

Researching my paper “Trouser Roles in Mozart’s *Clemenza di Tito* and *Le Nozze di Figaro*: Implications for Gender Constructions in Eighteenth-Century Europe” required utilization of many resources and research techniques. I began formulating my paper topic by searching Eighteenth-Century Collections websites such as ECCO (Eighteenth-Century Collections Online) and “Electronic Enlightenment” as well as searching generally on JSTOR and IUCAT for any current literature on the topic of gender and opera in the Eighteenth Century. I even used websites such as Wikipedia.com in the process of formulating my research topic in order to identify Eighteenth-Century operas with trouser roles, and as a method of finding sources relating to trouser roles.

During the more intense and focused process of researching my paper topic, I again utilized many resources and techniques. I used IUCAT to search for relevant books and articles and I requested delivery of books from other IU campuses and from other universities. I also relied heavily on JSTOR and GoogleScholar to search for scholarly articles in journals. When these resources did not turn up an abundance of literature on the topic of sexual identity during the Enlightenment or trouser roles in Mozart’s operas, I went searching in the footnotes and bibliographies of the books and articles I could find. This way, I jumped from article to article and from book to book in order to increase the breadth and depth of my sources.

Finding appropriate primary sources was a particular challenge for this paper. Considering that the two operas I analyzed in depth were not performed in Britain or any English speaking country until well into the Nineteenth-Century, it was extremely difficult to find sources from the Eighteenth-Century that were written in or had been translated into English. I found many critiques of and reactions to the operas in addition to many of Mozart’s correspondences translated within books about much broader topics – biographies of Mozart and anthologies about Classical-period opera. I also did in depth analyses of the scores and librettos of the two operas, for which I used scores from the Jacob’s School of Music as well as online translations of the librettos.

My paper truly crosses over the traditional boundaries gender studies, history, and musicology. As such, my bibliography reflects sources written by scholars from all three fields of study. Furthermore, I drew not only from primary sources about the operatic performances and operatic scores; I also made connections between my own trouser roles and characters from other Eighteenth-Century novels and plays, including Rousseau’s *Emile* and Goethe’s *Werther*.