in *Grove Music Online* (Velimirović and Romanou 2021; Velimirović 2021) and *MGG Online* (von Loesch 2021) display different approaches. *Grove Music Online* does not dwell on the institutional aspect of higher education, focusing on research instead. It discusses the history of musicology in the region in two separate sections, "East Central Europe" and "South East Europe". The former establishes the primacy of Poland, as two musicological departments were founded on its territory before the First World War One, whereas the former Czechoslovakia (departments in Prague, Brno and Olomouc on the one hand and Bratislava, Nitra and Košice on

the other) and Hungary (only Budapest, 1951) came later in the game. Opting for a longer section simply (and significantly) entitled only Eastern Europe (*Osteuropa*), *MGG online* insists that musicology "asserted itself as a university discipline" only in Poland and Czechoslovakia, while its predominant positioning at conservatories and schools of music in other countries can almost be understood as a symptom of being underdeveloped, a paradigm that we will encounter in the evaluation of the situation in Yugoslavia, as well. This perspective is, of course, a highly Germanocentric one, highlighting that the "conception of studying music history influenced by the Soviet Union, where the study of musicology was allocated to higher schools of music rather than faculties of philosophy" (Marinković 2018b: 8) was prevalent in Eastern Europe after 1945.

It is symptomatic that von Loesch claims that, apart from Dragotin Cvetko's chair in musicology in Ljubljana, there were no other musicological chairs in former Yugoslavia before the 1980s, as if chairs at schools of music did not matter at all. Apart from the fact that digital sources are not updated regularly, this confirms that "small" musicologies are perceived as even more marginal from the point of view of more significant Western musicological traditions. Unfortunately, *Grove Music Online* fares no better when establishing that "the chair of musicology at the Music Academy in Zagreb was founded in 1972" instead of 1970 and that research is "centred on research institutes in Belgrade (founded in 1948), Zagreb (1967), and Ljubljana" only. On the other hand, von Loesch does have a point when he stresses the dependence of musicology housed at conservatories and schools of music on research institutes for the awarding of PhD titles, an argument that sits well with Gumbrecht's claim for an educational continuum and as we have seen, this dependence on other institutions has also troubled the Zagreb department in the course of its history.

Poland as the largest and the most productive country in the number of musicological departments (Velimirović and Romanou mention "a total of seven chairs"), and to a certain extent also the Czech Republic were in a position to pursue the institutionalisation of musicology according to the German model, at universities and not at conservatories. The Polish case is specific in that musicology's first steps were taken not in the capital, but in the then Austrian cities of Cracow (1911) and Lviv (1912), joined later by the formerly Prussian Poznań (1922), since 1918 part of the newly formed Republic of Poland. Although at these universities the acquisition of a PhD in musicology was possible right at the outset (Lissa 1957: 532), in Zofia Lissa's opinion this promising start soon gave way to problems:

> "Even before the First World War and in the period between the two world wars musicology as a new branch of knowledge was viewed with a certain mistrust. After the Second World War for a certain period

> there was a tendency to transfer musicology from the universities to schools of music (conservatories) and to transform it into a practical discipline giving up its role of a research field. A lot of stubbornness and perseverance was necessary to keep the discipline in the domain of the universities and the Polish Academy of Sciences" (Lissa 1957: 536).

In the climate of the new socialist cultural politics aiming at the popularisation of classical music, schools of music and conservatories were supposed to contribute, among others, by producing didactical books and course manuals. Since this task was delegated or undertaken by musicologists, previously existing research practices were neglected, and scholarly specialisation no longer pursued.[7] According to Lissa, some of the tendencies described in the previous two sentences were soon abandoned. During the 1950s musicology curricula were expanded from four to five years and higher student performance demands were imposed, which along with the death of some distinguished founders led to "the preservation of only two centres, in Warsaw and Cracow" (Lissa 1957: 537), although all of them were reinstated later. As far as subject matter is concerned, in the same period there was a surge in interest in music theory and music aesthetics – a trend also apparent in Zagreb somewhat later – as well as in contemporary music and methodologically probing approaches to historical musicology (Lissa 1957: 538-544). The Cracow musicology department, on the other hand, shows resemblances to the gradual introduction of the discipline to academia in Zagreb. Courses in music history were at first – from 1911 onwards – taught as a subsidiary subject for students who enrolled in an entirely different study programme, so that independence was achieved only in 1926. The crucial difference with Zagreb was that musicology managed to "stay at the university" (cf. Przybylsk 1987).[8]

Czech and Slovak musicology followed a similar path to the Polish one by establishing musicology at the above-mentioned universities. Likewise, after 1945 the discipline was also to a certain extent positioned at schools of music, notably in Prague and Brno (Straková 1977: 117), where it had an important relationship with music theory. As confirmed by a more recent publication by Dimitar Ninov touching on the matter (cf. Marinković 2018a: 182; Ninov 2005: 179-181), it is possible that this "special relationship" is characteristic of the entire former Soviet bloc, and by extension, to a certain extent also Yugoslavia. In an attempt to explain the specificities of higher education in music theory in Bulgaria to an international readership, Bulgarian composer and music theorist Dimitar Ninov (active as a professor of music theory in the USA) points out some of the characteristics described in sections of this

[7] The late forties were a period of upheaval also in Hungary and to some extent in Yugoslavia.

[8] As we shall see in the section below, in Ljubljana musicology "returned" to the university after a brief period at the Ljubljana Academy of Music.

article devoted to the Zagreb and Belgrade departments of musicology: an inflexible, integrated study programme with a lot of obligatory courses that prevent mobility at the level of BA and MA degrees and a demanding admission exam making sure that prospective students are prepared for their studies by specialised secondary-school music education. Another aspect that "rings a bell" but has not been previously mentioned is the strict division of musico-theoretical disciplines into separate courses (harmony, counterpoint, instrumentation, etc.) without the necessary integration of knowledge, highly reminiscent of the way music theory is taught at the Academy of Music in Zagreb, as well.

Although to the present day the research of Polish and Czech music occupies most of the scholarly activity in these countries, Straková stresses that up to 1945 Czech musicology as practiced at the listed institutions focused almost exclusively on the study of Czech music. The gradual breaking away from this privileged, "national" subject of study is obviously a matter of conscious efforts when it comes to "small" musicologies of interest to this article.

The situation seems to have been somewhat different in Hungary, where courses in music history were taught at the Liszt Academy of Music since its establishment in 1875 as well as sporadically at different universities in Budapest (e.g. by Dénes Bartha, cf. Tartak 2021), but an independent department of musicology was formed only in 1951. This comparatively late institutionalisation seems to be in contradiction with the prestige of the Liszt Academy as an institution (founded as early as 1875), the rich tradition of (ethno)musicological research in Hungary and the relatively high status that music occupied in the overall cultural landscape of the country during the turbulent changes of the twentieth century. However, as Lóránt Péteri outlined in his analysis of the intricate political background of institutions such as the Department of Musicology and the Institute for Musicology of the Hungarian Academy of Sciences and Arts in socialist Hungary: "From 1948 to 1951, cultural politics experimented with a radical politics of class struggle in the field of musicology, but after this failed it started to adapt a different tactic counting with the cooperation of the old scholarly elite" (Péteri 2002: 16). The period 1949-1951 proved to be a "low point" in the otherwise productive scholarly publishing activities, with only manuals and some translations of Soviet authors being printed – a situation reminiscent of the one in Poland described by Lissa. A change of course was evident in the minister of culture József Révai's efforts to "win over" members of the musical establishment such as Zoltán Kodály and Bence Szabolcsi. Szabolcsi's cooperation made possible the continuation of previously interrupted research activities and the rehabilitation of politically "compromised" scholars such as Bartha and others. It also secured the foundation of higher education in musicology on solid grounds as an unnoticed, harmless "small discipline" when compared to the bigger political issues at stake.

4. EX-YUGOSLAVIAN "SMALL" MUSICOLOGIES

To fully comprehend the institutionalisation of musicology in the former Yugoslavia, it is important to go back to 1948, when systematic efforts were made to unify higher education in the country. As a result, meetings were held between the three academies of music in the country at the time in Belgrade, Ljubljana and Zagreb and the Ministries of Education of the three respective Federal People's Republics (Serbia, Slovenia and Croatia). The objective was to coordinate and align music education on the secondary and university levels, albeit this produced a somewhat "rigid frame that halted a free development" (Kovačević 1981: 11) of the study programmes. The three academies had similar, but to a certain extent also different ideas on how to achieve these goals, met with resistance from their respective republics' ministries. Like in many other countries of Eastern and Central Europe, musicology found its place at schools of music rather than at faculties of the humanities housed at universities. Before the Second World War schools of music existed only in the three above-mentioned centres in Yugoslavia, although music scholars had been present at universities sporadically, for example Plamenac in the 1930s. The only window to academia that musicology had was thus music history, a subject taught in both secondary music schools and in higher education at schools of music. The ministries had reservations about the viabilities of the ambitious study programmes of musicology in Belgrade, Ljubljana, and Zagreb, claiming that they did not have the proper teaching and research staff to conduct, for example, the study of traditional music or of art music of the Yugoslavian people at the appropriate academic level (cf. Ćurković 2021: 43). As we have already seen, this initial underdeveloped state of research on "national" music both art and traditional – whether Yugoslavian or belonging to one of constituent republics, e.g. Croatian – was obviously about to be compensated for in the decades to come, sometimes resulting in the neglect of other musicological subjects.

Let us briefly outline the basic information on the entry of musicology into the academic arena in Yugoslavia.[9] Apart from the institutionalisation of musicology in higher education, research institutions and scholarly journals will also be drawn into the comparison, although only partially. It is important to note that unlike the afore-mentioned literature on the Zagreb Department of Musicology (Kos 1981; Kovačević 1981; Ćurković 2021), Slovenian and Serbian sources are more detailed

[9] The establishment of institutions for higher music education in Sarajevo (1955), Skopje (1966) and Novi Sad (1974) led to the creation of musicology departments in each of these three cities respectively (cf. Marinković 2018a:177), but it seems that the part they played in the history of the institutionalisation of musicology in higher education in Yugoslavia was less important, so we will refrain from including them in this comparative account.

and at times also more critical in their self-reflexion. Rather than serving as an incentive to develop similar critical readings of the institutionalisation of musicology in Zagreb, these accounts will serve as an indication of differences between these small neighbouring musicologies.

In Ljubljana, "already in 1945, within the Academy of Music, a scholarly department – consisting of three sections: for music history, pedagogics, and ethnography – was established, only to be reorganized into a Department of Music History in 1949" (Rijavec, Sivec & Bedina 2002: 8). The Academy did not prove "broad-minded enough as regards research and corresponding scholarly undertakings. Therefore, in 1962 a new Department of Musicology opened its doors at the Philosophical faculty in Ljubljana" (Idem). Unlike in Zagreb, where the foundation of a research institute (Institute of Musicology, 1967) occurred within the institutional frame of the Academy of Music and in connection with the subsequent renaming of the Department of Music History into the Department of Musicology in 1970, in Ljubljana a research institute came into being in the form of the Institute of Musicology at the Research Centre of the Slovenian Academy of Sciences and Arts, "founded in 1972 and established in 1980", many years after the move of the department to the university.[10]

Belgrade created these two types of institutions at the same time: in 1948 the Institute of Musicology of the Serbian Academy of Sciences of Arts was founded (cf. Milin 2012: 78), while the Belgrade Academy of Music, similarly to the one in Ljubljana, saw "the establishment of the Divisions of Music History (1948) and Music Folklore (1949)" (Marinković 2018b: 6). Even though it grew more independent after the transition to the separate University of Arts in 1973, uniting mostly artistic and not scholarly disciplines, the Belgrade Academy was the last to replace "the main subjects of study (Section and later Department of Music History and Music Folklore) with the names of the core scholarly disciplines involved (musicology and ethnomusicology)" (Idem).[11] The current Department of Ethnomusicology stresses the activities predating 1948 that contributed to the (sub)disciplinary profile at the Academy of Music, focusing on the preservation of the heritage of traditional music, most importantly in the form of an archive of sound recordings started by the first rector of the academy, Kosta P. Manojlović, who acquired a phonograph and produced and catalogued the first recordings himself (cf. Teaching staff of the Department of Ethnomusicology 2017: 179). This aspect of ethnomusicological activity does not seem to have lost its importance for higher education in Belgrade up to the present day.

[10] Cf. https://gni.zrc-sazu.si/en/predstavitev; https://mi.zrc-sazu.si/en/predstavitev, accessed: 21 February 2022.

[11] According to Marinković (2018b: 6) this happened in 1994, whereas the employees of the Department of Ethnomusicology itself claim it was even earlier, in 1990 (cf. Teaching staff 2017: 182).

All these developments were paralleled by advances in the realm of scholarly publishing, for example the foundation of the Slovenian journal *Musicological Annual* (1965) and the Croatian journals *Arti musices* (1969) and the *International Review of the Aesthetics and Sociology of Music* (1970; cf. Cvetko 1979: 152). To a certain extent, Yugoslavia's federal republics competed with each other when it came to the foundation of departments for music history and their reframing as musicology (and ethnomusicology), the formation of research institutes and scholarly journals, often outlining similar but also distinct journeys. There were certainly no "winners" in this "race", for Belgrade may have been the quickest to establish a musicological research institute in 1948 but the last to name its department by discipline (musicology and ethnomusicology) rather than its main but not exclusive subject matter. On the other hand, Ljubljana was the earliest to emancipate musicology by transferring it to a university in 1962.

Apart from publications, graduate numbers need to be considered, as well. For example, an overall of 65 graduates completed their studies in music history at the Ljubljana Academy of Music by the closure of the department in 1966 (cf. Rupel 1965: 80), which is a higher number when compared to the 48 graduates with the same degree at the Zagreb Academy in the period 1948-1974 (cf. Kos 1981: 27-28) and even more so with the mere 16 graduates in Belgrade by 1970. At later stages, however, the number of graduates rose significantly.

Of the three main centres, Ljubljana's and Slovenia's path was possibly the most distinct due to its "transfer" to the Ljubljana Faculty of Arts (a synonym for faculty of humanities). The journey coincided with Zagreb's in the initial stages: music history was taught already at the music school of Ljubljana's Music Society, later elevated to conservatory status. In 1920 the art historians Josip Mantuani and Stanko Vurnik pointed out "the need to establish a department dedicated to researching the history of music, music theory and music aesthetics" (Nagode 2020: 11) at the Faculty of Arts, but this quickly came to a halt in 1942. The "father" of the newly emancipated scholarly discipline in post 1945 Yugoslavia was Dragotin Cvetko. As pointed out by many, including Matjaž Barbo, for Cvetko the status of the "history of music as 'the leading discipline in musicology'", understood as "an objective, ideologically unburdened historiography" was never in question and therefore crucial for the "formation and consolidation of national identity" and the "gradual integration of Slovenian music into the broader, global cultural context" (Barbo 2020: 38-39). These aims have been significantly reconsidered lately. Aleš Nagode seems to think that the recent gradual distancing from this paradigm in music historiography is not yet complete, whereas according to Barbo the institutions of Slovenian musicology have successfully resolved the tension between older conceptions about the primacy of a – predominantly – positivist music historiography, its critical evaluation and

the strengthening of new subdisciplines, among others by a younger generation of scholars (cf. Barbo 2020: 40-48).

In his overview of the changes the discipline underwent after the transfer to the Faculty of Arts in terms of subject matter, sub-disciplinary emphasis, and research methodology, Barbo explains that in spite of Cvetko's authority, the transfer to the university led to a division of labour between "systematic and (predominant) historiographic study areas" (Idem: 42). Not unlike in Zagreb in the 1970s, studies were "at first organized only in bi-subject combinations", but since 1967 musicology could "be chosen also as an independent, one-subject field of studies, i.e. that of 'pure' musicology" (Rijavec, Sivec & Bedina in Stefanija & Podlesnik 2002: 10). The importance as well as the sheer quantity of musico-theoretical subjects in the curriculum was reduced, even though a portion of them were and are to the present day taught to students of musicology at the Department of Musicology's "old home", the Academy of Music in Ljubljana. It is interesting to note that despite the above-mentioned status of institutional precursor, Svanibor Pettan's present tenure at the Faculty of Arts and the intense ethnomusicological research activities occurring there, no separate study programme in ethnomusicology has originated in Ljubljana yet.[12] Finally, right from the start the institutional frame of the Faculty of Arts also "opened up opportunities for doctoral studies in musicology, which had not been possible at the Academy of Music" (Nagode 2020: 14).

Slovenian musicology also suffered from the "small" stature of a "national music" as its primary subject of study. It is interesting to examine how this possible inferiority is combined with a sense of pride about having contributed to the building of a musicological tradition in Yugoslavia. In the foreword to a publication commemorating the 40th anniversary of the Department of Musicology in 2002, Barbo establishes that "we could call musicology a 'minor' that has yet to enter the world of adults. […] It often seems that even today it stays somewhere on the margins" (Stefanija & Podlesnik 2002: 5). The introductory text by an older generation of scholars, on the other hand, exudes more self-confidence in the affirmative take on the department's history and its role in the development of Slovenian musicology (cf. Rijavec, Sivec & Bedina in Stefanija & Podlesnik 2002: 7-14). The supranational importance of the department is stressed by the fact that "it boasts a handsome number of M.A. and doctoral theses dealing with various problems of past and present Slovenian music and, until the dissolution of the Yugoslav federation in 1991, also with those in Croatian and Serbian musical cultures" (Idem: 10). As pointed out also by Milin,

[12] However, it is worth bearing in mind that at the beginning of his career in higher education in Slovenia Svanibor Pettan was active for almost 10 years at the Department of Music Pedagogy of the Ljubljana Academy of Music.

in the 1960s, 1970s and to a certain extent also the 1980s the Ljubljana department was "the sole institution in Yugoslavia to issue such a degree [PhD, A/N] at the time" (Milin 2012: 79). The list of BA, MA, and PhD theses at the end of the 2002 publication seems to prove this, especially at the MA and PhD level where "international", non-Yugoslav topics were rare and scholars from different republics of Yugoslavia focused mostly on "their own" music as a subject matter (cf. Stefanija & Podlesnik 2002: 50-65).

The initial contributors to the institutionalisation of musicology in Serbia were the composers Miloje Milojević and Kosta Manojlović in the interwar period, whereas after 1945 Stana Đurić-Klajn played a central role (cf. Milin 2012: 78; Velimirović 2021). After the 1970s, the initial small number of graduates in musicology gave way to an increase of not only students, but also teaching staff numbers, so that the Belgrade department is the largest one in the former Yugoslavia even today. A significant factor contributing to this growth was the introduction of a master's degree programme in musicology and ethnomusicology already in 1958 (Marinković 2018a: 183) and even more so – after Ljubljana's primacy in the 1960s and 1970s – the right to award PhD titles in both disciplines in 1985 (Idem: 185), which would probably not have been possible had the Academy not become part of the University of Arts in 1973. The ten doctoral degrees in musicology and ethnomusicology awarded in the period 1985-2005 and another 17 by 2018 seem to suggest that the Belgrade department has succeeded in approximating the educational continuum postulated by Gumbrecht. Nevertheless, it faced some of the same problems with the implementation of the Bologna process that Zagreb did. Thus Marinković concludes that "the experience of the University of Arts in Belgrade has shown that a formal secession from the 'big' university is not enough to solve many of the painful issues of higher learning" (Idem: 180).

From Sonja Cvetković's comparison of music history tuition in institutions of higher education in Niš, Belgrade, Novi Sad, Banja Luka and Zagreb it is evident that music history occupies a more important place in non-musicological curricula (Cvetković 2014: 513-514). With an average of six instead of four obligatory semesters of music history at departments as diverse as music pedagogy, instruments and singing, music theory, composition, conducting and even ethnomusicology, institutions in Serbia and Banja Luka follow older practices by placing more of an emphasis on this part of the curriculum as opposed to the situation in Zagreb at the moment.[13] The real reason may be historical, since like in Poland, in 1977 in Belgrade stud-

[13] As had already been mentioned, the Eighth Department of Music Pedagogy can be considered an exception due to its extra semester of (Croatian) music history and additional ethnomusicological courses.

ies were extended from the original four to five years (cf. Marinković 2008b: 10), so that more room for music history was left in the study programme of the other departments.[14] The following description of the Belgrade curriculum between 1977 and 2005 suggests a sense of an "educational overload", oversaturation due to a fear almost typical of small disciplines not to leave out anything, characteristic of the Zagreb curriculum, too.[15]

In Marinković's opinion, the Bologna reforms succeeded in the reduction of the number of core subjects in the curriculum "in order to alleviate the students' burden and increase the efficiency of the programme" (Idem), although "the conception of the programme and its disciplines have all been retained" (Idem: 15). However, "the demands concerning the final thesis in musicology were quite high (the required scope was around 100 to over 200 pages of text), often with a pronounced scholarly character, yielding an original contribution" (Idem). This suggests that the simplification of the curriculum was carried out without what would have been considered as a lowering of standards. On the other hand, the Zagreb department separated a substantial number of the formerly habitual two-semester courses into one-semester courses to alleviate the pressures on students by more regular examination, but also to facilitate student mobility. After doing the same, the Belgrade academy reverted to two-semester courses by concluding "that in the humanist field this kind of segmentation did not yield the desired result" because students "missed the earlier process of maturing and systematising newly gained knowledge, drawing connections between what they have learnt, and developing long-term memory" (Marinković 2018a: 190). This resistance to reform can be explained by the above-mentioned retaining of high standards and the idea that the knowledge they want to transmit is too complex to be streamlined and regulated, which – as we have seen – is characteristic of small disciplines according to Gumbrecht.

In both research and teaching, historical musicology in Belgrade has likewise been "more closely engaged with its own musical patrimony, since it is generally considered to be the duty of local musicologists to investigate primarily their nation's musical past, seen as one among the chief signifiers of national identity" (Milin

[14] In contrast, at the Zagreb Academy four-year degrees were retained up to 2005.

[15] "The curriculum comprised 54 two-semester courses, including the two core subjects, general music history (in all five years) and Yugoslav music history (in the final three years), with eight mandatory seminar papers in the core subjects. Also, the musicology study programme included a diversified curriculum in the domain of music theory (formal analysis, counterpoint, harmonic analysis), orchestration (with optional practice sessions in composition), practical music courses (piano, score reading, choir, solfège), as well as a group of subjects in the humanities: aesthetics / history of philosophy / applied aesthetics, sociology of culture, psychology, pedagogy, and foreign language)" (Marinković 2008b: 10).

2012: 82). Still, both Milin and to a lesser extent Marinković stress the importance of Serbian musicologists engaging not only with the Serbian musical past but also its present, by showing interest in contemporary music as well as in the less traditional areas of aesthetics and echoes of New or Cultural musicology. These seem to coexist with more traditional approaches to music historiography without calling them into question (Idem: 83-84).[16]

Of the three Yugoslavian republics Serbia seems the most distinct in terms of the emancipation of ethnomusicology. The first steps were taken already "after 1959/1960, when the main subject was split into music history and music folklore and the department itself into group A and group B" (Marinković 2018a: 183), although Marinković herself later states that this sub-disciplinary emancipation was fully completed only "by the organisational separation of musicology from ethnomusicology" (Idem: 184) in 2008 after the implementation of the Bologna process, the same way as in Croatia. The 1990s present a significant stage in this process, as well, since "the ethnomusicology department made available the study of the tradition of choral folk singing" (Idem: 185) as the Belgrade curriculum took on a more practical dimension, making it distinctive in this sense as opposed to ethnomusicological formation in Zagreb.[17] This development was gradual: in 1998 ethnomusicological courses began to "engage students in the performance of traditional folk singing and playing", whereas a course in ethnochoreology introduced practical tuition in traditional dancing. In 2011 these courses shifted to obligatory, core subjects as opposed to their previous elective status (cf. Teaching staff of the Department of Ethnomusicology 2017: 181).

5. POSSIBLE CONCLUSIONS

In my opinion, placing the Zagreb Department of Musicology in the context of Eastern, Central and Southeast Europe has proven that these small musicologies have plenty in common. Polish, Czech, Hungarian, Slovenian, and Croatian institutions grew out of contacts with German-language musicology due to historical reasons, and as a result, Poland and the Czech Republic established the discipline in higher education according to these institutional models, at universities and among

[16] Milin is primarily active at the Institute of Musicology of the Serbian Academy of Arts and Sciences in Belgrade and thus not representative of the Belgrade Department of Musicology, but she worked as a part-time lecturer at the Academy in Niš.

[17] A step in this direction has been taken in Zagreb in 2018 with the introduction of the elective course Traditional Music Ensemble, consisting of the study and the vocal performance of Croatian traditional music.

other members of the humanities. After 1945 schools of music (often called academies of music) provided the most common institutional frame in some centres of the two afore-mentioned countries, and exclusively so in Hungary, Croatia, and Serbia. Apart from the already outlined similarities in the positioning of the discipline in the academic arena, mostly related to the relationship with (national) music history and music theory, other trends can be summarized here, as well. A significant expansion into the fields of music aesthetics seems to have occurred in Poland, Ljubljana, Zagreb and later also in Belgrade. Whereas Polish departments and the ones in Zagreb and Belgrade showed – at different points – proclivities for the study of contemporary music, most of the musicological departments place emphasis on the research of its own national past.

Even though this article considers first and foremost the institutionalisation of musicology in higher education, it is evident that the development of research institutes and scholarly publications follow their own paths even though they are interconnected with it.[18] The connections between institutionalisation in Slovenia, Croatia and Serbia are particularly telling. After the crucial first couple of years following the end of the Second World War, they took different forms. Although Ljubljana and Zagreb had a lot of common ground in their geographical proximity to German-speaking influences as well as the crucial period for the modernisation of the discipline in the 1960s and 1970s, Ljubljana achieved prominence by leading the way in PhD studies in the whole of Yugoslavia. Even though the connections between the three departments weakened from the 1990s onwards, the Zagreb and Belgrade curricula ended up retaining many similarities, despite the distinctness of Belgrade's ethnomusicological formation as developed over the last twenty years. Both departments still strive to develop the specifically musicological part of their curricula while maintaining a sufficiently high level of tuition in music theory. As a result, they have been difficult to reform, but it is beyond the scope of this article to determine whether the adaptation to new trends prompted among others by the Bologna reform such as simplification and streamlining were successful in the long run, although both Belgrade and Zagreb seem to have in common a wish to retain old and introduce new elements in an overcrowded core curriculum. Whether this is a sign of engaging in "risky thinking" by "producing complexity" remains to be seen.

It would be tempting to conclude that musicology in Zagreb has experienced only the downsides of being a "small discipline". As in many other countries in this part of the world, it entered the academic arena comparatively early but only in limited form. In a climate of a gradual emancipation of the different branches of

[18] Although beyond the scope of this paper, these aspects would deserve a more detailed scholarly examination in the future.

the humanities, it patiently waited to be admitted to the club. As the circumstances for this never seemed to ripen sufficiently, it has been trying to collaborate (and emulate) other disciplines while maintaining a mutually dependent, but sometimes uneasy relationship with music as an art form and music theory. However, these "negative" circumstances should not be a source of self-pity but an inspiration to strive to become, as Gumbrecht hoped, "laboratories of risky thinking". After all, the minority complexes and the senses of "otherness" that have accompanied departments of musicology on their academic journeys can have a positive impact on the motivation to assert oneself.

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Jan Giffhorn

FICTION-BASED RESEARCH IN MUSICOLOGY AND THE CRISIS OF DIDACTICS

Abstract
This article discusses elements of fiction as a potentially productive methodical approach in musicology. It outlines the didactic and professional relevance, necessity, and applicability of new methods, in particular at universities that mainly focus on educating artists rather than future academics and scholars, an environment in which musicology is deemed more of a threat than a partner.
Fiction-based research, as promoted in sociology by Patricia Leavy, can be applied in musicology, in particular when aimed at encouraging students to write and to overcome writer's block.

Key words: artistic research; fiction-based research; storytelling; creative writing.

1. INTRODUCTION

At music universities which focus on the artistic education of instrumentalists, singers, or composers, musicology has an ambivalent, not to say, challenging status. Musicology is usually one of the compulsory subjects at such institutions, regardless of whether students' programme of study has an artistic or scientific focus. At least in Austria, the requirements for an educational institution to be accredited as a university make it impossible not to offer scientific teaching and not to undertake research.

Thus, if you want to graduate from a music university, you have to accept the fact that not only instrumental or compositional skills are decisive, but also (albeit to a lesser extent) scholarly knowledge. Therefore, musicology has a relatively dominating presence in that regard, because it is involved in the "certification" of student's success. Whether intentionally or not, legitimately or not, in this disposition the discipline easily drifts into the role of spoilsport, because in the perception of many

it is downright hostile to artistic activity, representing a kind of "phantom menace" – a sheer threat.

1.1. Writer's block

In my university experience, this contributes significantly to writer's block, which many students have or develop. The reasons are obvious: writing, researching, and scholarly production have a peripheral role, mainly because these activities rarely correspond with students' interests and play a rather minor role during their studies.

Writer's block is, of course, a general problem and is not limited to musicology, as the mass of advice books on the subject already reveals. First, candidates have too much time, which is generously squandered, then all of a sudden too little time, which is barely enough to reach the minimum workload required. In addition, there are problems with research: first there is too little literature on a subject, then all of a sudden far too much – as unproductive as the research may be at the beginning, it often results in an overload of information and a myriad of possibilities often preventing the student from adequately addressing the initial question. In addition, there are various purely formal requirements as far as the organization of the research paper is concerned.

But there are other problems that are more directly related to the status of musicology. Style is a key element in this. Many students maintain that only an impossibly complex style is a good academic style. Style effectively serves the role of a gatekeeper, deciding who gets into the realm of true academic writing and who doesn't, although recent publications such as *Stylish Academic Writing* by Helen Sword (2012) or *The Craft of Research* by Booth et al. (2016) provide a different perspective, maintaining the famous insight of Robert Musil: "For me, style is the exact elaboration of a thought" (Musil 2019: [non-paginated], transl. J.G.).

A large part of these issues can be mitigated by supportive instructional courses, which are often mandated throughout a study program anyway. But that kind of support hardly alleviates the problematic status of musicology as a repressive organ, representing an order that seems to be of little relevance to artists. The result is a solid loss, in so far as the artistic craft and the implicit knowledge that comes with it, cannot be applied or can only be applied to a very limited extent: The connection between art and science is too remote. If one is psychologically trapped in this complex, it is almost impossible to take advice without understanding the compromise involved as enemy action. These roles seem to be almost "romantic" and clichéd opposites: There is the vital art on one side, and there is the arid science on the other side, both of which appear as mutually exclusive. This situation damages the quality

that cooperation between the two sides could bring about. In the overall view, the state of crisis of musicology thus seems to be largely due to didactic and methodological factors.

2. FICTION-BASED RESEARCH AS AN INCENTIVE

The first approach has benefited massively from the opening up of the scholarly disciplines through artistic research. Artistic research remains controversial, as it can often be accused of arbitrariness and a lack of uniformity. In his article *Artistic Research: Delusions, Confusions and Differentiations* Josef Früchtl diagnoses

> "a miniature complex of delusions and confusions, sometimes reminiscent of a labyrinth with no exit, at other times reminiscent of a ghost train containing artistic horrors" (Früchtl 2019: 125)

and methodically "reminiscent of surfing the internet, a certainly directional, yet enjoyably distracting buzzing around in an endless discussion room" (Idem).

However, the presence that artistic research now enjoys at art universities should be used to explore new possibilities and to examine whether the cooperation between art and science could not be enriched by artistic methods which in turn will foster the compliance of all sides. I will briefly outline one possibility, fiction-based research, derived from its use in sociology.

2.1. Introducing fiction-based research

In 2018, the German radio station SWR aired a half-hour talk by German sociologist Stefan Selke. Selke's lecture was titled *In Praise of Narration – A Plea for a Different Kind of Science*. In his talk, Selke explained the opportunity that arises from the use of narrative techniques in science – both for those who write and for those who read. As a key moment, he recounts his problems in summarizing the results of qualitative studies he had conducted. He then describes the discovery that led him to the incorporation of narrative elements in the rendering of his research findings:

> "At the end of a research project, I try to evaluate and write down large amounts of interview data. The textbooks' answers to my question about how to handle the material remain unsatisfying. They seem more like a collection of formulas and lead to the silence of the data [German: "Verstummen der Daten", J.G.] rather than making them speak. At some point I start playing with the quotations, mixing them like a

> DJ creating a soundtrack. My lasting insight: Unlike a textbook 'evaluation' of the data, this creates an additional dimension of meaning" (Selke 2018: 2, Transl.: J.G.).[1]

For Selke, this method amounts to what he calls "stimmhaftes Schreiben" (Idem) – the "voiceful writing" that can be produced through narrativity:

> "Narrativity is eventually just another name for writing with the personal presence of an author ["persönliche Anwesenheit des Autors", J.G.]. This acknowledges that there is an irrepressible interaction between the 'world out there' and an author. The counter-model favoured so far is the idea of writing as a neutral representation of reality" (Idem: 5, Transl.: J.G.).[2]

This element of the author's presence seemed useful for my aims: The author and its subject are not alien to one another for the sake of maintaining an apparent neutrality; rather, the author is an integral part of the process and the author's voice is clearly perceptible. Selke goes so far as to speak of a "narrative truth":

> "The short formula for all this is: narrative truth. While science defines itself by an exclusive claim to objectivity and truth, narrative sociology tries to break up this narrowness and to bring complementary concepts of truth into play. The philosopher Peter Bieri, for example, speaks of a poetic or dramaturgical truth. What is at stake here? Narratives translate factual knowledge through 'rendering'. The notion of a true and objective core is juxtaposed with the process of artistic adaptation. At its best, therefore, a sociological narrative generates resonance with readers that goes far beyond instructing or bridging the much-cited 'understanding gap'" (Idem, Transl.: J.G.).[3]

[1] Original: "Am Ende eines Forschungsprojekts versuche ich, große Mengen an Interviewdaten auszuwerten und zu verschriftlichen. Die Antworten der Lehrbücher auf meine Frage, wie mit dem Material umgegangen werden soll, bleiben unbefriedigend. Sie wirken eher wie Formelsammlungen und führen zum Verstummen der Daten anstatt diese zum Sprechen zu bringen. Irgendwann beginne ich damit, mit den Zitaten zu spielen, sie zu mischen wie ein DJ, der einen Soundtrack erstellt. Meine bleibende Erkenntnis: Anders als bei einer lehrbuchmäßigen 'Auswertung' der Daten entsteht so eine zusätzliche Bedeutungsdimension."

[2] Original: "Narrativität ist letztlich nur eine andere Bezeichnung für Schreiben unter persönlicher Anwesenheit eines Autors. Hierbei wird anerkannt, dass es eine nicht zu unterdrückende Wechselwirkung zwischen der 'Welt da draußen' und einem Autor gibt. Das bislang favorisierte Gegenmodell ist die Idee vom Schreiben als einer neutralen Repräsentation der Wirklichkeit."

[3] Original: "Die Kurzformel für all das lautet: Erzählerische Wahrheit. Während sich Wissenschaft über einen exklusiven Objektivitäts- und Wahrheitsanspruch definiert, versucht narrative Sozio-

Selke refers to the US sociologist Patricia Leavy, who has published widely in this field.[4] Leavy has promoted the concept of fiction-based research (FBR) in these and many other publications and which she defines in her book *Research Design* as follows:

> "Fiction-based research (FBR), fiction as a research practice (FARP) or social fiction: A literary method of arts-based research in which one writes fiction as a process of inquiry or based on data collected with another research method. Within this practice, rewriting is an act of analysis" (Leavy 2017: 260).

There is, then, the possibility of experimenting with literary forms and genres, not only for bringing a research result to life, but contributing massively to its continued flourishing. Such content, for Leavy, can be obtained in a variety of ways:

> "There are three primary approaches to FBR with respect to the generation of data or content: (1) data gathered by other methods (typically qualitative methods such as field research, interview, or autoethnography) are represented via fiction; (2) content from a literature review is represented via fiction; and (3) the writing of fiction is used as both the act of inquiry and analysis. […] Typically, there is slippage between these three categories because they all require drawing on the imaginative to varying degrees. Further, projects often combine data from qualitative research (at times, cumulative impressions of data collected over a substantial part of a researcher's career) with content from a literature review and imaginative data" (Leavy 2017: 199).

Elsewhere, Leavy gives some concise examples:

> "For example, healthcare researchers have created theatrical productions about topics ranging from living with mental illness to philosophical questions surrounding genetic testing. When these plays are performed in hospitals, schools and other community spaces, audience members are

logie diese Engführung aufzubrechen und komplementäre Wahrheitsbegriffe ins Spiel zu bringen. Der Philosoph Peter Bieri spricht z.B. von einer poetischen oder dramaturgischen Wahrheit. Um was geht es dabei? Erzählungen übersetzen Faktenwissen durch 'Rendering'. Der Vorstellung eines wahren und objektiven Kerns steht der Prozess künstlerischer Anpassung gegenüber. Im besten Fall erzeugt ein soziologisches Narrativ daher Resonanz mit den Lesenden, die weit über die Belehrung oder die Überbrückung des viel zitierten 'understanding gaps' hinausgeht."

[4] Leavy's publications in that field include *Fiction as Research Practice: Short Stories, Novellas, and Novels* (2013b); *Research Design: Quantitative, Qualitative, Mixed Methods, Arts-Based, and Community-Based Participatory Research Approaches* (2017); *Handbook of Arts-Based Research* (2018); *Methods Meets Art: Arts-Based Research Practice* (2020).

> exposed to new learning, prompted to engage in reflection and/or invited to engage in productive debates about issues such as medical ethics, harmful stereotypes, caregiving, health policy, and medical technology and morality (Jeff Nisker chronicles this work in his 2012 book *From Calcedonies to Orchids: Plays Promoting Humanity in Health Policy*).
>
> For another example, social scientists are writing novels informed by their research. They are drawing on popular genres like "chick-lit" and mystery in order to share their knowledge about topics ranging from corporate greed to eating disorders to the psychology of dysfunctional relationships and self-esteem. For instance, Sense Publishers, an academic press in the field of education research, is publishing the Social Fictions series which exclusively publishes books written in literary forms but informed by scholarly work. Although the first series of its kind, one imagines there will be more" (Leavy 2013a).

Scientific applicability and presentability is increased through its reliance on the narrative devices of fiction. Here, fiction does not form a contradictory relationship with the factual, but rather produces a sort of complementary:

> "In FBR there is a marriage of 'the real' and 'the imaginary'. The rigorous incorporation of real-world details into the fictional rendering allows us to both document and challenge the existing reality about which we are writing. In other words, we can both chronicle 'the real' and present an alternative, 'the imagined'" (Leavy 2019: 195).

A brief report on their use will follow, with a description of a writing experiment that proved particularly productive and best illustrates the rationale.

3. THE COURSE *FACTS AND FICTION*

Selke's and Leavy's approach seemed to be apt in addressing the dilemma described in the first chapter. Thus, I tried to derive experimental modes of writing from Selke and Leavy for my musicology classes, uniting the "conservative" musicology with the "voiceful writing" as suggested above.

3.1. Transfer to musicology

In this process, musicology should act as a partner, not to say a playfellow. The musicological perspective was to be altered from a presumed absolute perspective

to a relative one by means of experimental writing, thereby provoking significant cooperation. Methodologically, the use of fiction should be reflected in "eccentric" tasks. I hoped that in this constellation the writers themselves would actually remain present in their texts as persons and would not recede into the shadow of a supposed neutrality or objectivity. I did not specify the procedure much more precisely in order to avoid the danger of developing, with the best of intentions, a dogmatic system that would disintegrate upon colliding with the reality of the teaching situation.

3.2. Facts and Fiction – Alternative Writing Techniques

The course *Facts and Fiction – Alternative Writing Techniques* in fall of 2020 stated its aim in discovering and exploring "alternative ways of writing in order to integrate artistic and scientific aspects equally in a thesis and to avoid writer's block",[5] mentioning several possibilities:

> "What, for example, can a literary incorporation of one's own perspective contribute to an analysis? How does the critical discussion of sources change if it is conceived as a dialogue like in a drama or play? How does a historical discussion of a work change if we express it as a harsh critique or as a speech of praise?"[6]

The students were free to choose their own style and literary form and even the length of their texts was not specified in advanced, except that they were not allowed to produce only a fragment. The *Facts and Fiction* group consisted of ten people. They were exclusively instrumentalists and singers. I already knew some of the students from previous semesters and knew that a productive working relationship could be expected.

The following example is almost the prototype that demands and encourages discussion and involvement. The task was to write a complaint about a work that everyone equally appreciates. The format was up to the participants; thus, it could be a regulatory filing as well as an argument, a letter of complaint, a short story, a dialogue, etc. Each student was allowed to pick a form he or she favoured.

[5] Cf. Course description *VT Facts and Fictions: Alternative Writing Techniques* in Winter Semester 2020: https://online.muk.ac.at/kwp_online/wbLv.wbShowLVDetail?pStpSpNr=270694, accessed: 14 September 2020.

[6] Idem.

3.3. Example: Mozart, how dare you?

As the subject to write about, we chose Mozart's overture to *Don Giovanni*, about which the complaint was to be written. All of the students had a personal, musical connection with the piece, and none of them considered it to be a failed work that would actually justify a complaint. It is thus a work assignment that bears the traits of a paradoxical intervention that contradicts "official" music historical past experience as well as the personal experience of the students. What seems like academic nonsense at first glance actually opens up new perspectives. Certain features, otherwise hardly noticeable or without conscious association, come to the fore.

The noisy minor at the beginning was the subject of an official complaint by a student – at first, so "minorish", then, all of a sudden, extensively cheerful – why not like that right from the beginning? Why is the mood already reminiscent of the *Requiem*, and the transition from the *Andante* to the *Molto Allegro* so abrupt?

Another student wrote a letter that an aristocratic woman sends to a friend, outraged about the evening at the opera house with *Don Giovanni*: She is in utter contempt about the gloomy mood that emanated especially from the overture, which was so unlike an *opera buffa* – noise, unexpected development, the brief calm passages deceitful – shocking!

Another student mentioned the demise of morals. According to his complaint, the entire subject of the opera was inappropriate due to its salaciousness and should under no circumstances have a place in an upscale theatre – not even the overture.

Another complaint by a cellist simply focused on the fact that the cello is drowned in the orchestration and could not be heard in the orchestral noise. No cello is audible, but the rest of the orchestra is allowed to shine and gleam big time. Mozart, how dare you?

3.4. In perspective

Behind these polemics there are many genuine thoughts that make a transfer into a "serious" discussion possible and there again animate to student to continue writing. For example, a question of genre is raised (Is it truly an *opera buffa*?).

Regarding the form, could it be that there is a "misfit" between the *Andante* and the *Molto Allegro* – doesn't the formal part in D minor have too much density and concentration, so that the cheerful part falls behind? Or does the joyful part only seem so overwrought because it is preceded by the depressive, tragic section in D minor?

From key symbolism to instrumentation issues to questions of etiquette and social status, the creative, investigative potential of these fictional snapshots is remarkable. Above all, the approaches are in touch with the students' implicit knowledge as musicians.

An interesting "side effect" of this exercise in particular, which was neither originally considered nor intended in this way – an off-label use, if you will – lay in the finding of how incredibly easy it is to condemn a work: almost any identifiable quality can easily be evaluated in a negative way and interpreted as an artistic failure. The provocative assignment breaks so overtly with a "serious" academic approach that the irony reflects back. It is not ridicule, it is not contempt, it is irony that is the hinge between an imaginary and factual world.

3.5. Other scenarios

Further options are feasible. The reverse case, praising a work that is a burden or even a nuisance in daily orchestral life because of the frequency with which it must be played, to praise that very work can reveal intriguing details.

Other experiments involved time travels. For example, using a string bow from the 20th century in the 17th century may not unearth any new facts, but it does create an awareness among students of how much they actually know, how much implicit knowledge is involved in making music, and how much unconscious craft is present.

And if these examples seem too remote and too far away from reality, it is a productive possibility to write a conclusion of one's thesis right at the beginning, before the actual writing process and before the research has been started. In doing so, it would be one's own research that is still in the realm of fiction. But just as the complaint about the *Don Giovanni* overture brings to light characteristics, facts and attitudes, the simulation of a scientific finding can also contribute to recognizing what kind of thesis one actually wants to write.

4. PERSPECTIVES

Fiction writing should not just be considered a "marginalized writing practice" as Selke suggests, but should actually have a place at the "table of the sciences", because "[t]he world of science and the world of literature are not really that far apart" (Selke 2020: 562).[7] The approach is suitable as a viable "immediate action" when productivity needs to be boosted and blockades need to be removed. Non-linear writing requires only a cooperative atmosphere in class and especially in the discussion of examples, acknowledging the creative achievements of the students. The advantages are apparent. When fiction becomes the method, imagination becomes an obligation, and that in turn brings to light much unconscious knowledge and craft. By entering this kind of a "secondary world" (Tolkien 2008: 52) in which the authors themselves determine the rules of an imagined reality, they remain in close contact with the text as persons and as artists.

But even if this were not the case, and all that would remain is a piece of imagination or perhaps even delusion, then it would be difficult to see any grave failure in this creative, fantasy-laden production, which would have a clear feature of an artistic work in any case.

In such a setting, the etymology of the word "inventio" comes to mind, meaning both "invention" and "discovery". An activity that uses fantasy to represent and reflect elements of our reality in fiction is an investigative activity rather than a "spun" one, and it should be welcomed scientifically as a stimulus and a method.

In all these cases, fantasy can become the vehicle of knowledge, the author is present through it – as Selke demanded – and is not opposed to neutrality. A creative process results from this force of possibilities. One may feel reminded of Nietzsche's *Zarathustra*, who says: "One must still have chaos in oneself in order to give birth to a dancing star" (Nietzsche 2006: 9).

This approach certainly needs further systematic research that can identify the most productive and functional ones. And certainly, one must discuss the possible downsides, whether such methods do not also run the risk of turning away from entirely "troublesome" facts, thus ultimately declaring non-scientific writing to be science. But without question, this "postmodern roleplay" increases the compliance

[7] Original paragraph: "Fiktionales Schreiben sollte nicht länger als marginalisierte Schreibpraxis betrachtet werden, sondern an den Tisch der Wissenschaften geholt werden. Wir sollten den Tabubruch willkommen heißen! Gerade fiktionale Texte eignen sich dazu, Analyse (Reflexivität) und Präsentationsfähigkeit (Narrativität) zu verbinden, denn sie besitzen eine Art Scharnierfunktion. Die Welt der Wissenschaft und die Welt der Literatur liegen nicht wirklich weit auseinander."

of students because it uses artistic methods to appreciate them as artistic individuals in the very texts they are to write.

Perhaps, in this sense, the supposed crisis of musicology can essentially be considered a crisis of its didactics.

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Jelka Vukobratović

ETHNOMUSICOLOGICAL NATIONALISM AND ITS INNOCENCE IN TIMES OF CRISES

Abstract
The history of ethnomusicology as a discipline is inseparably connected to the rise of mythologies of the nation in the nineteenth century. At the same time, contemporary support of discourses of nationalism in ethnomusicology can remain unrecognized. Several contemporary Croatian examples illustrate the facility with which the subtle nationalistic packaging of traditional music can be used as a means of discrimination. Expanding the calls for decolonising ethnomusicology, this article makes an attempt at a critical reconsideration and the suggestion of alternatives to nationalistic discourses in ethnomusicology, with a particular regard to its implementation in higher music education pedagogy.

Key words: ethnomusicology; nationalism; Croatia; higher music education pedagogy.

1. INTRODUCTION

In standard, textbook histories of ethnomusicology as a discipline, the connection between the development of folk music collecting and nationalism in Europe in the nineteenth century is largely recognized and frequently pointed out (cf. Nettl 2010: 7-8; Rice 2014: 14-15). In that regard, nationalism, as the dominant political ideology of the nineteenth century, relied on the idea that nations have distinct cultures and a right to form their own states. Whereas the Central- and Eastern-European folk music collectors helped to support the idea of the national spirit through their research of the music of their own countries and their publication of edited song collections whose titles were geographically and ethnically defined, Western-European and American ethnomusicology had a different ideological background. Embodied in the paradigm of comparative musicology, it participated in a "colonialist fascination with music of the Other" (Rice 2014: 16) by collecting non-Western songs and

music of distant cultures and colonies. While the latter stream in ethnomusicology, the one arising from the colonialist tradition, went through several cycles of critical reading and serious attempts at its restructuring,[1] the first stream, the one arising in the context of European nationalism, seems to be comfortably nested in respective national traditions.

Although they can have different historical and political origins, the concepts of nationalism and colonialism are also closely connected and two opposing types of nationalism emerge in relation to postcolonial critique. The first type of nationalism is a bottom-up nationalism of the oppressed nations that fight for political independence against colonial power, which Gayatri Chakravorty Spivak names "the nationalism of national liberation" (Chakravorty Spivak 2011: 43). The other nationalism is oppressive and imperialistic, establishing political and symbolic dominance of one ethnic group over the others. However, given that "nationalism is a deceptive category" (Idem), the two types are never completely separated and can be interchangeable in the sense that the same political rhetoric can be used for the liberation of one group of people and the repression of other. This paper will therefore first present the foundations and pitfalls of the discourses of nationalism and then consider their implementation in the past and present paradigms of ethnomusicology to eventually suggest modes of critical distancing.

2. NATIONS AND NATIONALISM STUDIES

The longevity and potency of nationalism as political ideology has attracted researchers from various fields – historians, sociologists, literary theorists, contemporary media theorists, etc. – leading to the formation of a separate scholarly field of nationalism studies. In nationalism studies, the so-called modernist theories defined nationalism as a nation-building project, and nations themselves as products of modernist and capitalist political agendas, deconstructing the primordial claims of the nations' biological and genetic foundations. Building and maintaining national identities, claimed the "modernists", requires the constant work of different factors, because nations as entities are too large for a common identity to be maintained spontaneously. Nations are hence "imagined communities", since "the members of even the smallest nation will never know most of their fellow-members, meet them or even hear of them" and the formation of a nation requires the active and continuous imagining that, as members of a nation, we all have something in common (Anderson 1990: 6).

[1] See, for example, ICTM's dialogues on decolonising ethnomusicology: http://www.ictmusic.org/dialogues2021/programme, accessed: 1 September 2021.

Studies of nationalism have in the meantime moved beyond the modernist critique of Benedict Anderson and others. Contemporary theorists of nationalism, such as Anthony Smith (2003), acknowledge that although nation-states are relatively new and artificial creations, the ethnicities comprising their background can have very strong cultural and symbolic roots on which some of the nation-states rely. For the formation of its rhetoric, early nationalism heavily relied on the "ethnomyth", the concept of folk culture partially created by the then-emerging ethnographic disciplines (cf. Rihtman Auguštin 2001).

3. THE ROLE OF (TRADITIONAL) MUSIC IN NATION FORMATION

The influence of national ideologies on the early ethnographic disciplines arose from Johann Gottfried Herder's idea "that national identity and spirit was most authentically expressed in rural speech, folktales, and folksong lyrics and melodies" (Rice 2014: 14). Commenting on Herder's *Alte Volkslieder* collection, Bohlman shows that a folk song anthology is a political project aiming at the realization of the nation for which Herder established the first model (Herder & Bohlman 2017: 23). The folk song anthologies realize the nation through the act of naming where "the traces of the local and the idiosyncratic in folk song and of the primordial and the anonymous were supplemented by the name of the nation" (Bohlman 2011: 31). The charting of a folk song's territory in anthologies was understood literally as a song's biological belonging to a certain land from which it "grew out", and the method of its collecting was proof that the song, and by extension the people who performed it, belonged to the land. In the construction of the "folk song", argues Srđan Atanasovski, the key moment was the transfer of carefully selected and modified "folk" repertoire into the bourgeoisie choirs where it was internalized in the social class which actively built narratives of early nationalism (cf. Atanasovski 2017: 71-74). The role of choral movements was crucial for nationalism, as "the modern nation-state most powerfully came into being when its citizens sang together, embodying what (…) Benedict Anderson called **unisonance**" (Bohlman 2011: 23, original emphasis).

Relying on the ideology of the South-Slavic national revival movement, the first Croatian musicologist and ethnomusicologist, Franjo Ksaver Kuhač, also turned the focus of his fieldwork primarily towards Croatian and other Southern Slavic music traditions, while his folk-song collecting aimed towards the creation of "scholarly established characteristics of folk music" which "would serve as the basis for establishing (and further developing) national art music" (Marošević 1989: 108-109). Although his somewhat disputable methods should be perceived from the perspective of his pioneering work, as well as the spirit of the time, the fact remains that his

political agenda occasionally superseded his scholarly criticism and that his main approach to music scholarship was from a position of nationalistic primordialism (cf. Marković 2013: 253-254).

Even though Croatian ethnomusicology in the meantime moved well beyond primordialism, the quest for the common features of "national folk music" continued into the second half of the twentieth century. On the other hand, the material itself, traditional music from Croatia, was resistant to attempts to place it within the framework of national state borders, in the sense that it showed diversity and was not susceptible to any kind of generalisation. The solution to the problem of overly diverse musics was "the collection of the largest possible number of examples (…) and identification of their typical features (…) to determine the individual 'Croatian folklore music areas'" leading to "the deduction of a summary of the 'characteristics of Croatian folk music'" (Marošević 1995: 40). Therefore, there is a paradox of representing, defining and analysing traditional music with respect to the framework of a nation-state to which this music does not conform at all. The dichotomy between national and foreign also persisted. According to Svanibor Pettan, the anti-imperialistic ideology in the whole of the former Yugoslavia motivated researchers to focus on the traits of "our" folk music – that is, the music of all Yugoslav and even broader Slavic circles – whereas all non-Slavic influences were perceived as "foreign" (Pettan 2011: 12). Croatian music historiography followed a similar, if not even more problematic path, including in the national music canon individuals of presumed Croatian ethnic origin, often omitting musicians of other nationalities who lived and worked in Croatia, or, alternatively, "ethnicizing" them by translating their names into Croatian (cf. Blažeković 2010). In an introductory article on the creation of an "imaginary museum" of national musics in the countries of the former Yugoslavia, Blažeković, Marković and Stefanija warn that "it will be necessary to re-evaluate such practices in order to find a third way which would distance itself from nationalist tendencies, and would deal with the entire artistic, aesthetic, and cultural panorama of the rich multicultural and multinational contexts found in the area" (Blažeković et al. 2010: 14).

In ethnomusicology, the deduction of general characteristics of Croatian traditional music can be justified by the fact that this music is simply found within the borders of today's state. However, the deduction of general characteristics suggests a consistency in the identity of Croatian national culture despite its diversity, whereas its framing within a nation-state suggests the territorial and cultural claims of ethnic Croats. As Srđan Atanasovski's research on Serbian ethnomusicology shows, the projects of folk song collecting were often set in ethnically disputed territories. Through inclusion of such songs into the repertory of bourgeois choirs, these contested territories were culturally and affectively annexed by the nation-state (cf.

Atanasovski 2017: 184-185). Aside from suggesting cultural consistency and claiming the territories for the nation state, the discourse of Croatian traditional music also produces the effect of an assumption that belonging to the Croatian ethnic group is the default and normal mode of ethnic identification, which also makes being a Croat seem coherent, natural and privileged.

4. REGIONAL ETHNOMUSICOLOGY AS THE SEARCH FOR "OUR" MUSIC AND THE STATUS OF MINORITY TRADITIONS

Furthermore, the ethnocentricity of ethnomusicology can cause a somewhat distorted picture of the regional characteristics of traditional musics. For example, the emphasis on the narrow-interval vocal style as predominant in the Istrian peninsula was built on the one hand through composers' interest in non-diatonic music systems, and on the other hand through the highlighting of the musical traditions of the Istrian Croats at the expense of other ethnic communities with different musical traditions (cf. Bonifačić 2001). Even though Croatian cultural politics not only recognizes its national minorities but also actively (mostly meaning financially) supports their cultural activities (cf. Ceribašić 2007), the top-down nationalistic narratives can simultaneously harden such activities and the self-identification of minority groups. An example of this is illustrated in a transcript of a conversation that Naila Ceribašić and Vido Bagur led with a group of Bosniaks, members of a Muslim minority, in the town of Gunja:

> "When it comes to traditions in our country, we Muslims have one misfortune – we have an inferiority complex. Similar to the Serbian children who are now being taught from schoolbooks that portray them as aggressors and occupiers, I was for years being taught, as other people in Bosnia, that I was a descendant of Turkish occupiers, that the Turks were oppressors who impaled people who wouldn't convert to Islam, who raped our women, and so on. I was sitting at the school desk listening to how I am descended from someone like that. And what are you – you say: I apologize, I'm a Muslim. (…) And now, in such a situation, you need to have courage and preserve identity."[2]

[2] "Kad je u pitanju tradicija kod nas, mi Muslimani imamo jednu nesreću – nama je nabijen kompleks. Ono što sad doživljavaju djeca srpska u Vukovaru da uče u čitanke kako su oni agresori i kako su okupatori, to sam ja učio godinama, i svi mi u Bosni, da sam ja ostatak turskog okupatora, da su Turci zulumčari, da su nabijali na kolac tko neće primiti islam, koji su naše žene silovali, ne znam ni ja šta. Ja sam sjedio u klupi i slušao kako ja potičem od tako nekoga. I šta si ti – kaže: da izvineš,

Even the oldest layers of rural traditional music, in other contexts emphasized as the most valuable monuments of oral culture, can have negative connotations in the context of performance by ethnic minorities. Some of the oldest inter-ethnically shared traditional musical styles on the territory of socialist Yugoslavia became the subjects of dispute after the state break-up. Such is the example of *ojkanje* singing, an archaic voice-shaking style, once presumably performed over a wide territory, but preserved today mostly in parts of Croatia and Bosnia. While conducting field research between 2010 and 2012 on *ojkanje* singing in the Lika area, part of Croatia with a large Serbian population and a recent history of inter-ethnic conflicts, I was constantly reminded of the ways in which the inscription of national identities into traditional music can be used for political goals and stirring up of nationalism. In 2010 *ojkanje* singing was inscribed into UNESCO's List of Intangible Cultural Heritage through a nomination from Croatia, to which the Serbian press reacted accusing Croatia of "stealing" a Serbian tradition and of banishing the original tradition bearers, Serbs from Croatia. Even though the nomination documents clearly emphasized that *ojkanje* is a practice shared by all ethnic and religious groups in certain areas of Croatia,[3] since the process of nomination was carried out through Croatian administrative bodies and only Croatian amateur folklore societies were consulted during the process, the representatives of the Serbian national minority felt excluded from the candidacy. The music repertoire in the border areas, as Philip Bohlman points out, functions more in a way "to break down rather than erect borders between cultural groups" (2011: 91), but when it is put in the service of nationalism, it can deepen the ethnic disputes in a way that "possessing music becomes like possessing land" (Idem: 87). This has been evident in interviews with the tradition bearers themselves, as the idea of a prior claim to this tradition's ownership was also pointed out as proof of the longevity of the Serbian cultural presence in the Lika region. Once a regionally shared tradition which might have served as a proof of cultural closeness and shared aspects of identity, it became a new cause for dispute and even violence because of the breakup of the former state and inter-ethnic conflict. The negative consequences of UNESCO's inscription continued to be perpetuated and escalated in other multi-ethnic border areas of Croatia as well.

ja sam Musliman. I kad te neko tako ubije u pojam da si ti ništa, sve tvoje ne valja, onda kaže: šta si – ja sam, da izvineš, Musliman, da sam dio toga zulumčara, toga okupatora, ostatak, itd. I sad u jednoj takvoj situaciji trebalo je imati hrabrosti i čuvati identitet". *Glazba i ples nacionalnih manjina u Hrvatskoj: Razgovor s trojicom Bošnjaka iz Gunje, svirka i pjesma*. Gunja, 9. 3. 2003. https://repozitorij.dief.eu/a/?pr=i&id=78775 accessed: 1 September 2021.

[3] https://ich.unesco.org/en/USL/ojkanje-singing-00320, accessed: 8 January 2022.

In the town of Petrinja in 2015, a Serbian cultural association (*Srpsko kulturno društvo "Prosvjeta", pododbor Petrinja*) established a festival of *ojkača*,[4] an *ojkanje* singing subgenre, focusing on Serbian performers of this tradition. It immediately provoked a reaction among Petrinja war-veteran associations, stating that the festival misused the tradition for the purposes of a "mono-ethnic gathering", bringing back the "destructors and murderers of the town", "the Chetniks disguised in folk costumes".[5] The cultural and historical similarities between the Lika and Banovina (Banija) regions, where the town of Petrinja is located, are numerous. They are both border areas populated by different ethnicities, are home to a large Serbian minority, and both became the sites of bloody conflicts in the 1990s, the consequences of which are still felt on a daily basis. In its first two editions, the festival in Petrinja gathered performers of *ojkanje* singing styles, basing the program on Serbian cultural organizations. The performers were members of amateur folklore groups from other parts of Croatia, Serbia – representing the most recent diaspora of Serbs from Croatia due to the war – and Bosnia and Herzegovina. As the distribution of cultural expressions rarely follows the nation-state borders, it is legitimate for a minority group to resort to a different logic of regional dispersion of the *ojkanje* phenomenon. Such an alternative narrative can, for example, be set to include *ojkače* of the Bosnian Krajina, interpreting them as another variant of *ojkanje* singing, although some Bosnian ethnomusicologists (such as Sofija Vidaković 2001: 43) argued that it is a completely different musical style, associated with *ojkanje* only through the similarity of its name. On the other hand, the border territory of Croatia and Bosnia from which the selected folklore groups stemmed is the historical Military Border or Krajina, historically a space of Serbian settlement, sometimes considered a unique cultural area (cf. Sekulić 1999),[6] but also a territory of the self-declared "Republika Srpska Krajina", through which the Serb rebels demanded separation from Croatia and Bosnia and Herzegovina in the 1990s. The selection of guests for the first two editions of the festival underlined this identification, which did not escape the authoritative supervision of the Petrinja veterans' association. The dispute over the

[4] http://skd-prosvjeta.hr/prvi-festival-ojkace-u-petrinji-u-organizaciji-srpskog-kulturnog-drustva-prosvjeta/, accessed: 20 April 2022.

[5] See https://www.dnevno.hr/domovina/oj-ustase-sta-ste-naumili-petrinjski-branitelji-ne-odustaju-poslusajte-spornu-ojkacu-koju-su-nam-poslali-1211397/, accessed 28 November 2021.

[6] The area of *Krajina* was a part of the military border between the Austro-Hungarian Empire and the Ottoman Empire, marked by the special historical status and privilege of its inhabitants, where the maintenance of ethnic identities was determined by the military needs of Austria-Hungary (cf. Sekulić 1999: 449). The historical continuity of Serbian ethnic identification within this area and its military function are still sometimes part of the national imagination of Serbs from *Krajina*, expressed musically through the formation of *krajiške grupe*, popular music groups (see more Vukobratović 2012: 49).

organization of the third festival ended with the war-veterans' attempts to coerce the inclusion of Croatian performers. The festival also became treated as a high-risk event requiring the presence of police forces to protect performers and visitors.

The above example shows that due to political conflicts, the musical heritage of multi-ethnic regions is no longer perceived as shared, but is used for the radicalisation of nationalistic narratives. Although minority communities may have a legally granted authority to build their cultural identity,[7] the modes of minority self-identification are also partly the result of the top-down nationalism produced by nation states. In that regard, commenting on the changes in perception of the musical cultures of different ethnic groups in Croatia in the 1990s, Svanibor Pettan wrote that "due to intense political manipulation, their sense of ethnic identity has been used to make them believe that they have more in common with their ethnic/national kinsmen than with their immediate neighbours" (Pettan 1999: 288).

Considering that Croatia is a small country with a history of a long and painful struggle for independence, it might seem important and beneficial to underline the national identity in all of its cultural aspects, including traditional music and folklore. This is especially evident in the representation of national folklore heritage through tourism, festivals, folklore amateurism as well as in right-wing political discourses. In this context, the idea of folk culture served, according to Dunja Rihtman Auguštin, as a *mythomoteur*, one of the most important pillars for the reconstruction of national myths during the post-socialist 1990s (cf. Rihtman Auguštin 2001: 6-7). Within such representations, the imagining of nation-states and nationally formed identities as the only possible framework often came with the price of exclusionary and discriminatory policies. Having in mind the past of this part of Europe, the question that arises is whether its future is viable through old models that are either blatantly ignored or through artificially erected cultural borders. Instead of underlining the ethnic delimitations, traditional music has the potential to demonstrate the cultural richness which can occur through the joint activity of different groups of people and their mutual influences. Taking into consideration numerous calls for a more aware higher education pedagogy (cf. Shehan Campbell 2016; Wong 1998), in the closing section I will consider the possibilities of critical approach to *mythomoteur* nationalistic narratives through the teaching of ethnomusicology.

[7] In the Republic of Croatia, this right is granted by the Constitutional Law for the Rights of National Minorities. See https://www.zakon.hr/z/295/Ustavni-zakon-o-pravima-nacionalnih-manjina, Section 7, paragraph 4, accessed: 19 April 2022.

5. HIDDEN ETHNOMUSICOLOGICAL NATIONALISMS IN THE AGE OF DECOLONISING CURRICULA

Arising from the epistemology of cultural relativism and critically reflexive fieldwork in various cultures of the world, ethnomusicology, according to Deborah Wong, should lead the way for musical scholarship towards cultural diversity and consciousness of scholarship's interface with politics (cf. Wong 1998: 80). Thinking about the ways of breaking away from the pitfalls of framing traditional music in nation-state terms, I introduced a critical consideration of nationalism into the 2019 winter semester *Traditional Music* course at the Academy of Music in Zagreb.[8] The students considered the connection between traditional music and nationalism through insights gained from existing literature, classroom discussions and individual case studies they researched in the field. With an awareness of the political and affective sensitivity of the topic, Petrinja was chosen collectively to be the place of fieldwork. In October 2019, the students and I travelled to Petrinja to attend the previously mentioned festival, after which the students began to design their own research foci. These included closer observation of the cultural activities of Serbian and Croatian folklore associations in the town and the role of the *ojkača* festival in that context. Some of the students focused on other, less visible minorities, such as Bosniaks and Croats from Bosnia, while others researched traces of nationalism in classical music associations (choir and wind orchestra), live music events, youth clubs and the alternative music scene of Petrinja. As the second field trip comprised only three days, we decided that the results of the individual research tasks would not be presented in written form, but would be delivered as oral presentations at an internal student symposium at the end of the semester. Some of the research results of individual students' case studies have also been presented at the student symposium for the occasion of the 50th anniversary of the musicology department in November 2020.[9]

The fieldwork experiences were contradictory and difficult to summarize. For me, they ranged between feelings of respect as well as regret towards the students, who were steered towards a consideration of the unresolvable consequences of an

[8] The course is obligatory for fourth-year ethnomusicology students and open as elective course to other students. In the academic year 2019/20, students who attended the course were Ana Horvat, Lea Pavković, Katia Šarlija, Magda Mas, Ema Miličević, Ena Hadžiomerović, Katarina Lončar, Hannah Pavlić, Lucija Rücker, Hana Zdunić, and Sara Blažev. I use this opportunity to thank them for their work and insights.

[9] Katia Šarlija presented on the subject *Traditional Music in the Role of Maintaining Identity and as a Source of Conflict: The Example of "Ojkača Festival"*, and Ena Hadžiomerović gave a paper titled *The Position of the Music of Bosnian Croats in Petrinja*.

interethnic war on the one hand, and towards the people in the field on the other, some of whom were prompted to relive their traumas through our research questions. We were also forced to face the limitations of our abilities as researchers to contribute to positive changes, or to even understand the complexities of the problems on-site, especially given the short time frame of the research. The experience for the students was diverse, partly frustrating as they were unable to produce the results they had hoped for, and while some apparently came well prepared for the harshness of the narratives we would encounter, others remained surprised and overwhelmed by them. After the return to the classroom we have spent a lot of time reflecting on our experiences, and the fieldwork was a continually present point of reference in further discussions. Choosing this difficult topic for the course and the sensitivity of focusing on it during field research prompted the students to display unrestrained critical thinking.

In addition to the careful reading of the scholarly literature, it was precisely the fieldwork (as limited as it was), that served as the key in the learning process within the course. Fieldwork encounters, claims Britta Sweers, prove to be the most important way of approaching different cultural realities for the students who attend ethnomusicological courses (cf. Sweers 2009: 86). Although the idea that "cultural reality" exists in the field outside of the ethnographer's interpretations has been contested (cf. Cooley 1997: 3), ethnographic fieldwork remains the most important method of research in ethnographic disciplines, including ethnomusicology. It can be argued that critical reflections on the ethnographic methods bring ethnography closer to newer pedagogical tendencies and the concept of critical pedagogy. In that sense, Wong pointed out that "fieldwork and teaching may not be, or need not be, terribly different in their methods and purposes" in the sense that "the model of a centrally located authority, i.e. the teacher or fieldworker, is abandoned for a processual approach that allows for the collaborative generation of contingent knowledge" (Wong 1998: 84). Through fieldwork experience, students develop interest and active engagement with the researched cultures and communities, instead of gaining somewhat superficial insights into cultural ideal types which classroom lectures occasionally and inevitably produce (cf. Sweers 2009: 86). In other words, similarly to the paradigm shift in ethnographic fieldwork (cf. Cooley 1997: 4), fieldwork practice can help in a shift from *representation* to *experience* in the pedagogical sense as well.

In her call for a change in pedagogical tools in music education, Wong points out that "the classroom has changed demographically before our very eyes", implying that the greater diversity of the student body calls for ethnomusicologically-informed diversity in music subjects, as well as critical approach (Wong 1998: 88). However, my argument is that the implementation of the critical contribution of ethnomusicology is beneficial and no less necessary in all contexts, including those

in which the student body predominantly belongs to the majority group. Although the students I mentioned in the above example studied ethnomusicology, given the academic market realities, it is questionable whether they would have the opportunity to work as scholars and whether they would even want an academic career. Yet, the fieldwork experiences can serve a much broader pedagogical purpose, preparing students for various and possibly difficult life situations, as well as a greater sensitivity towards the complexities of their own cultural and socio-political reality.[10] The pedagogical work was no less demanding for myself. Being far from a perfect example of carefully conducted fieldwork and with an admittedly tendentious choice of location, fieldwork in Petrinja represented for me a challenge, revealing my own personal vulnerabilities and professional lack of competence on which I hope to continue working in the future.

6. CONCLUSION

Instead of perpetuating the nineteenth-century myth of the link between traditional music and national identities, ethnomusicological knowledge and sensitivity towards difference could point out both cultural differences within existing nation-states, and cultural similarities with other countries and ethnicities of the region, thus potentially soothing recurring inter-ethnic tensions. In addition to the above mentioned examples, contemporary ethnomusicology could help alleviate the long-term exclusion of nationless people of the region, such as the Roma, by displaying their roles in creation, innovation and participation in traditional music. Whereas the notion of inter-ethnic sharing between the Serbs and Croats was not always perceived as unwanted, and depended largely on the current regime narratives, the attitudes towards the Roma minority were almost always negative. One of the reasons for this negative perception may be that the Roma, as Carol Silverman points out, "raise the issue of exclusion versus inclusion in the nation/state; they interrogate the framework of heritage by exposing its monoethnic framework" (Silverman 2012: 127). In early Eastern-European ethnomusicology, when "the research of national folk music had a considerable prescriptive element linked with nationalism, moralism and the idea of beauty", their musical styles were seen as corrupted, hybrid and impure, contrasting the pureness and authenticity of rural musics of the dominant nations (Pennanen 2007: 108). As their involvement in many traditional genres

[10] Perhaps as a reflection of that sensitivity, the students who participated in the fieldwork reacted after the devastating earthquake in Petrinja in December 2020 with a call to action which resulted in an initiative to assist elementary school students, helping them with their school tasks during the second semester.

could not have been completely ignored, Risto Pennanen's research shows that the Roma were labelled as people who "rarely master the real performance practice of folk music, and if they do, it is not innate but learned for the trade" (Idem). Within this ideological framework, Roma hence represented the negative other, who mirrored the idealistic image of national identities. Although Roma musicians have sporadically been mentioned in various works, and often in a negative sense, their music-making was not a subject of a committed ethnomusicological research until the late twentieth century (cf. Pettan 2011).

In addition to the redefinition of various ethnic communities in the creation of traditional musics on the territory of today's nation-states, ethnomusicology, and particularly ethnomusicological pedagogy could and should reconsider the narratives of nationalism by "keeping it framed in the imaginary, instead of looking at it as an unspoken cultural reality that controls the public sphere" (Chakravorty Spivak 2011: 42). According to Spivak, this is one of the main roles of the humanities in the contemporary world with a potential of "re-thinking the civil state (…), free from the burden of nationalistic identitarianism leaning towards the critical regionalism, beyond the nation borders" (Idem: 44). The implementation of this thought would have a far-reaching effect for everyday life in this part of the world.

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Martina Bratić

WHAT'S BEEN GOING ON WITH FEMINIST MUSICOLOGY LATELY?

Abstract
It has been almost 50 years since the emergence of the feminist intervention in musicology which changed the discipline for good. Since then, this perfect tissue of music history got scarred, some ossified notions were shaken, some new subjects entered the scene, and some quarrels brought excitement into a dormant scenery. In those first two decades, it seemed feminist musicology could offer everything: an activist perspective, as well as theoretical-cognitive contributions to the strongly thriving feminist critique. How these developments have proceeded to this day, which tasks have been performed, and which obstacles could not be bridged are the questions that stand at the core of my paper.

Key words: feminist musicology; woman composer; gender and music; musical canon; New Musicology.

The position of women in music is the focus of feminist musicology in its most common definition, one also found in the standard music lexica (cf. Davies 2011). In its formative phase, in the 1970s, feminist musicology set for itself a task of revising musical history and of "extracting" those invisible, overlooked, or undiscovered women who have nevertheless participated in the historical course. It was a quest for sources that, naturally, brought to light materials of primarily biographical nature. Prior to this comparably activist paradigm, as Susan McClary explained, little was known – or at least remembered – about women in music history. Therefore, the task of revising the canon and reassessing the historical process that had resulted in such a constellation was the most paramount of the endeavours carried out by feminist musicologists. These undertakings sought "to examine in whose interests canons operate, what gets included, what excluded, and by means of what criteria" (McClary 2001).

And while this first portion of the project of including women in the narrative of Western music history was understood more as a benign action in the manner of

women-to-women scholarly support, aligned with the so-called "add and stir" model (coined by Karin Pendle in 1991),[1] the question of gender, and of its share in the creative process did, however, open a can of worms among scholars. Namely, what followed was the first detour from this biographical tendency towards what some musicological currents would interpret as more radical approaches. In the shift of focus from historical to theoretical understanding, the focus on music and the music itself was now given primacy. The 1990s therefore spawned gender criticism, now based on music and on its formal and genre postulates. In other words, feminist musicology of the 1990s focused its attention on how "the music itself – its codes and more basic structural procedures – participates in the production of these representations and also predisposes listeners to certain points of view" (McClary 2001).

In my aim of highlighting the seminal points that feminist musicology had brought up and experienced in its formative years and the decades that followed, I will turn my focus precisely to the aforementioned paradigm shift which occurred as a result of the inclusion of gender in the analysis of music and the eminently *musical* (understood, prosaically speaking, as instrumental music without plot, text, or any non-musical content whatsoever). In her article on gender and sexual studies in musicology for *Grove*, Susan McClary cites some of the emblematic examples of these adjustments in the field and in feminist musicology specifically. Brought about by the 1990s, these shifts have since transformed some of the fundamental hypotheses of the discipline.

> "For instance, Kallberg (1992) has researched attitudes towards the genre of the nocturne and has found how 'the feminine' **was projected** on to that repertory […], Austern (1989) and Leppert (1989) have investigated how gender **has influenced** musical production and performance at various moments in Western music history; McClary (1992) has been concerned with discerning how **historically constituted ideas** of gender, sexuality and the body **have informed** even the most basic of musical procedures from the 16th century to the present" (McClary 2001, emphases added).

The quote above reveals, I believe, the problem that still fuels heated debates within the discipline, and one which could be considered dubious not only at the level of "conventional musicology" and its feminist offshoots, but also from the viewpoint of the feminist current itself. Namely, these terms I have highlighted in the quote – *projection*, *influence, historical constituting*, and *informing* – I would say

[1] Pendle characterized this method as a considerable "danger of mechanically adding new works to the canon, especially those of outside groups such as women, without questioning the old batter and coming up with new recipes for the reconstituted batter" (Citron 2007: 210).

rather clearly indicate the relationship between music, sound, and gender, or gender position, which feminist musicology has authorized as a given (from the 1990s onwards, with the establishment of gender critique within the field). Certainly, it is precisely this issue of *influencing* music, or *projecting* gender relations onto music (and its potential semantic qualities), which becomes one of the most disputed arguments against feminist musicology in total. Naturally, heated debates spread quickly in the discipline of musicology, as gender became a currency in feminist *readings* of music (with the act of reading opening another debatable direction, inevitably calling for poststructuralist views and methods borrowed from literary studies). With the new position gender has occupied in the feminist arena, so gender-encoding became a thorn in the flesh of musicology, failing to reconcile with the non-discursive nature of music.

A fairly common attitude is shared among the feminist scholars in musicology when it comes to the above-mentioned issue is the fact that feminist musicology has missed an opportunity to at least try to develop a systematic perspective and, even more problematic – running its "business" as a one-(wo)man show, setting the body of work of Susan McClary as the exemplar. Namely, it was McClary's voice that became synonymous with feminist musicology; it was the voice that had set the framework, issued the guidelines, bred the postulates, and even became a trend that needed to be followed. And there is hardly any type of feminist critique in (classical/art) music that does not, in this way or another, stem or at least lean on McClary's theoretical propositions, mine included.

However, McClary's mission in this regard was not even remotely systematic in nature, a fact which persisted in the legacy of her disciples either, leaving the issue of women's music not subject to a systematic examination on either a qualitative or quantitative level. Therefore, the search for substantial parameters, in addition to being questionable in and of itself, is also without some historiographical or at least analytical models that it could follow and perhaps canonize. In this sense, the specific research role that feminist musicology still plays does not help, and I call it the role of the "indifferent researcher" or "-discoverer". Its (unspoken) premise is – "if you look for it, you will find it; if you don't look for it – you won't."

A largely isolated attempt at a more comprehensive approach to this problem is certainly an ambitious project by Australian musicologist Sally Macarthur in two of her publications: the 2002 book *Feminist Aesthetics in Music*, and *Towards a Twenty-First-Century Feminist Politics of Music*, published in 2010, which served (especially the latter) as an example of a poststructuralist approach which has been employed in feminist musicology since then. Hereby I will not give much attention to these texts, but wish to point to both of their titles which in some way also express this fear of nomenclature, avoiding the word *female-* or *women's aesthetics*, and

instead opts for feminist, underlining its political subtext clearly (independent of its political subject, though).

Ultimately, discussing the historical trajectory of feminist musicology – as a strongly political scholarly position – will bring us to the question of goals, of those grand objectives each discipline sets for itself and which, in the case of feminist musicology need or at least are expected to be in some (significant) portion – tangible. That is to say, for feminist musicology those are, in the first line, "the commitment to the well-being of women," as Ruth Solie states in her definition of the term "feminism" in *Grove* 7.[2] In reaching for such goals, feminist musicology nevertheless has spread to two poles, which includes polarized methodologies, polarized subjects, and, it seems, equally polarized musicologists. It was directed towards either canonical research or the critical examination of difference, and this *either/or* placement seems to have caused a general stalemate in the discipline. And overall it seems that not much has been provided from that proclaimed "commitment to the well-being of women." Namely, although the feminist edge in musicology still cuts, measurable results are still not satisfactory, as statistics show. The performance of female composers in large concert halls (of the West) has not increased much.

One of the empirical studies is that of Patricia Adkins Chiti from 2003, presented in the aforementioned Macarthur book from 2010. Adkins Chiti, as Macarthur reports, conducted a survey on the visibility of women's music on concert platforms, particularly in Europe. She reports that the programming of major orchestras and festivals in member countries of the European Union, including three from Eastern European nations, Australia and North America, is significantly biased towards men's music. She claims that less than 0.5 per cent of music performed is by women composers.

> "Clearly the rather visible lack of women in major orchestral programmes and international festivals has not caused sleepless nights for the artistic directors, administrators, music-going public and journalists… No public administrator, member of parliament or equal opportunities officer has thought that it might be useful to see why public money was being used only for works by men" (Macarthur 2010: 26).

Adkins Chiti's frame of reference alludes unquestionably to the politicking of the situation and to the activist nature of feminism that transcends musicology itself and its epistemological givenness; it also unmistakably illustrates those typical

[2] Interestingly enough, searching for "feminist musicology" in *Grove Music Online*, one does not find an article on the subject, but instead is offered an article titled *feminism* (Solie 2001), although the term feminist musicology is used in articles on Susan McClary and Susan C. Cook.

power polarizations as the "classic" scenography for a feminist intervention. And moving to more recent surveys, both taking into account American orchestras, the numbers still do not reflect the desired state whatsoever. The first survey, conducted under Kristin Kuster from the University of Michigan, comprised 22 of the largest American orchestras where women composers accounted for only 1.8 percent of the total pieces performed in the 2014-2015 concert season. As for the *living* composers, women accounted for just 14.3%, a fact even more worrying, as argued by Ricky O'Bannon, since these are the pieces "that may one day enter the regular repertoire," the chance of which becomes smaller and smaller by each such *sin of omission*.[3]

In scrutinizing feminist musicology further, it is important to keep in mind the fact that, just as any scientific field with a feminist premise, it too had entered its post-phase. The theoretical paradigm shift of the 2000s (beginning with the poststructuralist thought of the 1980s in a more general framework) has displaced, and even abrogated almost entirely, woman as a subject in postmodernist readings (Koskoff 2005: 93). It would not even be entirely wrong to proclaim this new position as subjectless. Namely, as the succession of waves in feminist musicology does not follow that same succession in feminist theory, a dangerous retardation occurred, where its subject (in the sense of the bearer of singular meaning) is dissipating, becoming devoid of its principal element that constitutes its body of knowledge. Instead of an unambiguous signifier, the place is now given to the allusive but universal – *Otherness*. The demise of the concept of "gender" in the broader sense of feminist studies, and going from the binary matrix into the multifaceted identity grid marked a phase of uncertainty for feminist musicology, as well.

[3] American context is nowadays more regularly scrutinized, and Women's Philharmonic Advocacy (WPA) has published their data on the 2019-20 season; they have analyzed the subscription series of the 21 American orchestras with the highest operating budgets. The numbers are: 19% of composers featured will be women – 53 women composers out of 277 total across the 21 sampled orchestras; 8% of works that will be performed are composed by women – 79 works by women out of 927 works programmed in total by the 21 sampled orchestras (Schiller 2019). For more information on such surveys see: https://wophil.org/are-women-composers-still-excluded-from-orchestral-programming/?doing_wp_cron=1630435747.0510170459747314453125, accessed: 1 September 2021.
In my survey on this topic, I stumbled across a Facebook comment on the published results of one of the surveys, given by Ulysses S. James, a music director and conductor of the Washington Metropolitan Philharmonic, which might serve as a hope-instilling example of positive changes taking place amidst activist work and the struggle for equality in music production. The comment reads: "Association Board members and I saw this article and decided to do something about it. Fourteen of the sixteen works we will be performing in the 2018-19 season will be composed by women. I'll also commit to programming 50% of the following season and beyond to women composers. Thank you for the article." (O'Bannon s.a.).

> "By advocating the difference not just between women in a relationship to men, but also among women themselves, the question of articulation of diversity has spread to the question of race, sexual orientation, gender/sex identification, handicap, normality, etc., embracing different social fields in which social hierarchy is formed through the formation of marginalized identities. As the discourse here expands so that it is no longer simply about women, but about the need to make identities visible and articulate in a new way through the existence of differences in society, 'woman' becomes a general sign of diversity",

as argued by Nada Sekulić (2010: 240)[4] or, as Rosi Braidotti would put it, through a slightly more critical lens that "the signifiers 'woman' and 'the feminine' are privileged metaphors for the crisis of rational and masculine values" (Käll 2006: 198).

With this super-categorization of gender (which marked the sure destabilization of the subject of woman) the scrutiny of music as being gendered, or of composition as being conditioned by the gender of its creator – such as in critiques by Carolyn Abbate or Susan McClary – "became obsolete in the context of general feminist studies", according to Julia Donelly (2016: 5). Particularly, the poststructuralist notion of women (if there is a unanimous consideration coming from that angle), which is deeply rooted in feminist thought and procedure, had an equally strong political intention to completely distort the discourse and dismantle the existing subject whose sociopolitical as well as cultural position could not secure a place that eluded subordination. Such anti-identity theoretical positions "seek to appropriate and reverse situations that discriminate femininity by developing discourse transformation through movement between polarities and oppositions established in thought and culture, enabling their relativization, destabilization and subversive displacement" (Sekulić 2010: 239).

Poststructuralist feminisms conducted a theoretical intervention, aiming to undermine that fixed and stable definition of what the subject and rationality is, simultaneously pointing stronger to this *Other* as an active constituent of social life and charged with meaning. This *Other* is no subject, as "being a subject" is the prerogative of the masculine (subjectivity itself is in fact masculine, as believed by Luce Irigaray [cf. Schutte 1991: 64-65]), whose other is constantly being rejected, that is: its femininity, although mimeticized, must constantly be rejected. Ultimately, it is this constellation that underlines the ever-present yet stir-causing idea that there is no subject without its *Other*. "The self-establishing subject is an illusion based on a mimetic procedure that excludes itself from the sphere of knowledge and truth" (Sekulić 2010: 245).

[4] Translated by the author, which also applies to all subsequent quotations of Sekulić 2010.

Additionally, to stay in the pool of the poststructuralist ideas of linguistic and theoretical tenets as a reflection of gender dynamics, it is impossible not to mention Julia Kristeva, whose understanding of a woman as a bearer of identity flirts with another extreme. Namely, Kristeva rejects the idea of the need to theoretically build or think through some kind of stable female identity, believing that it would have a further repressive function over the female subject (cf. Kristeva 1982). Her position understands "woman" as actually non-existent, with no fixed identity or nature to be pinpointed whatsoever (cf. Oliver 1993: 107), a thought that stands in the most direct opposition to the question of the essentialization of women's experience; essentialism as a practice devoid of historicity and politicalness, which was often objected to feminists and, subsequently – feminist musicologists.

This dynamic of the relationship between essentialist and anti-essentialist views, which was indeed pervasive in each of the theoretical-activist fields that feminism has in one way or another reached, has essentially opened up the question of an intersectional approach, and feminist musicology had indeed an answer to this paradigm change. The fact that gender as a strictly binary entity has become obsolete, with LGBTQ+, racial and class categories now deemed inseparable from the gender perspective becoming the new critical currencies and generating new analytical tools, the ranks of (feminist) musicologists once more turned their gaze to their body of knowledge, the result of which was the 2015 collection aptly titled *Rethinking Difference in Music Scholarship*. These researches had gender as "an integrated element of other topical discussions rather than an independent focus" (Bloechl & Lowe 2015: 3), discussing now not only the female and the feminine experience, but challenging notions of masculinities, regarding race as an important identity marker, etc. Namely, scanning the field of music and music theory from any position other than the cisgender ones (be it male or female), seems now to be what the younger generations of feminist musicologists speak of. If they would agree to the nomenclature of *feminist musicologists* at all, that is.

Particularly, "[m]oving away from specifically 'feminist' discourses has, paradoxically, been a hallmark of twenty-first-century feminism," says Julia Donnelly in her revision of the feminist intervention in musicology, but as I see it, the paradox lies more in the fact of insisting on gender as concept which is fluid, socially constructed and non-fixed (in the realm of theory, at least), and then expecting for its subject to stay cemented and critically operational by all means.

Nevertheless, if we are talking about the collapse of feminist musicology (and individual scholarly assessments with the increasingly noticeable absence of feminist critique in the overall scientific output signal such a state of affairs), this transformation of the subject does not seem to be as crucial in the blueprint of this collapse. Maybe the "culprit" is to be found in the insistence on metadiscursivity for

which the discipline has begun to be reproached, or, even more problematic – in the politicking of the subject that becomes the marker of the researcher's political situatedness. Finally, may it be so that the source of the downfall rests deep in the epistemological well of musicology? May it be that the fear of nomenclature is a mere reflection of scholars' fears, of them being reluctant "to engage with an issue to which no solutions could be found?" (Donnelly 2016: 5).

These unpleasant questions bring us to the point of the future of the discipline, which, paradoxically, has been implied in the *debate of all debates* quite early, in the phase of defining its theoretical-methodological procedures; it is the one between Pieter van den Toorn and Ruth Solie in 1991, with their articles being published back-to-back in the *Journal of Musicology*.[5] One must take these exchanges as referential in comprehending feminist musicology in one specific epistemological trajectory. Marcia Citron finds it even more extraordinary as it offers a "discourse […] located well beyond 'proper' musicological subjects of study." She says that "it embraces the personal and its relationship with the discipline. This is not an argument about objective phenomena like *musica ficta* in the fifteenth century or *notes inégales* in the seventeenth. It is a controversy about the implications of an expanded definition of the discipline" (2000[1993]: 198); they, in fact, are rather focused on "opinions regarding the future of the discipline" (Donnelly 2016: 16).

Within that curve beginning with the establishment of the discipline until today, not much has changed, at least two fronts still exist among the ranks of feminist musicologists, with the disagreement between the supporters of *the woman situation* in music (history) (as determined by socio-historical circumstances and canonic issues), and the supporters of the necessarily essentializing tendencies (the ones insisting on *the difference*). Moreover, the tension between striving for objectivity and the inherently political, aptly pointed out by Julia Donnelly (2016), is what shakes the discipline from the ground up, nonstop. However, in relating the *then and now*, Suzanne Cusick (2008) and Sally Macarthur (2010: 102-106) in particular forewarn about noticeable inactivity in the discipline,[6] and bringing into focus the primary definition and goal of what feminist musicology should be, with its *commitment to the well-being of women*, inactivity is by all means an unfavourable state of affairs. Equally unfavourable are the numbers of female composers who, although equal in the numbers of partakers in composition studies, are still

[5] There is one other exchange on the topic that took place a year later, in 1992, published in *Perspectives of New Music*; the one between Elaine Barkin and Susan McClary, whose tone was a tad more blistering.

[6] These retrospective views have been provided by many protagonists of feminist musicology; among them McClary 2012; 2000; in De Boise 2019, Macarthur 2010 (Chapter 4) and Citron 2007.

underrepresented in concert halls, in festivals, in discographies, etc, which is the case with contemporary representatives, as well. Further, these women composers are deprived of "mainstream examples of female role models, even though feminist musicology has provided them with the capacity to seek them out" (Donnelly 2016: 18), but without itself canonizing the procedures or making them a systematically regulated system of study.

Where feminist musicology resides today is in specialized journals, in particular scholars' interests, in occasional conferences devoted to historical salvation of female figures, or in interdisciplinary discussions where feminism mostly provides its concepts and methods. Talking about specific *schools*, it seems to me that the baton has been handed over to Australian representatives, with Sally Macarthur at the helm, as the new leader of the movement.[7] Apart from this redistribution of power, the element of activism, integral to feminist musicology, was borrowed by popular music, and this was, it seems, done without a deadline on its return.

This *responsibility* and *activism*, of which Solie wrote in 1997 in her definition of feminism in musicology (Solie 1997: 7) lie today, as I see it, in the need of a return to the music itself, be it "close critical analysis of works by female composers" (Donnelly 2016: 19) – which would go for the gender perspective such as Sally Macarthur's – or the analyses that come from the more conventional, traditional musicological angle (if I am allowed to call them that).[8] Namely, the systematic analytical approach is what is missing today for so many of these already long recovered women composers, together with resuming the work on what has been highlighted numerous times before as the burning "feminist problem in Western art music" (Donnelly 2016: 19), and that is the task of readjusting the shares of the female participants. Such a form of activism is indispensable to feminist musicology and it needs to be in its focus more than ever. That is, if the discipline does not want to be subdued to being merely a technique in itself, as some *ultima ratio*.

Consequently, reflecting on feminist musicology itself stands as the prerequisite for the reconceptualization of its action. One, and only one of many possible revisions can be an attempt to overcome the established methods and procedures

7 A significant scholarly output has noticeably come from Australia: one finds an activist lens that approaches contemporary female creation (Macarthur, Bennett & Goh 2017; Bennett, Macarthur & Hope 2018); gender discussions on an activist approach (Bennett, Hennekam & Macarthur 2018), as well as historical overviews of feminist interventions in Australian musicology (Goh 2020).

8 Creating national women's music histories seems to me as something that would consequently lead to changes in college curricula, and perhaps the canon. In conversations I have had with contemporary women composers, the issue of identification with role models is something that is always emphasized as sorely lacking. In that sense, these are painstaking, bottom-up tasks that in turn, I believe, can have positive far-reaching consequences.

that have been institutionalized as an imperative since the 1990s onwards. A single example of such a shift might come as surprising (as I myself was a bit startled with this idea of Julia Donnelly's at first), but is it that wrong to pose the question as to what extent feminist musicology is cognitively weighed-down while cultivating its mono-genius landscape? In other words: could it be that this "neglect of the canonic research category within the disciplinary conception of 'feminist musicology'", (Donnelly 2016: 5) is in some way a consequence of Susan McClary's work, seen as emblematic of the field? To break this motherly bond with McClary stands as a task in itself, really, for every musicologist out there, with indeed every respect for all her pioneering work, but it might be the time (like in numerous cases before, like in numerous disciplines) to reverse or simply abrogate the paradigm of those Great musicologists, as Erlend Hovland, fellow presenter on this conference, has called for in his presentation discussing the institutionalization of musicology. Therefore, to the words of Mary Ann Smart in her introduction to the collection *Siren Songs*, "[a]lmost anyone writing about music and gender since (…) *Feminine Endings* must count as a daughter (or son) of [Susan] McClary'[s]," (Smart 2000: 6), I believe one should nowadays respond with more rebellion, this time against canonization of another sort, against those universalizing research positions.

And to try giving an answer to the question in my title: there is not much new going on in feminist musicology; what has already been processed is still being nurtured, but a lot of things that have been summarily touched upon are still looking for more profound elaboration. So, it is not so much about the epistemic turn anymore, as it became about the much-needed epistemic *re*-turn.

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Amy Damron Kyle

UN-GENDERING GENIUS
Re-writing How we Perceive Musical Genius through the Life of Pauline Viardot-García

Abstract
The musical canon is not much closer to accommodating women now than it was in the early 20th century. But in order to change, we must know how we got here. The female composer Pauline Viardot-García provides an excellent example of the effects of misogynistic philosophies on genius and their effects on cultural memory up to the present day. The investigation and challenging of the effects of these philosophies can allow modern day social norms to influence the contents of the musical canon and regard creations of masterworks as often the result of collaboration.

Key words: musical genius; women composers; canon; feminist musicology; Pauline Viardot-García.

1. INTRODUCTION

> "In order to find women composers, black composers, Asian composers, etc. you need to add an additional attribute term to your [internet] search, such as 'woman music composers' or 'black music composers'. The default according to this algorithm is that 'music composer' = 'white male'" (Kijas 2018: 10).

Words like genius have taken on both special and banal significance in contemporary culture. But with origins stretching back to ancient times, philosophical musings on the word even now (cf. Garber 2012) show its cultural staying power. What does this mean in relation to our perception of our own musical past? The canon, the set of works deemed worthy of remembering judged by the very same cultural inheritance that shaped our understanding of genius, is still built on a philosophical

inheritance from the nineteenth century with its undercurrent of dependence on a male-centric ideal (cf. Paliyenko 2017: 12). This point of view prevents great works of art from connecting with modern audiences. In a culture that is increasingly sceptical of the white male narrative, classical music has a burden to shed, and a further paradigm shift to seek out (cf. Citron 1993: 193). Forgotten female composers such as Pauline Viardot-García were celebrated and praised during their lifetime, often in personal writings, and letters from her friends and colleagues and yet were nearly completely forgotten just decades after their deaths, erased by this same destructive male-only narrative undercurrent. During her lifetime, Viardot-García's excellence brought her effusive praise as a composer from colleagues such as Franz Liszt (cf. Hamburger 1992: 190). The current perception of women's musical works by the general public, but also by women creators themselves, however, is hindered by an imbalanced, gendered philosophical inheritance that solidified in the nineteenth century. A connection between women's works and the audiences that just might be searching for them is still held back by a resistance to accept these women as examples of creators of excellence by gate keepers of the classical canon, such as historians and musicologists.

Viardot-García's musical output reveals a profound talent and a subversion of gender mores of her time through her presentation of strong female characters in her operettas as well as her harmonic and melodic creativity. Viardot-García's female characters in her operettas, such as the Queen of the Elves in *Le dernier sorcier*, present fascinating musical presentations of female power and strength. Creations such as this one, however, are far from being considered part of the musical canon. Though she received critical acclaim for this work in the years in which it was performed, there is a lack of historical documentation past her lifetime, a sort-of intentional forgetting that has plagued many female composers like her.

Evidence is abundant in school curricula, instrument method books, music education and even concert program notes that often still present the exclusively male canon developed in the late nineteenth century as the only standard. Not only are women's compositions needed to complete the historical picture, but context is needed on their contributions to known works in the canon as well. How would composers such as Pauline Viardot-García's works have been promoted, received, and remembered had her gender enjoyed the same legacy of remembrance?

Classical music *has* something *new* to offer through a quest for a broader historical context for music. As seen in the life of a composer like Pauline Viardot-García, who surrounded herself with extraordinary creatives like herself (cf. Launay 2006: 114), encouraging, sharing, and creating, demonstrates how creation has never been a solitary act or a male-exclusive right. Her salons were frequented by luminaries such as Gustav Flaubert, Georges Bizet, Émile Zola, and music critics, all contributing to

an ambiance to spur and encourage creativity (cf. Figes 2019: 361). Highlighting the collaboration between known creators of genius like Viardot-García and her colleagues such as Franz Liszt, Saint-Saëns provides a broader lens to view, understand and perform unknown great works from the past and the present. Georges Bizet's *Carmen*, for example, carries signs of influence and input from Viardot-García and her salon circle. The famous *Habanera* was clearly inspired by Sebastián Iradier's original song, one Viardot-García performed frequently. It was through her that Bizet came to know Iradier's work and absorb his influence (cf. Figes 2019: 365). The circle of collaboration and influence widens if we consider that it was Turgenev, a close creative friend of Viardot- García, who suggested that the librettists of *Carmen* consult the work of Mérimée (cf. Figes 2019: 365). Clearly Viardot-García is a pivotal artistic figure in the nineteenth century and one that merits study and acknowledgement for her influence. As her close friend, Camille Saint-Saëns, wrote in the *Revue de Paris* on 15 June 1897:

> "Attending Mme Viardot's salon had a strong influence on one's musical orientation. With Mme Viardot we entered another world. This famous woman was not only a great singer but a great artist and a living encyclopedia: having known Chopin, Schumann, Liszt, Rossini, George Sand, Ary Scheffer, Eugène Delacroix, she was welcome in the most diverse schools [of thought] and promoted the artistic movement of the avant-garde: a first order pianist, at home [her salon] she interpreted Beethoven, Mozart and Weber whom she loved. It is not difficult to imagine how an environment like that would be conducive to hatching emerging talent" (Saint-Saëns 1897: 697-698).

2. PAULINE VIARDOT-GARCÍA'S MUSICAL WORKS

Not only was Pauline Viardot-García a catalyst for the ideas of others but she was herself a formidable musician who learned new skills with incredible speed. As her sister, Maria "La Malibran", said of Pauline as a child: "This child… is someone that will surpass us all, that is my little sister Pauline" (Legouvé 1886: 252). Pauline Viardot-García was born in 1821 to two professional singers, Manuel García and Joaquina Stitches (the names by which they were known). The brilliant career for which she is now known, as a singer, when compared with the span of her lifetime, was relatively short. From her debut in the end of 1837 to her exit from the professional stage, beginning in 1863, Viardot-García's singing career, as well as her compositions, did not follow a narrow trajectory. She remained, through her long life, which found its end in 1910, a magnetic artistic force and was constantly composing as well as aiding

other composers. Her instinct, her intellect, and highly honed musical talent distinguished her from an early age as a woman of great talent and musicality.

Liszt praised her as the first female genius composer. He wrote that her works contained "so much skill in harmonic subtleties (which would be envied by many famous composers)" (Figes 2019: 292). Clara Wieck Schumann said of her friend that she was "the most talented woman" that she had ever known (Jesensky 2011: 268). Adolphe Adam described her as one who,

> "sings in, and speaks five languages, who plays the piano like an angel, is as good a harmonist as anyone, who sings like her sister and who composes things that we would have been proud to have written" (Fitzlyon 1964: 75).

The reception of Viardot-García's compositions by her male and female contemporaries is an example of historical context compared to contemporary cultural *perception* of the nineteenth-century women's works. Their success and influence was subject to social prejudices and slowly erased over time by those who recorded Western music history.

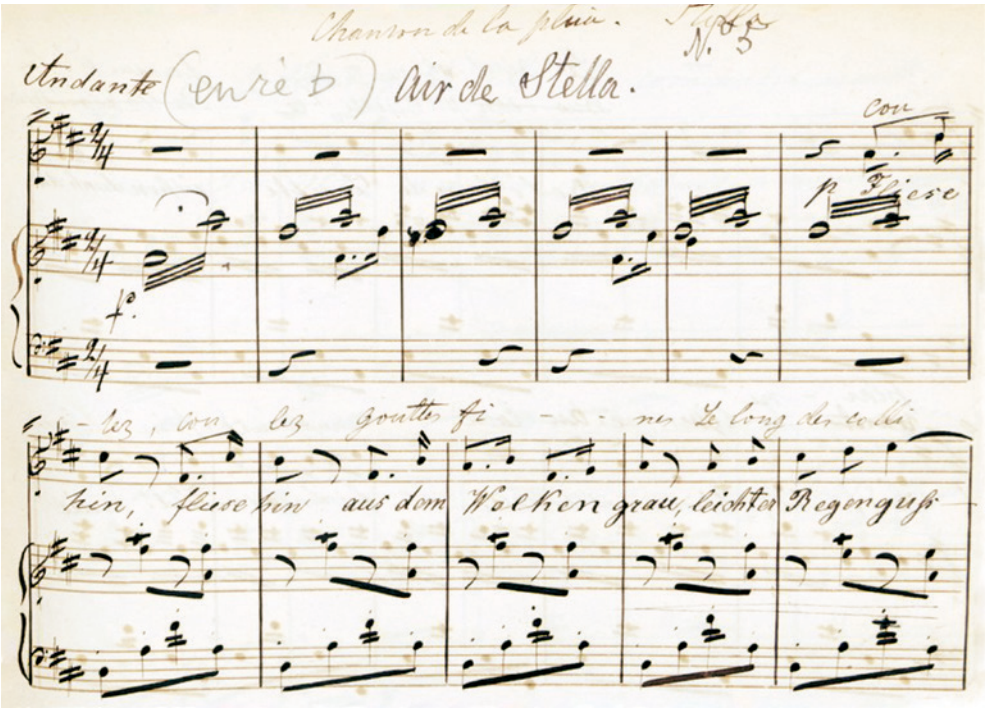
The operetta *Le dernier sorcier*, one of three complete operetta scores that still exist from her œuvre, is just one of many of her exemplary works that possess the same subtle, masterful artistry that set her apart as a singer as well as a composer. Not only is the work full of beautifully structured and executed melodies underpinned by inventive, yet theoretically sound harmony, but also a clear example of artistic exchange between the composer and her librettist, Ivan Turgenev, making this work an appropriate example of collaborative creative excellence. Seen by more than just the elite friends, music critics, fellow composers, and family in attendance at the Viardots' theatre productions of her operettas, *Le dernier sorcier* enjoyed its moment before the general public as well from 1867-1870 and again in her salon in the composer's later years. The operetta has been picked up again in recent years for various festivals and university productions as the rediscovery of Viardot-García's works continues to gain momentum.

There are several compelling reasons why *Le dernier sorcier* should continue its trajectory towards rediscovery. Not only is the work a pedagogical masterpiece, bridging the gap between a singer's preparatory repertoire and a professional operatic role, but the music is exquisitely crafted. Viardot-García's tonal painting is evident in the individuality each character's melodies hold in addition to meter taking on emotional meaning in the work. The melodic strength of the protagonist, Queen of the Elves, is counterbalanced by the angular and plunging melodies of the antagonist, Krakamiche (the Sorcerer), whose failings and ebbing power present the other side of the coin. This strength is underlined through Viardot's organization of meter.

The Queen of the Elves possesses her own meter in this work: 4/4. All of this is couched in a witty, charming and expertly written operetta.

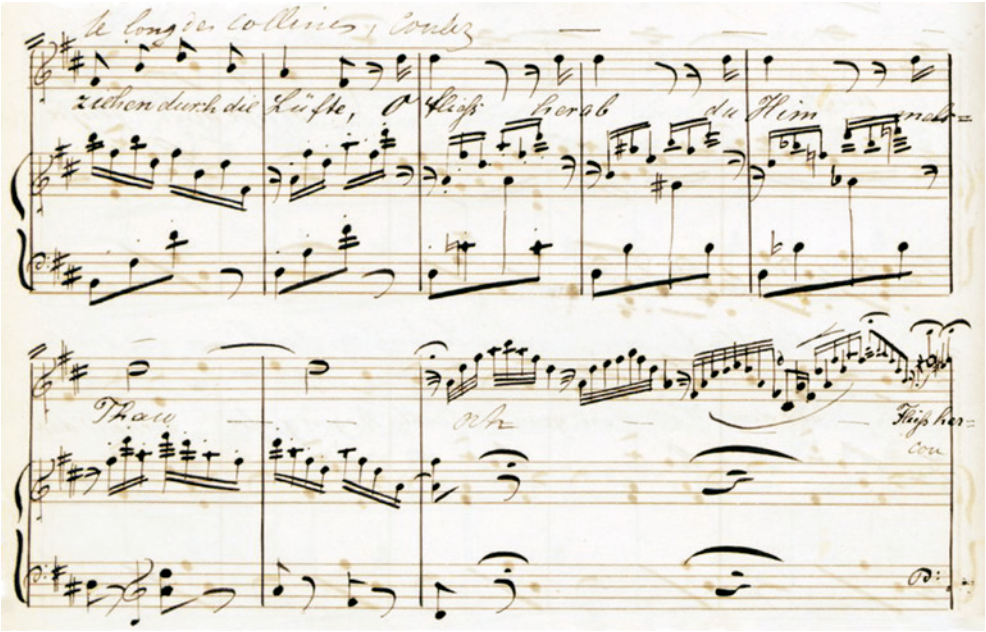
In *Le dernier sorcier,* the character Stella shows the first green shoots of her own adulthood as well as an increasing sense of self in her aria *Coulez, coulez gouttes fines*; with a separate identity from her father. Her aria begins with an innocent and simple melody (see Example 1).

Example 1: Pauline Viardot-García: *Le dernier sorcier*, aria *Coulez, coulez, gouttes fines*, p. 42, m. 1-11. Source: Viardot-García 1838-1910: 42.



The lyrics remain descriptive of the land and the beauty that comes to the land receiving the water, but the melody evolves and expands to musically characterize the heroine's movement to adulthood. From modest jumps of fourths and thirds, and a melody that moves in gentle undulations as the water in the brook she describes, the melody becomes florid. The "coulez" of the beginning of her aria grows into an assertive command where it was before just an observation. Viardot-García's melodic mastery is on display in this aria, and the piece ends with an exquisite cadence, much like the ones Viardot-García herself sang when her voice was at its zenith (see Example 2).

Example 2: Pauline Viardot-García: *Le dernier sorcier*, aria *Coulez, coulez, gouttes fines*, p. 45, m. 62-78. Source: Viardot-García 1838-1910: 45.



Viardot-García's masterful melodic and harmonic style is again manifest in the tone painting she performs in the duo *Si tu ne sais pas* between Krakamiche and his daughter. Stella's ascending motifs, representing hope and her rising identity are countered by the contrasting descending melody of Krakamiche which drops an octave and aggressively returns to the principle minor theme. Each exchange between father and daughter gives us insight into their personality and inner desires. Stella's melody builds on that of her father's, showing her remaining respect for him but also her efforts to convince him. Krakamiche's angular and aggressively descending melodies, in contrast, show an effort to subjugate his daughter with his authority, as he once subjugated the forest around him.

The forces of "Nature's triumph over Man" (Žekulin 1989: iv), the central thought of Ivan Turgenev – the librettist – as well as of Viardot-García, seem to be manifest as well in the time signatures of the work. There is an association between each time signature and the emotions of power and love expressed in this work. The strongest association is that of 4/4 with the power of the Queen of the Elves *and* the queen herself. Her melodramas where she addresses Lelio or Stella are in 4/4. The operetta is book-ended by 4/4, both times in works referencing the queen. After the presentation of 6 different meters, the Queen's triumph, and the finale with all the principal

singers is sung in 4/4. This unity of meter and character portrayal strengthens the development of the action. It is interesting to note that Viardot-García chose the most common meter, the meter that could be considered the norm, to represent not only a female character but such a strong one. This curious treatment of meter is just one example in a work full of joy, humour and masterful composition.

3. HOW IS GENIUS GENDERED?

The nineteenth-century discussion on genius that contemporary culture has inherited turns on the validity of the term musical genius and the questions that surround the term (cf. Negus & Pickering, 2004: 200). Where does its meaning come from? Does this heritage limit our scope of what exceptionally creative people, especially women, have done? Does genius, as we now understand it, separate the creator from the work's genealogy, and deny their collaborative natures? Is the term useful or even accurate anymore? What is the alternative if the term is abandoned? Is rejection even possible given how the concept is embedded in the cultural consciousness?

To further complicate the matter, music is perceived as an art that transcends rather than reflects the social norms of its time, making investigation an affront to the art form itself. Male-centric value criteria are touted as neutral expectations, such as size of the work, a stylistic break from the past, and professional critical reception (cf. Citron 1993: 224). Only by revealing the origins of our cultural view of a term could contemporary culture change perception of what could be considered great creative output.

Perhaps the age of musical geniuses, for the very reasons listed, has passed. But would abandoning the term genius accelerate the welcoming of exceptional female composers into our collective historical memory? Shall we take away the highest honour, which will certainly remain for those already established in the canon, in a time when women are beginning to receive some of their due for great works created? The canon and its accolades need not be erased but modified. How do we remedy this imbalanced memory of men's and women's creations? How do we allow for "great works", which have been judged so based on a structure accessible to men, to continue to be great while allowing for women's compositions to join the mainstream? Can we bring the word genius into the twenty-first century? An evaluation of this set of criteria inherited from the nineteenth century is critical in the path towards a more inclusive canon and a clearer view of what "musical genius" could mean.

With the emergence of the concept theories were developed on who had the right to unbridled human imagination, and who did it best. Jean Philippe Rameau and Jean Jacques Rousseau provided part of the foundation for the nineteenth-century

understanding of genius as both rule maker and rule breaker (cf. Lowinsky 1964a: 339-340). Genius as a rule breaker in composition was built around the image of Beethoven, whom critics like Castil-Blaze, Joseph d'Ortigue and Hector Berlioz (cf. Schrade 1943: 36), held up as their paragon. Unconsciously highlighting the difficulty women face in being recognized as exceptional in this social ambiance, Edward Lowinsky, the twentieth century musicologist, states: "As it becomes permissible for the genius to break rules of art, so it becomes acceptable that he as a person transcends the norms of ordinary social behavior" (Lowinsky 1964b: 487). It has become historically clear that a woman breaking the rules is categorically received with a great deal more resistance than her male peers.

In their article about French women opera composers, Letzter and Adelson point out that the French Revolution "brought an unprecedented level of female participation in public debate" (Letzter & Adelson 2000: 89), which contributed to the backlash against creative women that was philosophical, physiological, and sexual. Because female "genius" in the nineteenth century was an unexplored phenomenon, only mentioned to prove its non-existence, reactions to exceptionally creative women were mostly filled with a fear of the unfamiliar, disguised as mistrust and scepticism. Rousseau set the tone when he said that "women, in general, do not like the arts, have limited knowledge of them, and possess no genius" (Letzter & Adelson 2000: 71).

Exceptional women were perceived as such an anomaly that to accommodate the fact, writers like Diderot referred to great female figures like Sophie Volland as a "man" (Parker 1986: 98), and Jules and Edmond de Goncourt surmised that George Sand, Germaine de Staël and Pauline Viardot were hermaphrodites (cf. Paliyenko 2017: 31-32). From Diderot to de Goncourts one can see the prevailing idea of male creative power both literal and figural rendering women's creations simply not viable. Women, therefore, were essentially barred from the musical canons of the nineteenth century since their bodies were not men's bodies. Thus, the physical body of the great composer became the key to gain entrance into the canon, not the works of genius.

Creative audacity and social awareness should become part of the broader context needed to reshape cultural understanding of historical women of exceptional creativity. Viardot-García's creative life, her choice to compose for herself, for those she loved instead of depending on a society that typically looked lightly if at all on creations from her gender, is in itself a creative audacity. Perhaps she avoided the validation of a professional compositional career, which would have been fraught with obstacles related to her gender. Instead, she chose to use her gift as a tool, as a means of creating the ambiance that engendered the most essential part of creating great works of art: collaboration.

4. PAULINE VIARDOT-GARCÍA AND SHIFTING THE SOLITARY-CREATOR PARADIGM

Canonical works, once established, are used to paint a picture of the persona of past composers by conductors and performers from the nineteenth century onwards. Composers allowed to enter the canon were written and talked about as if their creations were generated in some sort of creative solitary vacuum with originality implying solitary creation and taking on paramount importance (cf. Bauman 2004: 338). The lone creative male composer was then touted as sexually neutral and universal, thus making it impossible to challenge their status and making the femininity of any female challenger, like Pauline Viardot-García, a forgone disadvantage (cf. Stenberg 2015: 15). This framing of male sexuality as normal and superior naturally "others" female sexuality and thus obscures the importance of the creative process and the collaborative process between artists of *both* genders. In this light, masterworks are seen as "strokes of genius" separate from the creative process and its many steps *along* the path of extraordinary creativity.

Placing the idealized image of members of this all-male canon as exemplary symbols further sanctifies the present musical canon and blinds the observer to the underlying bias that informed its formation and created a gender-biased amnesia. Thus, the canon is not what it could have been – an elastic result of predominant cultural values that change over time. The canon then becomes a rigid construct that invokes fear of change if new content is added. This reverence, frozen in time, for the canon means that works like *Le dernier sorcier* have been ignored or de-valued by historians and musicologists have no real means of gaining access. This point of view both assures women's continued obscurity and reinforces the cultural importance of the persona of the solitary male genius.

The historical limitation on women to express their creativity and be critically acclaimed as individuals curiously provides a way to see genius as a collaborative phenomenon. Women like Pauline Viardot-García did not have the cultural encouragement to plant their flag in their creations as did their male colleagues. There was little to no social reward for doing so. However, this restriction perhaps encouraged women to express their creativity in more collective ways, giving evidence of the power and production of creative collaboration. Salons, principally run by women like Viardot-García, became the rite of passage for performers and composers alike, making their very existence an essential element to the very artistic fabric of nineteenth-century musical compositions (cf. Martin-Fugier 2003: 264). This makes women's creative contributions not the outlier, but the norm, stripped of the cultural mirage of creations emerging from a creator's head, fully formed like a musical Athena.

5. CONCLUSION

Context that includes the invaluable creations and collaborations of women can provide new perspectives on the musical canon in new ways. Moving the cultural focus from generative powers of the male body to actual sources of creativity – environment, social groups – creative collaborations between highly talented musical creators throughout the gendered spectrum gives great works context. This is illustrated in the collaborative creative efforts of Pauline Viardot-García and Ivan Turgenev in *Le dernier sorcier*. Additional curiosity and attention to the *pathway* leading to works of genius allows continued use of the word without straying far into the mystical and misogynistic musings of predominantly nineteenth-century philosophers. Viewing the creative process as collaborative provides a new look at established works and reintroduces female composers and collaborators back into the creative arena, such as Viardot-García's collaborative work with Georges Bizet on the revival of Christoph Willibald Gluck's *Orphée*. Bizet edited the definitive version of Gluck's *Orpheo* side by side with Pauline Viardot-García. Renaming this version the Bizet/Viardot edition opens the door to historical context. Charles Gounod's opera *Sapho,* arguably his first critically acclaimed work, would have been a very different creation without the guidance and the organizational and compositional contributions from Pauline Viardot-García (cf. Marix-Spire 1945: 194, 202). Her own compositions, including the delightful operetta *Le dernier sorcier*, are examples of wit, harmonic mastery and melodic grace that encompassed her compositional personality.

Changing the historical paradigm from professional versus amateur to the context of a social group gives the frame of reference needed to see how works of genius were created. It opens the historical landscape to view men and women writing and sharing their works side by side, though in different venues. Context in the lives of established great composers as well as forgotten ones adds a layer of complexity, multiple authors, and normalizes enjoyment and understanding of women's compositions. The path to the future should also include documents of historical reception demonstrating the worth of a work that includes women, whose works were often excluded, or glossed over in gendered terms by published critical reviews. Using letters, unpublished journals, and memoirs, for example, not only gives insight into the genius manifest by female composers but gives us first-person accounts by the auditors of their works, bringing them from the periphery to the inner circle of creation (cf. Citron 1993: 187).

The prejudices spawned by the ideas of the nineteenth century (and long before) still lay claim to the musical space of today. Perhaps society may not believe that to be a genius one must have been born with the correct genitalia. But few can name a

great female composer, and women's compositions, such as those by Viardot-García, are still very rarely played on the professional stage. In a recent study from 2018, the gender gap between male and female composers' works performed in the concert hall was 98.3 percent male to 1.7 percent female. Of the most performed composers the top three composers are still Beethoven, Mozart, and Brahms by a rather large margin (cf. Kijas 2018). The study of music is still mostly divided into *mainstream* music history, and then *women* in music. That gap keeps women's works and biographies from normalization. The ideas of the nineteenth century may seem outdated, but their influence is far from gone.

Understanding the depth of the meaning of musical genius we inherited from nineteenth-century aesthetics can serve us now in our strivings for inclusion, for a richer comprehension of women's musical creations then and now. Musical genius is part of the story that music tells, a story that we, as musicologists, can modify with deliberate inclusion and clearer context. With context, genius becomes a way of framing the circumstances and individuals who contributed to the birth of masterworks. Research in this broader context can help inspire future generations to better understand how great music is made and what the title "great composer" implies. By opening the view and questioning the criteria for genius, great women and other marginalized composers can emerge again into global musical perception. These works can then return to the concert hall and to the ears of a generation longing for equality. Equality can be gained by contextualizing history and reframing the masterworks as products of individuals, yes, but also their environment, their social status, and their collaborators.

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Violetta Kostka

CONCEPTUAL BLENDING THEORY AND MUSICOLOGY

Abstract
This article focuses on Fauconnier and Turner's theory of conceptual blending, which aims to reduce many complex processes and events into general thought processes on a "human scale". The third movement of *Villanelle* by contemporary Polish composer Paweł Szymański, for countertenor, two violas and harpsichord to words by James Joyce, is chosen as a case study. Interpretation is carried out on two levels: intra-musical and cross-domain conceptual blending. The result of the first-level interpretation is a stylistic blend consisting of a mixture of baroque and modernist stylistic concepts. The result of the second-level interpretation is the meaning of the work – a poetic and musical persona torn by dilemmas, balancing between extremes, but keeping a distance towards itself.

Key words: conceptual blending theory; conceptual integration network; musical concepts; Paweł Szymański; *Villanelle*.

1. INTRODUCTION

The currently very wide range of problems and research methods in musicology, also visible in other disciplines, proves the great commitment of researchers to the search for the most appropriate perspectives for the understanding of music. This does not mean a clear crisis of our discipline, but rather a dispersion of research in many directions. Our goal should not be to exclude this or that methodology, but rather to strengthen those that seem most valuable at the present time. In my opinion, we should put more emphasis on human beings and their musical abilities, and more specifically, on abilities to create and interpret music. In this paper I intend to highlight one of the newer cognitive theories outside of musicology, namely conceptual blending theory (CBT), which I believe may bring some benefits to our discipline. This will be briefly discussed and then shown in practice, that is, applied to the interpretation of the third movement of *Villanelle* for countertenor, two violas and harpsichord by the contemporary Polish composer Paweł Szymański.

Conceptual blending theory was developed by cognitive scientists Gilles Fauconnier and Mark Turner (2002) to scientifically consider the general mental operations that a person goes through while thinking and speaking. The authors of the theory claim that thinking is based on the process of conceptual integration in which "mental spaces" – small, conceptual packages – are activated. The basic diagram of conceptual integration network (CIN) contains four such mental spaces: two input spaces, a generic space and a blended space. The relationships between these mental spaces are based on constitutive and governing principles. First, the elements (concepts) of one input space have their counterparts in another input space. Second, the blend, the new meaning, is built from selected elements (concepts) from both input spaces. Third, both input spaces originate from one overarching generic space. The other principles concern vital relations between the inputs. Fauconnier and Turner name the following types: Time, Space, Cause-Effect, Analogy, Difference, and many others. There are four main types of CIN: simplex, mirror, single-scope and double-scope. The CBT serves a variety of purposes: explaining phenomena, creating counterfactual situations, inventing new things, creating meaning and much more. The interesting thing about this system of mental spaces is that the space of the blend "typically does not obliterate the inputs. It provides a human-scale, integrated scenario that serves as a conceptual anchor for the conceptual integration network" (Turner 2007: 13).

As the authors of the theory claim, conceptual blending happens to us regardless of the discipline, be it art, science, religion, culture, and everyday language, not to mention perception. Examples include the following statements: "This physician is a real butcher",[1] or "If I were you, I wouldn't be doing that". From the field of fine arts, we could cite rock drawings of bulls in the Lascaux cave and the painting by Picasso *Les Demoiselles d'Avignon*; from literature, the scene between Phaedra and Hippolytus in Racine's *Phèdre* (cf. Turner 2003: 6-13), the whole story of little Harold in *Harold and the Purple Crayon* by Crocket Johnson, and from everyday objects, clocks and money. Music is no exception and the most obvious blends are text-painting and programme music.

[1] This example contains the following input spaces: the surgeon mental space (a conscious professional using a sharp instrument to cut human flesh in order to heal) and the butcher mental space (an equally conscious professional using a sharp instrument to cut animal flesh in order to carve and ultimately eat meat). In the blend there is a sense of imbalance, since even the most technically proficient butcher cannot use a cleaver to heal. "This discrepancy between *means and ends* in the input spaces engenders the emergent semantic element of *incongruency*, which is crucially responsible for the interpretive power and emotional appeal of this unusual metaphorical expression" (Antović 2018: 58).

Musicologists carried out their first work in the spirit of CBT almost two decades ago. Nicholas Cook (2001) clearly stated that such a blend is possible because media (text, image, film, music) have common or similar attributes, Laurence Zbikowski (2002) focused on explaining the concept of music and then on documenting the fact that thought operations with music are mainly based on the principle of analogy (2017). A few years ago, music research from the CBT perspective entered a new phase, and its pinnacle was a special issue of the journal *Musicae scientiae* entitled *Creative Conceptual Blending in Music*, edited by Emilios Cambouropoulos, Danae Stefanou, and Costas Tsougras. The problems raised in this publication by all authors concern: (1) the use of the theory for the study of musical creativity (cf. Zbikowski 2018); (2) musical emotion in the light of conceptual blending (cf. Spitzer 2018); (3) intra-musical and cross-domain conceptual blending (cf. Tsougras & Stefanou 2018); (4) detailed explanations on generic space and grounding box (cf. Antović 2018); (5) a blended domain between music and two-dimensional images (cf. Athanasopoulos & Antović 2018); (6) vital relations in film with music (cf. Vouvaris & Tasoudis 2018); (7) attempts to apply the discussed theory to intermedia and open-form scores (cf. Stefanou 2018); (8) showing the theory as a means for the invention of novel harmonic idioms (cf. Zacharakis, Kaliakatsos-Papakostas, Tsougras & Cambouropoulos 2018). The theory, like many others, has its critics (cf. Forceville 2004; Bache 2005; Brandt 2014; Cox 2016), but for the most part it stands up to such criticism.

2. PAWEŁ SZYMAŃSKI'S *VILLANELLE* FOR COUNTERTENOR, TWO VIOLAS AND HARPSICHORD: GENERAL INFORMATION

The music of the Polish composer Paweł Szymański (born 1954), who has received commissions from BBC Northern Ireland, the London Sinfonietta, Südwestfunk Baden-Baden, Radio France, and others, is classified as postmodernist as it is characterised by referring to the materials of the past (medieval, renaissance, baroque, classical and modernist classical music). Compared to the music of other postmodernist composers, however, it is highly idiomatic, and the main reason for this is the unique two-level technique underlying it. This consists of the fact that first a conventional structure is created in some easily recognisable style, and then the composer extends it freely or algorithmically and decorates it aesthetically (cf. Szymański 1993). Here are two of the composer's many statements about his own technique:

> "[…] music can be constructed from simple elements of the material, such as sounds, intervals, proportions of the duration of sounds, etc. The majority of music was composed in this way, only the ways of organising these elements changed. […] I am interested in the situation

> where the starting point is a structure that is already complex to some extent. Composing then takes place by transforming this structure. It then seems to run parallel to the piece, but in the subtext, it never appears in its original form. In order for it not to be pure speculation, it is necessary to make it possible to distinguish that which belongs to the original structure from its transformation, or even from what comes from the outside. In other words, the potential listener must be given a chance to figure out the subtext […]" (Szymański 1986: 296-7);

> "I take from this material [tradition, convention – V.K.] something that I can disassemble, take to pieces, and then put together in another whole. I do not have any destructive tendencies. On the contrary – it is even a kind of nostalgia for something very well known, close, something elusive, though very clear" (Szymański 2006: 102).

Although Szymański's music is stylistically quite uniform, it is very diverse. Music lovers in Poland and abroad receive it very well (cf. Kostka 2013; Kostka 2020), and researchers have already devoted a significant number of articles, book chapters and books to it (cf. Kostka 2018a, 2018b, 2021a, 2021b; Szwab 2020; Kramer 2016: 173-176; Brodsky 2017: 141-147).

Szymański's piece selected for interpretation here is *Villanelle* for countertenor, two violas and harpsichord to a text by James Joyce. The piece was written in April 1981, performed a few times, and recorded on a 4-disc DVD album.[2] The sheet music is available from the composer.[3] The poem by James Joyce used in the piece is entitled *Villanelle of the Temptress* and comes from his famous novel *A Portrait of the Artist as a Young Man,* completed in 1914 (cf. Joyce 1914: 278-279). The poem chosen for the composition is very specific in terms of both form and content. Formally, it is a classic villanelle, in which two whole lines are repeated in a sophisticated way, and all line endings show only two kinds of rhymes (cf. Boland and Strand 2001: 5, Dembińska-Pawelec 2006). In terms of content, these are reflections on sensual love, associated with an undefined temptress (cf. Wight 1986), in which we can find deliberate use of sophisticated words, Catholic-liturgical symbolism of a love cult, suggestive ambiguity of the situation, and an elusive, undefined mood (cf. Pfister 1982: 300-301).

[2] *Festiwal muzyki Pawła Szymańskiego* (a 4-disc DVD album), Warsaw: Polskie Wydawnictwo Audiowizualne 2006. The recording of *Villanella* is on DVD no. 4. Performers: Piotr Olech, countertenor; Ryszard Groblewski and Piotr Reichert, violas; Marek Toporowski, harpsichord.

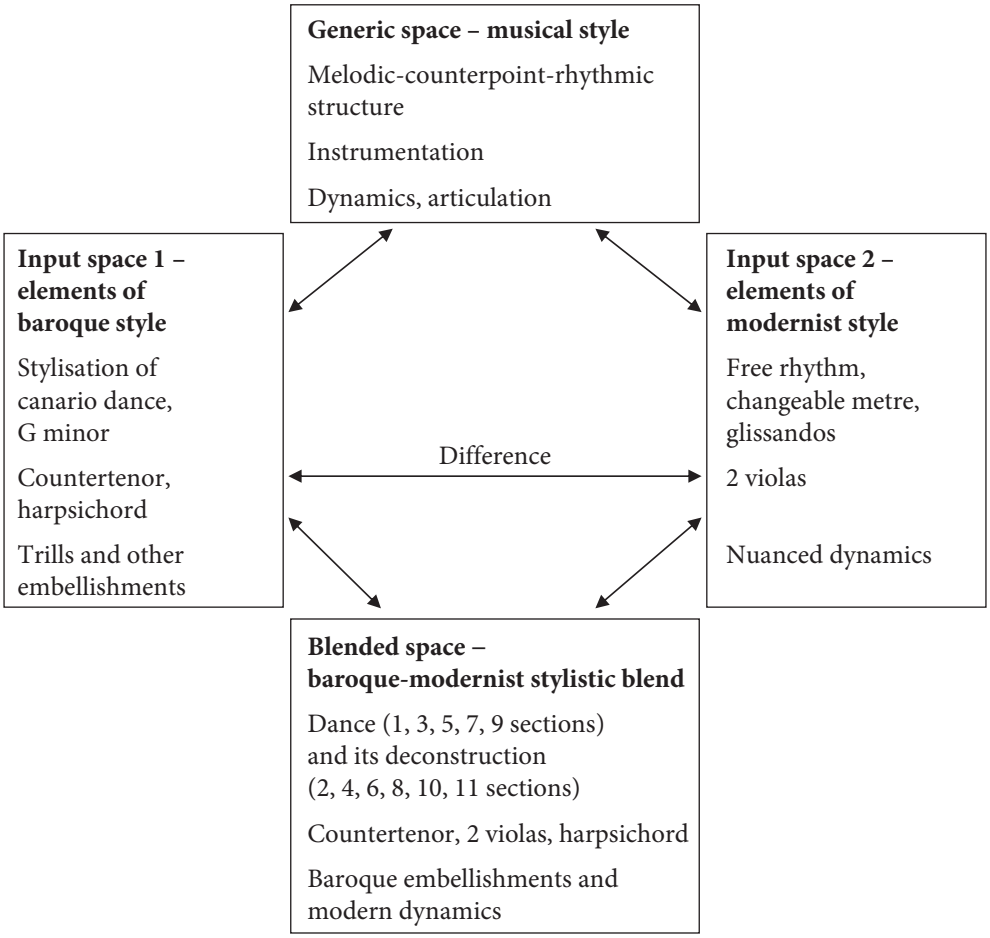
[3] Orders should be sent to the following address: jordanszymanska@gmail.com.

Szymański placed the entire poem in the last, quite extensive movement, preceding it with four other movements in which he used only the first stanza of the text. The whole piece is stylistically diversified. The first movement is interesting because it uses the material in D minor, but most of its sound objects are treated as if in defiance of the major-minor system. The second movement is the most modernist of the cycle. It is manifested through the use of twelve-tone material, chromatic motifs and dissonant chords. The third movement, on the other hand, is a deconstruction of a 3/8 metre baroque dance in G minor. The fourth movement – the shortest of all – is one long viola glissando, as a background against which the vocal part and the harpsichord perform their simplified figures. The last movement of *Villanelle* reaches all the way to the modal system. The composer relied on the Hypophrygian church mode and the ground bass technique popular in the Baroque period, also adding some modernist means to these (cf. Kostka 2021b).

3. THE THIRD MOVEMENT OF THE CYCLE *VILLANELLE*: INTRA-MUSICAL CONCEPTUAL BLENDING

As stated, the practical application of CBT will be presented using the example of the third movement of Paweł Szymański's *Villanelle*. Musical works with text are complex structures that can be presented in two stages: first in the form of intra-musical conceptual blending, and then as a cross-domain conceptual blending. Let us first deal with the musical layer of the third movement of *Villanelle*. There are certainly several possible ways of understanding this music, but one that is rooted in the composer's declared poetics imposes itself on me. In his statements about his own composing process, Paweł Szymański claims that his music is to be partly known and partly new. I hear and understand the music of the third movement of *Villanelle* as a stylistic blend, as a baroque-modernist blend, or actually as some number of consecutive blends of this kind. This idea can be summarised by the CIN presented here (see Figure 1).

Figure 1. The third movement of *Villanelle*: Intra-musical conceptual blending



The entire integration network consists of four mental spaces and is a type of mirror network characterised by similar elements in each space. The foundation of this network is the generic space, which includes an abstract musical style with three concepts: the melodic-contrapuntal-rhythmic structure, instrumentation, and dynamics and articulation. The first input space is filled with elements of a baroque style, while the second with elements of a modernist style. The most important element of the first input is a stylisation of a baroque dance in G minor. The stylisation is completely defined and even marked in the score; it is the baroque dance *canario*. Dictionaries say that the dance *canario* (Italian name) was popular in the 17th century and was characterised by a fast tempo, 3/8 or 6/8 metre, a dotted note on each strong part of the bar, with a rhythm similar to a gigue (cf. Anon. 1995:

136). The name of this dance comes from the fact that it was supposed to imitate the music of the inhabitants of the Canary Islands. This type of dance occurs in harpsichord suites by J. Ch. de Chambonnières, L. Couperin, in operas by J. B. Lully and H. Purcell. Paweł Szymański created his own stylisation of this dance. The next two elements of a baroque style are countertenor and harpsichord and trills and other embellishments. In the Baroque era the countertenor was very typical in operas and songs, the harpsichord was the "king" of all instruments, and the viola's trills and harpsichord's arpeggios were representative devices. The second input space in this CIN has been filled with the following modernist concepts: free rhythm, changeable metre, glissandos; two violas; nuanced dynamics. It is immediately apparent that the concepts from one input clearly correspond to the concepts of the other input, and what connects these inputs is the vital relation of *difference*.

The blended space has its own structure, as it is neither a baroque style nor a modernist style, but partially both. At different moments in the piece we hear structures that are either more like a canario dance or a deconstruction of that dance. At the same time, the piece has a very baroque timbre, although there are elements that disturb this statement. Finally, the blend includes baroque trills and other embellishments and typically modernist nuanced dynamics.

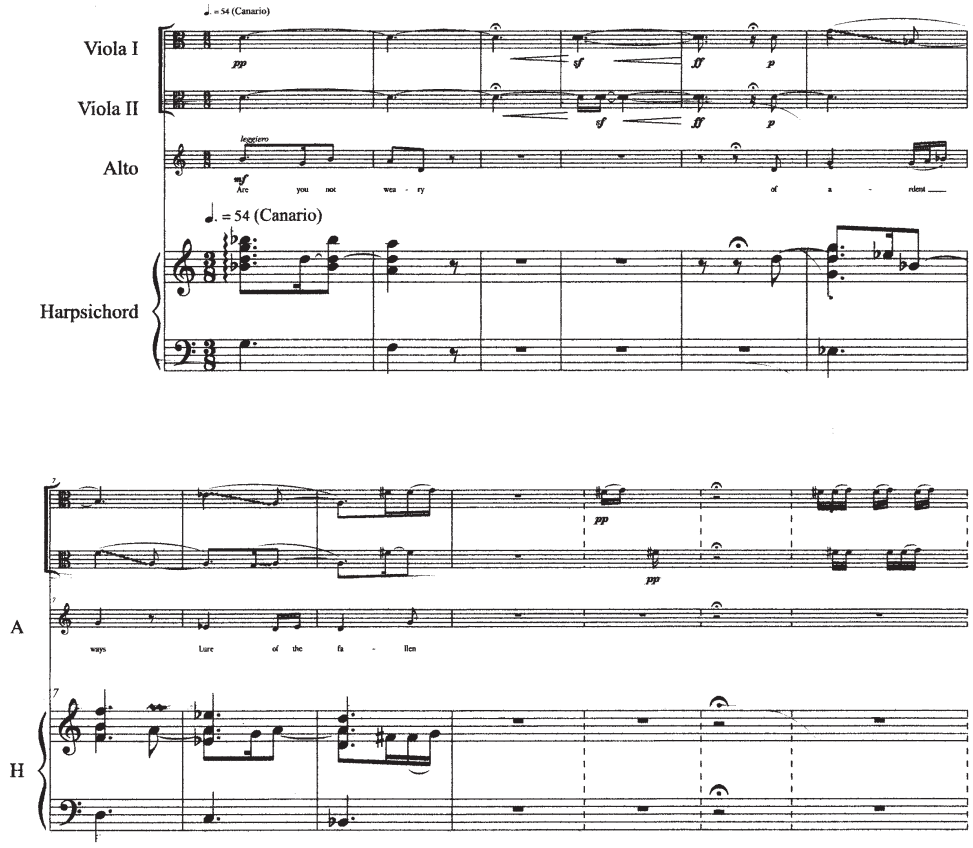
At this point, I would like to elaborate on the most complex issue of the piece, the issue of the melodic-contrapuntal-rhythmic structure which is capable of arousing in our minds a whole series of subtypes of the baroque-modernist stylistic blend. To do this, it will be good at the beginning to present the general idea of the form within which this structure functions. The whole one-movement form is made up of eleven sections, the odd ones except the last one (1, 3, 5, 7, 9) contain fragments of James Joyce's text and are intended for the voice and all instruments; the even sections (2, 4, 6, 8, 10) are intended for the violas alone, and the last section (11) is intended for all instruments. On account of the instrumentation, three types of sections can be distinguished: a vocal-instrumental section, a viola section, and a section with the participation of all instruments. The poem does not appear in the song in its typical shape, i.e. *terza rima*, but in a completely new arrangement proposed by the composer and with a single repetition of the words. Below I present how Szymański divided the first stanza of Joyce's text into five phrases of varying length:

Are you not weary
of ardent ways, Lure of the fallen
seraphim? Tell no more
tell no more no more of enchanted
days[4]

[4] The poem exists in the public domain (cf. Joyce 1914).

Let's move on to the structure we are interested in, which in this piece is clearly related to the types of sections distinguished by the performance forces. The vocal and instrumental sections strongly resemble the baroque canario dance. They are in 3/8 time, contain rhythmic figures of dotted eighth notes, sixteenth notes and eighth notes, and everything happens in G minor (see Example 1). The performance ensemble has clearly divided roles: the countertenor delivers the poetic text, but at the same time beats the rhythm of the dance, the harpsichord plays both the dance melody and a modest contrapuntal accompaniment, while the violas also join to strengthen the dance rhythm, but at the same time they bring a new resource – short, falling and sometimes rising glissandos, which constitute a humorous feature here. All odd sections except the last one result in a stylistic blend in which baroque devices dominate over modernist.

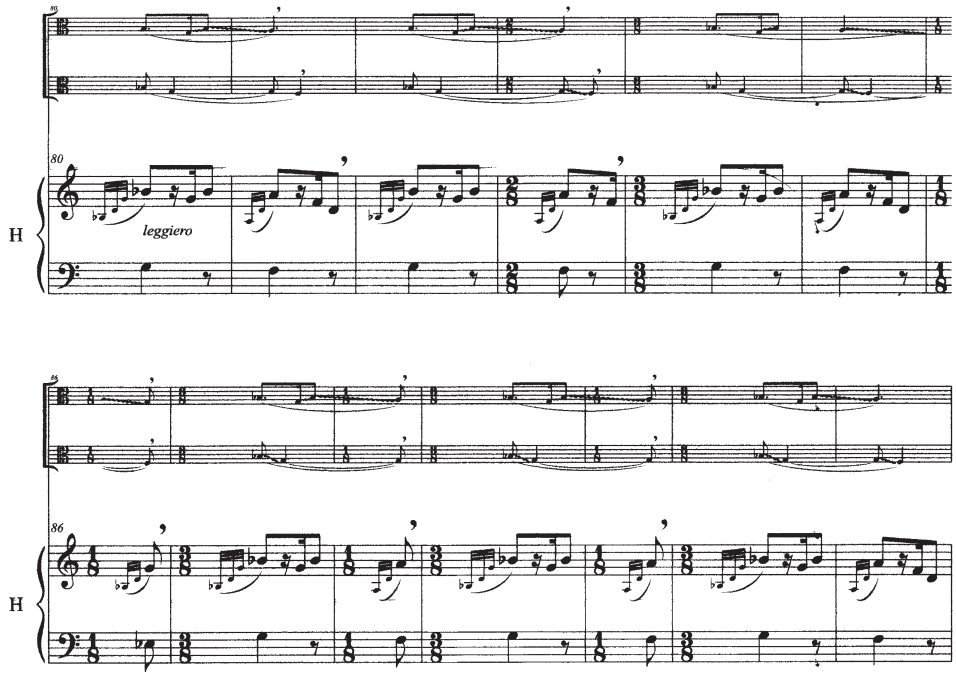
Example 1: *Villanelle*, the third movement, bars 1-13. Reproduced by kind permission of Paweł Szymański.



The viola sections contain deconstructions of the dance. In terms of length, they are comparable to the vocal-instrumental ones, well embedded in the key of G minor, but rhythmically completely different from the previous ones. This is because during the first presentation the violas perform long notes, but the next times they use the free thirty-second note rhythm (the free rhythm is marked with vertical dashed lines and should be performed according to the arrangement of notes in a given bar) (see Example 1). As stated, the deconstruction does not concern tonality. In the following viola sections we find in succession: repetitions of the fifth degree of the scale (decorated with *sf*), repetitions of the seventh and first degrees, repetitions of the fifth degree of the scale (in ricochet articulation), motifs circulating around the first degree of the scale (some fragments even show the principle of imitation) and repetitions of the first degree of the scale. All these even-numbered sections evoke stylistic blends in our minds, in which modernist devices dominate over the baroque.

The last, purely instrumental section is yet another deconstruction of the dance. It lasts as many as 40 bars and is based on two melodic-rhythmic motifs taken from the vocal part, each of which is repeated many times, every time in a different way. The first of these motifs is derived from the beginning of the vocal part and is two bars long. It appears nine times during the section, mainly as shortened or elongated. The composer makes these changes with the help of time signatures. Only once the pattern appears in the 3/8 + 2/8 time signature, while the remaining repetitions of the pattern use 3/8 + 1/8 or 3/8 + 3/8 + 1/8 metres (see Example 2). The second motif is a new approach to the vocal motif from bars 31-33 and is characterised by a descending melody from the fifth through the first to the seventh degree (without resolving to the first degree). It is repeated in a similar way as the previous motif, although this time there are slightly fewer bars in 1/8 metre. Additionally, the viola parts, following the rhythm of the dance in the same way as the voice and harpsichord, contain an array of glissandos, much more than in other sections. Concluding, the last section gives the impression of baroque music that has undergone a strong deconstruction. Each blend can be part of some broader semantic frame, and this is also the case here.

Example 2: *Villanelle*, the third movement, bars 80-92. Reproduced by kind permission of Paweł Szymański.



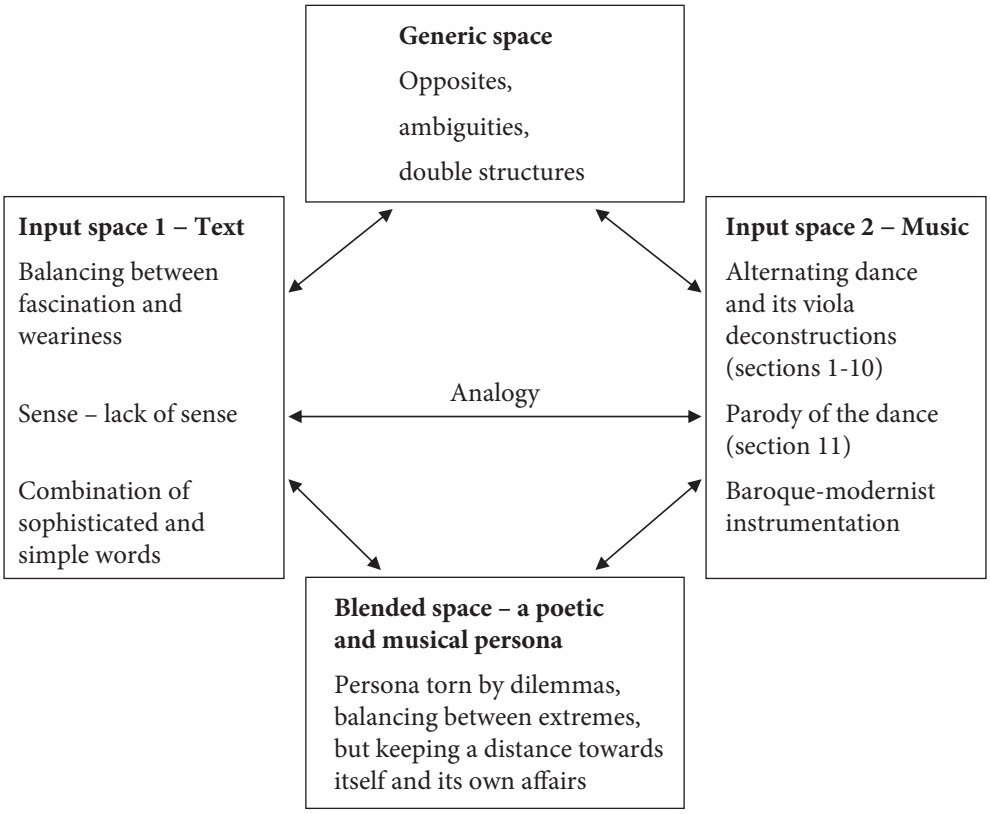
We can conclude our description of the third movement of Szymański's *Villanelle* by comparing it to other compositions. It cannot be ignored that this short composition has as many as eleven clearly separated sections, which causes its fragmentation. In characterising musical postmodernism, Jonathan Kramer (2016: 9) considers fragmentation to be one of its main features and gives an example of this type of practice – along with a detailed discussion – in the *Sinfonia semplice* by Carl Nielsen (cf. Kramer 2016: 265-294). Later examples may be added here, such as Alfred Schnittke's *Concerto grosso 1* or John Zorn's *Road Runner* for accordion. Thus, Szymański's fragmented composition is by no means isolated in postmodernism.

4. THIRD MOVEMENT OF THE CYCLE *VILLANELLE*: CROSS-DOMAIN CONCEPTUAL BLENDING

I am now moving to a higher level of consideration for the third movement of *Villanelle*, the level involving both music and text. Such a holistic approach requires the use of a double-scope network that "collides" two completely different media

together (see Figure 2). I would like to emphasise that each of these media represents a different type of reference (text as a symbolic reference and music as an analogous reference; cf. Zbikowski 2017: 5-15) and each has its own concepts. In my opinion, the verbal space of this network includes the following three concepts: balancing between fascination and weariness; sense – lack of sense; a combination of sophisticated words (seraphim, ardent, lure) and simple (ways, days, tell). It should be added that the first and third concepts are results of Joyce's stanza, while the second concept is the result of Szymański's reconfiguration of this stanza. The musical space also has three concepts: the first is the alternating dance and its viola deconstructions (concerning sections 1-10); the second is a parody of the dance (concerning section 11); and the third is baroque-modernist instrumentation. All textual concepts are correlates of musical concepts, and the vital relation between them is *analogy*. The described inputs are bound by the generic space, which is a set of such abstract concepts as opposites, ambiguities, and double structures.

Figure 2. The third movement of *Villanelle*: Cross-domain conceptual blending



Before I turn to the blended space, I would like to explain why I decided to introduce the concept of parody in relation to the last section of the work, and not, for example, the term irony, so common in postmodernism. For this purpose, I will use definitions. According to literary scholars, irony is:

> "a property of style consisting in a contradiction between the literal meaning of an utterance and its proper meaning, not expressed directly, but intended by the author and usually recognisable to the recipient. The signal of irony is questioning the literal meaning through intonation, facial expressions, or the circumstances accompanying the utterance [...]. An ironic statement is characterised by the speaker's distance towards the meanings of his own speech, and thus also towards its object" (Okopień-Sławińska 1988: 203),

whereas parody is "the clearest variety of stylisation: a statement that imitates someone else's style in order to ridicule them" (Sławiński 1988: 345). When the above understandings of irony and parody are applied to music in general, in the first case it refers to music containing a given meaning and at the same time the undermining of this meaning by some means, and in the second case it refers to music with clear comic features. When it comes to the last section of the third movement of *Villanelle*, it exhibits features of parody, not only of irony. First, all the repetitions of the motifs and the associated change in time signature in the dance, especially the transition from 1/8 to 3/8, suggest a comical register. This effect is much stronger than that of the *pas de bourée* in the finale of the String Quartet in B flat major, Op. 76 No. 4 by Joseph Haydn (cf. Zbikowski 2017: 212) or in *Pierrot* from the *Carnaval* series for piano, Op. 9 by Schumann. Listening to this section, we are reminded of the effect of a jamming gramophone record or the image of a limping dancer. Secondly, the comic effect, albeit of a smaller calibre, is also caused by all the short glissandos on the violas, which are much more evident in this section than in other sections of the piece. These humorous glissandos can be treated as a clear "signal of irony", but given that they are accompanied by such comic devices as repetitions of short motifs with unexpectedly interrupted endings (1/8 metre), they take on a comic character themselves. Summarising the issue of parody in the musical layer, it should also be added that Joyce's text contains only traces of irony, which means that parody is exclusively a musical feature here.

Returning now to the blended space that arises from all the concepts of both inputs, noting that not all of these concepts contribute to the same extent. Imagination can create any number of even potentially contradictory interpretations, but my imagination goes towards characterising the main character of the work, which I will call a poetic and musical persona (cf. Cook 2013). The three textual and first and third musical concepts mentioned here only confirm that the persona does not have a stable

identity, that it is broken, it flounders from one solution to the opposite. However, the second musical concept – parody – plays a decisive role in the identity of the persona. So when I add the latter concept to the previous ones, I have no doubts that the persona has distance from itself, does something just for fun, or just laughs at itself, perhaps at its problems. Taking all this into account, I conclude that the meaning of the third movement of *Villanelle* is a persona torn by dilemmas, balancing between extremes, but keeping a distance towards itself and its own affairs.

5. CONCLUSION

As I have already stated, CBT is not new to musicology. It has already found application in the interpretation of almost all types of music: classical, film and entertainment, both in purely musical and inter-disciplinary terms. The two types of conceptual blend presented in this work, referring to the third movement of Paweł Szymański's *Villanelle*, emphasise ways of thinking about the work, thinking which, if it occurred earlier, did so outside of awareness (without the participation of consciousness) and without taking into account the "human scale". The first CIN highlighted the cognitive process of the musical layer itself. We are able to think about the finished piece as a stylistic blend, or rather, many stylistic blends following one another in which the baroque and modernist elements constantly change their proportions. The second CIN is about the meaning of the work, which is what words and music together can convey to us. Similarly, we have some general ideas about the persona shown in the song, but only breaking it down into two contributions: text and music allows us to better understand the path our thought is following. In my opinion, such an approach to both the musical style of the work and its meaning is beneficial, because the entire sequence of explanatory acts of various kinds is shown here in one general diagram, and various research problems are presented in a similar way, without the need to employ different methodologies.

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Monika Karwaszewska and Hanna Dys

METHODOLOGY OF CRITICAL EDITIONS

Mieczysław Surzyński's Concerto for Organ and Orchestra op. 35

Abstract
Currently, New Musicology embraces almost every direction of humanistic study, including the most recent intermedia and interdisciplinary research suitable for integration with music scholarship. Its rapid advancement proves the need for a continued development of new research tools and systematized terminologies. Earlier heuristic studies that led to the release of critical editions and scholarly musical manuscripts are, however, still being undertaken and, it seems, will not go "out of fashion". Hence the needs of contemporary recipients of musical scores find their answer in the scholarly edition supplemented with a clear and graphically highlighted performance interpretation. This article presents the methodology of editing the manuscript copy of the Concerto for Organ and Orchestra op. 35 (1904) by the Polish composer Mieczysław Surzyński, which led to the production of a contemporary critical edition of this work intended for contemporary performers and students of organ.

Key words: Mieczysław Surzyński; organ music; critical source edition; heuristics; New Musicology.

1. INTRODUCTION

Insufficient research on contemporary musical editing in Polish musicological literature invites to deeper reflection. An editor who prepares a critical or study edition of a musical work for publication, which will be the basis for performance, must conduct multi-stage research and offer its artistic interpretation.

The overriding aim of this article is to present the methodology of the editing work carried out on the manuscript of the Concerto for organ and orchestra op. 35 by the Polish composer Mieczysław Surzyński, which resulted in the production of

a critical edition of the work prepared for contemporary performers and students of organ. The edition produced contains the reconstructed score, complete with orchestral parts and the solo part, supplemented with an editorial and a commentary. The critical edition of the manuscript copy was produced by Hanna Dys, who has been conducting research on this work for many years and performed the piece on the basis of the source material (cf. Dys 2020). The performance was recorded on CD (cf. Surzyński 2015). This article will also provide an outline of the composer's background and an analysis of the work's form, both important tasks in approaching a musical work.

In the organ repertoire, one will find at least a few interesting concertos for organ and orchestra written at the turn of the twentieth century. Why did we, for the sake of this article, pick the topic of Mieczysław Surzyński's Concerto in particular? This work holds a privileged position in the Polish repertoire, also for historical reasons, as it is the first Polish concerto for organ and orchestra. It is worth noting that many pieces of this kind were written at that time in Western Europe, for example the well-known concertos by Joseph Gabriel Rheinberger (such as his Organ Concerto in F Major op. 137 and the Organ Concerto in G Minor op. 177) which, we presume, may have inspired Surzyński to write his work. The exact date of this piece's composition is unknown, but the premiere performance was given during a Polish music concert on 25 April 1905 as one morning issue of *Kurjer Warszawski* reports (cf. Poliński 1905: 2). The concert was held at the Warsaw Philharmonic, the orchestra was conducted by Zygmunt Noskowski, and the composer himself played the organ. We may assume that the socio-political situation that the composer encountered upon his return to the Kingdom of Poland (the outbreak of the Russian-Japanese war and the revolutionary ferment in Russia and the Kingdom of Poland) was reflected in this composition, as confirmed by its reference to religious songs, particularly the quote from the ecclesiastical song *Kto się w opiekę* that was sung at moments important to the country.

The composition, despite being performed and recorded a number of times before its complete publication with instrumental voices by the Academy of Music in Gdańsk (cf. March 2021), had existed only as a copy of the (missing) manuscript, kept in the musical collection of the University Library in Poznań (cf. Surzyński [1929]) and as an incomplete version prepared by Jerzy Gołos. The copy of the manuscript is dated 19 June 1929. The author of the concerto's copy is unknown and the copyist's signature on the last page is unidentifiable. The performance of the composition under the baton of Feliks Nowowiejski, given after Surzyński's death, dates back to 1929. At that time the organ part was performed by Surzyński's student, Bronisław Rutkowski (cf. Latoszewski 1929: 5). In the copy of the manuscript, we find notes in red pencil, e.g. *più* (for *mosso*) or *rit*., and they are probably traces of

the conductor's – Feliks Nowowiejski's – notes. This only existing manuscript copy was found well preserved by the eminent musicologist Jerzy Gołos in Poznań. The manuscript copy, however, consisted only of the full score without separate parts, containing many inaccuracies in notation. In Jerzy Gołos's edition, the concerto was published without individual parts in 1994 by Pro Musica Camerata (cf. Gołos 1994). In 2002, Jerzy Dziubiński performed the concerto with the Polish Radio Orchestra under the direction of Jacek Rogala. Surzyński's concerto aroused the organist Hanna Dys's interest. As part of her habilitation in 2015, she recorded, in addition to Surzyński's solo works, the Concerto in G Minor op. 35 using the only available edition of this work, the one by Pro Camerata Musica. This prompted Hanna Dys to produce a new, professional edition of the score, together with the parts and a critical commentary.

2. MIECZYSŁAW SURZYŃSKI'S BIOGRAPHICAL INFORMATION

Mieczysław Surzyński was a Polish virtuoso organist, composer, teacher, community organizer and choral conductor who lived at the turn of the twentieth century. He lived at a time when Poland was partitioned, which surely did not help his professional and artistic career. After completing his studies in Leipzig, Berlin and Regensburg, he had the opportunity to work in Poznań, Liepāja, St Petersburg, Kiev, Saratov and Warsaw as an organist, choral conductor, organizer and teacher. He gave many concerts both as an organist and a pianist, and he improvised superbly. However, Surzyński directed his attention mainly to church music and it seems that one of his intentions was to elevate the level of Polish church music to European standards. Working with his brothers Józef, Stefan and Piotr, he contributed to the development of church music in the Polish lands. Surzyński became famous mainly for his concert works such as his Sonata in D Minor op. 34, Improvisations op. 36, Improvisations on the Theme of the Church Song *Święty Boże*, and many others. For educational purposes and for church organists, he wrote a number of shorter pieces, the Preludes op. 50, and the collection *The Year in Sacred Hymns* op. 42 intended for the whole liturgical year (cf. Głuszko 2015; Wrocki [1924]; Surzyński 1926).

3. THE CONCERTO FOR ORGAN AND ORCHESTRA: A FORMAL ANALYSIS

The Concerto is written for organ and orchestra composed of a string quintet, two horns in F, two trumpets in C and timpani. The piece is written in the key of G Minor. The keys used in this concerto have reference to the characteristics of keys

included in the treatise *Ideen zu einer Ästhetik der Tonkunst* by the German "Sturm und Drang" period poet and composer Christian Friedrich Daniel Schubart, published in 1806. He linked keys to affects like in the Baroque period. Such interpretations seem to have their referents in this concerto. The key of G Minor was supposed to reflect "dissatisfaction, feeling uncomfortable, anger, reluctance" (Schubart 1806: 377), while the key of B♭ Major, in which Surzyński quotes e.g. an excerpt from the ecclesiastical song *Kto się w opiekę*, was supposed to express a feeling of "joy, love, clear conscience, hope, longing for a better world" (Idem). The key of E♭ Major, in turn, in which Surzyński quotes an excerpt from the Gorzkie Żale hymn, reflects a "tone of love, prayer, intimate talk with God; through its three flats expressing the Holy Trinity" (Idem).

The concerto is neo-romantic in style. Its textural solutions and voice leading indicate that Surzyński drew inspiration from late-romantic works by such composers as Rheinberger, Brahms, Schubert, Chopin and Rachmaninoff. In terms of form, what is noticeable here is a clear reference to the traditional tripartite solo concerto genre. The large sizes of the individual components of the form, absorbing elements of instrumental lyric and short piece and virtuosity, in turn, bear testimony to the principal characteristics of Romanticism. Also present is the influence of Romantic melody and solo song, especially in the third movement of the concerto. The influence of miniature forms is noticeable at the small-scale level of the concerto's form. In the first movement of the concerto Surzyński shapes individual elements of a sonata form after the instrumental short piece, giving up the orchestral exposition.

3.1. First movement, Allegro moderato

The first movement is cast in sonata form in which the classical principle of thematic duality is present. Surzyński introduces two contrasting themes, in terms of character and key, themes that reach large proportions characteristic of Romantic form, constituting the so-called subject groups:

- main theme (G Minor) – dramatic, energetic, emotional, figurative (triplet figurations);
- second theme (B♭ Major) – melodious, full of hope, melancholic.

The first movement, modelled after other Romantic concertos, gives up the conventional division into orchestral and soloist's exposition and, from the very opening, places the thematic material in the orchestral and solo parts. This movement resembles a symphony in which both the soloist and the orchestra create the formal and expressive structure of the work. Interestingly, the concerto opens with instruments introducing a dramatic, dark thematic thought in the lower registers, just

as Schubert did in the first movement (*Allegro moderato*) of his Symphony no. 8 in B Minor. The exposition closes with a turbulent, dynamic and dramatic epilogue in which Surzyński introduces horn and trumpet fanfares. In the development, structural ideas from both themes were used, subjected to developmental process and harmonic modulations. In the recapitulation the composer presents the second theme in a parallel major key (G Major) and then in F Major, leading to a virtuoso solo cadenza in the main key.

The large-scale formal structure of the first movement:

Exposition (bb. 1-120)

- main theme (bb. 1-80) G Minor;
- a short modulating transition to B♭ Major (bb. 81-88);
- secondary theme (bb. 89-104) B♭ Major;
- final theme (epilogue) (bb. 105-120) F Major – A♭ Major;

Development (bb. 121-196)

- secondary theme material (bb. 121-137) A♭ Major, F Minor, E♭ Major, B♭ Major, D Major;
- main theme material (bb. 138-164) G Minor – A♭ Major – F Minor;
- secondary theme material (bb. 165-178) F Minor – D Minor;
- main theme and final theme material (bb. 179-196) G Minor;

Recapitulation (bb. 196-309)

- main theme (bb. 196-232) G Minor;
- short modulation to G Major (bb. 233-240);
- secondary theme (bb. 241-274) G Major, F Major – G Minor;
- solo cadenza (pedal part) G Minor (bb. 275-291);
- coda (bb. 292-309) G Minor.

1.2. Second movement, Intermezzo

The middle part of the concerto is kept in an *Allegretto* tempo with the expressive description *dolce* in the form of a stylized minuet with a trio. In structural terms it is a ternary ABA' form.

A – the section takes the form of a minuet and its character is melodious, pastoral, joyful, and delicate (bb. 1-74)
  - theme played by the organ (bb. 1-20), B♭ Major;

– theme repeated by the orchestra (bb. 21-40), B♭ Major;
– new material which alludes to the figurational passages from the organ concertos by G. F. Handel (bb. 41- 61), B♭ Major;
– theme played by the orchestra (bb. 62-73), E♭ Major.

B – repeated trio, introducing expressive contrast in relation to the outer sections: horror and drama (bb. 75-96) G Minor;

Based on the head-motif from section A, which is subjected to developmental processes.

A' – (bb. 97-118) B♭ Major, theme is realized by the soloist and first violins.

1.3. Third movement, Finale. Allegro ma non troppo

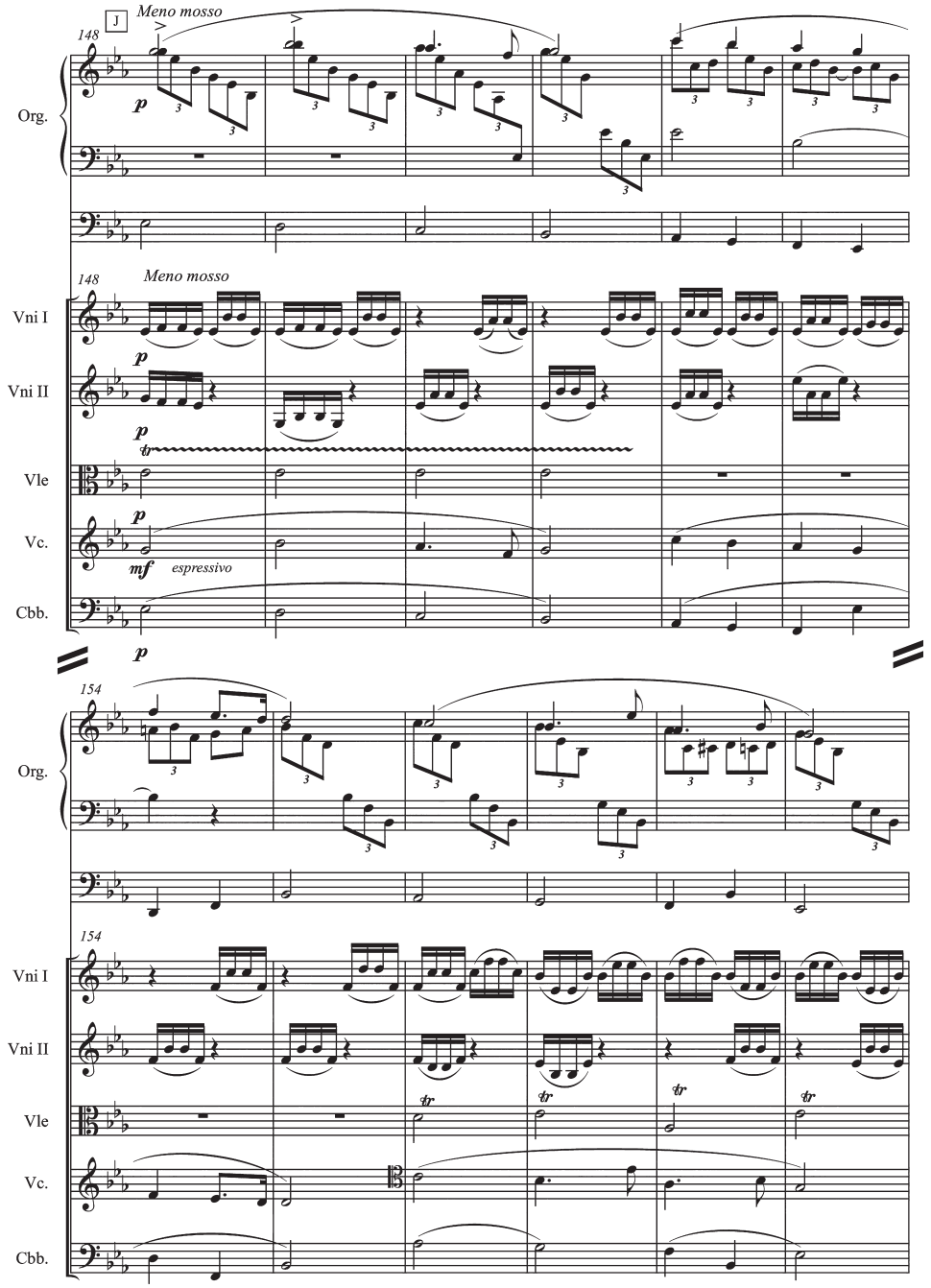
The final movement of the concerto is given a two-section binary AB form with an extended coda based on material from section A. In terms of formal structure, it alludes to a Romantic verse song where the first section, due to the manner of treating the musical material (repeated notes) resembles the *recitativo accompagnato* (A), while the second one consists of a melodious aria (B). Section B opens with a calm, delicate "chant" realized by the organ and orchestra which is an excerpt, in E♭ Major, from one of the motifs of the hymn *Gorzkie żale* (from b. 148 onwards; cf. Example 1). Later on, in the key of B♭ Major (from b. 188 onwards), the soloist quotes an excerpt from the ecclesiastical song *Kto się w opiekę* (cf. Example 2) which is then repeated by the instruments of the orchestra. Surzyński's placement of the quotes from ecclesiastical songs in the concerto finale could be a certain *memento*, or a prayer for peace for his homeland as at the time of this concerto's composition, a revolution had broken out in the Kingdom of Poland.

A – (bb. 1-147) – an energetic, pompous, figurational theme based on syncopated rhythms, G Minor;

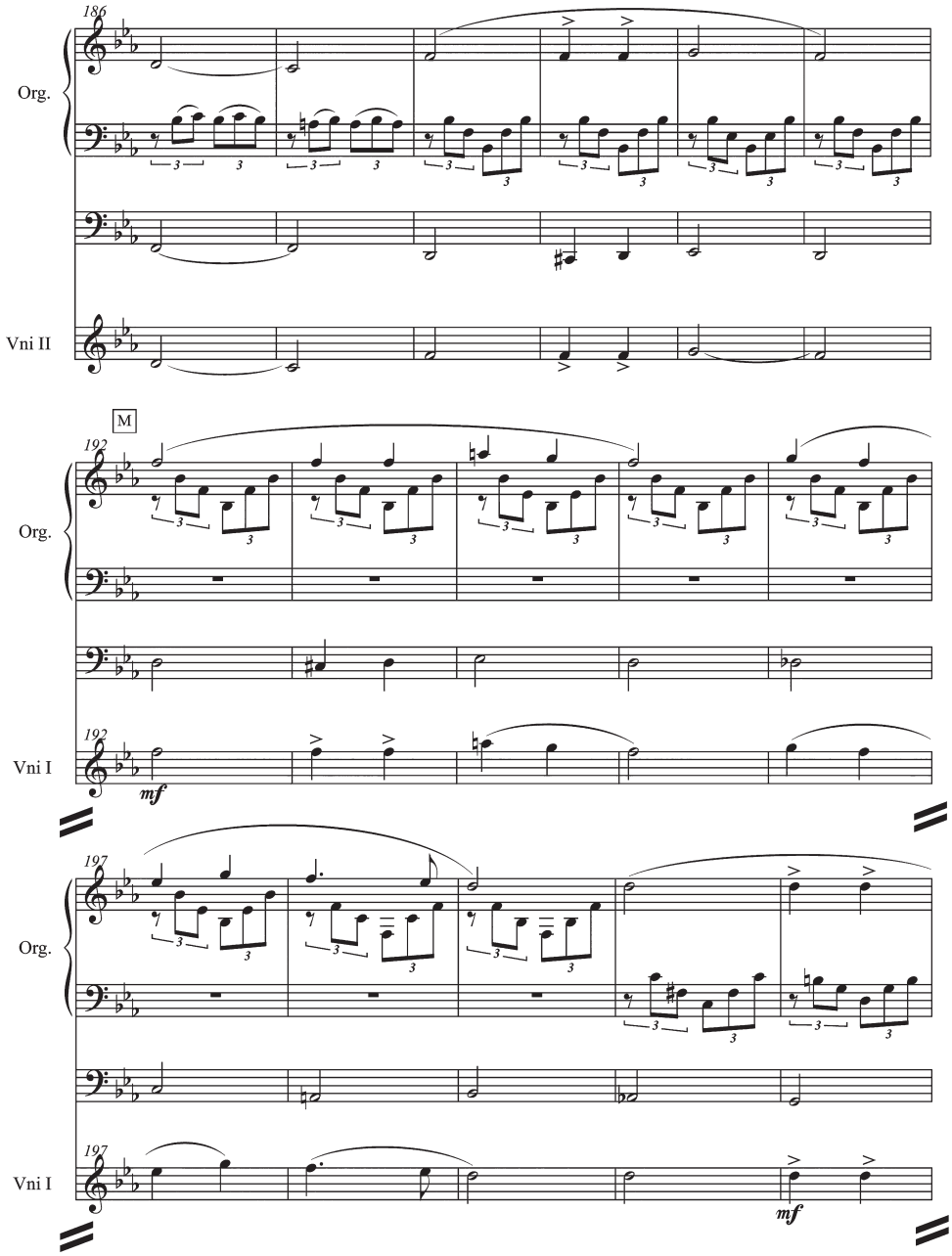
B – (bb. 148-239) – calm, subtle, cantilena-like, melodious, E♭ Major;

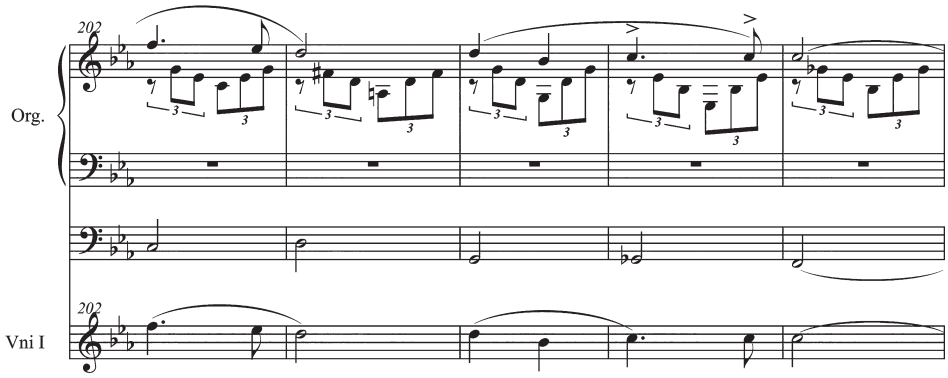
Coda (bb. 240-327) – dramatic, dark, dynamic, based on the structural idea from section A, which is initially subjected to imitation and later to developmental process, G Minor.

Example 1: Surzyński: Concerto for Organ and Orchestra, *Gorzkie żale*, p. 100, bb. 148-159.



Example 2: Surzyński: Concerto for Organ and Orchestra, *Kto się w opiekę*, pp. 102-103, bb. 186-206. © Stanisław Moniuszko Academy of Music in Gdańsk, 2020.





4. A CRITICAL EDITION: THE METHODOLOGY OF PREPARING THE WORK FOR PUBLICATION

This musical edition (cf. Dys 2020) is a kind of scholarly, or critical edition, which is considered "an expression of applying advanced source-analysis and musicological procedures, especially music philology" (Wronkowska 2013: 22). The aim of this edition, as the author emphasizes, is to publish – on the basis of available sources – a score as in line with the composer's intention as possible, using contemporary notation and typography (Idem). Hence any differences between the source score and this edition of the score prepared for publication form the basis for the original critical commentary included in the preface. As the score is intended for performance, it has been prepared on the basis of an original editing method which does not involve graphically highlighted changes in the form of diacritics in the music notation. By contrast, the critical edition has been supplemented with facsimiles of selected source pages (the opening pages for each movement of the concerto), a historical introduction providing the context of the piece's genesis and a biographical note about the composer as well as basic information on the piece (the history of the manuscript copy, the formal structure, registration markings for the organ part). The overriding aim of the author of the critical edition was to prepare the score in accordance with the manuscript copy: to preserve the original articulation, dynamics and agogic markings. The music notation has been modernized only within the scope of the score notation.

In the end, we decided not to prepare an additional, practical edition (with added performance markings), which would interfere in the source score (cf. Surzyński & Vela 2002: 30-34). As a result, the work does not contain an arrangement in terms of performance interpretation, such as fingering, pedalling or suggested registration. This can be justified by the premise that the performers, who each have at their disposal organs of different timbral capability, will adjust the registration to the

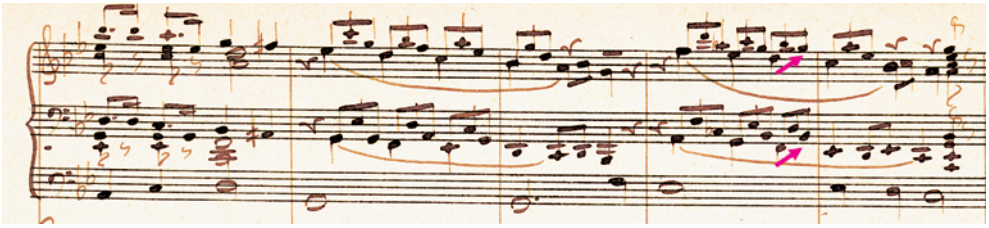
acoustics and the composition of the orchestra. If the edition aims to be critical there is no place for the integration of performance signs. A useful hint to organists will be the fact that the premiere of the concerto was performed on a 43-stop instrument by Walcker, so performing the concerto requires an organ with a Romantic disposition. Other helpful hints, placed in the preface, are the composer's remarks on registration, which the author found in his *Organ Method*, and which are certainly suitable for his other pieces for organ.

An analysis of the full score, involving the spotting and correcting of errors, became a fundamental task. It turns out that the manuscript copy of the concerto was made quite accurately and cleanly. Occasionally, errors could be spotted in basic music notation, which may have been so-called typos, for example: lack of naturals and sharps, wrong note pitches in individual instrumental parts (e.g. one bar in the viola part written a note lower, wrong notation in the cello parts). Sometimes a harmonic analysis was required as it was difficult to decide on the authenticity of a notated version.

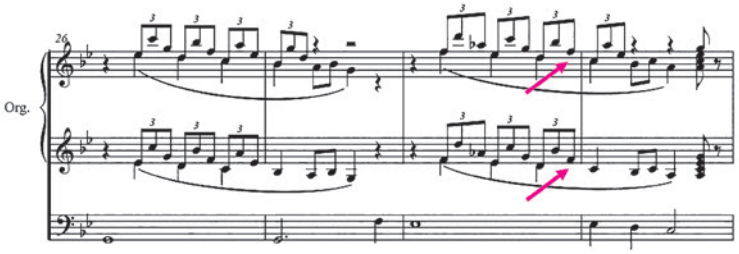
The following are examples of errors in notation (see Examples 3 and 4)[1]:

Example 3: Organ part: b. 28, S 1 and 2, B 4, MC: third note; wrong pitch; E: g'' corrected to f'' and g' corrected to f' in the descending progression pattern:

(3a) – manuscript copy, bb. 25-29;



(3b) – critical edition, bb. 26-29.



[1] The following examples are taken both from the manuscript copy and the critical edition of the Concerto; excerpts from the pages of the manuscript copy were published with the consent of the University Library in Poznań. List of abbreviations: MC – manuscript copy, E – this edition, b(b). – bar(s), S – system (top-down), B – beat.

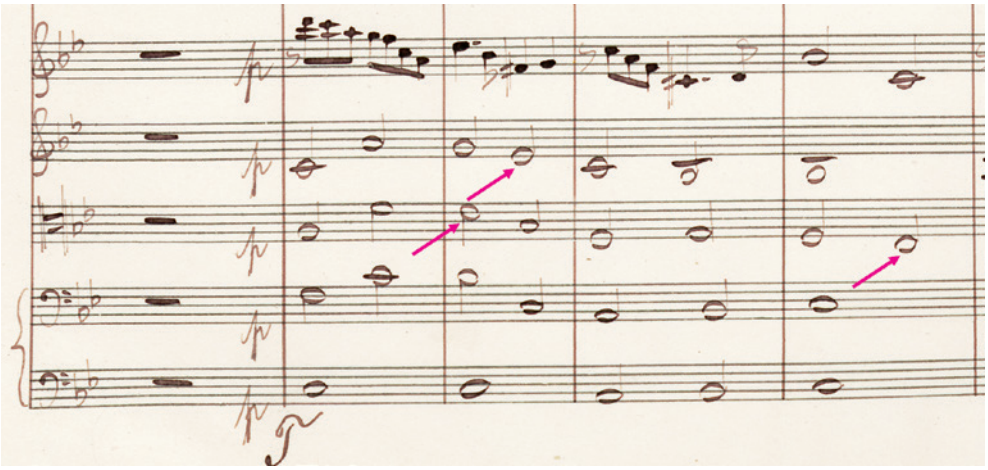
Example 4

4.1 First movement, Vni. II, b. 265, B 3: a missing natural added before *e♭′*;

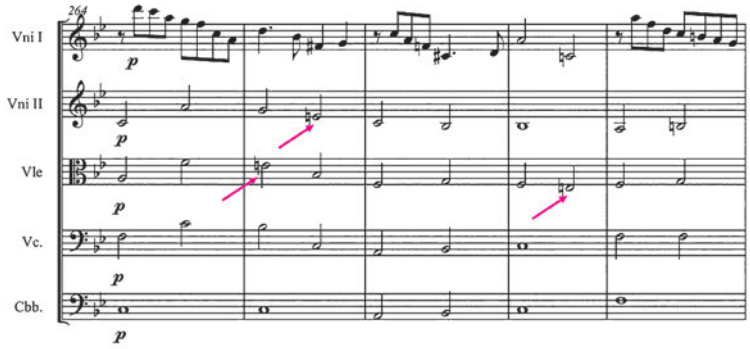
4.2 First movement, Vle., b. 265, B 1: a missing natural added before *e♭′*;

4.3 First movement, Vle., b. 267, B 3: a missing natural added before *e♭*.

(4a) manuscript copy, bb. 263-267;



(4b) critical edition, bb. 264-268.

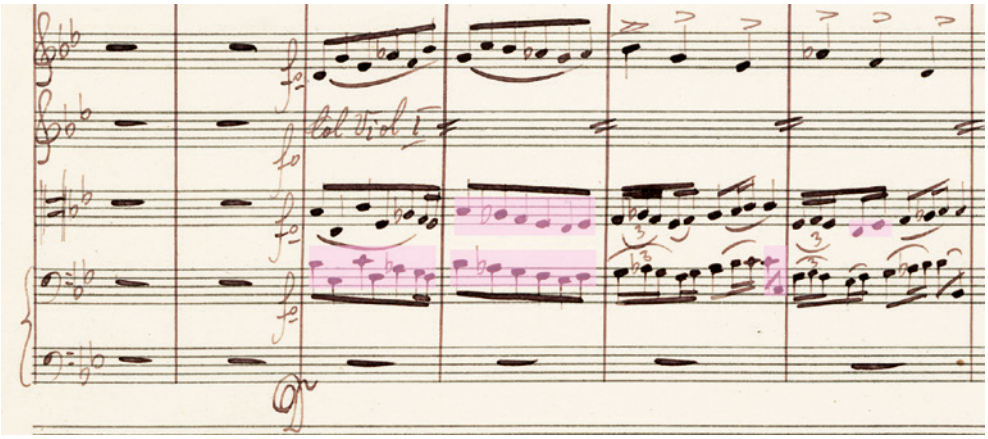


The next task involved verifying and supplying missing articulation, dynamic and agogic markings. Here articulation presented the greatest challenge. Inconsistent placement of articulation marks – staccato dots, accents, imprecise slurring – was the most frequent issue underlying the scholarly work. Especially in the second and third movements in the manuscript copy one encounters different articulations of the same motifs or phrases in particular parts. This could have been due to the copyist's inattentiveness or being in a rush.

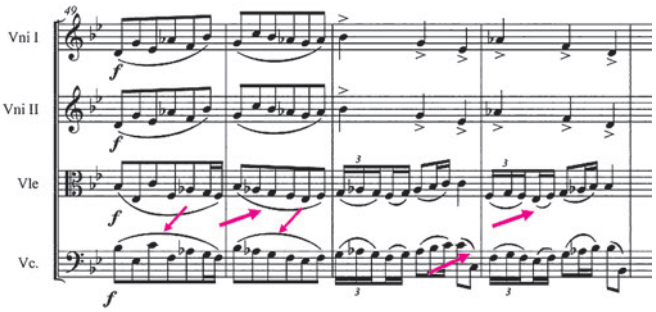
The following is an example of a non-uniform slurring used in particular orchestral instrument parts (see Example 5):

Example 5

(5a) manuscript copy, bb. 47-52;



(5b) critical edition, bb. 49-52.



Second movement:

- Vc., bb. 49–50: missing slurs completed as in Vni. I, II and Vle;
- Vle., b. 50: a missing slur added (by analogy to b. 49);
- Vc., b. 51, B 3: a slur added (by analogy to b. 52);
- Vle., b. 52, B 1: a missing slur completed on two semiquavers *e*♭/*f* (by analogy to b. 51).

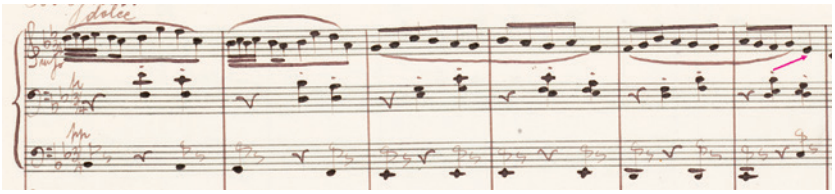
In the second movement, b. 50, Vle., a missing slur is evident; likewise, in the second group of semiquavers *e*♭/*f* . In the cello group, the copyist did not add slurs at all in bb. 49-50, yet in the subsequent bars he did, save for one small slur.

What these excerpts clearly lacked was slurring done in a logical manner; b. 50, Vla: here, obviously a slur is missing. Likewise in the second group of semiquavers E♭/F; in the cello section, the copyist didn't add slurring at all in bb. 49-50, yet in the successive bars he did, while omitting one small slur. Such situations seem to be quite obvious from the performer's point of view; yet it seems important to unify the notation of articulation for it to be consistent and logical. In this case the missing slurs in the Vla and Vc parts were supplied, which is graphically recognizable and mentioned in the critical commentary.

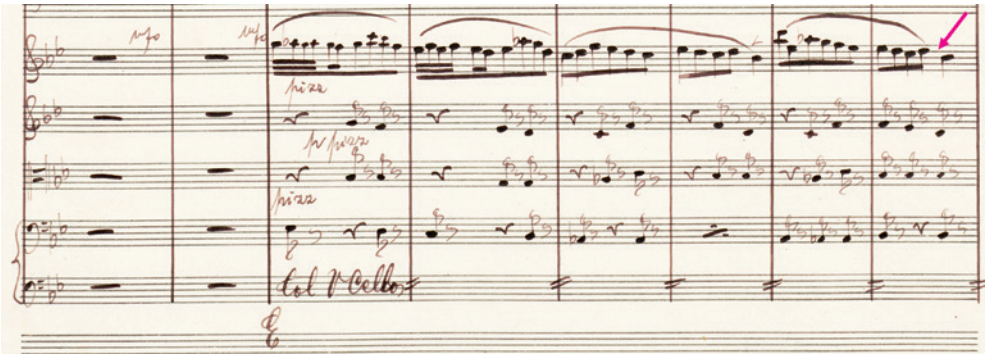
A bigger challenge was the interpretation of slurring against the logic of leading the melodic line. Already in the opening of the second movement, in the theme realized by organ in bb. 5-6, we deal with an unusual case where the slur ends before the final crotchet of the phrase. This slurring could be considered an error, were it not for an identical case in the Vni I part in b. 68 and, maybe a little less clearly, in bb. 109-110. For comparison, let's see this same theme realized by Vni in bb. 25-26 and Vc in bb. 101-102 (see Example 6).

Example 6

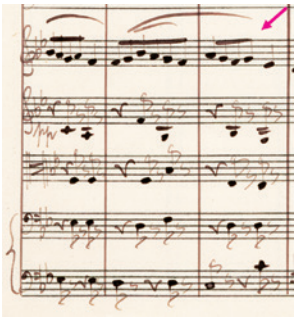
(6a) – manuscript copy, bb. 1-6;



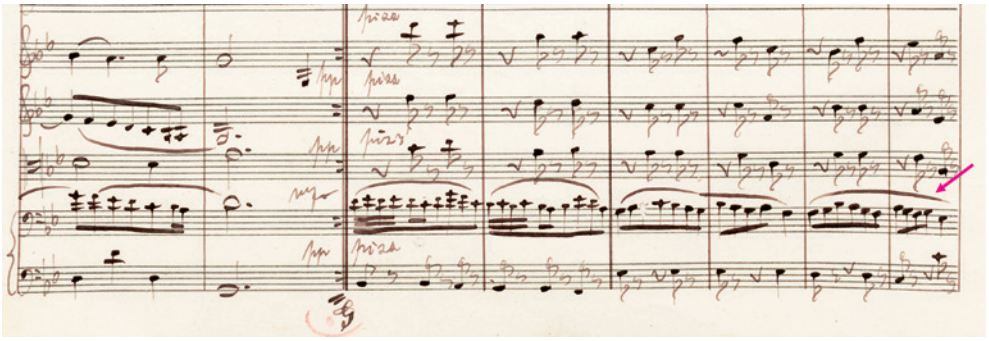
(6b) – manuscript copy, bb. 61-68;



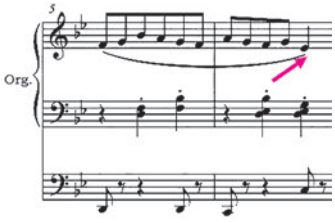
(6c) – manuscript copy, bb. 24-26;



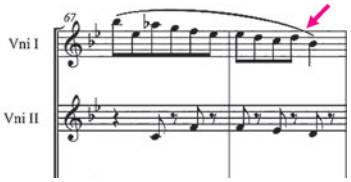
(6d) – manuscript copy, bb. 95-102;



(6e) – critical edition, bb. 5-6;



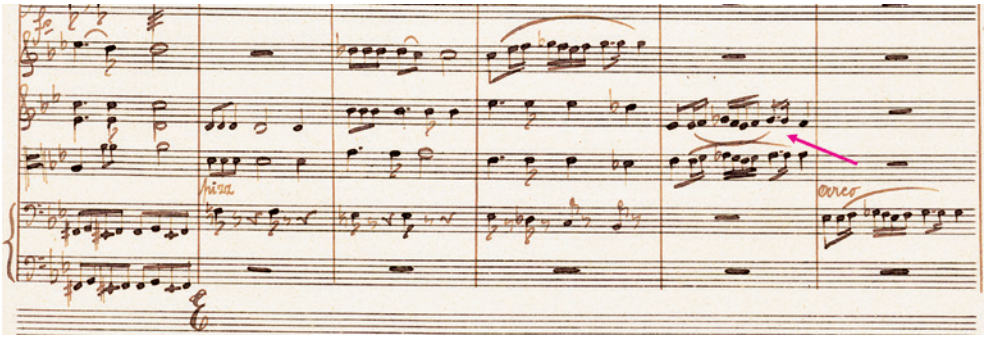
(6f) – critical edition, bb. 67-68;



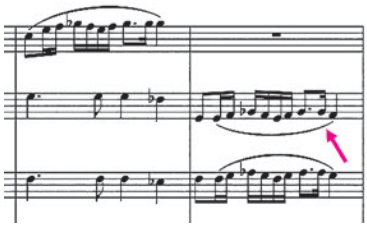
It is unknown whether or not in b. 6 we are dealing with an error or an intentional act. In this case, copying faithfully the slur notation from the manuscript goes against musical intuition. The logic of leading the musical line suggests a slurring of the phrase until the end of the bar, by analogy to Example 6.4. In this case, however, it was decided that the slurring be unified, introducing a more logical solution which is the slurring of the whole two-bar phrase like in bb. 25-26 and 101-102. Another problem was to find an answer to the question whether or not to unify the articulation ascribed to individual elements of the form in every instrumental part, or to leave the varied articulation (see Example 7).

Example 7 Vni. II, b. 79: MC: the slur ends on B 3, E: the slur extended until the end of the bar (by analogy to the Vle. part)

(7a) – manuscript copy, bb. 75-80;



(7b) – critical edition, bb. 78-79.



In the first movement, b. 79, Vni. II and Vla realize the phrase that appears in Vni I in b. 78. Here the notation of articulation is different. The slur in Vni I extends from the first note until the end of the bar, and in Vni. II and Vla it begins on the second note and ends on the third beat. A question arises as to whether the slurring should be unified or not. I decided on extending the slur from the second note (as in the manuscript) until the end of the bar. It seems that such notation reflects the composer's musical intention.

These examples of musings on articulation are only a small part of the performed analyses. The author of the critical edition tried to get to know the composer's intentions and his ideas for performance as best as she could. What was key here was also getting to know his other pieces, studying their slurring and comparing it with particular examples from the Concerto in G Minor. Sometimes the difficulty in studying the score lay in differentiating the composer's intention from the inaccuracy in the copyist's work. The willingness to translate the composer's – or the copyist's – intentions sometimes goes against the development of musical narrative. Making articulation choices was always difficult in this case.

Eventually, however, the articulation notation is also a kind of suggestion for the performers, which they may dismiss, offering their own interpretation.

5. CONCLUSION

Currently in Europe (including Poland), thanks to developments in scholarly research and the introduction of modern editing methods (e.g. the author's own symbols, practical aspects of an edition aimed at being useful for scholars and performers alike), growing interest in early music or music still in its manuscript form and the development of the so-called historically informed musical performance, new sheet music series are being released. The Concerto in G Minor op. 35 by Mieczysław Surzyński is undoubtedly one of the most valuable Romantic organ music works of the Polish heritage. The collected body of knowledge of the source, as a part of years of research and editing work, ensured the production of a reliable edition of the piece. All the aforementioned examples of our own corrections to the score notation emphasize the necessity for preparing an edition of the score including editorial and critical notes. The findings and any differences between the publication and the source information formed the basis for detailed critical commentary. The structure of critical commentary is an original solution proposed by the authors. The critical commentary covers the symbols denoting articulation, dynamic and agogic markings. For representing all the corrections introduced to the copy of the manuscript, the following symbols were used together with explanation: MC – manuscript copy; E – this edition; b(b). – bar(s); S – system (top-down); B – beat e.g. b. 12, S 3, B 2 (bar 12, system 3, beat 2). The organ part and the orchestral parts were commented on separately.

In order to do that, an analysis was carried out of the source and the historical facts of the period in which Mieczysław Surzyński lived and composed. An additional element that helped to prepare the score for publication was a detailed analysis of the form of this piece. The authors of this publication, an organist Hanna Dys

and a music theorist Monika Karwaszewska, while preparing their critical commentary, consulted the copy of the manuscript and the proposed corrections with instrumentalists (violinist, hornist, trumpeter) and conductors, which makes this edition trustworthy. It is worth noting that the element of original interpretation in the preparation of the critical edition results in differences in particular critical editions produced by different authors, concerning the same source material. However, the advancement in the research on musical sources and the continuous discovery of new data shows that no critical edition of a work may be considered final.

This critical edition produced in the form of a score using present-day notation provides contemporary listeners and performers with the musical content of the source in a way that makes it possible to introduce this work to the concert stage. These aspects support the claim that the early heuristic analysis and criticism of source scores, as a subdiscipline of musicology, leading to the creation of critical editions and scholarly musical manuscripts, continues to spark interest. It provides basis for further analysis and new discursive potentials, showing resistance to crises (in musicology or otherwise) and it will not go "out of fashion".

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Matija Marolt, and Matevž Pesek

HISTORY AND CHALLENGES OF DIGITAL MUSICOLOGY IN SLOVENIA

Abstract
The general aim of this article is to sketch the processes of understanding music as a set of phenomena intricately involved with the IT novelties within the Slovenian research community from the three basic perspectives of ethno/musicologist, librarian (essential when approaching music computationally), and IT. It assesses what these perspectives have brought to the understanding of music, but more importantly indicates that the three perspectives are not arbitrary. Together they form digital musicology in Slovenia. First, it lays out the Slovenian contributions to e-music research, and illustrates academic specificities, both Slovenian and global. Lastly, the article offers some thoughts on current academic challenges and reflects on possible solutions.

Key words: digital musicology; ethnomusicology; music analysis; Slovenian music; digital libraries.

1. INTRODUCTION

In the preface to his *The Style of Palestrina and the Dissonance*, first published in the 1920s, Knud Jeppesen noted that the study of the dissonance has not yet been approached *scientifically*. As he explained, dissonance, "though generally acknowledged as being among the most important for musical research, has not yet been taken up in any serious, scientific way" (Jeppesen 1970: [1]). He approached Palestrina's music from a "genetic point of view" in distinction to the majority of the earlier writers whose aims were mainly "of a practical pedagogic nature" (Idem). His final goal was a stylistic analysis of Palestrina's music.

Almost half a century later, in 1959, Alan Lomax introduced his *Cantometrics* project. Its ambitions were high: to analyse the styles and correlate them to the social variables. His analyses, consisting of 37 features, of the songs was not as eagerly adopted by academic music analysts (or so to speak, musicologists) as he thought it

may be. Yet his logic provided fertile ground for *The Music Genome Project*, a part of the Pandora enterprise. With more than 450 features, *The Music Genome Project* claims to be "the most comprehensive analysis of music ever undertaken".[1] While Lomax's approach was rooted in humanities and social studies scholarship, *The Music Genome Project* undertook the challenge of systematizing music information from an IT business perspective of about 450 variables or attributes, similar to the Gracenote Sonic Style's.[2]

The *fields of interest* in music research[3] have seen enormous expansion over the last two decades. Within the academic music-research community, there are at least three complementary communities worth mentioning. The European Music Analysis Congress ("EuroMAC")[4] built their platform mostly on the principles of music theory/analysis societies, while Sound and Music Computing ("SMC")[5] and especially the International Society for Music Information Retrieval ("ISMIR"),[6] gathered a vital community consisting predominantly of IT specialists. Both communities also benefit from the contributions of (computational) ethno/musicologists. The increasing collaboration among the three crucial fields – ethno/musicologists, IT, digital libraries – is especially visible in the communities that belong to a third group of music scholars, gathered for instance around the International Workshop on Folk Music Analysis ("FMA"),[7] Digital Libraries for Musicology ("DLfM"),[8] or Technologies for Music Notation and Representation ("TENOR").[9] The issues addressed in the latter group (but also in the first two) are being explored through both social studies and humanities (the "soft" sciences, closer to the EuroMAC), as well as the more technically oriented ("hard") sciences (see Figure 4). And, although information retrieval from and about music is a common goal for all three indicated groups, the horizon of understanding of music differs among them.

1 https://www.pandora.com/about/mgp, accessed: 8 March 2022.

2 https://www.fastcompany.com/company/nielsen, more on https://www.gracenote.com/, accessed: 8 March 2022.

3 The terminological quandary regarding the basic concepts of exploring music urged us to address different fields of ethno/musicological interest, such as music analysis, music theory, historical and systematic musicology under the same perspective of digital humanities.

4 https://euromac.mosconsv.ru/en/home-0, accessed: 8 March 2022.

5 https://smc22.grame.fr/, accessed: 8 March 2022.

6 https://www.ismir.net/, accessed: 8 March 2022.

7 https://www.folkmusicanalysis.org, accessed: 8 March 2022.

8 https://dlfm.web.ox.ac.uk/9th-international-conference-on-digital-libraries-for-musicology, accessed: 8 March 2022.

9 https://tenor2022.prism.cnrs.fr/, accessed: 8 March 2022.

Understanding music here refers only to the epistemological issue of the range within which different music scholars approach music. Our aim is to sketch the processes of understanding music as a set of phenomena intricately involved with the IT novelties within the Slovenian research community. The contribution sketches digital musicology in Slovenia from three basic perspectives: the musicological one, the perspective of librarians and archivists, and the IT perspective. The main question remains, what have these perspectives brought to the task of understanding music better? We must understand that the three perspectives are not arbitrary. Together they form what we understand to be digital musicology in Slovenia. We shall sketch the scope of the Slovenian digital musicology throughout its history. The contribution will also sum up the achievements and prospects with an awareness of the weaknesses and faults that are involved in a definition of an omnipresent yet to a certain extent also an imaginary phenomenon, such as digital science with many emergent forms.

2. BACKGROUND

Nico Schüler thoroughly explored the history of computer-assisted music analysis. One of his claims is rather telling:

> "Even at the beginning of the 'computer age' of music analysis, communication between scholars was very slow. […] it seems that not much has changed since the 'beginning': scholars know little about the history of their area, previous successes and failures are hardly known. Thus, mistakes are duplicated, and prejudices flo[u]rish" (Schüler 2005: 38-39).

Nicholas Cook, in his ISMIR 2005 talk, spoke about the *opportunities* for musicologists to be involved with IT and reflected about "some of the factors inhibiting musicologists' engagement with information science" (Cook 2005). Cook started wittily, "with something that happily *isn't* the problem: hostility to technology on the part of musicologists" and proceeded with "two points that have to do with data poverty" (Idem: 2): 1. "musicologists are used to working with highly reduced data" (Idem: 3) and 2. "musicologists are used to working with small data sets". Both points are almost tautological: "I think the conclusion is again clear: working with larger data sets will open up new areas of musicology" (Idem: 5). Although something new does not always mean something better, the issue, we hope, thematizes the topic of *theory transfer*.

The *hostility to technology* demonstrated by musicologists is hardly a debatable issue today: it is more a pragmatic challenge, a false quandary, a *technicality*. For

instance, some time ago, if a professor wanted to play a musical example, they played it from a recording; if, however, their professors wanted to use audio examples, they would have to play it themselves on a piano (often somewhat poorly tuned).[10] The *hostility to technology* in the era of YouTube is but a remnant from old times. The range of using new tools for music research and education, to the contrary, is still an important issue. Technically speaking, the difference between playing a recording (vinyl, tape, CD, MP3, etc.) or playing a (reduced) score on a piano is, basically, a "mere" technical question of taste. Pursuing a pragmatic solution makes the difference between playing a recording instead of illustrating a piece of music by performing it on a musical instrument primarily an issue of μέθοδος (method) following certain τέχνη (techne). Yet the consequences are a long-term shift from developing active handcraft capacities of playing musical instruments toward a passive use of music within the confines of whatever the music industry offers at a certain point in time and space. In other words, it seems that there is really "a basic confusion between technology and epistemology here" (Cook 2005: 5). Clearing it would mean to bring about the necessary "conceptual changes" in music research (Idem: 6). Yet, has computer-assisted music scholarship brought about some conceptual changes in existing music research?

The question can be misleading. From the beginning, Guido Adler proclaimed musicology as an interdisciplinary field. Musicology is, like most disciplines, developing ever since Adler's time into a ramified net of differentiated music-related studies. Practically (we do not have any statistics, yet our scholarly intuition allows us to assume this), each of the music research branches claims interdisciplinarity for itself while, at the same time, remaining rather poorly informed about the theoretical concepts and practical achievements of the other fields. Even though interdisciplinarity remains an appreciated concept within the research community, different music-related research branches have very few visions about the mutual transfer of theories and concepts. The use of computer-assisted music research in academia is almost entirely limited to postgraduate level and, mainly, limited to metadata analysis and confined formal analysis of the musical text/performance to several musical parameters. However, the complexities between the social and the "purely musical" factors remain rather scattered throughout almost 2000 entries in RILM consisting of the concept of *transfer* in their title (in October 2020): the music-transfer theory is entirely pragmatic, case sensitive, contextual, monitor-conditioned. If François-Joseph Fétis condemned "tonal miscegenation" (Christensen 2020), post/modernity enthroned the "musical miscegenation": heterogeneous and heteronomous *fusions*.

[10] It should be noted that in Eastern Europe, the gramophone and vinyl recordings were rare technological extras in music education.

Different processes of transferring ideas, things, and people from one context into another is a ubiquitous and quotidian phenomenon, crucial for understanding our "postmodern modernity" (Welsch 2008) and its "transversal reason" (Welsch 1996) that manages to understand almost all phenomena through a premise consisting of an "aesthetic" and "anaesthetic" ("Anästhetik") that "problematizes the elementary layer of the aesthetical, its confine and limit" (Welsch 2017: 13).[11]

If the *transfers* between the two levels conjure up a vast array of different, as it were, interlocutors, the historical sketch below confines itself only to the "previous successes and failures" of digital musicology in Slovenia. At the end, some suggestions for further development of the field of digital musicology in Slovenia are indicated.

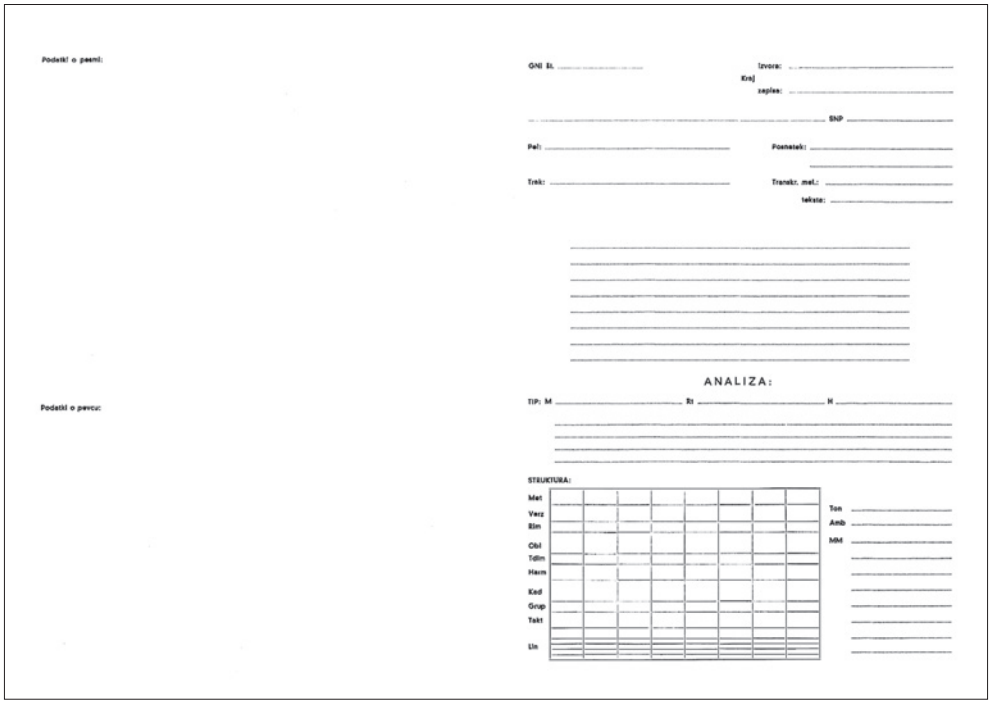
3. PREDECESSORS OF SLOVENIAN DIGITAL MUSICOLOGY: FOLK-MUSIC ANALYSIS CONCEPTS AND DIGITAL COLLECTIONS

3.1. Folk-music analysis concepts

The concept of *music collections*, although it has existed for centuries in the geographical area of Slovenia, gained more and more attention with Glasbena matica (1872). Then, the most important and active Slovenian music institution considered itself responsible for collecting and preserving national musical heritage as well was responsible for music score publishing, music education and, of course, performances. Glasbena matica initiated the establishment of the Institute of Ethnomusicology (GNI) in 1934 – the oldest institute of the Scientific Research Centre (ZRC) of the Slovenian Academy of Sciences and Arts (SAZU). In 1956, GNI under the supervision of Valens Vodušek (1912–1989), prepared a plan for the classification of folk songs in six catalogues and later, in 1962, also a form for text cataloguing and classification. Vodušek's immense work triggered a wide regional recognition of the GNI. Vodušek's scheme (see Figure 1) is the first systematic analytical concept for analysis of the aspects of musical structure – a kind of pre-computer-assisted analytical concept for music information retrieval.

[11] "Das ist nicht erst in der Philosophie, sondern schon in der Medizin so: durch Anästhesie schaltet man die Empfindungsfähigkeit aus – und der Wegfall des höheren, des erkenntnishaften Wahrnehmens erweist sich als bloße Folge davon. Anästhetik problematisiert also die Elementarschicht des Ästhetischen, seine Bedingung und Grenze" (Welsch 2017: 13).

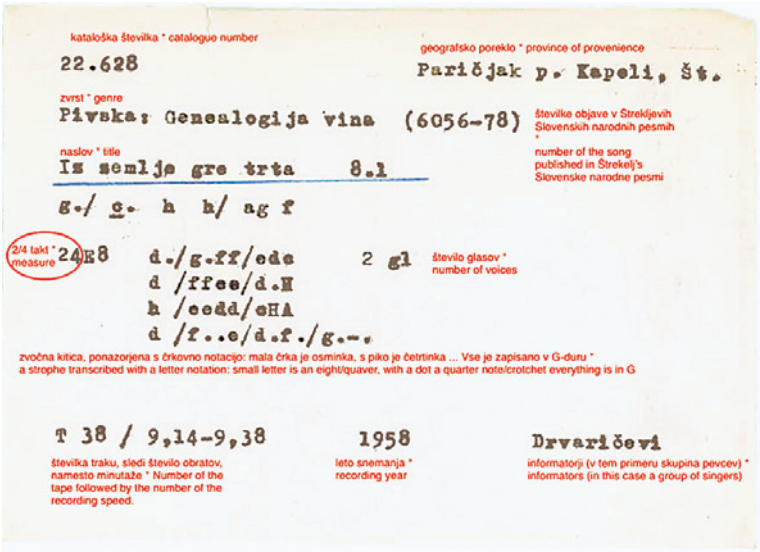
Figure 1: Every field recording was processed according to the form above. The music was analysed following the given variables introduced by Valens Vodušek at the Institute of Ethnomusicology in Ljubljana in the 1950s. Published with permission of GNI.



The analytical part consists of three musical levels or "tupes": M = melody; Rt = rhythm; and H = harmony. The "structure" of a piece was addressed through the following variables: Met = metrics; Verz = verse; Rim = rhyme; Obl = form; Tdim = *; Harm = harmony; Kad = cadences; Grup = groups; Takd = bars; Lin = *; Ton = initial tone; Amb = ambitus; MM = tempo (Mälzel's metronome). The approach may be seen as a predecessor of the music information retrieval systematisation so specific for the computer-assisted analytical approaches. The form was archived together with the transcription and the recording of each piece only until the 1980s, when computers were entering into the horizon of the humanities. Later, transcriptions were gradually left out of the systematically programmed regular activities of the Institute. The transcriptions are ever since provided through individual research and publishing projects.
* We were unable to explain these variables.

The Institute of Ethnomusicology was the leading institution in cataloguing music in Slovenia. Their leaflet catalogue ("listkovni katalog") consists of 6 identical leaflets distributed through 6 categories: 1. title; 2. catalogue number; 3. melodic structure; 4. rhythmic and metric structure; 5. genre; and 6. province of the piece's provenience (see Figure 2):

Figure 2: A leaflet from the catalogue of the Institute of Ethnomusicology. A photo courtesy of Dr Urša Šivic. Published with permission.



At the Institute of Ethnomusicology digitalisation began in 1992. The cited analytical forms were part of the systematic music research that may be considered a predecessor of today's practices of digitalising music. The forms of analysing audio recordings – a speciality of the Institute's scholar Drago Kunej (cf. Kunej 1999; 2000; 2001; 2004; 2005; 2009; 2014; 2017; 2020) – were elaborated for archiving by Kunej in the early 1990s. Although the analytical form includes a transcription, systematic transcribing and systematic analytic work on the Slovenian folklore corpora has taken slower pace since the 1990s.

The history and practice of video analysis in Slovenia is still rather stagnant (in technical science and humanities research), both methodologically and practically. Naško Križnar, the only Slovenian systematic scholar in visual anthropology, has a rather limited interest in music (cf. Križnar 1991; 1994; 2001a; 2001b; 2002; 2006; 2009; 2012; 2015).

Of course, the methods and practices related to music research have been drastically changed by IT experts. However, before we turn to their contribution, we should address another crucial field comprising, in a way, the prerequisite contributors when discussing digital musicology scholarship – libraries and archival digital collections.

3.2. Digital collections

Both research of digital musicology and MIR (Music Information Retrieval) is fuelled by well-prepared digital music collections of different contents, formats, quality, and quantity. The handling of the growing music materials is today scattered among different "stakeholders" of the Slovenian musical world. Besides the strongest music re-/production institution in Slovenia, the national broadcasting agency RTV Slovenija, with its nominally public archives that are unfortunately difficult to access by the public, the librarians and archivists emerged as the most productive scholars in the field of digital musicology.

The Slovenian version of what is today known as Europeana[12] was introduced by the National and University Library in Ljubljana in November 2005 with The Digital Library of Slovenia (dLib).[13] Although their primary aim was to digitize the physical materials, one of the most important motivators of the project, Zoran Krstulović,[14] emphasized two general benefits in this process: the "new possibilities for searching" that enables content to be more "widely available" as well as the wider archival goal that aims "to preserve books for future generations […] making them accessible in one place" (Tomažič 2010).

Although these processes of database building may seem somehow far from the *proper* digital musicology, it is important to know that it is impossible to carry out research without ensuring the digitisation step first. As Kranenburg et al. point out, "(ethno)musicological archives contain the musical 'memory' of the world" (Kranenburg, Grabers & Volk 2010: 2). As a lot of this "memory" remains inaccessible today, digital scholars are usually "tempted" or "forced" to use or even keep on returning to the same available song collections instead of exploring the not-yet explored (Idem).

It is rarely unwillingness that prevents the creation of collections of digital material. Among many obstacles, the most unbridgeable issues relate to staff and/or financial shortages and/or legal regulations of various areas of social life. The possibilities for creating digital collections are increasingly influenced by legislation

[12] https://www.europeana.eu/, accessed: 1 July 2022.

[13] The dLib was created at the end of 2005 following the emergence new possibilities offered by the new web technologies of that time. Digital platforms ensured better accessibility to the Slovenian classics and more vulnerable library materials; thus, it established a digital library portal with an accessible digital repository. The materials were collected within the national library, but also from various partners (libraries, archives, scientific and other institutions). More on: https://www.dlib.si/, accessed: 1 July 2022.

[14] He was granted a librarian *Kalanova nagrada* award in 2011 together with Karmen Štular Sotošek on "theory and practice in digitalisation of the library materials" (http://www.old.zbds-zveza.si/kalan2011_krstulovic-stular.asp), accessed: 8 March 2022.

in the field of copyright, privacy protection, personal data protection, etc. Related obstacles rarely disappear, even when the collection is already established, thus not only the innovation but also the sustainability of such projects must be ensured.

If we now return to the case of Slovenian dLib, a variety of materials in the field of music was successfully made public. From resources for studying the musical past, printed music, and manuscripts of the 19th and the first half of the 20th centuries, to music newspapers and magazines and sound recordings. Today, a little more than eight thousand units of music manuscripts, printed music and recordings are available through their platform. The oldest materials are graduals, antiphonaries, and psalteries from the 16th century, Hren Choir books from the 17th century and Himni ad Laudes by Jacopo Tomadini from the 18th century. Slovenian music of the first half of the 19th century is presented in the form of printed music and music manuscripts. Apart from that, it offers an interesting insight into the nature of creativity for piano in the Slovenian territory in the 19th and the early 20th centuries. Project dLib also provides access to all Slovenian music magazines that were published until 1945, and to most of those published after the Second World War, programme notes from more than 1600 concerts, textbooks for singing and various instruments, and so on. The audio collection has been increasing as well, with about 2000 digitised audio cassettes released between 1970 and 2000. The project is fairly new (as many of them globally also tend to be), thus the direct "computational processability" of data remains restricted. Nonetheless, it nowadays represents the largest digitised treasury of Slovenian music-related documents and thus a good starting point for many musicological and MIR research.

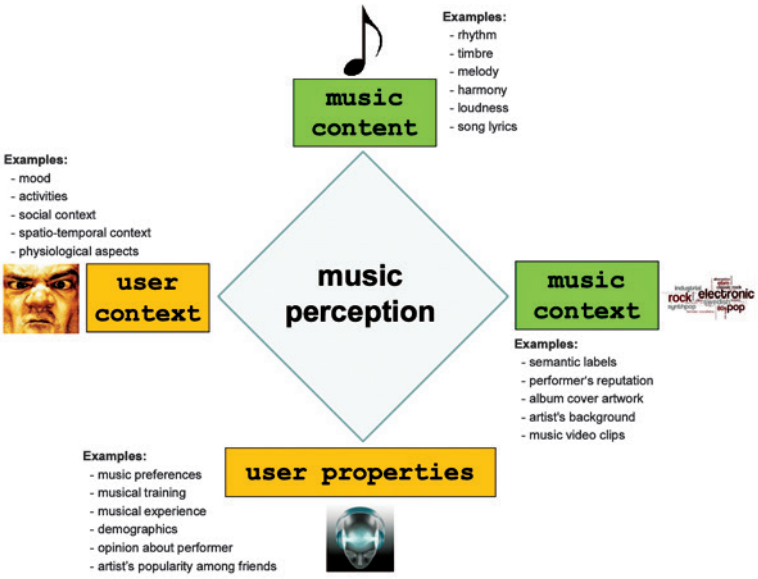
4. MUSIC-RELATED IT RESEARCH (MIR)

From the previous section, it seems that the first wave of digitalisation (and consequently, the entrance of digital ethno/musicology) rested on two premises. One – *preservation* – is anchored in one of the most notorious anthropological perspectives of the late 18th century: the enlightenment ideal of universal knowledge. Its encyclopaedic goal was to gather all "futures past" – that may substantially differ from any individual "past futures" – as Reinhart Koselleck formulated the relations between understanding our past, contemporaneity and the projections of a future (cf. Koselleck 2004). In this respect, digitalisation has enabled music to gain incredible omnipresence.

While music is preserved in many forms, music's general *accessibility* has typical *postmodern* capacities of permutation, fragmentation, and branching out. At present, there seems to be little information on *access* to individual components of the

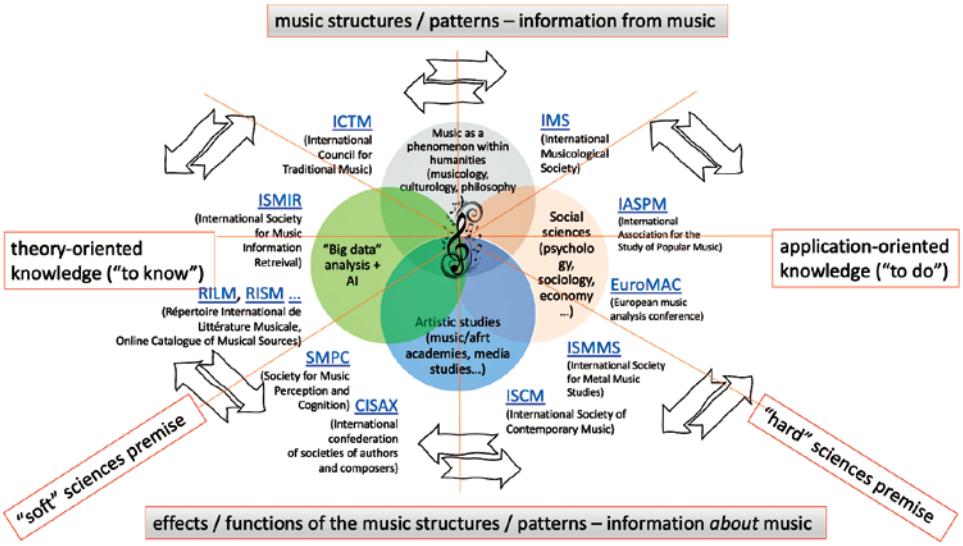
communication chain. Within the IT community, for instance, Orio wrote about "accessing, filtering, classification, and retrieval" (Orio 2006: 1), and Schedl, Gómez, and Urbano about addressing "music content", "music context", "user context" and "user properties" as interrelated areas, with "music perception" being the common issue of MIR (cf. Schedl, Gómez & Urbano 2014), Müller wrote about "music representations and the Fourier transform" as the two topoi that make his excellent survey of the field "self-contained to a great extent" (cf. Müller 2015). Jannach, Weihs and others concentrated their contributions on "music analysis processes" which, after the subchapter *Music Data: Beyond the Signal Level*, include various areas of mathematics as well as musicking, such as "emotions", "organization of music collections and database", "music recommendation", even "automatic composition" (cf. Weihs et al. 2016). In short, which information is accessed depends broadly on the researcher's epistemological focus. Moreover, it may be hasty yet in the current stage of music research hardly exaggerated to claim that a common concern of the researchers is anchored on the premise of information retrieval *from* and *about* music. It seems that exactly the distinction of elaborating data *from* music on the one hand, and *about* music on the other, defines the two interrelated sets of issues regarding MIR today. In this respect, the Figure 3 that embeds the plethora of research foci from within the field of music perception constitutes a rather persuasive perspective for the systematization of the entire field of not only computer-assisted music research, but music research as such today.

Figure 3. Source: Schedl, Gómez & Urbano 2014: 131.



For a more integrative version, we would propose somewhat different emphases, starting from the current institutional formations within the music-research network (see Figure 4).

Figure 4: Interests in music analysis today derived from juxtaposing some of the most notable academic associations. The indicated epistemological premises shared among all sciences are, we believe, probably the most discussed tectonic issues in music research today.



Within this division, there have been several projects accomplished in Slovenia, mainly related to the Laboratory for Computer Graphic and Multimedia at the Faculty of Computer and Information Science at the University of Ljubljana. Activities of the Laboratory are mostly focused on the computational aspects of music information retrieval and understanding. In the last twenty years, their researches have covered a large variety of topics, from multi-pitch transcriptions of piano music (cf. Marolt 2004) and bell playing (cf. Lefeber et al. 2011), melody extraction (cf. Marolt 2005) and intermediate representations for cover song detection (cf. Marolt 2008) to the exploration of relations between mood and colour perception in music (cf. Pesek, Strle et al. 2017), and deep compositional modelling of harmony, melody and rhythm (cf. Pesek, Leonardis et al. 2017; 2019).

Their cooperation with GNI started in 2006 and resulted in several successful projects and applications, starting with the establishment of the *EthnoMuse* archive as a digital embodiment of the institute's collections (Strle and Marolt 2012). Parts of

the *EthnoMuse* were also presented through the projects *Click to Homeland* (ARRS project, 2010-2012), which provided a web-based multimedia presentation of Slovenian emigrants' cultural heritage, and *EtnoFletno* (structural funds project, 2014-2015), which provided a new streaming-service-like approach (e.g., Spotify) to experiencing folk music heritage on the web and mobile devices.

Through the projects *EtnoKatalog* (ARRS project, 2008-2011) and *Thinking Folklore* (ARRS project, 2018-2021), they focus on music information retrieval approaches designed specifically for folk music archives. Namely, the computational approaches, which are typically used for information retrieval in popular or art music, are only seldom useful for folk archives due to their specific content (e.g., field recordings, made in non-ideal conditions, with amateur performers vs. studio recordings with professionals). The work resulted in systems for the segmentation of field recordings (Marolt 2009; Pesek et al. 2019), segmentation and transcription of singing (Bohak and Marolt 2016), and transcription of bell chiming recordings (Marolt 2012).

Recently, they have also started to relate their music research to music education by developing the *Troubadour* platform (Pesek et al. 2020) in cooperation with the Conservatory for Music and Ballet Ljubljana. The platform is a dedicated ear training tool for new generations of students which grew up with mobile devices. It is focused on practicing melodic, rhythmic, and harmonic exercises. New tools are still being developed, while the platform is already successfully integrated into their syllabus at the Conservatory (Pesek et al. 2020).

5. EDUCATIONAL APPLICATIONS

Besides the research-oriented achievements, some educational applications should also be mentioned. Since the first systematic attempt to sketch the field of computer-assisted music education in Slovenia was pursued a relatively long time ago (cf. Stefanija 2006), it seems appropriate to sketch the Slovenian music e-learning environment.

Beside the textbooks and handouts that circulate more and more frequently in e-formats (mainly pdf), some e-classes have also been designed outside of academia. The online courses are designed almost exclusively for music theory classes. The National Educational Institute Slovenia has conceived an ambitious remit of "gathering materials throughout the educational vertical for music education",[15] where

[15] https://skupnost.sio.si/course/view.php?id=999#section-1, accessed: 8 March 2022.

eight online classrooms[16] and three e-textbooks[17] may be emphasized. The Academic and Research Network of Slovenia has been offering e-classrooms for teachers since 2018, there are already 206 classrooms for music[18] available primarily for primary schools followed by materials for secondary school and music theory for elementary music schools.

Additionally, several applications have been developed in the last decades. Although teachers on different levels of music education use different internationally known music-related apps, the first integrative set of trainers for music theory within Slovenia was launched online as a freely available tool for music education in 2007 on the site Music Theory Concepts.[19] Apart from the online application *Glasbeni slikovni zapis: Ritem* (*Music image recording: Rhythm* – unavailable since 08/09/2015) (cf. Borota and Brodnik 2007), *MySolfeggio* (2017) (powered by SeeScore) in particular should be mentioned[20] as a (freely available) prototype for complementing the textbooks and classrooms, whereas *MaestroAmadeus* (2017) serves as a professional app for organizing and utilizing sheet music.[21] Also, the endeavours of the team at the Faculty of Computer and Information Science should be mentioned. There, Matija Marolt, Matevž Pesek, and Peter Šavli are prime movers of further work within the neglected field of music IT. Their work-in-progress is the application *Trubadur* (cf. Pesek et. al. 2020).[22]

6. OUTSIDE OF EDUCATION AND RESEARCH

Within the more tourist-driven ambitions, *Guide2Music* for exploring Slovenian natural parks, music collections, (music) venues and musicians' places of birth should be mentioned.[23] Similar ambitions have been tackled by the Slovenian Music

16 https://skupnost.sio.si/course/search.php?search=glasba, accessed: 8 March 2022.

17 https://eucbeniki.sio.si/, accessed: 8 March 2022.

18 https://ucilnice.arnes.si/course/search.php?q=glasba&areaids=core_course-course, accessed: 8 March 2022.

19 http://muzikologijaff.si/ptg/VadniceTrainers/index.htm, accessed: 8 March 2022. Music Theory Concepts was a part of the project *Computer-Assisted Music Theory Learning*, coordinated by Leon Stefanija and Nico Schüler, within the life-long learning program of the Slovenian Ministry of Education and Sport in cooperation with the European Social Fund in 2006-7.

20 https://medijske.um.si/mysolfeggio/, accessed: 8 March 2022.

21 https://www.maestroamadeus.com/, accessed: 8 March 2022.

22 http://pojmovnik.fri.uni-lj.si/vadnice/, accessed: 8 March 2022.

23 http://guide2music.si/, accessed: 8 March 2022.

Information Centre.[24] Both projects are self-contained and without aspirations of further development within an otherwise a highly interactionalist environment.

Edo "enables music performers and publishing houses in Slovenia to supervise their copyrights among music users (e. g. in restaurants, snack bars, bars, confectioneries, shops, hairdressers and beauty salons ...)",[25] whereas "GEO is a web application designed to monitor the use of music within the group of so-called small users (restaurants, shops, hairdressers ...) with the help of an interactive map".[26] Both applications remain limited in their scope of supervision: exact data – say, per piece/number of performances – are not available.

Gathering the information about the methods regarding the acquisition of data and the number and source of reproducing individual musical works or, on the other hand, how often and from which devices an individual piece has been played, as well as other relevant information one may find useful during their research, thus remains vastly difficult.

7. ACADEMIC DYSFUNCTIONALITIES?

Although we could hardly survive without a computer or smart gadgets today, music research seems to be slow in communicating among its different branches. Which "new areas of musicology" have been opened with the possibilities of "working with larger data sets", as Cook (2005: 5) phrased the main premise of digital ethno/musicology?

For the Slovenian circumstances, big data musicology looks like a set of processes that shyly flirt, if at all, with the existent digital approaches already accepted by some other branches in the humanities and social sciences. Three instances that underpin the claim should suffice to illustrate the situation.

First instance – music anthropology. Music anthropology – in the widest sense of the word, music psychology, sociology, and aesthetics included – may gain interesting insights into music consumption within discrete geographic places with the concepts underlying the above-mentioned *Edo* and *Geo* systems[27] for tracking the reproduction of music – if they would have been expanded also for research purposes. After all, the so-called *cultural turn* in the humanities since the 1970s repeatedly

[24] https://www.momus.si/, accessed: 8 March 2022.

[25] https://www.ipf.si/ipf-ko/aplikacije, accessed: 8 March 2022.

[26] http://geo.ipf.si/, accessed: 8 March 2022.

[27] https://www.ipf.si/ipf-ko/aplikacije, http://geo.ipf.si/, accessed: 8 March 2022.

addresses one commonality regarding the fragmented world: Alfred Schütz called it the topic of *co-worlds* (cf. Schütz 1972), Max Bense *co-realities* (cf. Bense 1954; 1965), and the IT experts define it as *virtual* and *extended realities*. However, we are not familiar with any scholarly interest in the *realities* that fall within the horizon of music scholars.

Second instance – music historiography. The historiography of music could gain rather substantial sets of data primarily from two sources: analysis of music patterns in the pieces as well as data regarding the reception and circulation of individual music pieces, as well as ideas regarding production, mediation, and consumption. There are practically no corpora available for systematic music analysis, analysis regarding music circulation, or analyses on music reception within (probably not only Slovenian) music historiography. They would, however, certainly be of interest to a wider circle of music-related studies, such as cultural management, economy, or media studies.

Third instance – music theory. The smart music theory trainers are, as a complementary tool, rather popular among students at different levels of music education. Yet, theory in its etymological root includes *inspection* and *reflection* about musical phenomena in a wider sense than practised in today's academia: it ranges from analysis and reproduction of basic musical structures and style analysis to analysis of the terminology of music reception history. On this wider level, music theory has much in common with linguistics, psychology, and media studies, among other disciplines. The Slovenian music theory community is presently in a rather early stage of acquiring basic perspectives of exploiting IT in music research.

8. FACIT

Today's democracy and liberalism in music research competes with the rapidly changing world of IT. However, although computer-assisted music analysis seems almost confusingly reaching, we believe that the goal of any analytical endeavour in music research still addresses only two interrelated sets of questions described neatly by Carl Dahlhaus in 1970. He claimed that each music analysis is: 1. either a presentation, foundation, or critical reflection of a certain theory (about composition, performance, aesthetic, reception etc.) or 2. focused on details regarding one phenomenon or several musical phenomena – a piece of music, opus, genre, style, mode of perception, effect, etc. (cf. Dahlhaus 1970). The correlations between the "big picture" and the "small particle" – between the *theory* (context) and the *phenomenon* ("the thing") – are too broad to be addressed here. In short, in Adorno's almost three-quarters of a century old analytical ideal – to "determine each whole form

from the dynamic interplay of its elements" (Adorno 1991: 109)[28] – seems to still be of central interest to IT music analysis today. The relations between the patterns of a music structure and their "dynamic interaction" with the "whole" are, after all, what lies behind Alan Lomax's *Cantometrics*, Pandora's *The Music Genome Project*, and the Nielsen's *Gracenote Sonic Style* "style profiles". Although the AI procedures underneath these enterprises are nothing new to a classically trained musicologist, the academic curricula need more time to explore the benefits of the new possibilities of analysing music through larger data sets. Of course, it is necessary to define in stricter terms how exactly to interact between the musical structures and "the whole" of their, and our, existence with the help of AI.

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[28] "(…) von jedem Ton, jeder Pause, jedem Motiv, jeder Phrase läßt sich angeben, wozu sie da sind, und umgekehrt jede ganze Form aus dem dynamischen Zusammenspiel ihrer Elemente bestimmen." (Adorno 1991: 109) The issue at stake has a rich context within Adorno's analyses. His analyses of Anton Webern's op. 3 and op. 12 thematizes the relationship between the detail and the theoretical frame nicely. He distinguishes between "compositional analysis" (*Kompositionsanalyse*) and "performance analysis" (*Interpretationsanalyse*) as "not schematically delimited from one another, although in the performance analysis the compositional took precedence throughout" ("nicht schematisch voneinander abgegrenzt, obwohl in den Interpretationsanweisungen der Komposition durchweg der Vorrang zukam") (Adorno 2003: 275).

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Tatjana Čunko

HOW TO MAKE MUSICOLOGY MORE "VISIBLE" WITH HELP OF RADIO[1]

Abstract
Who are the audiences for musicology today? Assuming that radio listeners make up the majority of today's musicological audience, the author proposes the idea of broadcasting scholarly musicological texts and gives arguments for presenting them in the format of a radio programme in order to reach a broader audience than could otherwise be reached by only printing them in specialised journals.

Key words: musicology; scholarly musicological texts; radio; art music.

1. INTRODUCTION

My first encounter with radio was in the mid-1960s when I started listening to one of the most popular radio shows called *Po vašem izboru* [*By Your Choice*],[2] which gained its popularity by presenting the latest hits of pop and rock music from the UK and the USA top charts. The main difference between this and other entertaining[3] music radio shows throughout the day were the announcements – the hosts

[1] This is a modified version of an article published in the musicological journal *Arti musices* (cf. Čunko 2021). The term "radio" in the title refers to the Third Programme of the Croatian Radio (HR3), a specialised national public cultural radio channel launched in 1964 as part of Radio Zagreb, which began broadcasting in 1926. HR3 was inspired, like most European cultural radio programmes, by the BBC's Third Programme, which began broadcasting in 1946.

[2] The programme is still broadcast today. According to the Lexicon of Croatian Radio and Television (Hrvatska radio televizija, HRT): "The format of the show was designed in 1959 following an idea of the then editor of the Radio Zagreb Speech and Music Department Branko Polić, in order to enable the widest audience to hear discographic novelties from domestic and foreign productions. In that context, in the 1960s, it was a kind of window onto the world..." (HRT 2016a).

[3] In this article, I use names for the types of music that were traditionally used by all European radio stations until the end of the 20th century: "serious", "entertaining" and "folk" music. Later, radio

announced each song with information about the composers, songwriters, performers (singer/s, ensembles), etc. I mention this because in this paper I will refer to the study which showed that German listeners of classical music consider the same features (announcements, which in the first place attracted me to the above-mentioned show) to be "a central component of the advantage of radio over sound carriers" (Oehmichen & Feuerstein 2006: 268). Fifteen years later, at the end of my musicology studies in the very department whose 50th anniversary we are celebrating with these proceedings, one of the professors at the department, the radio editor and scholar Eva Sedak,[4] reawakened my love for radio to such an extent, in her Seminar in Musicology and Music Journalism,[5] that under her mentorship I graduated with the thesis, *Serious Music on Radio Zagreb in the Period from 1969 to 1984* (cf. Čunko 1986).[6]

Today, more than a hundred years after the launch of the first radio station, radio is still an unsurpassed music medium, especially for broadcasting art music, which has been evident from the very beginning of broadcasting. And since then, the

stations began to use the term "classical" music instead of "serious" music (cf. Stoller 2015). Some authors use the term "art" music (cf. Doctor 1999, Čunko 2012).

4 Eva Sedak (1938-2017) started working at Radio Zagreb as a student in 1961, first as a music critic in the Culture Department and after the launch of the Third Programme as a music editor. From 1981 she taught at the Department of Musicology of the Music Academy of the University of Zagreb, first as a part-time assistant, and until her retirement in 2008, as a full-time professor. Eva Sedak's musicological research was focused primarily on Croatian music of the 20th century in the international context, on the relationship between the national musical idioms and new compositional techniques in the 20th-century music, as well as on methodology of music historiography.

5 The potential of radio as one of the leading European employers in the field of art music (every European national public service broadcaster employs music artists in symphony orchestras and choirs, and musicologists as producers, editors, journalists etc.) had already been recognized by the founders of the study of musicology at the Academy of Music in Zagreb. The perceived need to train musicologists to work in the media is evidenced by the change of the name of the Department of Musicology (founded in 1970) to the Department of Musicology and Music Journalism (1977). This is why musicologists who graduated from this department (which bore that name until 1994, after which it was renamed the Department of Musicology, although musicologists are still trained to work in the media) are very media-aware, unlike musicologists educated in e.g., Germany, where only during the last decade have departments of music journalism (Dortmund) or even music journalism for radio (Karlsruhe, Munich) been established (cf. Goslich, Mead, Roberts & Lee 2001; Čunko 2012: 261-262; Klein & Nowack 2020: 1).

6 The first part of this work, which deals theoretically with music in the world of technical reproduction, has been published (cf. Čunko 1996). The second part of the thesis presents research on the broadcasting of serious music on Radio Zagreb in relation to other types of music and the typology of serious music broadcasts on Radio Zagreb and the relationship between music and speech in qualitative and quantitative terms.

discourse/narrative/speech[7] about music (musicology?) has been an essential part of the broadcasts, especially regarding art music. The inclusion of musicological scholarly papers[8] as texts in radio broadcasts has, so far, not been the subject of research in the field of media studies, which is more concerned with the effects of mediatisation on music itself (cf. Doctor 1999; Čunko 2010a, 2010b, 2012) or typology of speech in radio (cf. Čunko 1986; Antoine 2013). In the context of the presentation of music, the spoken word takes many journalistic forms/genres (announcement, moderation, news, review, note, comment, critique, article, essay, interview, conversation, discussion, report). And if they are written (and spoken) by musicologists, as is the case in the broadcasts on HR3, there is a lot of musicology on air! Moreover, if the main part of the broadcast is a musicological scholarly paper, as is the case with the main subject of this study, the broadcast titled *Croatian Music Alphabetarium of the Croatian Radio*, musicology as a discipline is given a chance to become more "visible".[9] In order to prove this hypothesis, in this study I will compare an analysis of listening habits/preferences in Germany (cf. Oehmichen & Feuerstein 2006) and an analysis of the radio market in Croatia from 2015 (cf. Ipsos 2016) as well as my own research from 1986, and the one I undertook in 2020 for the purpose of this paper using the constructed week sampling method.

2. LISTENERS, LISTENING HABITS AND PREFERENCES OF GERMAN AND CROATIAN ART MUSIC LISTENERS

The programme policy of HR3, as with most European radio cultural programs, was modelled on the Third Programme of the BBC and has not changed significantly since the launch of the Third Programme of Radio Zagreb in 1964. A wide variety of broadcasts deal with science, philosophy, art, architecture, music, linguistics, film

[7] The term "discourse" is used, among others, by Schramm (2006), Krieken & Sanders (2019), the term "narrative" is used by Stoller (2015) and Antoine (2012). In this paper I will use the most neutral and comprehensive term "text," i.e., the term "speech", which is more appropriate to the radio and is also used by several authors (cf. Krieken & Sanders 2019; Mučalo 2016).

[8] The study will later show that these are mostly historiographical musicological works that were published in scholarly musicological journals or books before or after being broadcast on the radio.

[9] The presentation of scholarly texts in the traditional way (at conferences, in proceedings and journals) makes scholarly texts visible only to the academic community. There is no consensus in the academic community on the extent to which the visibility of scholarly texts outside academic circles is useful and when it becomes counterproductive (cf. Berland 1990). Also, scholars disagree when it comes to question whether it is useful or harmful for them personally or for their discipline to publish texts in the mass media (cf. Šuljok 2018). However, it cannot be denied that publishing texts in print, electronic and digital media makes scholarly work more visible.

and other fields prepared by numerous eminent authors "from all spheres of cultural and scientific life. [...] The programme is generally recognized as a separate and complete cultural fact both within HRT and in the context of the Croatian media space. [...] The Third Programme broadcasts mainly classical music professionally selected by music editors, with monitoring of world music events and networking in live broadcasts and European exchange.[10] It received the City of Zagreb Award in 2011 'for many years of systematic promotion of the highest artistic, scientific, media and cultural achievements [...] and a high level of professional principles and ethics'" (HRT 2016b).

To determine whether radio listeners can and want to listen to musicological scholarly texts, I compared the results of the *Radio Market Analysis* conducted in Croatia in 2015 by the Ipsos agency (cf. Ipsos 2016) with a study focusing on German habits of listening to classical music on the radio, on various sound carriers and in concerts (cf. Oehmichen & Feuerstein 2006). As much as "radio scenes" in Germany and Croatia may seem incomparable (in terms of population, number of cultural radio stations), they are still comparable in terms of the percentage of listeners of classical music and their listening habits. In addition, radio is the oldest and most accessible medium, so economic and social differences cannot affect so much the research results, as they might in the case of attending concerts or buying CDs.

The Croatian analysis of the radio market is more general in comparison to the German research, which complements and expands the picture of the habits and preferences of classical music listeners with more specific questions and answers, and thus provides some answers to questions not asked in the Croatian analysis. The Croatian analysis concludes that 84.5% of the population listens to the radio, while in Germany (according to the 2020 data) 85.16% of the population listens to the radio (see Table 1).

[10] The exchange of broadcasts and concerts takes place through the European Broadcasting Union, "the world's leading alliance of public service media (PSM)". It has "113 member organizations in 56 countries and have an additional 31 Associates in Asia, Africa, Australia and the Americas". Members of the EBU, one of which is Croatian Radio and Television (HRT), include "nearly 2,000 television, radio and online channels and services, and offer a wealth of content across other platforms. Together they reach an audience of more than one billion people around the world, broadcasting in more than 160 languages" (EBU 2022).

Table 1: Comparison of radio weekly reach, number of radio stations and cultural channels of radio stations, in Germany, Croatia and EBU members which have cultural cannels; comparison of daily reach, percentage of listening to classical / art / serious music and the share of cultural radio stations in Germany and Croatia. Sources: EBU Media Intelligence Service; Oehmichen & Feurenstein 2006; Ipsos 2016.

	EBU	**Germany**	**Croatia**
Radio weekly reach	84% (2021)	88.9 % (2021)	85.20% (2021)
Number of radio stations	699 public-service radio stations (2022)	75 public-service radio stations (2021)	12 public-service radio stations (2021)
Hours of listening daily	2h18m	3h	2h
Cultural channels	46 (2021)[11]	NWDR Drittes Programm (1955); Deutschlandfunk Kultur (1994)[12]	Radio Zagreb 3rd programme (1964); HR3 (1991)
Daily reach		0.68% (2021)	0.42% (2021)
Classical / art / serious music listeners		10.4%	1.3-8.3%
Cultural radio station's share		2.6%	0.50%

The majority of Croatian listeners prefer music (71.3%) over speech (8.9%), and 19.8% think that music and speech should be spread equally throughout a programme. As much as 75.3% of the listeners are willing to listen to up to half an hour of speech without any interruptions, i.e., without music, about a topic they are interested in. The types of speech content the listeners are ready to listen to are the informative programmes and thematic shows which, as most of the Croatian listeners agreed, are not represented enough on the radio. Among the fourteen most popular topics are cultural heritage (in 8th position with 23.7%) and contemporary culture (in 13th position with 13.0% preferences) (cf. Ipsos 2016: 15). The Ipsos agency questionnaire about the musical content of the radio programmes in Croatia listed 16 genres; among them is classical music with 1.3 % preference as "favourite music"

[11] For the data on the number of "cultural / educational" radio stations among EBU radio members I owe gratitude to Matthieu Rawolle, a junior media analyst at the EBU Media Intelligence Service (MIS).

[12] In addition to the German cultural program Deutschlandfunk Kultur, radio stations in some German states have their own cultural programs: Bayern 2, hr2-kultur, MDR KULTUR, NDR Kultur, Bremen Zwei, Kulturradio (RBB), SR2 Kulturradio, SWR2 and WDR 3, and two programs specialized in classical music: BR-CLASSIC and MDR CLASSIC.

and 8.3% preference "within all the music listened to" (cf. Ipsos 2016: 17). This is the only data on classical music broadcast on the Croatian radio stations that could be derived from the Ipsos research and analysis.

As HRT has around 1.1 million subscribers,[13] and taking into account the above mentioned 1.3% to 8.3% preference for classical music which can be found almost only on the HR3, this channel has a total potential of between 37,000 to 237,000 listeners. However, according to the information I obtained from HRT, in 2021 the HR3 is listened to by some 18,000 listeners on daily basis, and 42,680 listeners on a weekly basis.[14] According to the latest data, 34,87 million listeners listen to the radio daily in Germany in 2021 (cf. Koptyug 2022), of which about 570,000 listen the Deutschlandfunk Kultur radio station daily on weekdays (cf. Berg 2021; Deutschlandfunk Kultur 2021).

According to the German research on listening habits regarding classical music on the radio, about 10.4% of adult listeners listen to at least one of ARD's (a joint organisation of Germany's regional public-service broadcasters) culture programmes which play classical music. People older than 50, and even more the ones over 65, listen to classical music on radio, the same as in Croatia. The research differentiates four types of listeners – "Alltagshörer" ["all-day listeners"], "Genießer" ["passionate"], "Stimmungshörer" ["feelers"] and "Zaungäste" ["occasionals"]. A separate category is "no serious music listeners" with 47% of all German listeners. Among them are 17% of those who listen for mood, 15% for pleasure, 11% who listen to serious music all day, 10% who only listen to serious music occasionally and 47% who do not listen to serious music. Among those who listen to serious music via radio, 34% are everyday listeners and 22% are passionate (see Table 2).

[13] This number should be multiplied by 2.6, which is the average number of household members in Croatia. Thus, the number of actual radio listeners in Croatia is approximately 2,860,000.

[14] For this information I owe gratitude to Mr Tihomir Kota, Head of the Croatian Radio Television Media Environment Research Department. One of the reasons for this difference in potential and actual range is in the number of transmitters, of which HR3 has 6 times less than HR1 and HR2.

Table 2: Comparison of the types and frequency of listening and listening percentages at different times of the day in Germany (Oehmichen & Feurenstein 2006) and Croatia (Ipsos 2016).

	Germany	**Croatia**
Types / frequency of listening	Alltagshörer; Genießer; Stimmungshörer; Zaungäste; Nicht E-Musikoffene	Light; Medium; Heavy
When do the listeners listen to classical music?	Early morning (5-23%); Morning – noon (6-24%); Afternoon – early evening (13-41%); Evening and late evening (15-40%)	6 am – 10 am (34%); 10 am – 2 pm (29%); 2 pm – 6 pm (19.8%); 6 pm – 10 pm (9.2%); 10 pm – 2 am (1.7%); 2 am – 6 am (0.4%)

The Croatian analysis differentiates only three types of listeners according to their listening frequency: "light", "medium", and "heavy" (see Table 2). The ones who listen to HR3 are the heavy types: they listen to radio more than 3 hours a day (1 hour more than the Croatian average, the same as the German average and 35 minutes more than the EBU average). Who they are by gender, age and education is shown in Table 3.[15]

Table 3: HR3 listeners by gender, age and education (Ipsos 2016).

		%	**Aff. Index**
Gender	Male	55	111
	Female	45	89
Age	10-19	4	48
	20-29	15	153
	30-39	11	89
	40-49	18	82
	50-59	17	94
	60-74	36	119
Education	Primary school	13	38
	Secondary school	35	51
	Higher school	11	151
	University	34	319
	MA/PhD	7	905

[15] For the data I owe gratitude to Mr Tihomir Kota and Ipsos. The table was created for the planning of HR3 program policy and was published for the first time in Čunko 2021.

The results of this research show that the HR3 is mostly listened to by the elderly population and the most educated citizens. A small percentage of MSs and PhDs listen to this programme, but if they listen to the radio at all, their choice is HR3. In other words, musicologists and other scholars who write or speak for HR3 have the largest audience among their colleagues.

In the absence of Croatian research, the answer to the important question on reasons why the listeners listen to serious music on the radio was found in a German study. The answers (which, like the next two groups of preferences, we can consider as a kind of guideline for editors and authors of texts for radio) are as follows:

- pleasant company (86%);
- variety and surprise (65%);
- remarks and tips on classical music (61%);
- getting to know new recordings and pieces (57%);
- out of habit (44%);
- because of the knowledge and targeted choices of the radio editors (38%);
- because the listeners do not like other music genres but only classical music (28%) (cf. Oehmischen & Feuerstein 2006: 268).

Furthermore, with the already mentioned readiness of Croatian listeners to listen to up to half an hour of speech (75.3% of them) or up to ten minutes of speech (36.4%) if they are interested in the topic, the opinion of German listeners is important for our thesis, assuming that the expectations of classical music listeners in Croatia and Germany do not differ drastically. Namely, German classical music listeners think that "the moderation [presentation] is a central component of the advantage of the radio over other sound carriers" (Oehmischen & Feuerstein 2006: 268). As the most important features or qualities of the presentation of classical music on the radio German listeners appreciate the following:

- competence (46%);
- seriousness (32%);
- dedication (25%);
- extensiveness (19%);
- entertainment (18%);
- placidness (15%) (cf. Oehmischen & Feuerstein 2006: 270).

It is interesting to know what information about classical music German (and, I also believe, Croatian) listeners want to hear. First and foremost, the following:

- the title of the work and the name of the composer (51%);

- names of the orchestra, conductor and soloists (28%);
- details about history of the work origin (16%);
- additional details about composers (15%);
- about the style or the epoch of the work (13%);
- additional information about the conductor and soloists (11%);
- additional information about the work (7%) (cf. Oehmischen & Feuerstein 2006: 270).

3. PROGRAMME POLICY OF THE HR3, BROADCASTS OF CLASSICAL MUSIC AND THEIR TYPOLOGY ACCORDING TO THE RELATIONSHIP BETWEEN MUSIC AND SPEECH

In my above-mentioned graduate thesis I analysed and suggested the typology of the broadcasts of serious music according to the ratio between speech and music on the Radio Zagreb programmes. This research showed that "the text or speech in a music programme should contain the amount of information needed to present a piece of music to the listener" (Čunko 1986: 19-20). There were 9 types listed, as follows:

1. Broadcasts without texts;
2. Broadcasts with a short announcement, without a specific topic;
3. a) Broadcasts with a short announcement with a specific topic;
3. b) Concert-type music broadcasts from the studio with a short announcement;
4. Broadcasts with an extended announcement without a specific topic;
5. Broadcasts with an extended announcement with a specific topic;
6. Journalistic-documentary broadcasts containing various journalistic texts;
7. Broadcasts with extended texts which are presenting music in:
   a) a popular manner;
   b) a serious manner;
   c) an experimental-radiophonic manner;
8. Live or deferred broadcasts of concerts from Croatia or abroad;
9. Rebroadcasting of other radio stations broadcasts (cf. Čunko 1986: 41-42).

In the meantime, new types of music broadcasts have emerged, such as contact broadcasts and talk shows. In order to simplify this very detailed diversification, for the purposes of this paper I propose the following typology of art music broadcasts depending on the quantity, type, character and content of the text:

1. Broadcasts with short announcements;
2. Broadcasts of another radio station with short announcements;
3. Broadcasts with an extended announcement;
4. Broadcasts with an extended text;
5. Broadcasts with musicological scholarly papers;
6. Contact broadcasts and talk shows;
7. Journalistic-documentary broadcasts containing various journalistic genres;
8. Live or deferred broadcasts of concerts from Croatia or abroad containing various journalistic genres.

Having compared and combined the results of the mentioned German research with the proposed types of art music broadcasts according to the ratio between speech and music, the following table (see Table 4) was assembled:

Table 4: The most desirable information about music on the programme in different types of broadcasts (assembled by the author using the constructed week sampling method).

	Amount of text	The most desirable information about music on the programme[16]
1. Broadcasts with short announcements	5-10%	– the title of the work and the name of the composer (51%); – names of the orchestra, conductor and soloists (28%)
2. Broadcasts of other radio stations with short announcements	10-20%	– the title of the work and the name of the composer (51%); – names of the orchestra, conductor and soloists (28%); – details about the history of the work origin (16%) or – additional details about the composers (15%) or – information about the style or epoch of the work (13%);

[16] According to Oehmichen & Feurenstein 2006.

	Amount of text	The most desirable information about music on the programme[16]
3. Broadcasts with extended announcements	20-30%	– the title of the work and the name of the composer (51%); – names of the orchestra, conductor and soloists (28%); – details about the history of the work origin (6%) and/or – additional details about the composers (15%) and/or – about the style or epoch of the work (13%) and/or – additional information about the conductor and soloists (11%) and/or – additional information about the work (7%).
4. Broadcasts with extended texts 5. Broadcasts with musicological scholarly papers 6. Contact and talk-show broadcasts 7. Journalistic-documentary broadcasts containing various journalistic genres 8. Live or deferred broadcasts of concerts from Croatia or abroad containing various journalistic genres	30-50%	– the title of the work and the name of the composer (51%); – names of the orchestra, conductor and soloists (28%); – details about the history of the work origin (6%) and/or – additional details about the composers (15%) and/or – about the style or epoch of the work (13%) and/or – additional information about the conductor and soloists (11%) and/or – additional information about the work (7%).

In each broadcast containing more than 30% of speech the authors use their own or someone else's professional and/or scholarly musicological texts. The authors could be full-time musicologists employed at the Radio or their associates, guest musicologists. Radio Zagreb has been employing musicologists since its very inception,[17] and at the time of completion of this article, at the Croatian Radio there are

[17] Musicology entered Radio Zagreb soon after its launch on 15 May 1926, in the person of its first "music officer", Pavao Markovac (1903-1941). He joined the small radio station staff after his doctoral habilitation in musicology achieved with Guido Adler in Vienna at 30 October 1926, as the fourth doctor of (ethno)musicology in Croatia. In two years of working at Radio Station Zagreb (1926-1928), he first read and then published in the station's magazine several dozen lectures on var-

eight musicologists permanently employed as editors of serious music.[18] Also, the documents preserved in the Radio Zagreb/Croatian Radio archives show that since the very beginnings of radio broadcasting in Croatia almost every prominent Croatian musicologist collaborated with the Radio as guest-author of various types of texts. Some of them were just honourable guests, who were invited to comment on something within their field of interest or were the subjects of the broadcasts. Some prominent Croatian musicologists and professors from the Department of Musicology at the Academy of Music of the University of Zagreb have participated in broadcasts from time to time, while some of them collaborated on a regular basis, or even extensively at a given period of time. Although they represent several generations, there is no significant difference in their attitude towards the radio, even after the emergence of the new media.

At the time of writing of this paper (October 2020) HR3 was broadcasting several broadcasts with scholarly musicological texts.[19] I will present one of them, the *Croatian Music Alphabetarium of Croatian Radio*, as a case study.

ious topics related to the music broadcasts of the radio station which he produced and moderated himself. Among the first Radio Station Zagreb musicologists was Stanislav Stražnicki (1883-1945) who studied musicology at the University of Leipzig and, after returning to Zagreb in 1923, taught at the High School of the Academy of Music in Zagreb (1923-45). Thus, he is the first of many media-aware musicologists who worked at this institution. After them the position of the head of the Radio Zagreb music programme was held by many musicians, but only Eva Sedak (1990-1992) and Iva Lovrec Štefanović (2012-2013) were musicologists.

18 Their names are: Ana Boban, Daria Hodnik Marinković, Gordana Krpan, Iva Lovrec Štefanović, Trpimir Matasović, Zrinka Matić, Bojana Plećaš Kalebota, and Dina Puhovski. I am grateful to them for helping me to gather the information for this paper.

19 One of broadcasts, named *Poslije zvuka* [*After the Sound*], was launched by the editor Iva Lovrec Štefanović, now edited by Daria Hodnik Marinković, and the texts are selected and the broadcast is realized by an external associate, Dario Poljak. It is broadcast once a week (Tuesdays from 10.30pm to 11pm), so that its share in the total programme and the music part of the programme is equal to that of the *Croatian Music Alphabetarium of Croatian Radio* broadcast. Also, in the series of broadcasts *Tragom glazbe* [*On the Trail of Music*] scholarly musicological articles are occasionally published. The broadcast's editor is Gordana Krpan, and external associate Hana Breko Kustura publishes her musicological scholarly papers once a month. Other collaborators are musicologists Zdenka Weber, Dina Puhovski and Domagoj Marić. It is broadcast once a week (Saturdays from 4.35pm to 6pm). At the end of May 2020, after eight years of broadcasting, one of the broadcasts with scholarly texts, *Acta musicologica*, ceased broadcasting. The editor was the author of this article, and the collaborators were the distinguished musicologists Nada Bezić, Davor Brđanović, Katica Burić Ćenan, Lada Duraković, Diana Grgurić, Vjera Katalinić, Katica S. Koprek, Koraljka Kos, Erika Krpan, Nataša Leverić, Nataša Maričić, Sanja Majer-Bobetko, Rozina Palić-Jelavić, Dario Poljak, Željka Radovinović, Lovorka Ruck, Eva Sedak, Ennio Stipčević, Ivana Tomić Ferić and Alma Zubović. The show lasted 60 minutes, so it could broadcast more extensive scholarly musicological works lasting up to 30 minutes. Most often, these were parts of unpublished or published master's and doctoral theses

4. CASE STUDY: THE BROADCAST *CROATIAN MUSIC ALPHABETARIUM OF THE CROATIAN RADIO*

The broadcast was launched by the author of this article with the intention of publishing professional and scholarly texts about Croatian composers, their chosen works or groups of works, about performers, institutions, and ensembles with selected short musical illustrations. In the framework of the 30-minutes duration of the broadcast,[20] a text could occupy half of the broadcast's allotted time, which is the average length of a scholarly paper when read. As the *Croatian Music Alphabetarium* was scheduled once a week (Mondays at 10am), over the course of eight years (from the beginning of November 2012 until the end of October 2020) it was broadcasted 416 times. Although it was broadcast regularly, for several weeks during the so-called summer programme schemes the old broadcasts were rerun. Therefore, there have been 288 published texts over the eight-year period. Some of the texts were published before or after the broadcast in professional or scholarly journals, and some were written specifically for the broadcast. Media-experienced scholars adapted their scholarly texts for the broadcasts themselves while others let the editor create the adaptation. The editor's task was also to choose music examples and find the right place or moment to insert them, although some experienced authors, already familiar with the content of the Croatian Radio music archive, did it themselves. Depending of the amount of speech, each broadcast had 5 to 8 short music examples closely related to the speech content. It is the intertwining of speech and appropriately selected musical passages that makes a scholarly musicological text more radiophonic (i.e. more listenable, more adapted to the radio medium) than it is by itself.

Out of 24 different text authors[21] only two were not musicologists, but highly esteemed professionals in their fields. As the Croatian Musicological Society has about 200 members, it means that around 12% of them cooperated by writing texts for the broadcast. They mostly wrote about individual works or genres in the opus of individual composers (105 texts). There were a large number of biographical texts about performers (78) and composers (51), and a smaller number about institutions and ensembles (17). Other musicological topics were covered in the remaining 34 texts.

which, due to their extensiveness, were presented in several thematic broadcasts in a row, as well as individual contributions from scholarly conferences held in Zagreb. It was broadcast once a month, so that its share in the total weekly broadcast of the HR3 was 0.13%, and 0.17% within the serious music broadcasts.

[20] Therefore, the share within the HR3 programme is 0.29%, and among serious music broadcasts 0.38%.

[21] They are listed in Table 6, along with the topics and dates of their broadcasts.

How did this broadcast make musicology more "visible", or to be radiophonically correct, audible? Namely, if the daily reach of the HR3 is 18,000 listeners, and according to their listening habits 29% of them listen to the radio from 10 am to 2 pm, that broadcast could potentially be heard by 5,220 listeners.[22] The number speaks for itself, compared to the fact that, if the text were published in one of the journals of the Croatian Musicological Society, it would reach around 200 subscribers, i.e., maybe more (or maybe fewer) readers.

In addition to the broadcast I presented in this paper,[23] HR3 has a weekly schedule of 21 music broadcasts with various types of more extensive speech (30-50%; see Table 5), which may contain a significant share of quoted, paraphrased or otherwise transmitted scholarly musicological works. Thus, the share of musicological speech transmitted by HR3 ranges from 5% to 10% (or 3.6 to 7.4 hours) of the total weekly number of music broadcasts that make up 67.64% to 82.22% of the total broadcasts of HR3 (which broadcasts the programme 24 hours a day).

[22] Even if we take into account the range from 1.3% to 8.3% of listeners in Croatia who listen only to classical music or classical music as one of their preferred musics, as was revealed in the Ipsos Agency analysis, the number of listeners to that broadcast could have been from at least 67 to 433. However, given the fact that HR3 predominantly (from 64.51% to 82.22%, depending on the day of the week) broadcasts classical music, it is reasonable to assume that almost all HR3 listeners listen to this programme precisely because of that fact. The authors themselves knew best how much the broadcast is listened to, while listeners often contacted them after the broadcast, asking how they could obtain the text. For many authors, this is proof that the effort was not in vain, which becomes an additional motive for continued collaboration.

[23] With the help of Alma Pijaca, HRT's International Relations Coordinator, I tried to find out whether other European cultural radio stations broadcast shows with musicological scholarly texts, but the response did not provide a sufficiently representative sample that could serve as a valid comparative material. Namely, out of 69 members with 113 different radio and television organizations in 56 countries, only eight organisations responded. National public radio and television organisations from Germany (ARD / Rundfunk Berlin-Brandenburg), Denmark, Finland, Latvia, Slovakia, Spain and Sweden answered that they did not broadcast shows with complete scholarly musicological works, and from Radio Television Serbia we received the answer that the cultural radio station Radio Belgrade 3 (RB3) broadcasts complete scholarly musicology papers that are recorded at scholarly conferences, round tables and panels in Belgrade.

Table 5: Types of different art music broadcasts on HR3, their share in HR3 weekly schedule, duration in minutes, percentage of speech and speech duration in minutes (assembled by the author using the constructed week sampling method).

Types of art music broadcasts	Number of different broadcasts weekly	Share in HR3 weekly schedule[24]	Broadcasts in minutes (weekly)	Amount of speech %	Speech duration in minutes
1. and 2. Broadcasts with a short announcement	42	44.98%	4.534'	5-20%	226' – 906'
3. Broadcasts with an extended announcement	9	5.31%	535'	20-30%	107' – 160'
4. Broadcasts with an extended text	7	4.31%	435'	30-50%	130' – 217'
5. Broadcasts with musicological scholarly papers	2	0.59%	60'	40-50%	24'– 30'
6. Contact broadcasts and talk-shows	2	2.38%	240'	30-50%	72' – 120'
7. Journalistic-documentary broadcasts containing various journalistic genres	5	4.17%	420'	30-50%	126' – 210'
8. Live or deferred broadcasts of concerts from Croatia or abroad containing various journalistic genres	5	6.84%	690'	30-50%	207' – 345'
In total	72	68.59%	6.914'	5-50%	892' – 1,988'

[24] The share in the weekly HR3 schedule is calculated according to the total weekly broadcasting of HR3 (24 hours x 7 days = 10,080 minutes).

5. CONCLUDING REMARKS

1) As one of the oldest forms of mass media (cf. Goslich, Mead, Roberts & Lee 2001), most of the broadcast content of which is music, radio still has comparative advantages over other media, and the most important of these is the accompanying speech on music (moderation, i.e., presentation). This was shown by a comparative analysis of the habits and preferences of German and Croatian radio listeners.
2) In addition, it turned out that in EBU members, and in both countries which were compared, an almost equal percentage of the total population listens to the radio (84% EBU, 88.9% in Germany, 85.2% in Croatia) and that serious music on the radio is also listened to by a similar percentage of listeners (up to 10.4% in Germany, up to 8.3% in Croatia), and that in both countries these are mostly listeners older than 50.
3) Speech as a mode of presenting music on the radio appears in various journalistic forms, i.e., genres, and our case study shows that even a non-radiophonic form such as a scholarly musicological text may be acceptable to listeners, especially if they are highly educated (as is the case with HR3 listeners).
4) Additionally, the results of the Croatian analysis of the radio market, according to which as many as 75.3% of listeners are ready to listen to up to half an hour of speech, and another 36.4% to up to ten minutes of speech without musical interruptions, justify the broadcasting of such texts. All the more so as the most interesting topics for the listeners are those about cultural heritage and contemporary culture.
5) The program policies of cultural radio stations in Europe, including the HR3, are designed according to the Third Program of the BBC. The HR3 mission includes, among other things, affirming the values of national culture through broadcasts prepared by numerous eminent authors from all spheres.
6) Art music and accompanying musicological speech occupy 64.51% to 82.22% of the total daily (24 hour) broadcast of HR3, with the ratio of speech to music ranging from 5% to 50%.
7) Although the HR3 broadcasts more than ten programmes featuring academic discourse a week, musicology is the most represented discipline in that program. This can be attributed to the fact that, compared to other disciplines, musicology has the rare privilege that HR3 employs eight full-time musicologists who can select and present professional and scholarly musicological works. However, the share of such contents depends not only on their preferences, but also on the guidelines of their superiors who have the financial and programmatic

(political) power and mandate to select the most desirable types of broadcasts. Since the beginning of the COVID-19 virus pandemic, there has been a noticeable tendency towards music broadcasts with as little speech as possible (due to the reduction in number of recording terms), which then makes it difficult to publish scholarly texts.

8) On the other hand, Croatian musicologists and scholars, especially those who have completed the study of musicology and music journalism, are very media-conscious and have always gladly used radio to publish their scholarly papers (before or after publication in a journal or after scientific conferences) and chapters of their books, or have written the texts specifically for radio broadcasting. So far, at least 12% of the members of the Croatian Musicological Society have collaborated in just one of the HR3 broadcasts that we have presented in this study, the *Croatian Music Alphabetarium of Croatian Radio* (see Table 6). Another 12% of the Croatian Musicological Society members collaborate on other HR3 broadcasts, some of them only occasionally, some regularly, and some very intensively.

9) In this research, I found no evidence that the crisis of musicology left its mark on radio, at least not on HR3. Moreover, the role of radio as a transmitter of art music and musicological speech became even more important during the crisis caused by the COVID-19 pandemic, when instead of live concerts, audiences could hear concerts (with various forms of musicological speech) almost exclusively on radio. According to the latest data, in 2021 the weekly reach of HR3 increased to 1.11%, that is 43,000 listeners. Since the broadcasting of scholarly texts is so established on Croatian Radio (since 1926, and especially since the beginning of the broadcasting of the Third Programme of Croatian Radio in 1964), it is without competition on other media or platforms, at least in Croatia.

10) Thanks to various technical reasons (the number of transmitters and their power), of the 37 180 to 237 380 potential listeners to radio in Croatia, up to 18 000 listeners per day listen to the HR3. Thanks to digitalization and online availability of radio programmes not only in real time but also after broadcasting, the availability of broadcasts, and thus the number of potential listeners, can only increase. However, even the smallest statistical number of per-day classical music listeners that we considered in this study is equal to or higher than the number of subscribers to two scholarly journals published by the Croatian Musicological Society – *Arti musices* (210 subscribers) and *International Review of the Aesthetics and Sociology of Music* (205 subscribers). This confirms our thesis that radio broadcasting really makes musicology more "visible".

Table 6: List of authors, topics and dates of the first broadcast and re-broadcast of *Croatian Music Alphabetarium of the Croatian Radio* (assembled by the author).

Author	**Topic**	**Broadcast**
Ban, Brankica	Bishop Josip Juraj Strossmayer (1815-1905) and Music	28 November 2016
Barbieri, Marija	Zinka Kunc Milanov (1906-1989), Singer	21 January 2013; 28 July 2014
	Dragica Martinis (1922-2010), Singer	18 February 2013; 2 September 2013; 24 February 2014
	Tino Pattiera (1890-1966), Singer	6 May 2013
	Sena Jurinac (1921-2011), Singer	17 June 2013
	Marko Rothmüller (1908-1993), Singer and Composer	14 October 2013
	Ljiljana Molnar-Talajić (1938-2007), Singer	18 November 2013; 30 December 2019
	Marijana Radev (1913-1973), Croatian Singer of Bulgarian Descent	27 January 2014
	Božena Ruk-Fočić (1931-2010), Singer	7 April 2014
	Ferdinand Radovan (1936-2009), Singer	2 June 2014
	Majda Radić (1933-1984), Singer	1 September 2014
	Mica Glavačević (1916-1974), Singer	6 October 2014
	Duško Kukovec (1926-1992), Singer	3 November 2014
	Dragutin Bernardić (1912-1996), Singer	1 December 2014
	Đurđa Milinković (Georgine von Jiřina) (1913-1986), Czech Singer	5 January 2015
	Nada Tončić (1909-1998), Singer	2 February 2015; 6 August 2018
	Franjo Paulik (1921-1995), Singer	2 March 2015; 13 July 2015
	Frane Lovrić (1919-1977), Singer	6 April 2015
	Nada Ruždjak-Siriščević (1934-2012), Singer	4 May 2015
	Ljubica Oblak-Strozzi (1896-1981), Singer	1 June 2015
	Josip Gostič (1900-1963), Slovenian Singer	7 September 2015
	Vera Schwarz (1889-1964), Singer	5 October 2015
	Drago Hržić (1896-1978), Singer	2 November 2015
	Berto Matešić (1937-2015), Singer	4 January 2016
	Vilma Nožinić (1897-1975), Singer	1 February 2016; 26 November 2018; 1 March 2020

Author	Topic	Broadcast
Barbieri, Marija	Marta Pospišil-Griff (1892-1966), Singer	7 March 2016
	Piero Filippi (1927-2012), Italian Singer	4 April 2016
	Vera Grozaj (1911-1986), Singer	2 May 2016
	Neven Belamarić (1949-2006), Singer	6 June 2016
	Tugomir Franc (1935-1983), Singer	19 September 2016
	Noni Žunec (1921-2004), Singer	3 October 2016
	Milka Trnina (1863-1941), Singer	7 November 2016; 18 May 2020
	Josip Križaj (1887-1968), Slovenian and Croatian Singer	5 December 2016
	Branka Stilinović (1926-2016), Singer	2 January 2017
	Tomislav Neralić (1917-2016), Singer	6 February 2017
	Josip Kašman (1850-1925), Singer	6 March 2017
	Ema Vizjak de Nicolescu (1847-1913), Singer	3 April 2017
	Matilda Mallinger (1847-1820), Singer	1 May 2017
	Marija Podvinec (1910-1956), Singer	5 June2017
	Nada Puttar-Gold (1923-2017), Singer	4 September 2017
	Franjo Stazić (1824-1911), Singer	2 October 2017
	Ančica Mitrović (1894-1986), Singer	6 November 2017
	Bianca Dežman (1915-1994), Singer	4 December 2017
	Josie von Petru (1876-1907), Singer	8 January 2018
	Zlata Gjungjenac-Gavella (1898-1982), Singer and Pedagogue	5 February 2018
	Rudolf Župan (1905-1976), Singer	5 March 2018
	Marko Vušković (1877-1960), Singer	2 April 2018
	Mario Šimenc (1896-1958), Croatian and Slovenian Singer	7 May 2018
	Aleksandar Griff (1887-1962), Polish Singer	4 June 2018
	Ratko Delorko (1916-2002), Singer	3 September 2018
	Vika Engel (married Mošinsky) (1885-1943), Singer	1 October 2018
	Krunoslav Cigoj (1949-2015), Singer	12 November 2018
	Anka Horvat (married Gottlieb) (1884-1948), Singer	3 December 2018
	Irma Polak (1876-1931), Singer	7 January 2019
	Gabriela Horvat (1877-1967), Singer	4 January 2019
	Nikola Zec (1883-1958), Singer	4 February 2019

Author	Topic	Broadcast
Barbieri, Marija	Piero Pierotić (1902-1986), Singer	1 April 2019
	Josip Rijavec (1890-1959), Slovenian Singer	6 May 2019
	Maja de Strozzi-Pečić (1882-1962), Singer	3 May 2019
	Janja Hanžek (1919-2007), Singer	2 September 2019
	Zvonimir Prelčec (1924-2009), Singer	7 October 2019
	Josip Šutej (1920-2006), Singer of Slovenian Descent	4 November 2019
	Franjo Petrušanec (1938-2005), Singer	27 January 2020
Bergamo, Marija	Blagoje Bersa (1873-1834), Composer and Pedagogue – Piano Compositions	9 May 2016
	Božidar Kunc's (1903-1964) Musical Thought in the Medium of the Orchestra – First Part	13 June 2016 27 April 2020
	Božidar Kunc's Musical Thought in the Medium of the Orchestra – Second Part	31 October 2016
	Božidar Kunc – Sonata for Violoncello and Piano (1927)	23 April 2018
Bezić, Nada	Social Orchestra of the Croatian Music Institute (since 1827)	31 December 2012; 29 July 2013
	Library of the Croatian Music Institute (since 1826)	17 February 2014
	Edition Slave from Vienna (c 1920)	17 November 2014
	Art depictions of Ivan Zajc (1832-1814), Composer, Conductor and Pedagogue	28 September 2015
	The Building of the Croatian Music Institute (since 1876)	25 January 2016
	Thematic Catalogue of the Works of Blagoje Bersa	16 January 2017; 11 May 2020
	Igor Gjadrov (1929-2014) as Conductor of Croatian Music Institute's Social Orchestra	19 June2017
	Gjuro Eisenhuth (1841-1891), Violinist, Conductor, Composer and Pedagogue	25 December 2017; 24 December 2018
	Blagoje Bersa (1873-1934), Composer and Pedagogue	1 January 2018
	Ladislav Šaban (1918-1985), Pedagogue, Pianist and Musicologist	19 March 2018; 23 July 2018
	Nikola Faller (1862-1938), Conductor and Composer	22 April 2019
	Anka Barbot-Krežma (1859-1914), Pianist and Pedagogue	18 November 2019

Author	Topic	Broadcast
Breko-Kustura, Hana	Franciscan Josip Ante Soldo (1922-2005), Historian and Musicologist	7 January 2013; 5 August 2013
	Missal MR 70 of the Zagreb Metropolitan Library (13th Century)	4 February 2013
	Chant Book From Sinj (1767) by Franciscan Petar Knežević (1701-1768), Ecclesiastical Writer, Poet and Composer	15 April 2013
	Missale romano-spalatense (probably 14th Century)	2 December 2013
	Polifonia semplice	6 January 2014
	Misale zagrebiense (1213) from Güssing	3 February 2014
	Kyriale from Ližinjan (1739)	18 August 2014
	The Musical Heritage of the Franciscan Province of the Most Holy Redeemer	12 January 2015
	Relics of Istrian Liturgical Music	30 October 2017
Čunko, Tatjana	Croatian Radio and Television Symphony (1944-48; since 1958) and Chamber Orchestra (1941-44; 1951-1972)	12 November 2012
	Cello Concerto (1949) by Stjepan Šulek (1914-1986), Composer, Conductor and Pedagogue	25 February 2013
	Stjepan Šulek's Viola Concerto (1959)	31.March 2014
	Stjepan Šulek's Clarinet Concerto (1967)	30 June 2014
	Works by Ivan Zajc at Public Concerts and Studio Recordings Produced by Croatian Radio and Television	29 December 2014
	Boris Papandopulo's (1906-1991) *Zlato*, Ballet Pantomime With Singing	18 September 2017; 15 October 2018
	First Croatian Radio-operas: *Majka Margarita* (1952-53) by Krsto Odak (1888-1965)	25 March 2019
	Concerts of Young Croatian Composers in 1968	23 September 2019
Duraković, Lada	Social Engagement of Slavko Zlatić (1910-1993), Composer, Conductor, Melographer and Pedagogue	26 June2017

Author	Topic	Broadcast
Gligo, Nikša	Choral Compositions by Ivan Brkanović (1906-1987)	19 November 2012; 1 July 2013
	Natko Devčić (1914-1997), Composer, Pedagogue and Music Writer	10 December 2012; 15 July 2013; 26 May 2014; 2 July 2018
	Music Showroom of the Students' Centre Zagreb (since 1967)	18 March 2013; 16 September 2013
	Branimir Sakač (1918-1979), Composer	8 April 2013; 25August 2014
	Igor Kuljerić (1938-2006): *Dream Music* for Soloists, Choir and Chamber Ensemble (1993)	17 December 2018
	Igor Kuljerić: *Figurazioni con tromba* for Trumpet and String Orchestra (1971, 2nd version 1976)	18 January 2019
	Stanko Horvat (1930-2006), Composer and Pedagogue – Life and Work	28 October2019
Grgurić, Diana	Josip Kaplan (1910-1996), Composer and Pedagogue	8 February 2016
	Marcel Tyberg (1893-1944), Austrian Composer, Conductor and Organist	14 March 2016
	Tihomil Vidošić (1902-1973), Composer and Conductor	25 April 2016
	Bruno Rudan (1898- 1978), Composer and Pianist	29 May 2016
Juranić, Zoran	Stjepan Šulek as Professor of Composition	9 March 2015
Katalinić, Vjera	Nikola Algarotti-Udina (1791-1838), Philologist, Translator and Musicologist	25 March 2013; 25 March 2013; 23 September 2013; 29 September 2014; 6 July 2015
	Ivan Jarnović (1747-1804), Violinist and Composer	29 April 2013; 24 November 2014; 26 November 2014
	Amando Ivančić (c1730-c1790), Pauline Monk and Composer	27 May 2013; 27 October 2014
	Franjo Krežma (1862-1881), Violinist and Composer	17 March 2014

Author	Topic	Broadcast
Katalinić, Vjera	Luka Sorkočević (1734-1789), Diplomat and Composer	16 June 2014
	Antun Sorkočević (1775-1841), Diplomat, Writer and Composer	11 August 2014
	Zlatko Baloković (1895-1965), Violinist	30 March 2015
	Ilma de (von) Murska (1834-1889), Singer[25]	9 November 2015
	Nikola Strmić (1839-1896), Composer and Violinist	7 December 2015
	Toma Resti (c1770-1830), Italian Composer and Organist	17 October 2016
	Opera *Porin* (1851) by Vatroslav Lisinski	21 November 2016; 27 May 2019; 29 July 2019
	Opera *Ljubav i zloba* (1845) by Vatroslav Lisinski	19 December 2016; 22 July 2019
	Croatian Musicological Society (since 1992)	15 May 2017
	Ivan Zajc's opera *Boissiyska vještica* (1866)	29 April 2019
	Sidonija Erdödy (married Rubido) (1819-1884), Noblewoman, First Croatian Prima Donna	17 February 2020
Kos, Koraljka	Ivana Lang (1912-1982), Composer, Pianist and Pedagogue	5 November 2012
	Prijenos sv. Dujma (1770) by Julije Bajamonti (1744-1800), *maestro di musica*, Physician, Writer, Composer and Polyhistor	9 February 2015
	Pjesma mrtvog pjesnika (1970), Song Cycle by Stjepan Šulek	27 April 2015; 12 October 2016
	Čakavska suita for Soprano and Piano (1955) by Boris Papandopulo	25 May 2015; 5 October 2016
	Jakov Gotovac (1895-1982): *Pjesme čeznuća* for Female Voice and Small Orchestra (1939)	22 June 2015
	Krešimir Baranović (1894-1975): *Z mojih bregov* for Baritone and Orchestra (1927)	12 October 2015; 4 June 2016; 13 April 2020

[25] For singers who lived before the era of technical sound reproduction we used recordings of other singers to illustrate the repertoire they sang.

Author	Topic	Broadcast
Kos, Koraljka	Juraj Stahuljak (1901-1975): *Dani srca i kajanje* for Baritone and Piano, op. 28 (1952)	23 November 2015 11 August 2016
	Ivan Zajc: *Mletačke elegije*, Song Cycle for Mezzo-soprano or Alto or High Baritone and piano (1875)	28 December 2015; 18 August 2016
	Stjepan Šulek (1914-1986): *Strah*, Song Cycle for Tenor and Piano (1975)	18 January 2016; 25 August 2016
	Božidar Kunc (1903-1964), Composer and Pianist: Three Songs for Bass and Piano	15 February 2016; 1 September 2016
	Bruno Bjelinski (1909-1992): *Bez povratka*, Song Cycle for Mezzo-soprano and Piano (1953)	21 March 2016; 8 September 2016; 2 December 2019
	Dragan Plamenac (Karl Siebenschein) (1895-1983): *Trois poèmes de Charles Baudelaire*	18 April 2016; 15 September 2016
	Milutin Polić (1883-1908): *Sitne pjesme*, Song Cycle for Soprano and Piano	16 May 2016; 22 September 2016; 13August2018
	Dora Pejačević (1885-1923): *Tri napjeva*, Song Cycle op. 53	20 June 2016; 29 September 2016
	Antun Dobronić (1878-1955): Vocal Lyrics	26 September 2016
	Vatroslav Lisinski (1819-1854): Vocal Lyrics – First Part	10 October 2016; 1 July 2019
	Vatroslav Lisinski: Vocal Lyrics – Second Part	15 November 2016
	Josip Hatze (1879-1959): Vocal Lyrics	12 December 2016; 8 July 2019
	Blagoje Bersa (1873-1934): Songs	9 January 2017; 30 January 2017
	First Croatian Piano Sonata (1811) by Leopold Ignacije Ebner (1769-1830)	13 February 2017
	Choral Works by Vatroslav Lisinski (1819-1854)	13 March 2017; 15 July 2019
	Ouvertures by Vatroslav Lisinski	10 April 2017
	Known and Unknown Krežma (1862-1881)	8 May 2017
	Songs by Ivan Padovec (1800-1873), Guitarist and Composer	12June2017
	The Forgotten Croatian Composer Juro Tkalčić (1877-1957)	11 September 2017
	Piano Sonatas (1914 and 1921) by Dora Pejačević (1885-1923)	9 October 2017

Author	Topic	Broadcast
Kos, Koraljka	Piano Miniatures by Dora Pejačević	13 November 2017
	Milutin Polić (1883-1908): *Suite Fantastica*	11 December 2017
	Second String Quartet (1922) by Dora Pejačević	15 January 2018
	Božidar Kunc (1903-1964): Croatian Piano Poet	12 February 2018
	Božidar Kunc: Piano Compositions	12 March 2018
	Vjekoslav Rosenberg-Ružić (1870-1954): First Piano Sonata	9 April 2018
	Concertino (1991) by Ivo Maček (1914-2002)	28 May 2018; 25 May 2020
	Blagoje Bersa: Early Orchestral Compositions	11 June 2018; 31 December 2018
	Rudolf Matz (1901-1988): *Faun*, Suite for Soprano and Tenor solo with Mixed Choir (1922)	10 September 2018
	Symphony (1916-18) by Dora Pejačević	8 October 2018
	Piano Quartet (1910) by Dora Pejačević	19 November 2018
	Jakov Gotovac (1895-1982): *Dubravka*, Vocal-instrumental Suite (1939) from Stage Music for Gundulić's Play (1928)	10 December 2018
	Sonata for Violoncello (1913) by Dora Pejačević	14 January 2019
	Stjepan Šulek: Fourth Classical Concerto for Orchestra (1983)	11 January 2019
	Known and Unknown Matz	11 March 2019; 9 March 2020
	Jakov Gotovac: Famous Choral Compositions	8 April 2019
	Dora Pejačević: Songs for Voice and Orchestra	13 May 2019
	Krsto Odak: *Passacaglia* (1938) and Third String Quartet (1935)	10 May 2019
	Boris Papandopulo (1906-1991): Early Creative Peaks	9 September 2019
	Ivan Brkanović (1906-1987): *Triptihon,* Folk Rite at Death, for Soloists, Choir and Orchestra (1936)	14 October 2019
	Josip Štolcer Slavenski (1896-1955): *Sonata religiosa* (1919-1925)	11 November 2019

Author	Topic	Broadcast
Kos, Koraljka	Bruno Bjelinski (1909- 1992): *Gitanjali,* Song Cycle for Alto and Piano (1957)	9 December 2019
	Few Late Works by Dora Pejačević	13 January 2020
	Sonata for Violoncello and Piano (1955) by Ivo Maček (1914-2002), Pianist and Composer	23 March 2020
Krpan, Erika	Croatian Composers' Society (since 1945)	11 March 2013; 30 July 2018
	Croatian Mass for Soloists, Mixed Choir *A Cappella*, op. 86 (1942) by Boris Papandopulo (1906-1991)	1 April 2013; 30 September 2013; 25 June 2018
	Papandopulo's *(St. John) Passion Our Lord Jesus Christ* for Soloists and Male Choir *A Cappella*, op. 61 (1936)	13 May 2013 6 April 2020
	Od-do, Monthly (1979-1983) of the Zagreb Concert Office	10 June 2013
	Croatian Singing Society *Zoranić* (since 1908)	28 October 2013
	Jurica Murai (1927-1999), Pianist and Pedagogue	16 December 2013
	Milan Horvat (1919-2014), Conductor	5 May 2014 27 July 2015
	Spiriti eccelenti, Collection of Madrigals for Girls' Choir and Obligatory Instruments (1993-1998) by Petar Bergamo (1930)	8 September 2014
	Boris Papandopulo as an Interpreter	13 October 2014 26 February 2018
	Boris Papandopulo as Music Writer	8 December 2014
	Svetislav Stančić (1895-1970), Piano Pedagogue, Pianist and Composer	16 March 2015
	Festival Varaždin Baroque Evenings (since 1971)	26 October 2015
	Lovro Županović (1925-2004), Musicologist and Composer	30 November 2015; 18 March 2019
	Boris Papandopulo (1906-1991), Croatian Composer and Conductor	14 December 2015
	Vatroslav Lisinski Concert Hall (since 1973)	29 February 2016
	Croatian Association of Music Artists (since 1946)	11 April 2016
	Musical Evenings at St Donatus (since 1961)	24 October 2016

Author	Topic	Broadcast
Krpan, Erika	Ivo Vuljević (1919-1987), Organizer of Musical Life	26 December 2016
	Ivan Brkanović (1906-1987), Composer: Life and Work	20 February 2017
	Boris Papandopulo (1906-1991): Violin Concerto, op. 125 (1943)	27 February 2017
	Croatian Radio and Television Tamburitza Orchestra (since 1941)	16 October 2017
	Boris Papandopulo's *Osorski requiem* (1977)	20 November 2017
	Music to Verses by Jure Kaštelan (1919-1990)	18 December 2017
	From the Igor Kuljerić's (1938-2006) Oeuvre	29 January 2018
	Antonio Janigro (1918-1989) and Zagreb	14 May 2018; 27 August 2018; 21 January 2019; 20 January 2020; 4 May 2020
	Boris Papandopulo's *Laudamus* (1926)	17 September 2018
	Memories of Stanko Horvat (1930-2006), Composer and Pedagogue	29 October 2018
	Boris Papandopulo's *Sinfonia Brevis* (1984)	25 January 2019; 24 June 2019
	Boris Papandopulo's *Dodolice*, Folk Rite (1932)	20 May 2019
Ličinić van Walstijn, Julijana	Antonio Smareglia (1854-1929), Italian Composer Born in Pula	15 April 2019
Majer-Bobetko, Sanja	Hubert Pettan (1912-1989), Composer, Music Writer and Pedagogue	3 December 2012
	Musicologist Pavao Markovac (1903-1941) as a Music Critic	14 January 2013; 12 August 2013; 16 July 2018
	Life of Ivan Zajc Jr. (1832-1914), Composer, Conductor and Pedagogue	4 November 2013; 28 April 2014
	The Opus of Ivan Zajc Jr.	11 November 2013; 23 June 2014
	Writings about Music by Ivan Brkanović (1906-1987), Composer	30 December 2013
	Croatian Poet and Cellist Antun Gustav Matoš's (1873-1914) Life With Music	7 July 2014; 26 March 2018
	Franjo Ksaver Kuhač (1834-1911), Music Writer, Historian, Melographer, Folklorist, Ethnomusicologist and Composer	18 June 2018

Author	Topic	Broadcast
Nonveiller, Haris	Composer Natko Devčić (1914-1997) as Pedagogue	23 February 2015
	Textbook *Harmony* (1975) by Natko Devčić	20 April 2015
Palić Jelavić, Rozina	Ferdo Livadić (1799-1879): Sacral Vocal Music to Latin Texts	20 January 2014
	Sacral Music by Krsto Odak (1888-1965)	24 March 2014
	Sacred Works by Ivan Brkanović	14 April 2014
	Albe Vidaković (1914-1964), Musicologist and Composer	14 July 2014
	Petrus Jacob Haibel (1762-1826), Austrian Composer, Singer (Tenor) and Conductor, Choirmaster at Đakovo Cathedral (1806-1826)	15 September 2014; 20 July 2015
	Antun Dobronić (1878-1955), Composer and Music Writer: Sacred Music	20 October 2014
	Stabat Mater (1893) by Ivan Zajc (1832-1914)	15 December 2014
	Rudolf Matz (1901-1988), Composer, Conductor, Cellist and Pedagogue: Opus	11 May 2015
	Juraj Stahuljak (1901-1975), Composer, Organist, Choirmaster and Pedagogue	29 June 2015
	Sacred Compositions by Juraj Stahuljak	14 September 2015
	Bela Adamović Čepinski (1856-1934), Composer	27 June 2016
	Choral Works by Vladimir Stahuljak (1876-1960), Composer, Organist and Choirmaster	22 May 2017
	Srećko Albini (1869-1933), Composer and Conductor	16 April 2018
	Ivan Zajc: Opera *Ban Leget* (1872)	16 March 2020
Pintar, Marijana	Lujza Kozinović (1897-1975), Composer, Organist and Choirmaster	20 March 2017
	Ljudevit Dobrony (1917-1989), Violinist of Russian Descent	24 April 2017
	Anselmo Canjuga (1894-1952), Composer, Organist, Choirmaster and Music Writer	27 November 2017; 20 August 2018
	Oskar Jozefović (1890-1941), Composer and Conductor	5 November 2018
	Krešimir Kovačević (1913-1992), Musicologist, Music Critic and Lexicographer	16 September 2019
	Krešimir Fribec (1908-1996), Composer	23 December 2019
	Miro Belamarić (1935-2017), Conductor and Composer	10 February 2020

Author	**Topic**	**Broadcast**
Radovinović, Željka	Library of the Zagreb Academy of Music (since 1921)	17 April 2017
Riman, Marija	Mladen Pozajić (1905-1979), Composer, Conductor and Pedagogue	8 June 2015
	Stjepan (religious name Kamilo) Kolb (1887-1965), Franciscan Composer, Singer, Organist, Conductor and Writer	21 December 2015
	Stjepan (religious name Miroslav) Grđan (1915-1945), Franciscan, Composer	11 January 2016
	Fortunat Pintarić (1798-1867), Franciscan, Composer: First Part	22 February 2016
	Fortunat Pintarić (1798-1867), Franciscan, Composer: Second Part	28 March 2016
	Beno Majer (1736-1818), Franciscan, Composer and Organist	23 May 2016
Sedak, Eva	Composition *Domande* for Alto Saxophone and Piano (1996) by Petar Bergamo (1930)	17 December 2012
	Marko Ruždjak (1946-2012), Composer	28 January 2013; 19 August 2013; 9 July 2018
	Stjepan Šulek's Symphonic Opus: First Symphony (1944)	25 November 2013; 3 July 2017
	Stjepan Šulek's Symphonic Opus: Second Symphony (1946)	13 January 2014; 10 July 2017
	Stjepan Šulek's Symphonic Opus: Third Symphony (1948)	10 February 2014; 17 June 2017
	Stjepan Šulek's Symphonic Opus: Fourth Symphony (1954)	10 March 2014; 24 July 2017; 30 March 2020
	Stjepan Šulek's Symphonic Opus: Fifth Symphony (1964)	21 April 2014; 31 July 2017
	Stjepan Šulek's Symphonic Opus: Sixth Symphony (1966)	12 May 2014; 7 August 2017; 21 May 2018
	Stjepan Šulek's Symphonic Opus: Seventh Symphony (1979)	9 June 2014; 14 August 2017
	Stjepan Šulek's Symphonic Opus: Eight Symphony (1981)	21 July 2014; 21 August 2017
	Stjepan Šulek's Chamber Music	4 August 2014; 5 August 2019

Author	Topic	Broadcast
Sedak, Eva	*Classical Concertos* by Stjepan Šulek	22 December 2014
	Violin Concerto (1951) by Stjepan Šulek	26 January 2015; 3 August 2015
	Stjepan Šulek's Piano Preludes and Etudes	23 March 2015; 10 August 2015
	The Idea of Sonata in Stjepan Šulek's Piano Sonatas	17 August 2015; 30 April 2018
	Stjepan Šulek's Second Piano Concerto (1952): The Problem of Synthesis	18 May 2015; 24 August 2015; 28 August 2017
	Stjepan Šulek's *Memento!* (Concerto for Organ and Orchestra, 1974)	15 June 2015; 31 August 2015
	Stjepan Šulek's Sextet for String Quartet, Contrabass and Piano (1975)	21 September 2015; 12 August2019
	Stjepan Šulek's Five String Quartets *Moje djetinstvo*: First Part	19 October 2015; 19 August 2019
	Stjepan Šulek's Five String Quartets *Moje djetinstvo*: Second Part	16 November 2015; 26 August 2019
Siriščević, Mirjana	Passacaglia and Chaconne in Works by Stjepan Šulek	16 February2015
Stipčević, Ennio	Lambert Courtoys Sr. (16th Century), Franch Composer, Instrumentalist and Singer who Worked in Dubrovnik	24 December 2012; 22 July 2013
	The Torso of Andrija Patricij's Compositorial Work (Mid 16th Century)	11 February 2013; 26 August 2013
	Giuseppe Sabalich (1856-1928), Italian Culture Historian and Writer, and his *Cronostoria annedotica del Nobile Teatro di Zara (1781-1881)*	4 March 2013; 9 September 2013
	Dragan Plamenac (Karl Siebenschein) (1895-1983), American Musicologist and Composer of Croatian Descent	22 April 2013
	The Pleasure of Reading: On Essays by Ladislav Šaban (1918-1985), Pedagogue, Pianist and Musicologist	20 May 2013; 22 January 2018; 6 January 2020
	Julije Skjavetić (2nd half of the 16th Century), Composer	3 June 2013
	Gabriello Puliti (c1580-1642 or 1643), Italian Composer, Organ and Lute Player, *maestro di cappela* in Istria	21 October 2013

Author	Topic	Broadcast
Stipčević, Ennio	Francesco Usper (c1560/61-1641), Italian Composer, Organist and Priest Born in Poreč	9 December 2013; 24 February 2020
	Folk Devoutness and Music in the Croatian Renaissance	3 March 2014; 31 August 2014
	Petar Nakić (1694-1769), Organ Builder	19 May 2014
	Babuša, First Croatian Music Spelling Book (1726)	22 September 2014
	Tomaso Cecchini (1580 or 1582-1644), Italian Composer and *maestro di cappela* in Split and Hvar: *Amorosi concetti* (1612)	10 November 2014
	Ecclesiastical Music by Tommaso Cecchini	19 January 2015
	How did People Dance in 17th-Century Istria?: From *Istrian Histories, Spiritual and Secular* by Prospero Petronio (1608-1688)	23 January 2017
	Jakob Haibel (1762-1826), Austrian Singer and Choirmaster, in Croatia (1806-1826)	27 March 2017
	Atanazije Jurjević (c1590-c1640), Ecclesiastical Writer and Composer	29 May 2017
	Vinko Komnen (1590-1667), Dominican, Composer and Writer	25 September 2017
	Leopold Ignacije Ebner (1769-1830), Composer, Organist, Pianist, Conductor and Pedagogue	23 October 2017; 22 October 2018; 21 October 2019
	Toma Kovačević, Ecclesiastical Writer, Historian, Music Theorist and Latinist (1664-1724)	19 February 2018; 24 September 2018
	Juraj (Giorgio) Alberti's *Dialogo per imparare con brevità à cantar canto figurato* from 1619: On the Occasion of the 400th Anniversary of the First Edition	28 January 2019; 30 September 2019
	Francesco Usper (c1560/51-1641), Italian Composer, Organist and Priest Born in Poreč: *Compositioni Armoniche* (1619)	17 May 2019
Tuksar, Stanislav	The Beginnings of Croatian Music from the 7th to 13th Centuries	24 June 2013
	Augustin Kažotić (1260-1323), Bishop of Zagreb	7 October 2013

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