



**A New Ecosystem of Early Music Studies**

## **Historical musicology in European universities, research organisations and scientific academies: a preliminary survey**

Edited by: Christophe Levaux (FNRS/ULB-BE), Philippe Vendrix (CNRS-FR) & Adam Whittaker (Royal Birmingham Conservatoire-UK)

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**Here we present a preliminary survey. Data are still missing to complete the overall vision that we wish to deliver to the reader. We invite you to make corrections, precisions, quantitative information. You can send your comments and dates to [vendrix@univ-tours.fr](mailto:vendrix@univ-tours.fr)**

Defining the current state of a discipline or a scientific field remains a challenge, but one that must be met in order to identify both scientific and institutional perspectives. This is distinct from defining the state of the art on a particular topic, and is instead about providing a snapshot of a scientific field over the last few years, based on a set of indicators. For *EarlyMuse*, a COST action started in 2023<sup>1</sup>, the challenge is twofold: to agree on the contours of the scientific field, and to identify the parameters that are relevant to do so. This is not the place to revisit the concept of “early music”. In-depth studies have shed light on its history, its influence, its symbolic power and the reality of its use in musical practices<sup>2</sup>. An ambiguity also needs to be clarified: early music as a cultural practice is clearly distinguished here from the musicological study of early music, which we will redundantly refer to in this report as historical musicology.

The search for a consensus on the meaning of early music that would work for musicology as a scientific discipline proved futile. The formulation of a questionnaire that we sent to colleagues throughout Europe, and the analysis of the responses we received from dozens of colleagues, failed to produce a clear definition (see below). This difficulty in reaching a consensus underlines the complexity of the issue and the need to study it in greater depth, but it has also led us to consider historical musicology, rather than musicology of early music, as an operative category that allows us to follow both individual paths and institutional developments. We are also aware that the concept of historical musicology is open to debate, but it is often used by researchers themselves and in institutional publications such as job advertisements and course descriptions.

The model of musicology based on three categories – historical musicology, systematic musicology and ethnomusicology – has been in upheaval over the last four decades<sup>3</sup>. These upheavals are driven both by conceptual extensions inspired by thematic dynamics (on gender, identities, migrations, etc.) and by

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<sup>1</sup> Concerning *EarlyMuse* see the dedicated website: <https://earlymuse.eu/>. This action now involves more than 260 researchers. It is chaired by Philippe Vendrix (CNRS) and Rebekah Ahrendt (Universiteit Utrecht).

<sup>2</sup> To cite a few: Butt, John. 2002. *Playing with History. The Historical Approach to Musical Performance*. Cambridge: Cambridge University Press; Leech-Wilkinson, Daniel. 2002. *The Modern Invention of Medieval Music. Scholarship, Ideology, Performance*. Cambridge: Cambridge University Press. More recently, Rolfhamre, Robin & Elin Angelo (Eds.). 2022. *Views on Early Music as Representation. Invitations, Congruity, Performance*. Oslo: Cappelen Damm Akademisk.

<sup>3</sup> Anselm Gerhard (ed.), *Musikwissenschaft - eine verspätete Disziplin? Die akademische Musikforschung zwischen Fortschrittsglauben und Modernitätsverweigerung*, Stuttgart, Metzler, 2000.

technological innovations that are transforming our epistemologies and research methodologies (digital, artificial intelligence). The consequences are felt not only in the academic orientations of the discipline, but also in the way it is perceived by students and society, and consequently by decision-makers at all levels of action, from university departments to European policies<sup>4</sup>.

This report does not pretend to analyse these recent changes; nor does it aim to put figures on perceptions and feelings that are shared by many in the Humanities around the world. Instead, it tries to highlight what makes historical musicology an academic field built on institutional and social differences, but also on converging ambitions that ensure and secure its real presence in the European research landscape.

## 1. State of the art

### 1.1. MUSICOLOGY AS AN ECONOMIC SECTOR, AND A PROFESSION

Surprisingly, no survey mapping of historical musicology has been carried out in the last twenty-five years. Previously, *Acta Musicologica* regularly published articles covering a specific country's musicological production, without pretending to be exhaustive<sup>5</sup>. Scattered here and there, publications delivered the results of investigations into one specific field or another, often appearing more as a forum for epistemological reflection than as the assembly and the analysis of raw data on the profession of musicologist, the associated career pathways, and its working conditions<sup>6</sup>.

The objective we set ourselves for *EarlyMuse* is based on an essentially institutional approach. This report focuses on the university sector, with conservatories and arts academies discussed in two forthcoming surveys. How many universities offer courses in historical musicology? How many doctorates are defended each year? How much European funding is devoted to musicological research? As this list clearly expresses, these are material questions, counting and identifying sources of information in order to deliver data dedicated to musicology. Given the scale of the task, and the multitude of sources, we restricted ourselves to Europe. But the Europe of research as

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<sup>4</sup> As far as European cultural policies are concerned, the European Early Music Network (REMA) has undertaken a wide-ranging survey. See <https://www.rema-eemn.net/>.

<sup>5</sup> The last publication of this kind in *Acta Musicologica*, by François Lesure and Jean Gribesnski, on the state of musicology in France, both institutionally and in terms of publications, dates from 1991.

<sup>6</sup> Here too *Acta Musicologica* was an active forum. A different form of presentation of the debates was adopted in several issues of *Saggiatore Musicale*.

understood by COST counts 41 cooperating member countries from UK to Georgia and from Norway to Malta<sup>7</sup>.

Our aim is to help answer a question that concerns all academic fields, but perhaps most problematically the humanities where direct economic metrics are less clear cut: can musicology be considered an economic sector characterized by employability, professions and a presence in higher education and research institutions? The present report is an initial response, limited to the strict framework of universities and research organizations, and deferring to a second stage the complex case of artistic teaching institutions (conservatories and assimilated).

There is a kind of homogeneity of situations for university higher education: accessible after a secondary school diploma, sanctioned by diplomas that in most cases benefit from national or European recognition, based on a system of equivalence that enables a form of mobility, backed by a research dynamic that results in the awarding of doctorates, the publication of research work and the obtaining of European funding. However, such apparent homogeneity is superficial; we will return to this later. There are huge disparities between institutional constitutions, organisation, and frameworks in the countries of the European Research Area, and even within a single country or region. A typical example of this complexity is given by Austria:

In Austria, universities are multidisciplinary institutions which provide teaching, undertake research and award degrees. Universities of the Arts are monodisciplinary institutions which provide teaching, undertake research and award degrees. The Academy of Sciences is a multidisciplinary institution which undertakes research. There is not necessarily any difference in the type of musicological research that these three types of institutions can carry out, although in general universities tend towards philological work, universities of the arts towards artistic research and the Academy of Sciences towards Digital Humanities<sup>8</sup>.

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<sup>7</sup> Albania, Armenia, Austria, Belgium, Bosnia and Herzegovina, Bulgaria, Croatia, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Georgia, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, the Republic of Moldova, Montenegro, The Netherlands, The Republic of North Macedonia, Norway, Poland, Portugal, Romania, Serbia, Slovakia, Slovenia, Spain, Sweden, Switzerland, Turkey, Ukraine, and United Kingdom. Plus Israel and South Africa on a different statute.

<sup>8</sup> Musicology is also taught in Austria at several private institutions: the MUK (a private university of music and art in Vienna), the Bruckneruni (Anton Bruckner Private University in Linz), the GMPU (Gustav Mahler Private University in Klagenfurt) and the Stella (Stella Vorarlberg University in

Such institutional structural complexity is found everywhere across Europe, making direct comparisons and the tracking of common metrics challenging. But it is imperative that we formulate an initial answer to the question of the economic role of the musicology sector. All the more so as international and European indicators do not give musicology a singular place. We won't draw any conclusions, as this is not the purpose of this survey. On the other hand, we wish to lay the groundwork for a more extensive survey, which should be completed by the end of the COST *EarlyMuse* Action, in October 2026.<sup>9</sup>

## 1.2. AGGREGATE DATA ON TERTIARY EDUCATION

The Organisation for Economic Co-operation and Development (OECD), EUROSTAT as well as the UNESCO publish aggregate data on tertiary education. All use the International Standard Classification of Education (ISCED), where Arts and Humanities constitute 1 of 8 fields. Social Science constitutes a field of its own, which may include the sociology of music. Table 1 below shows the distribution of different subfields within Arts and Humanities where “Music and Performing Arts” (0215) is a subfield of Arts (021); and History and archaeology (0222) is a subfield of Humanities (022). In other words, no specific subfield is dedicated to musicology in the ISCED.

02 Arts and humanities	021 Arts	0211 Audio-visual techniques and media production 0212 Fashion, interior and industrial design 0213 Fine arts 0214 Handicrafts 0215 <b>Music</b> and performing arts
	022 Humanities (except languages)	0221 Religion and theology 0222 History and archaeology 0223 Philosophy and ethics
	023 Languages	0231 Language acquisition 0232 Literature and linguistics

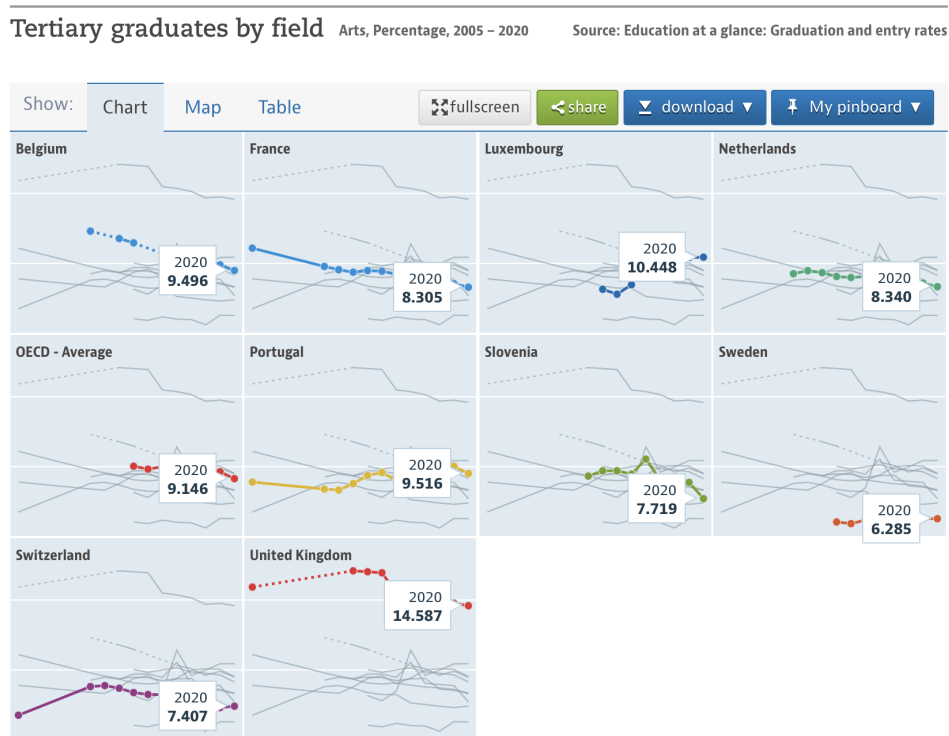
OECD DISTRIBUTION OF DIFFERENT SUBFIELDS WITHIN ARTS AND HUMANITIES<sup>10</sup>

Feldkirch). Private institutions were not included in this survey. However, they will be mentioned in phase 3 of this survey if their role proves relevant to historical musicology.

<sup>9</sup> This is a call for contributions: any researcher can join the *EarlyMuse* dynamic by registering via the e-cost platform: <https://e-services.cost.eu/user/login>

<sup>10</sup> <https://circabc.europa.eu/sd/a/286ebac6-aa7c-4ada-a42b-ff2cf3a442bf/ISCED-F%202013%20-%20Detailed%20field%20descriptions.pdf>

The OECD presents statistical information for Tertiary graduates, by field, for a series of countries, from 2005 to 2020. Data show that Arts and Humanities<sup>11</sup> experience an average decrease of graduates since 2005 (See Figure 1). No further information concerning subfields is known. Comparative data is also shown by the OECD. For instance, in 2018-2020, Arts, Humanities and Languages represented 9.1% of graduates in OECD countries (Social science 10.2%; Business 24.9%, for instance).



TERTIARY GRADUATES BY FIELD, 2005-2020<sup>12</sup>.

EUROSTAT also publishes data concerning tertiary education. For instance, in 2021, “an analysis of the number of graduates in the EU by field of education shows that one quarter (25.6 %) of all tertiary students had graduated in business, administration or law. The next two largest fields were engineering, manufacturing and construction (14.9 %) and health and welfare (13.9 %), followed by arts and humanities, social sciences, journalism and information,

<sup>11</sup> See the methodology here: <https://www.oecd-ilibrary.org/docserver/3197152b-en.pdf?expires=1693908533&id=id&accname=guest&checksum=EA665C568BB781FBB7274263FD2883AD>

<sup>12</sup> <https://data.oecd.org/students/tertiary-graduates-by-field.htm>

and education, all of which had shares just under 10.0 %.” In arts and humanities, women accounted for a large majority (64.7 %) of the total number of tertiary students in this field<sup>13</sup>. No further information is to be found to date concerning Arts and humanities subfields. In 2017, Arts and Humanities represented 11%; in 2021, less than 10%.

## 2. Methodology

Between April 2023 and July 2023, an in-depth questionnaire<sup>14</sup> was shared with colleagues across Europe to gather data on the state and scope of historical musicology. The questionnaire consisted of 84 questions and aimed at collecting information on historical musicology across Europe. Questions collected data on numbers of students, doctoral and postdoctoral researchers, information on the specialised topics covered in courses, the ways in which early music is defined, and the institutions involved. In addition to this, the questionnaire sought to gather data on sources of funding and the perceived challenges and opportunities for the discipline. It received 43 responses from across Europe, with 17 countries represented.

Questionnaire data was analysed from a number of perspectives, leading to key findings which are outlined below. The questionnaire attempted to distill the complex early music landscape, through a combination of closed questions (multiple choice options) and open questions with free-text responses. Respondents did not always complete every question, and so there were gaps in the responses received. Some questions did not receive sufficient answers to be analyzed. Questionnaire responses also omitted important contextual information that was essential to understanding the shape, nature, scope, and approach of the programmes and projects being described; this is one such indicator of the significant complexity across different aspects of the discipline. The state of the field described in specific countries did not match with data cross-checked by the research team. There was also little consensus around the definition of “early music”.

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<sup>13</sup> Tertiary education statistics. *Eurostat Statistics Explained*. EUROSTAT. [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Tertiary\\_education\\_statistics#:~:text=In%202021%2C%20an%20analysis%20of,in%20business%2C%20administration%20or%20law.](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Tertiary_education_statistics#:~:text=In%202021%2C%20an%20analysis%20of,in%20business%2C%20administration%20or%20law.)

<sup>14</sup> This questionnaire was prepared by Aleksandra Pister (Lithuania) and David Burn (Katholieke Universiteit Leuven). It was discussed during a meeting of WG Education of *EarlyMuse* in Lisbon (<https://earlymuse.eu/>).

To mitigate this lack of contextual information and a wider consensus in the field, the research team undertook desk-based searches of national and institutional databases<sup>15</sup> to gather information on:

- The number of musicology departments and other research organisations outside of university structures
- The number of permanent faculty members working in the field.
- The number of fixed-term paid PhD positions and postdoctoral fellowships.
- The number of unfunded PhD students working in the field.
- The number of PhDs in historical musicology defended between 2015-2023.
- The number of current research projects in historical musicology.

The need to work with multiple databases, repositories, and institutional websites meant that different approaches were taken to collect data specifically dealing with historical musicology. The research team decided to treat historical musicology as addressing topics pre-WW1 because this was the latest date given in the questionnaire. There is no official European list of universities engaging in “historical musicology” teaching and research. Owing to the complex nature of university structures, which may include departments with multiple disciplines – i.e. Music, Aesthetics, and Literature – historical musicology offerings could therefore only be identified through web searching and national listings of musicology degrees.

There is no formal structure for non-university organisations engaged in historical musicology, and so similar searching approaches were used. Once these departments and organisations had been identified, the research team explored faculty directories to identify the numbers of staff, and their positions, working in the field. There were a number of issues with such listings including: that they were often not up to date; that they were missing significant information around research activity, publications, and project grants; and that they did not always give an indication of whether the position was paid or not, or whether it was a permanent post or a fixed-term contract. In the scope of this research, it was not possible to undertake any further verification of the information on these web listings.

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<sup>15</sup> References to documentary resources appear throughout the report.



Information on the number of PhDs awarded in the field between 2015 and 2023 was accessible through databases which took many different forms. This means that it was not possible to simply merge information from a range of countries, nor to easily extract data to be manipulated for our search purposes. Instead, a process of analysis was required to take key points and translate these into a common format. Methods to do this included keyword searching, filtering by recognised subject fields where these were recorded, topic descriptors, and institutional department designation, to refine datasets with 1000s of entries. In other instances, it was necessary to do manual filtering based on reading abstracts and titles for studies.

For some countries, there are well-maintained national databases where many theses are automatically reported, and which are publicly available and easily searchable, such as the British Library ETHOS repository (<https://ethos.bl.uk/>) and the French PhD titles repository (<https://theses.fr>). Germany has a national online database (Dissertationsmeldestelle der Gesellschaft für Musikforschung: (<https://www.musikforschung.de/>) which is searchable but there are inconsistencies in how metadata is completed for PhDs<sup>16</sup>. This means that it is not possible to filter data efficiently through consistent subject groupings, dates of completion, and specific topic focus. There are also other national databases not publicly available online where PhD title and topic data are likely preserved, but not easily accessed, being stored as internal consultation systems or in a paper-based form (such as the Tesi di Dottorato collection in the Biblioteca Nazionale Centrale di Roma). In other instances, the research team had to consult individual institutional repositories which deployed a range of cataloguing systems and terminology, making large-scale direct comparisons challenging. The research team was unable to confidently ascertain the extent to which these institutional repositories are mandatory and fully representative of the theses completed in musicology.

Research projects that were funded by major European and national funding bodies were identified through consulting publicly available data on funding allocations, subject specificity, and timeframe. There is not comparable data available for projects which are funded by universities themselves, or by private donors, and so an exhaustive examination of all research projects in the area was not possible.

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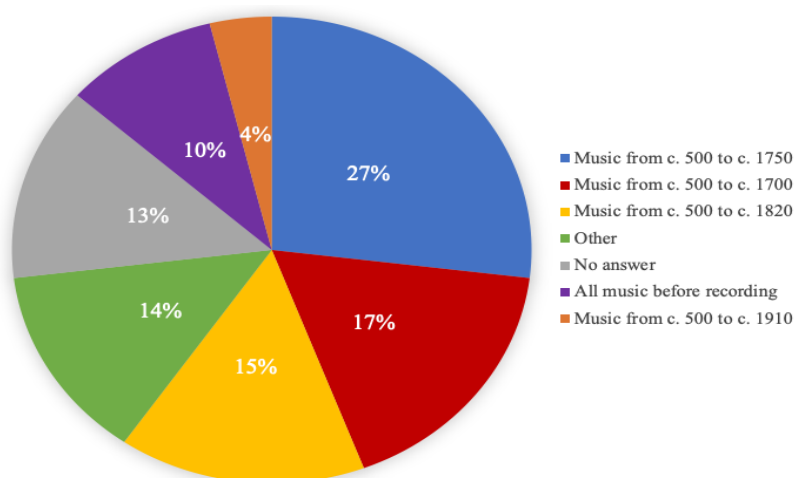
<sup>16</sup> In the US, the database *Doctoral Dissertations in Musicology* hosted by the American Musicological Society gathers 13,481 theses since 1871 (see <https://www.ams-net.org/ddm/>). For the years 2015-2018 there were 100 dissertations (36, 26, 22, 16, respectively) dealing with topics related to Antiquity through to the 19th century.

Finally, a more strictly quantitative study was carried out during two days of meetings with COST members (WG1) in Padua, Italy, on September 11 and 12, 2023. These two days (and the interpersonal exchanges that followed) enabled us to collect additional data for 20 countries. These include the number of institutions awarding musicology degrees, the number of permanent positions in musicology or historical musicology, and the number of PhDs awarded since 2015, among others. Each of the national representatives was asked to carry out research in order to complete a comparative table. In a number of cases, and especially for the most populous countries with a large number of universities (United Kingdom, Germany, France), data collection proved complex, if not impossible as things stood. Moreover, in the absence of a data collection institution and shared standards, the data presented here must be analyzed with the utmost caution. The limited reliability of the data and the many unknowns once again illustrate the absence of a field structure at present. These data are presented in section 3.4 below.

### 3. Key findings

#### 3.1. DEFINING “EARLY MUSIC”

“Early music” is a contested term with multiple definitions that can be delineated chronologically, philosophically, and conceptually, or as a combination of all of these. Respondents were asked to choose a definition of early music from a set of provided options. Across the sample, there was significant variation in terms of how “early music” was defined in terms of a chronological endpoint. For example, 14 respondents selected “Music from c. 500 to c. 1750”, 2 chose “All music before music recording”, and 5 chose not to answer.



#### DISTRIBUTION OF RESPONSES TO THE QUESTION "WHAT DO YOU CONSIDER EARLY MUSIC TO BE?"

The frequency with which definitions were made is not the important issue here. Rather, what is significant here is that there was such a wide range in the definitions. It has important implications for the distinctive sense of a discipline, its chronological framing, and understanding of what is required to participate in the field. In addition to asking for their own definition, respondents were asked to set out how their institutions defined early music. There was divergence between the definition provided by an individual and how they thought their institution defined the field. Only ten respondents said that their definition and the definition of their institution was the same. This is important for a number of reasons. Firstly, institutional definitions are likely contingent upon existing course structures or academic responsibilities, giving an insight into how early music teaching and research is organised within the institutions which are responsible for the majority of musicological training and inquiry. Secondly, the apparent tensions played out here point to a sense of distinction between the perspective of someone engaged in the field, and the different way that they perceive their institution as representing this same field.

What is at stake behind the name of the field goes beyond terminological concerns and instead questions the place of musical heritage in the conceptions of decision-makers. Does music belong to heritage in the same way as architecture or painting? How can we raise collective awareness of the importance of the heritage dimension of music without reviving endless debates about the tensions between contemporary musical taste and the confinement of classical music? It is interesting to note that these considerations, which have had long-term consequences for artistic practices, also play a role in the field of musicology and the definition of its objects in the academic world<sup>17</sup>.

### 3.2. DEFICIT MODELS

In articulating the perceived position of and issues associated with the early music field, participants frequently invoked deficit models. Three recurrent themes emerged around:

- Lack of funding
- Lack of staff

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<sup>17</sup> The most striking case is the position occupied by music in Italy's ministerial competencies. While architecture is counted among the "beni culturali" and the ministry in charge of it, music has been placed under the responsibility of the Ministry of Tourism.

- Lack of student interest

It is significant that respondents perceived it this way because staff, students, and research funding are essential parts of any academic discipline. In terms of funding, there have been notable success stories of large-scale grants at national and European level for historical musicological research (see section 6 below). Similarly, many universities have at least one permanent member of staff who has some degree of responsibility for musicology associated with earlier historical periods, though this is not always the case. However, there is a perception that the field is in a weaker position than it was in the past and that there are threats to the long-term sustainability of musicological investigations in this area.

Data on completion of PhDs in historical musicology is helpful in illuminating the likely pipeline of researchers in our field. The two tables for France and the UK demonstrate the changing proportion of musicology theses addressing topics in historical musicology.

Years	2015	2016	2017	2018	2019	2020	2021	2022	Total
Total number of music PhDs	56	71	80	78	50	43	66	65	509
Number of musicology PhDs dedicated to historical musicology	29	29	23	9	7	10	10	10	127
% of musicology PhDs dedicated to early music	51,8%	40,8%	28,8%	11,5%	14%	23,3%	15%	15,4%	25%

# HISTORICAL MUSICOLOGY PHDs AS A PROPORTION OF ALL PHDs IN MUSICOLOGY COMPLETED IN FRANCE (2015-2022)<sup>18</sup>

Years	2015	2016	2017	2018	2019	2020	2021	2022	Total
Total number of Music PhDs	193	221	217	204	212	144	16	3	<b>1210</b>
Number of historical musicology PhDs	28	30	24	31	19	11	2	1	<b>146</b>
% of musicology PhDs dedicated to early music	15%	14%	11%	15%	9%	8%	13%	33%	<b>12%</b>

## HISTORICAL MUSICOLOGY PHD THESES AS A PROPORTION OF ALL PHDs IN MUSIC, REGISTERED ON THE BRITISH LIBRARY ETHOS SYSTEM FOR THE UK (2015-2022).<sup>19</sup>

The responses to the questionnaire do not provide sufficiently robust quantitative information to back up our feelings with data, but the data shared in the figures is at least partially illuminating. As this feeling is shared by many researchers in the humanities, it does not seem to be the sole preserve of historical musicology, but rather the confirmation of an erosion of the place of the humanities in the university system<sup>20</sup>.

<sup>18</sup> This data was extracted from Theses.fr. This calculation includes all the PhDs about music issues, not only those registered in a Music and/or Musicology department, but also PhDs from Sociology, History or Letter and Arts departments. Eleven PhDs are at the limit of the chosen chronological boundary (WW1): four PhDs which cross the WW1 boundary until the 1930s; four until the 1940s; two PhDs about Debussy; and one PhD about Ravel.

<sup>19</sup> The British Library Ethos system is the most comprehensive, though not completely exhaustive, record of PhD dissertations in the UK. This calculation was based on the subject code "Music" being applied, followed by manual filtering of topics based on abstract and thesis title. It is important to note that data for 2021 and 2022 (marked in grey above) appears to be incomplete and should not be taken as indicative of a collapse in the number of music PhD students in the UK. In instances where topics included a chronological focus spanning the period before/after WW1, these entries were included in calculations.

<sup>20</sup> See Guillory, John. 2022. *Professing Criticism. Essays on the Organization of Literary Study*. Chicago: The University of Chicago Press.

Although the data is not consolidated, information gathered here and there on certain national situations does not show any notable difference from the findings for France and the UK. For example:

- In Slovenia, 16 doctorates have been defended at the University of Ljubljana since 2015, 6 of them in the field of historical musicology. Currently, 8 theses are in progress at the same university, only two of which are in the field of historical musicology (before 1900).
- In Spain, **191 PhDs in musicology since 2015**.



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- ☐ "HE PRECIZO DIZER COM A VOZ": A OBRA DE FREI FRANCISCO DE S. BOAVENTURA NOS CONVENTOS FEMININOS DE CLAUSURA DO PORTO NO FINAL DO ANTIGO REGIME (1770-1802)
- ☐ THE INFLUENCE OF FOREIGN MUSIC IN MUSIC OF THAILAND
- ☐ LAS ACTRICES-CANTANTES ESPAÑOLAS EN EL TEATRO DE MADRID (1700-1759): CONTEXTO Y REPERTORIO
- ☐ PEL MAJOR LLUÏMENT DEL CULT: LA CAPELLA DE MÚSICA DE SANTA MARIA DEL PI DE BARCELONA DES D'UNA ANÀLISI DOCUMENTAL (1700-1936)
- ☐ LA MÚSICA EN LOS PROCESOS DE MODERNIZACIÓN CULTURAL: LA BANDA MUNICIPAL DE CÁDIZ Y EL AMBIENTE MUSICAL DE DOS ÉPOCAS CONVULSAS, 1850-1900 Y 1929-1942.
- ☐ ELS CORRENTS METODOLÒGICS DE LA TÈCNICA VOCAL A EUROPA I LA SEVA RECEPCIÓ A LA FUNDACIÓ CONSERVATORI LICEU
- ☐ TEATRO MUSICAL E IDENTIDADES COLECTIVAS EN TERRITORIO HISPANO Y LUSO (1750-1814): PERSPECTIVAS DESDE LO GALLEGGO
- ☐ ITALIA: UNA SILENCIOSA PRESENCIA CONSTANTE EN LA OBRA DE MANUEL DE FALLA
- ☐ VIOLA BEIROA - UNA PERSPECTIVA PEDAGOGICA
- ☐ CLAUDIO NARANJO Y TÓTILA ALBERT: LA EDUCACIÓN DE LA ESCUCHA INTERIOR A TRAVÉS DE LA FORMA SONATA Y EL VIAJE DEL HÉROE Y SU IMPACTO EN EL DESARROLLO MUSICAL
- ☐ EVOLUCIÓN DE LA LEGISLACIÓN Y NORMATIVA MUSICAL HASTA EL CONCORDATO DE 1851: LAS CAPELLANÍAS DE LA CATEDRAL DE JAÉN
- ☐ LA HERENCIA PEDAGÓGICA DE FRANCISCO TÁRREGA
- ☐ EL CONDUCTUS EN EL CÓDICE DE MADRID (E-MN 20486): PROCESOS DE COMPOSICIÓN Y TRANSMISIÓN DEL REPERTORIO POLIFÓNICO DEL ARS ANTICUA (ESTUDIO, ANÁLISIS Y PROPUESTA DE EDICIÓN CRÍTICA).
- ☐ EL SONIDO DE LA REPUBLICA. LA POLITICA MUSICAL EN ESPAÑA ENTRE 1931 Y 1939. THE SOUND OF THE REPUBLIC: MUSIC POLITY IN SPAIN BETWEEN 1931 AND 1939
- ☐ LA ACTIVIDAD MUSICAL EN LEÓN DURANTE EL SIGLO XIX
- ☐ EL CLARINETE SISTEMA ROMERO. ASPECTOS HISTÓRICOS Y DESCRIPCIÓN DE SUS COMPONENTES MECÁNICOS
- ☐ LA EVOLUCIÓN DE LA ZARZUELA DURANTE LA REGENCIA DE MARÍA CRISTINA DE HABSBURGO-LORENA EN LA CIUDAD DE VALENCIA (1885-1901)
- ☐ LA ACTIVIDAD MUSICAL EN EL TEATRO DEL PRÍNCIPE ALFONSO (1863-1989)
- ☐ LA RECEPCIÓN DE LAS ÓPERAS DE PUCCINI EN ESPAÑA

- In Italy, the situation changed radically between 2010 and 2015. Although the number of universities awarding doctorates in musicology was initially small, this number has grown considerably as doctoral programmes have been reorganised. The counterpart to this expansion is to be found in the **unused diplomas**, which now cover a wide range (humanities, arts, cultural heritage, etc.). In addition to doctorates at universities, the Italian Ministry of Universities has very recently also established doctorates at conservatories and academies of the arts. The number of places is considerable: over 250 doctoral scholarships divided between

conservatoires and academies, financed with Next Generation EU funds. These Ph.D. programmes are partly dedicated to musicians or composers, others to 'artistic research' and also to historical musicology.

- In Austria, 2015: 18, 5; 2016: 23, 12; 2017: 64, 14; 2018: 15, 4; 2019: 15, 4; 2020: 19, 3; 2021: 21, 5; 2022: 20, 7 (for each year: all dissertations in music education and musicology followed by those in historical musicology as defined here. Source: *Die Musikforschung* 2/2016, 2/2017, 2/2018, 2/2019, 2/2020, 2/2021, 2/2022, 2/2023)
- In Germany, 2015: 56, 24; 2016: 65, 29; 2017: 65, 23; 2018: 56, 21; 2019: 56, 30; 2020: 62, 28; 2021: 74, 22; 2022: 67, 22 (for each year: all dissertations in music education and musicology followed by those in historical musicology as defined here; Source: *Die Musikforschung* 2/ 2016, vol. 2/ 2017, vol. 2/2018, 2/2019, 2/2020, 2/2021, 2/2022, 2/2023)
- En Pologne, In the years 2015-2023, 43 doctoral theses were defended at Polish universities and the Institute of Art of the Polish Academy of Sciences, including 20 in the field of historical musicology (up to 1900).
- In Portugal, 10 PhDs in musicology since 2015; 12 ongoing PhDs.
- In Belgium, 9 PhDs in musicology since 2015; 18 ongoing PhDs. Data for completed theses is here: <https://www.belsocmus.org/masters> (it's mainly masters, but includes PhDs).
- In the Netherlands, 34 PhDs in musicology since 2015
- In Romania, ????
- In Bulgaria: at the New Bulgarian University: 44 doctoral students, 3 have defended a doctorate in Historical musicology; at the Institute of Art Studies, Bulgarian Academy of Sciences: 15 doctoral students; 1 will defend in 2024 in the field of historical musicology.
- In Greece: 141 ongoing PhDs with data only from 3 of the aforementioned Institutions [Department of Music Science and Art- University of Macedonia: 66/ Department of Music Studies-Ioannina: 13/School of Music Studies-Aristotle University Thessaloniki: 62]. The rest do not provide data on their official websites. Research in the "National Archive for PhD Theses" (<https://www.didaktorika.gr/eadd/?locale=en>) for PhDs in Historical Musicology or Musicology or Music or Music history is inconclusive because only keywords are provided and filters are

inadequate. Moreover, many PhD holders do not upload their theses on the Repository.

- In Croatia, a doctoral programme in musicology was held at the Academy of Music University of Zagreb in collaboration with the Faculty of Humanities and Social Sciences. It started in 2017 and was discontinued in 2024, but a restructured curriculum is currently in development at the Academy of Music University of Zagreb. There are also candidates enrolled in programmes at other faculties and universities in the field of humanities in Zagreb, Split and Zadar., with a musicological topic and a musicologist as the supervisor.
- In Norway, 198 PhDs in musicology (all disciplines) between 2000 and 2023. 51 are from the Universitetet i Oslo, 71 from other institutions (e.g. Universitetet i Bergen, NTNU Trondheim), and 70 from Norges musikkhøgskole (conservatory).
- In Switzerland, 2015: 6, 6; 2016: 4, 1; 2017: 7, 3; 2018: 8, 3; 2019: 10, 4; 2020: 12, 6; 2021: 5, 3; 2022: 3, 1 (for each year: all dissertations in music education and musicology followed by those in historical musicology as defined here. Source: *Die Musikforschung* 2/ 2016, vol. 2/ 2017, vol. 2/2018, 2/2019, 2/2020, 2/2021, 2/2022, 2/2023).
- In Türkiye, 48 PhDs were awarded in musicology and music theory from 2008 to 2020 in the two programs (Istanbul Technical University-Musicology and Music Theory, Hacettepe University-Music Theories). Research fitting into the domain of historical musicology has been conducted mainly in these two programs but degrees were awarded to research in historical musicology as well in other programs such as History and Theology (Source: YÖK Tez Merkezi)

This landscape of the PhD in musicology needs to be complemented by a new type of work that is both research-based and creative in nature, or more precisely, involves the concomitance of a scientific and a creative approach. The practice/research-based PhD model does not exist in all countries, and when it does, it can manifest itself in a variety of ways. There is an interesting body of literature on the subject, which makes it possible to gauge the expectations of such work. Few universities, however, clearly advertise this possibility. The universities of Leiden and Leuven are singular cases on the continent. The geographic redefinition of academic poles that has marked certain European



countries over the past two decades has not, however, erased the existing divide between research doctorates and research/creation doctorates awarded by artistic teaching establishments under the umbrella of a broader academic authority. The same applies to arts universities. The subject will be addressed quantitatively in the study devoted to arts teaching institutions.

Austria is a case in point. Four public universities (Vienna, Graz, Innsbruck and Salzburg) award doctoral degrees in musicology. And three universities of the arts (University of Music and Performing Arts Vienna, Mozarteum University Salzburg and University of the Arts Graz) also enroll students in doctoral programmes, with the eventual submission of a thesis. In the Netherlands, the Academy of Creative and Performing Arts (ACPA) at Leiden University will be defending no fewer than 13 doctorates between 2015 and 2021, on subjects relating to music before 1900.

### **3.3. THE LIMITATIONS OF EXISTING DATA**

Desk-based explorations of PhD theses, staff ratios, and funded research projects have highlighted a number of substantial differences in the ways that data are organised. This makes evaluating the disciplinary landscape across Europe very challenging and is a major impediment to answering foundational quantitative questions that could set out some aspects of the state of the field. As noted elsewhere in this report, for some countries there are publicly available data on PhD theses completions/registrations and in others there are no such public data. Even where such data do exist, they are not organised in ways that are most helpful to see trends, commonalities, and disparities even within individual institutions and regions. In encountering the challenge of connecting individual specialisms to a wider discipline, such disparities may be an impediment to representing the field within the context of wider musicological and academic discourses across Europe.

Similarly, and because their status varies as much as their missions, postdoctoral researchers are absent both from the answers to the questionnaire and from the resources that certain countries or institutions could make available. Yet data on postdoctoral researchers could be invaluable in articulating the dynamics of the field, especially when considered together with the number of PhDs being defended. Combined, these data would be an indicator of the extent to which it is possible to continue in the research profession. But they also need to be set against the number of PhDs being defended, in order to measure the ability to continue in the research profession, the viability of progression routes, and the various destinations for PhD. They must also consider the number of permanent

positions available, to quantify the inexorable casualization of PhDs in the humanities and social sciences.

### 3.4. QUANTITATIVE DATA

As mentioned above, a quantitative study was carried out during two days of meetings with COST members (WG1) in Padua, Italy, on September 11 and 12, 2023. During collective work sessions, data were collected for 20 countries, by the different representatives of each country, some of them in connection with their colleagues abroad. Interpersonal exchanges also took place over the following weeks with representatives to obtain missing information (see Table 5 here below), as well as to provide additional contextual details that will inform further stages of this work.

In the case of smaller countries, with a small number of universities presenting a programme in musicology, the information could be collected easily, with fairly high reliability. This is the case in the Baltic States, Portugal and Croatia, among others. For more densely populated countries, where musicology is represented in a large number of universities, the task was made more complex by the non-existence of a structure or network for aggregate data. This is the case in Germany and the United Kingdom, where the number of institutions with a musicology program is unknown. Among the largest countries, it was possible to obtain data on the number of institutions (teaching musicology, historical musicology and/or awarding PhDs) for France and Spain. It should also be noted that the number of institutions within a country may range from a single one (Baltic countries) to several dozen (France, Spain). In this respect, Italy, which was represented by a larger number of researchers in Padua, escapes this state of affairs: data have been collected for a large number of institutions, as well as concerning the number of researchers, postdoctoral fellows and doctoral students.

As far as the number of permanent staff is concerned, the data collected show similarly large discrepancies that can exist between certain countries. In Poland, Austria, France, Greece and Italy, one counts at least 50 individuals, of whom at least half are active in historical musicology. Unsurprisingly, some smaller countries have fewer than 10 permanent staff in musicology, with only about half that number in historical musicology. Gaps between countries are also apparent when it comes to doctoral theses. While some countries award more than 100 PhDs a year (France or Spain), others only have one or two doctoral graduates a year (Estonia, Latvia, Malta for example). In the future, it would be wise to investigate whether this imbalance is confirmed by more robust data and to what

extent it is due to cultural and financial factors, as well as the competitiveness for positions in the profession.

The data collected reveal a greater representation of men than women in permanent positions. As mentioned above, however, these data must be used with the utmost caution. It should be noted, however, that this imbalance is reversed when we look at post-docs and doctoral students, where women are better represented. This would seem to indicate that it is more difficult for women than men to enter the profession. More research is needed to investigate the barriers more fully.

As has been emphasized before, the main finding of this data collection work is the absence of any internationally standardized information-gathering institutions or processes for musicology. It is in fact through the researchers' interpersonal networks that such data has been collected. Consequently, the presence or absence of national data could also indicate the existence or otherwise of a connected network of researchers, or at the very least the structuring of musicological research and teaching in a given country. Such data would still need to be confirmed by more precise research.

Country	INSTITUTIONS			PERMANENTS				POSTDOCS Early music				PhDs			
	w/ music o	w/ Early music c	Awardin g PhD	Music o	Early music			Sinc e 201 5	In 202 3	M	W	ALL sinc e 201 5	Early music		
					EARL Y	M	W						Sinc e 201 5	In 202 3	M W
Austria	7	7	7	73	46	27	19						64		
Belgium	6	6	6										9	18	
Croatia	4	2	1	12	4	1	3	3	1	0	1		10	10	4 6
Czech Republic	3	3	3	32	16	1	5							36	
Estonia	1	1	1	12	5	2	3	1	0	1	0		1	0	0 0
France	37	31	37	52	22							509	127		

Greece	5	5	5	66	33	2 0	1 3					37	60
Italy	46	44	28	92	80	5 4	2 6		10	4	6	80	
Latvia	1	1	1	12	2	1	1	1	2	1	1	2	1
Lithuania	1	0	1	4				1	0	0	0	6	1 0 1
Malta	1	1	1	4	2	2	0	0	0	0	0	1	0 0 0
Netherlands	7	2	2		10	5	5	1	0	0	0	34	
Norway	7	3	7										
Poland	6	6	6	91	47								
Portugal	2	2	2	9	5	4	1	18	0	9	9	10	12 5 7
Slovakia	5	5	2	14	10	3	7					13	4 3 1
Slovenia	4	4	4	13	8	4	4	2	0	0	2	4	2 2 2
Spain	30	30	30									135	
Switzerland	6	6	6	9	5	2	3					12	18

DATA COLLECTED DURING THE PADUA MEETING.

## 4. Institutional and disciplinary frameworks

### 4.1. CAREER AND INSTITUTIONAL PATHWAYS

Whilst there is an evident connection between historical musicology and performance, historical musicology refers to a specific field of academic inquiry that is thought of, in many parts of Europe, as its own scientific discipline (with associated institutional statutes) distinct from early music as a performance-focused artistic practice. While in the UK and Germany it is possible to move between academic positions in the conservatoire/Hochschulen sector and university departments, which belong to the same level/classification of institution, in many European countries, these roles are more compartmentalised. In Italy, for example, a professor working in the "conservatorio" cannot move directly to the university system because the roles

are not seen as directly comparable. Therefore, in some countries this distinction has significant implications for the career pathways available. We are aware that these terms and distinctions may be thought about and structured differently in other areas, but this is an important starting point to understand the state of the field of historical musicology in greater depth. In 2024, *EarlyMuse*'s WG1 will study historical musicology in institutions of higher artistic education (conservatories and similar).

An essential element in measuring the economic weight of a sector is that of salaries. In a system essentially based on public institutions, we shouldn't expect to find spectacular differences within the same country. It makes no difference whether you teach history or musicology. On the other hand, in the wider Europe of research, differences in salaries accentuate the heterogeneity of the field. The range is wide: from 1000 euros per month to more than 7000 euros per month. There are resources that allow you to learn about university salaries in Europe<sup>21</sup>.

It would also be instructive to better understand the distribution of musicologists in the various bodies that make up an academic career. It is impossible at present to envisage a diachronic analysis which would at the same time give an idea of what an academic career is like in a given country. In the absence of more robust longitudinal data, we have to make do with data taken at a precise moment in time to give an idea of the number of musicologists involved in an academic career. Once again, we were not able to further verify these data and may therefore present a certain margin of error. We will limit ourselves to a few examples.

- In Italy, 114 posts are currently occupied in 46 universities, divided into 33 'ordinario' professors, 54 'associato' professors and 27 'ricercatore' professors of varying status. Two of the 46 institutions do not offer courses in historical musicology.
- In Austria, 16 permanent professors have been identified in the universities; the other staff are employed on renewable fixed-term contracts.

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<sup>21</sup> Civera, A., Lehmann, E. E, Meoli, M., & Paleari, S. (2023). *The Attractiveness of European Higher Education Systems: A Comparative Analysis of Faculty Remuneration and Career Paths*. UC Berkeley: Center for Studies in Higher Education. Retrieved from <https://escholarship.org/uc/item/08x00432>; van Engen, M. and Kroon, B. (2024), "The Worth of a Talent? Pay Inequality in Universities", Thunnissen, M. and Boselie, P. (Ed.) *Talent Management in Higher Education (Talent Management)*, Emerald Publishing Limited, Leeds, pp. 137-159. <https://doi.org/10.1108/978-1-80262-685-820241008>.

- In France, the 37 universities offer musicology courses and have approximately XX professors and XX lecturers. Of these 37 universities, 31 offer courses in historical musicology.
- In Lithuania, musicology is based at the Academy of Music and Theatre. Therefore, there are no professors of historical musicology in universities.
- In Slovakia, 5 universities, 14 permanent professors, 10 in historical musicology.
- In Slovenia, 4 universities, 13 permanent professors, 8 in historical musicology
- In Belgium, musicology is taught at the universities of Leuven, Louvain-la-Neuve, Bruxelles, Liège and Ghent. However, the number of full-time permanent staff is modest: 4 at the KUL, etc. Temporary or permanent researchers from the FWO (Flemish community) or the FNRS (French community) are attached to the universities. Only the FNRS recruits on a permanent basis (currently 3). There are links between universities and other institutions (in Belgium, with the KBR and the Brussels Instrumental Museum).
- In Spain, the 11 universities with a history of musicology are the only ones to have a permanent post.
- In Serbia, there are 13 professors at the Department of Musicology, Faculty of Music University of Arts in Belgrade.
- In the Netherlands, posts are concentrated in two universities, Amsterdam (two professors of historical musicology) and Utrecht (between 2015 and 2023: one full professor, one associate professor and four assistant professors for historical musicology).
- In Poland, musicology is taught at the University of Warsaw, Jagiellonian University (Kraków,) Adam Mickiewicz University (Poznań), University of Wrocław, Catholic University of Lublin, University of Opole. Polish universities and the Institute of Art of the Polish Academy of Sciences currently employ a total of 13 professors (including 8 people dealing with music until 1900), 35 habilitated doctors working in various positions (incl. 19 dealing with music until 1900), 54 doctors (PhD) in various positions (incl. 26 people dealing with early music until 1900).
- In Switzerland, musicology is taught at the universities of Zurich, Basel, Bern, Fribourg, Lausanne and Geneva, although musicology is only taught as a minor subject in Lausanne. However, early music is part of the

curriculum at all universities, although the emphasis on early music varies greatly.

- In **Portugal**,
- In Croatia, musicology can be studied at the University of Zagreb, both universities have faculties and academies (academy of music in Zagreb and academy of arts in Split). The Academy of Music of Zagreb has also a department of musicology (founded in 1970). There are seven full-time employees (1 research assistant, 4 assistant professors, 1 associate professor, 1 full professor). Four musicologists, who are also librarians, work in the Library of the Academy of Music. At the University of Split, Arts Academy, Music Department: two musicologists (1 assistant professor, 1 full professor).
- In Romania, the places where musicology is taught are more akin to the arts university than the classic multidisciplinary university: the National University of Music Bucharest (Universitatea Națională de Muzică București) offers undergraduate and graduate programs in musicology as part of its Faculty of Musicology and Music Education. ; the University of Arts in Târgu Mureș (Universitatea de Arte din Târgu Mureș) offers programs in musicology and ethnomusicology ; Gheorghe Dima Music Academy in Cluj-Napoca (Academia de Muzică Gheorghe Dima provides education in various fields of music, including musicology ; the George Enescu National University of Arts in Iași (Universitatea Națională de Arte "George Enescu" din Iași) offers programs in musicology, composition, and music education.
- In Bulgaria: New Bulgarian University - 1 prof. PhD; Institute of Art Studies at the Bulgarian Academy of Sciences: 1 Assoc. Prof.; Shumen University: 1 prof. PhD. National Academy of Music "Prof. Pancho Vladigerov" (**Национална музикална академия „Проф. Панчо Владигеров“**) offers undergraduate and graduate programs in musicology within its Faculty of Musicology ; New Bulgarian University (**Нов български университет**) is a private university in Sofia that offers programs in musicology as part of its Faculty of Arts ; Sofia University "St. Kliment Ohridski" (**Софийски университет „Св. Климент Охридски“**) offer courses in musicology within its Faculty of Arts ; the Academy of Music, Dance and Fine Arts - Plovdiv (**Академия за музикално, танцово и изобразително изкуство - Пловдив**).
- In Germany, musicology is taught at 39 universities. There is considerable structural diversity. The most common types of institution are

departments (Institute) of musicology (e.g. Tübingen, Munich, Regensburg, Münster, Kiel); departments of musicology and a second subject such as art history (e.g. Mainz), church music (e.g. Greifswald) or music pedagogy (e.g. Gießen, Koblenz-Landau), and Seminare (akin to departments, e.g. Heidelberg, Freiburg).

- In Greece, musicology is taught at 5 Universities. Among others, all 5 Universities have courses for Historical Musicology. In total, there are 149 permanent teaching positions, distributed between Faculty members [108] and Special Teaching Staff (STS) or Laboratory Teaching Staff (LTS) [41]. They are distributed: Department of Music Science and Art-University of Macedonia: 27 Faculty members- 10 STS or LTS/ School of Music Studies- Aristotle University Thessaloniki: 17 Faculty members- 8 STS or LTS / Department of Music Studies-Athens: 23 Faculty members- 10 STS or LTS/ Department of Music Studies-Corfu: 29 Faculty members- 8 STS or LTS/ Department of Music Studies-Ioannina: 12 Faculty members- 5 STS or LTS]. Apart from the permanent positions, temporary personnel is hired every semester and PhD students teach under supervision, sometimes without being paid.
- In Türkiye, the only Historical Musicology program is the MA program offered at Hacettepe University Graduate School of Fine Arts and 8 faculty (2 full professors, 3 assistant professors, 1 instructor, 2 research assistants) conduct courses in the program. There are a total of 20 Musicology departments in Türkiye with 144 faculty members (16 full professors, 21 associate professors, 43 assistant professors, 38 instructors, 26 research assistants) as of 2019 (Source: Zülûf Öztutgan, DOI: 10.31722/ejmd.584376).

It should also be pointed out that the post held in a university may be held by a specialist in historical musicology whose primary mission is not to develop this field of research, or who is located in a different university faculty. In Utrecht, for example, two professors specialising in historical musicology work in the computer science department and the other in art history. These are not exceptional cases, but they are relatively rare. Similarly, no consideration has been given to historians or anthropologists who study the past uses of music. Their career paths do not contribute to the definition of the "historical musicology" professional sector.



For the sake of completeness, it would also be useful to cover a field which comes under the umbrella of systematic musicology but which sometimes evolves in a completely separate way from musicology courses: psychology or the cognitive sciences of music. These are specific training and career paths which have not been included here. However, it is worth emphasising their importance in the consideration that can be given by an institution to the field of music (in conjunction with faculties of psychology, medicine or science), regardless of whether or not the repercussions are felt for the status of historical musicology.

#### 4.2. RESEARCH-DRIVEN INSTITUTIONS IN EUROPE

Historical musicology is present in institutions of higher education, both academic and artistic. It is also present in a number of research institutions, whose operations and objectives vary from country to country. Some countries have national research organizations, whose work is sometimes closely linked to that of the academic world. Some of these bodies are organized around laboratories (Max-Planck in Germany, CNRS in France, CSIC in Spain, some colleges in England), while others concentrate their support on permanent or temporary researchers or on research programs led by musicologists belonging to university institutions. In a number of countries, Academies of Science host researchers and/or research projects. This dynamic process in Germany and Austria also exists in Hungary and Croatia and some other countries.

Entities (laboratories) devoted in one way or another to historical musicology are few and far between. In France, CNRS researchers in historical musicology are mainly located in two laboratories, IREMUS and CESR; in Spain, the Institución Milà i Fontanals de Investigación en Humanidades in Barcelona; in Germany, the Max Planck Institute for Empirical Aesthetics is home to music historians. The number of researchers working on a permanent basis in these few national laboratories is modest compared with the number of archaeologists, historians and even philosophers.

- Currently (9/2023), there are 6 musicologists working at the CSIC, Institución Milà i Fontanals de Investigación en Humanidades (IMF-CSIC) in Barcelona. Among the CSIC institutes in Spain, the IMF is the only one that has a musicology research area, stemming from the former Instituto Español de Musicología, founded by Higinio Anglés in 1943.
- The Max Planck Institute for Empirical Aesthetics xxx.

- At the **CNRS**,<sup>22</sup>.

The case of the academies of science is more complex. Some have research programs spanning many years, requiring the recruitment of specialized researchers over a long period. Others have permanent members who may have links with nearby universities or music colleges.

- The **Akademie der Wissenschaften und der Literatur in Mainz**, for example, supports large-scale publishing projects that require the collaboration of permanent researchers based in various institutions in Germany and sometimes elsewhere, researchers on temporary contracts, and qualified personnel for the production of music editions<sup>23</sup>. **XXX**
- The situation is similar at the **Österreichische Akademie der Wissenschaften**, where permanent researchers from the institution and from other institutions, as well as contract researchers, work together on ambitious projects, sometimes spanning many years<sup>24</sup>. **XXX**
- The Musicology Institute (Zenetudományi Intézet) of the Hungarian Academy of Sciences is a research center. There are departments of folk music research and early music history. Links exist with the Liszt Ferenc Academy. **xxx**
- In Croatia, there is the Department for History of Croatian Music of the Croatian Academy of Sciences and Arts. It was founded in 1980 and currently has six employees. The employees' salaries are funded with the public funds, but they also run projects on a national level funded by the Croatian Science Foundation.
- In Slovenia: the Institute of Musicology (IM) is one of the 18 institutes of the Research Centre of the Slovenian Academy of Sciences and Arts and is not connected to the university. The Academy was the founder of the Research Centre and collaborates with the institutes on the scholarly level, but it is in no way connected to the financial operating of the Research Centre. The IM is with 9 employees (from October 2023, 10: five researchers, three PhD students/junior researchers, two colleagues doing administrative and technical work) one of the smallest institutes; these

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<sup>22</sup> This does not include researchers working in acoustics, cognitive science, computer music or other fields not covered by this survey.

<sup>23</sup> [https://www.adwmainz.de/fileadmin/adwmainz/projekte/2022\\_Online\\_Broschuere\\_Forschung\\_fuers\\_Notenpult.pdf](https://www.adwmainz.de/fileadmin/adwmainz/projekte/2022_Online_Broschuere_Forschung_fuers_Notenpult.pdf)

<sup>24</sup> WG Edition (under the direction of Andrea Puentes Blanco) has undertaken a study of the state of monumental editions in Europe. See **XXXX**.

have between 8 (the smallest) and 50 (the largest institute) employees. The institutes are financed solely through their own efforts – which means applying for the research programmes and projects on a national level with the National Research Agency ARIS, and internationally for international research projects. Each programme is basically a 6-year research project which is supposed to enable more stable financing; the money for successful applications comes directly to the Research Centre and is then transferred to the institute (majority of it) and to the administration department.

- In Slovakia: the Institute of Musicology of the Slovak Academy of Sciences (IM SAS, <https://uhv.sav.sk>) is one of the 45 institutes of the Slovak Academy of Sciences and is not connected to the university. The IM SAS is with 17 employees (from December 2023, 13 senior researchers + junior researchers, 4 PhD students, 1 colleague doing administrative, 3 colleagues technical work) one of the smallest institutes of the Slovak Academy of Sciences. The institute is financed from part of the state budget, and partially through their own efforts – which means applying for the research programmes and projects on a national level with the Slovak National Research Agencies VEGA (Scientific grant agency of the Ministry of Education, Research, Development and Youth of the Slovak Republic and the Slovak Academy of Sciences) and APVV (the Slovak Research and Development Agency), and internationally for international research projects. Each programme is basically a 4-year research project which is supposed to enable more stable financing; the money for successful applications comes directly to the IM SAS and is then transferred to the research departments and to the administration department.
- In Serbia: the Institute of Musicology is one of the 8 institutes of the Serbian Academy of Sciences and Arts. It is the first and only institute of musicology in the Republic of Serbia and the oldest in the former Yugoslavia. The Institute has three departments: Archival-Historical Department (history of Serbian artistic and church music and contemporary Serbian music), Ethnomusicological Department, and Theoretical Department (general musicological issues). Currently, the Institute employs thirteen musicologists and ethnomusicologists. It is financed with public funds.
- In Poland, the Institute of Art of the Polish Academy of Sciences employs 19 people in total: 10 of them are interested in early music (up to 1900). The 19 people includes one professor, 5 habilitated doctors and 12

doctors + one person is preparing her PhD.

- In Greece, the only research institution incorporating music is the Academy of Athens. Among its 19 research centers, the "Hellenic Folklore Research Centre" occupies two researchers for music. They are not historical musicologists: one of them is an ethnomusicologist and the other has graduated from Archeology, has music studies from Conservatory and a PhD from an Archeology Department on folklore music from a Greek island.

The status of researchers in both national bodies and academies varies considerably. Some musicology departments regularly have to apply for funding to guarantee their survival beyond four, five or six-year periods, presenting challenges to career progression and long-term planning for complex research programmes.

Finally, the European landscape is criss-crossed by publicly-supported institutions (Centre de Musique Baroque de Versailles, Alamire Foundation, Beethoven-Haus Bonn, Berlin Kultur), and in rare cases, completely autonomous ones (Fondazione Cini, Fondazione Bru Zane). These institutions have a primarily cultural vocation, based on the recognition and enhancement of musical heritages (French Romantic music, French Baroque music, Flemish polyphony, Beethoven). Their specific case will be dealt with in a third phase, after the conservatories and similar institutions.

This overview does not cover the entire European landscape. It would undoubtedly be possible to identify the presence of the discipline in conservation institutions such as libraries and museums: e.g., the British Library, KBruxellesR, BnF, the Bayerische Staatsbibliothek, the Victoria & Albert Museum, Nurnberg, MIM, and the Musée de la Musique in Paris).

Roughly speaking, if we take into account national research organizations, academies, foundations, museums and libraries, the number of researchers involved is as follows: **XX** permanent and **XX** on contract. The missions they are entrusted with - research, publishing, preservation and valorization - give them an enviable profile.

## 5. The dynamics of the field

The dynamics of a research field are evidenced by a wide range of parameters. Research projects, publications and scientific events are the essential pillars of this dynamic. Here, as elsewhere, information gathering is complex. No database dedicated to research projects and their funding across Europe exists.

While databases provide precise information on EU-funded projects, there is no systematic inventory of national, regional, institutional or private funding. The same applies to publications. The RILM provides extremely valuable information that can be systematically exploited, even if exhaustiveness is not possible. ORCID profiles provide some listings of publications and institutions, but the regularity with which researchers and institutions update these profiles is inconsistent. Most of the scientific events organized in Europe are listed in mailing lists. Listing them and extracting quantitative data from them is a difficult task. A few events, however, enable us to measure elements of the field's dynamics, such as attendance figures for the annual MedRen and the biennial Baroque Music Conference.

Since 2015, as CORDIS (<https://cordis.europa.eu/en>) points out, the EU has funded several types of projects: individual projects (ERC, Marie Skłodowska-Curie), collective projects of varying scope (H2020, Horizon Europe) and sometimes projects under the Creative Europe dynamic (<https://culture.ec.europa.eu/creative-europe>) occasionally involving musicology. While the latter are more difficult to identify, the 33 ERCs (starting, consolidator and advanced) funded since 2015 enable us to highlight several orientations: work in historical musicology, research on recent or contemporary situations, explorations of technologies (digital, audio) or cognitive science issues involving music. The presence of historical musicology is clearly displayed in 12 of the 33 projects funded since 2015, with a majority of projects on pre-1600 music (8 out of 12) (see Table 5). An identical observation can be made for Marie Skłodowska-Curie grants, which enable the initiation of research projects that could take on even greater scope at the end of the two years of funding. XX grants have been awarded, of which XX are in the field of historical musicology.

EU	ERC	Marie Curie	H2020/HorizonEU
2015	<i>DTHPS; ARTECHNE</i>	<i>Transnational Localism</i>	
2016	<i>Con Espressione; PERFORMART</i>		
2017	<i>IRiMaS; SloMo; TECSOME</i>		
2018	<i>PMSB; AMBH; NEUME; MiMus; SONORA; ARTSOUNDSCAPES; NeMoSancti; NEEM; BioMusic</i>		<i>TROMPA</i>
2019	<i>Rhythm and Brains; PREMUS; MUSICOL; COSMOS; DIDONE; ArsNova; CIPHER; CREATIVE IPR; BRAINYSYNC</i>	<i>CEJaMS; DiCrEd,</i>	<i>BEATIK</i>
2020	<i>MUSAiC; BENEDICAMUS; SoundKnowledge; MIMic</i>	<i>MORPH; NONORMOPERA; DJMI Zouj; MigrEnAb</i>	
2021	<i>MUSICSTREAM; REACH; PREMUS; MUSICOM; NEMUS; MusAI; MUTE; INTENT; DigiScore; Transopera; PoetryDA; SST</i>	<i>TECKNO; ONTOMUSIC; WABP; REWID; WOMENSONG; SPECTACLECONOMICS; CONGOTOPIA; ARPOEXMUS; LI-RAP; CaPer; RESALVE</i>	<i>Polifonia</i>

2022	MUSICCONNECT; GOING VIRAL; Whither Music; ECura; LAUDARE; TAPTAPP	AVIGNONMUSIC; MEFCPFS; PoPoliBB; MIKE-AGM; ROMAVANTGARDE; Harmony on the Edge; MARTINET; LA Music Invention; Lullabyte; NePreaMusT; ReSound; BeyondBoycott; MUSRES; SensBrain; IEJCGRMI; MuSIC; OPANDA; SONIETHO; POYESIS	ReSilence
2023	SCRIBEMUS; BROKENSONG; IMPRODECO; PlateforMuse; RESOUND; TOHR	MIME; EA-DIGIFOLK; RACISMUS; KDR-UiB; MusiConduits; PPA; SynchInConcert; RomChords; LOMUS; PHYLOMUSIC; IIMPAQCT	REPERTORIUM; OpenMusE; Music360; Fair MusE

#### EU FUNDED-PROJECTS<sup>25</sup>

Music in all its forms and scientific contexts is also represented in national calls for projects. In France, the Agence nationale de la recherche (ANR) has funded 47 music-related projects since 2015, 9 of which concern historical musicology in one way or another<sup>26</sup>. The proportion of projects driven by cognitive sciences, neurosciences and technologies (acoustics, digital) is substantial: more than half of the projects. Historical musicology projects focus as much on the medieval period as on other periods and are also distinguished by a non-negligible proportion of projects with a digital dimension. In the UK, the Arts and Humanities Research Council (a government funding body) funded 78 music-related projects and fellowships since 2015<sup>27</sup>, 12 of which fitted our criteria. These historical musicology projects attracted around 21% of the funding awarded to music projects, totalling £3.3 million.

In Germany, the Deutsche Forschungsgemeinschaft funds projects in all fields of musicology (historical musicology, systematic musicology and

<sup>25</sup> The CORDIS search used two keywords, "music" and "musicology". Projects in the fields of informatics, acoustics and psychology are thus included.

<sup>26</sup> See <https://anr.fr/fr/projets-finances-et-impact/projets-finances/>

<sup>27</sup> Project summaries were not always publicly available and awards were not delineated by subject specialisation. There may be further funded projects and fellowships which included historical musicology that are not reflected here. Similarly, there may be music technology and sociology of music elements similarly omitted.

ethnomusicology, as well as related fields). The database accessible from the website (<https://www.dfg.de/>) provides information under the field "Kunst-, Musik-, Theater- und Medienwissenschaften" or by using the keywords "Musikwissenschaft" or, more fruitfully, "Musik" to enable the browsing of results. Based on an initial survey of data from 2015 onwards, approximately 20 projects have been funded each year that relate in one way or another to the history of music or the processing of sources useful to the history of music. The amount of funding awarded and duration of each grant vary.

In France, the Agence Nationale de la Recherche Scientifique (French National Agency for Scientific Research) funds scientific, technological, social and historical projects concerning music. However, a search of the database (<https://anr.fr/fr/>) does not reveal a significant number of historical musicology projects. No more than five between 2015 and 2022. Sociology, technology and the psychology of music are more widely represented. Historical musicology has benefited from the support of the Secrétariat général à l'investissement in various forms, as its own initiative (for example, the LABEX Groupe de Recherches Expérimentales sur l'Acte Musical at the University of Strasbourg) or as part of a wider institutional dynamic (for example, the Collegium Musicae at Sorbonne University).

In Italy, in 2017 and 2020, only 5 projects in the field of historical musicology emerged from consulting the national database (<https://prin.mur.gov.it/>). The recovery plans put in place since then have significantly increased the number of music history projects (Piano Nazionale di Ripresa e Resilienza). However, it is not yet possible to identify them on the dedicated website. A recent call, for example, mobilised the consultancies in conjunction with the universities to initiate new models of collaboration.

It is not possible to carry out such surveys for all of the countries concerned. Sources of funding sometimes circulate internally, as is the case for the academies of science in some countries. In any case, the visibility of historical musicology is assured in Germany and the United Kingdom. In the other countries, only a relatively small number of national or sometimes multilateral funding sources concern musicology, even though it is present in many universities and research laboratories.

The identification of funded research projects certainly serves to measure the relative weight of musicology in the funding of science at a national level. If carried out systematically, this identification could also lead to an evaluation of post-doctoral research opportunities for the many musicology PhDs in European universities.



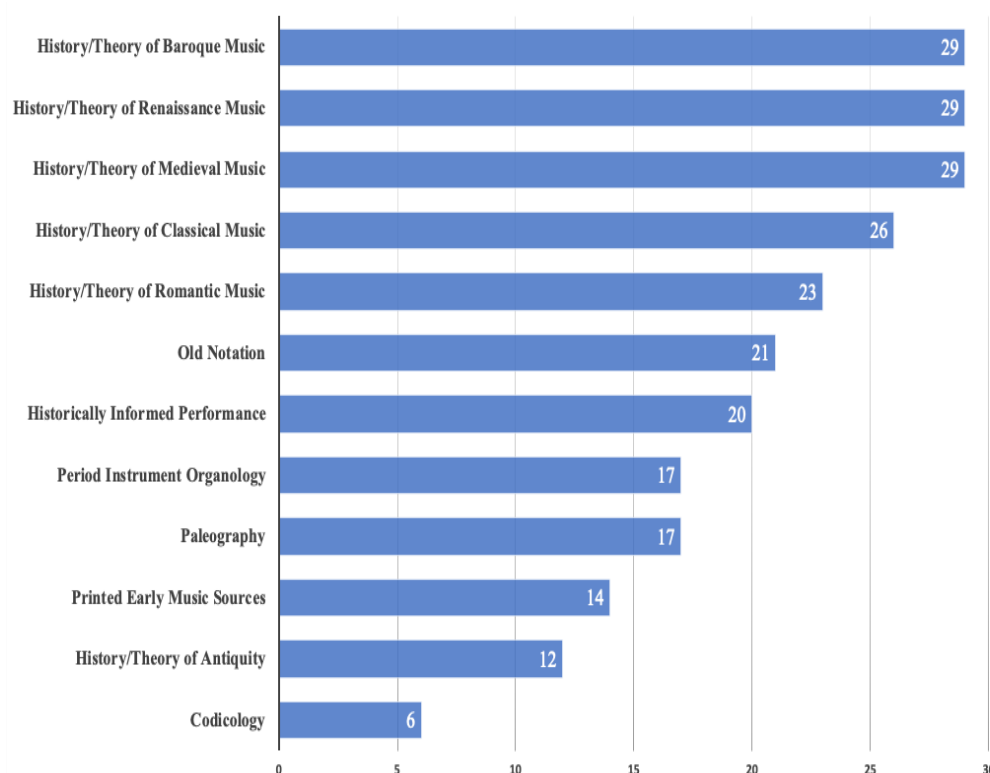
Beyond learned societies, communities of interest have been formed around the musicological study of early music. The Medieval and Renaissance Music Conference is held annually (successively since 2015 in Brussels, Sheffield, Prague, Maynooth, Basel, Edinburgh, Lisbon, Uppsala, München, Granada); the Biennial Baroque conference has met four times since 2016 (Canterbury, Cremona, Birmingham, Geneva). 19th Century Music has been held exclusively in the UK (Glasgow, Birmingham, Canterbury, Milton Keynes). There are other conferences for the study of 17th or 18th century music, but they are held exclusively in the USA.

The MedRen and Biennial Baroque conferences are proving increasingly successful, with high attendance figures (over 400 in Munich in 2023 and almost 200 in Geneva in 2023, respectively). As well as indicating current trends in research, these conferences also attest to the dynamic participation of young researchers. While it's true that organizing such conferences requires specific resources and solid logistics, the fact remains that the geographical distribution of these scientific events contributes to widening inequalities in terms of visibility. Many European academic institutions lack the resources to organize such events or support the costs of staff and doctoral students, and this dampens the enthusiasm of many colleagues. The success of these conferences also demonstrates the need for researchers from a wide range of backgrounds (working in universities, conservatories and research centers) with a variety of statuses (from doctoral student to senior researcher, and in some fields with a strong presence of performers) to come together. The professional situation also reflects the extent to which certain fields of research are resolutely linked to the world of performance, while others are more closely linked to multi-disciplinary perspectives, based on relations with other fields such as the history of literature, or other techniques such as digital humanities to name but a few.

## 6. Curricula

Taking the idea of "curriculum" in a broad sense can be helpful in understanding what is deemed to be essential knowledge, training, and skills for a field. In some contexts, curriculum is taken as a specific programme of study, divided into blocks that align with institutional module level, course requirements, cohort sizes, and contractual obligations. Here it is considered to be a broader outline of the concepts, skills, and historical information that might constitute teaching and research activity. The questionnaire showed some commonalities on what constitutes a curriculum of historical musicology.

Respondents were asked to indicate the topics that were part of specialised courses as part of teaching related to early music, choosing from a list of options. This was to distinguish between curriculum content from appearing as a single lecture in an historical survey course and a deeper examination of specialist topics over a number of weeks. From the multiple choice options, courses organised into historical periods were chosen by the vast majority of respondents, with the exception of the history/theory of Antiquity. Figure 2 shows that courses addressing specific technical matters and wider documentary skills were also seen as important, with over half of respondents reporting that “old notation” was part of their course offerings, and almost half indicating that “paleography” was covered. Similarly, “printed early music sources” and “organology” saw a significant number of responses. Historically informed performance practice was also selected by over half of the respondents, confirming the close connections between the study of “early music” and historical performance practices.



DISTRIBUTION OF TOPIC AREAS IN HISTORICAL MUSICOLOGY COURSES, AS PROVIDED BY QUESTIONNAIRE RESPONDENTS.

In addition to the multiple-choice list of specialized courses, respondents were able to provide free-text responses to offer greater specificity or additional topic areas that they related to historical musicology. These included music analysis, music historiography, music archeology, bibliography, critical edition, repertoire specific to a particular region or country, and digital humanities.

What this shows is that there is a significant consensus across the respondent group in terms of what constitutes a curriculum for early music; it is bounded in historical terms and by specialist skills related to source study. These are the essence of the field and its associated curricula. From these data it is not possible to understand the ways in which historical periods/concepts were organised or discussed in terms of course structures, nor the relative weighting given to any one of these topics within these course contexts or in response to specific staff expertise. However, it gives an indication of the things that students are likely to be introduced to as historical musicology. Similarly, it points to what staff may be expected to teach as part of institutional framings and understandings of the field.

It is also interesting that these data depict a gap between what is taught as historical musicology and the tools that underpin many of the major funded research projects that are underway today. For example, only one respondent identified digital humanities topics as something that they taught in relation to early music, but these methodologies are absolutely central to major funding successes and the advancement of the scientific discipline. Exploring these differences between what is seen as important to know and understand for entry into a field, and what is required to undertake research and advance knowledge is something that requires deeper investigation.

## 7. Conclusion

This survey does not claim to give an exact picture of the state of historical musicology in the universities and research bodies of the 41 countries covered by the COST Actions. It is more a question of laying the foundations for a vast survey that could be enriched over the next two years. For if we wish to establish the essential elements for defining musicology as an economic sector that could find its place in the surveys conducted by the OECD, for example, it will first of all be necessary to consolidate the data collected. To this end, we plan to open a dialogue page where musicologists from the institutions concerned will be able to add to the information as it becomes available.

We can, however, already offer a few conclusions which are intended to provide food for thought and invite everyone to contribute to the enrichment of the data.

Official sites and resources, whether national or institutional, do little to help musicologists communicate precisely about the nature of their professional activity. Unclear standards for encoding information, discontinuity in updates, lack of ergonomic consultation tools, the priority given to *hic et nunc* over career development, the random place given to temporary staff (doctoral students with or without contracts, post-doctoral researchers): there is no shortage of factors which delay or even prevent the collation of accurate data on the state of musicology in an institution and on the career development of individuals. But we ourselves, as players in historical musicology, are also responsible for the messages we convey on the websites of the institutions where we work. And this can affect many levels of information. The most common case may be that of a thesis started enthusiastically but which, for a thousand reasons, does not lead to a defence and the award of a doctorate. The same applies to the future of those PhDs who do not succeed or do not wish to pursue their professional lives in academic musicology circles, going on instead to follow different career pathways. In both cases, we lose track of individuals who at one time shaped the landscape of our profession.

To illustrate the richness of a professional sector, a diversity of outcomes and progression routes needs to be recognised. These can offer new dimensions to a field and help to articulate the quality of its training, its viability and relevance in a competitive world, and its openness to new ways of thinking. This is true in all sectors.

The same applies to the environment in which musicology is practised. As things stand, it is difficult to measure for each situation the institutional arrangements put in place to support research or teaching: administrative staff, digital resources, specific budgets. There are differences, even if they are not precisely identified. Some universities do not have access to paid resources such as RILM, MGG online, Grove online or publishers' platforms, which are deemed essential by some. Are these differences more marked in musicology than in archaeology, art history or literature? Determining the factors that justify access or the impossibility of access to these resources varies from one institution to another, from one country to another, but can also be the result of individual choices within an institution. The years to come will tell whether the rise of artificial intelligence will diminish these differences. If this is the case, it will be crucial to examine the methods used to produce the resources on which all musicological work is based (identification of sources, retrieval of scientific literature, etc.).

Our survey will only take on its true dimension once we have deployed phases two and three. Phase two will cover higher music education establishments;

phase three will cover music professions outside training and research institutions. Beyond the completeness to be achieved through our subsequent steps, there is the complex question of the relationship between musicology and musical practice. It is not for us to discuss the nature of this relationship, the empiricism of the practice-based approach, or the experimental uses to which this joint approach gives rise. On the other hand, certain questions will arise which will help us to gain a better understanding of career paths, to apprehend the range of skills required to achieve certain objectives and therefore to fuel the arguments in favor of the presence of a 'musicology' economic sector.

There is one extremely delicate point on which the results of this survey, however incomplete, are important: that of inequalities on multiple fronts. Institutional inequalities, career inequalities, inequalities of access to resources. Salaries differ considerably from one place to another in the 41 countries of the European Science Area, as well as in the 27 countries of the European Union, and even within some countries.

There are many causes of these inequalities, and it would be too simplistic to list them without going into detail. There is, however, one that deserves to be mentioned because it concerns all the countries surveyed: the link between the dynamics of the scientific field of 'historical musicology' and the dynamics or the public's appetite for music from even the most recent past. Does our discipline depend on taste? How is this unique relationship between a discipline of historical knowledge and the subject it deals with constructed?

It is only when phases 2 and 3 of this survey have been completed that we will be able to collectively revisit this crucial question of the relationship between disciplinary fields, the reality of musical practice and the socio-professional situation of musicologists.