Towards a global history of music

A Balzan Prize research programme in musicology

International research visitorships

Call for applications

The Balzan Prize 2012 in musicology

The International Balzan Foundation (Milan/Zurich) each year awards four scientific prizes to scholars of various disciplines worldwide. The Foundation also awards prizes for outstanding contributions to international reconciliation and peace. In 2012, one of the four scientific prizes was awarded to Reinhard Strohm, Emeritus Professor of Music at Oxford University, for his work in Music History. Half of the prize (CHF 375,000) is to be spent on a new research programme chosen by the award-winner, which must support research of mid-career academics in the chosen field.

The Programme

In collaboration with six university departments of musicology, the award-winner has designed a programme entitled “Towards a global history of music”. This research programme is carried out in the academic years 2013-2016 by the faculties/departments of music/musicology at the following universities:

Humboldt University, Berlin
The Hebrew University, Jerusalem
King’s College, University of London
University of Oxford
University of Vienna
University of Zurich.

The programme director, Professor Reinhard Strohm, and the deputy director, Professor Laurenz Lütteken, are supported by a Steering Committee mainly representing the Music Departments of these universities. The programme also has an Advisory Board consisting of international specialists of musicology and ethnomusicology.
The Research Question

Towards a global history of music aims to promote post-European historical thinking. The programme is not intended to create a global history by itself, but to explore, through assembled case studies, parameters and terminologies that are suitable to describe a history of many different voices.

The idea of a global history of music may be traced back to enlightenment forerunners and has been reiterated in the 1970s by the music historian Leo Treitler, among others. The present situation in various branches of western musicology is characterised by specialisation – on European music history on the one hand, on ethnological or sociological fieldwork on the other. Research on specific musical cultures sometimes lacks comparative outreach or is insufficiently reflected in the wider discipline. The historical depth of other civilisations is often underrated by western scholarship, and a concern for the world’s musical past, shared with non-western speakers, is rarely visible.

Postcolonial critique has challenged the West's self-ascribed position at the heart of world history. In the light of this challenge, how might a historical understanding of western music in the world proceed? How should it position, or justify itself? Who might be authorised to speak for, or against, it? What would ‘western music’ look like in an account of music history that aspired to be truly global?

Research Visitorships

The programme will support, over the course of the three academic years 2013-2016, twelve researchers in musicology or ethnomusicology at an intermediate stage of their academic careers (post-doctorates but not yet full professors with tenure) for short-term research visitorships. These visitorships are not appointments by or at the respective universities. The present round of applications is aimed to create visitorships for the academic year 2013-2014; applications for a later year will also be accepted, but may not be decided until later.

The research visitors will engage with the history and historiography of music in cultures of other continents, and/or with its interactions with western music history, and/or with the question of an intercontinental/global history of music. They will use the visitorships to carry out further research on their special topics, or widen the purview of their studies. They will communicate about their work with colleagues, students and the public.

The researchers may come from anywhere in the world, to visit one of the six participating departments named above; or, if they are appointed at one of them, they may choose an appropriate location elsewhere for their visit, including a different participating department. They may also be allowed, under certain circumstances, to remain in their home department or location for the visitorship. The workshops, seminars and conferences will provide opportunities for discussion and
exposure of the research visitors’ work. Communication between Balzan research visitors staying in different places or in the same place at different times will be supported.

The honorarium for each visitorship depends on standard living costs in the country visited; the maximum honorarium is CHF 7,500 (£ 5,000; EUR 6,000), but it may be less. The length of a visitorship will usually vary in length between four weeks and one semester (twelve weeks), depending on circumstances; extensions up to six months may be granted. Travel and accommodation expenses are reimbursed up to a maximum total of CHF 4,500 (£ 3,000; EUR 3,600).

The research visitors hosted by the participating departments receive university support and advice, including access to research facilities and desk space, wherever possible. They may teach, with the consent of the department, seminar sessions with postgraduate students on their research project. For the Balzan Programme, they have to convene and chair during their visit at least one research workshop. This will usually be a one-day event with selected students and local guests, for which the research visitors receive organisational help and an expenses budget of up to CHF 3,750 (£ 2,500; EUR 3,000) in each case. They have to submit a report on their workshop. Some of the workshops will be enlarged, by adding a second day of discussions with more participants, which will be convened by the Balzan Programme. In this case, the entire two-day event will be supported for expenses with CHF 12,000 (£ 8,350; EUR 10,000).

Each research visitor also writes a new research paper, of a standard publishable in a peer-reviewed musicological journal, which must be submitted to the Steering Committee within six months after the end of the visitorship. This will be screened in peer review fashion by the Steering Committee and Advisory Board of the Balzan Programme. The accepted papers will be published after the run of the programme.

Postgraduate students, who work under the supervision of the research visitor, are also encouraged to write papers. In each participating department, one prize for the best student paper (CHF 2,000; £ 1,350; EUR 1,600) is available over the entire length of the project.

Applications

Applications are now invited for visitorships in the academic year 2013-2014. Applicants will have a doctoral degree in music, musicology or ethnomusicology. It is expected that they have embarked upon post-doctoral research and have published. They will aim to work within the framework of the research topics outlined above. They should be prepared to sort out their own eligibility to visit a particular place (which includes visa applications). Members of the Steering Committee and the Advisory Board of the Balzan Programme may be approached for advice and support.

The application, written in English, should consist of a cover letter and a two-page description of the proposed research to be carried out during the visit; reasons for choosing a particular location for the research may also be given.
The application must be accompanied by:

- a curriculum vitae,
- one academic publication by the applicant,
- a filled-in visitor form (see below),
- one academic reference.

If the application is sent by email, the publication should be attached in pdf; the referee should send the reference separately either by letter or email. If the application is sent by letter, with the publication in the original printed form or in photocopy or pdf, the reference may be included in an extra envelope, sealed and signed by the referee.

The deadline for all applications and references to arrive in Oxford is **25 June, 2013**.

**Visitor form**

The applicant will explain in the visitor form when and where exactly s/he opts to visit, what preparations and contacts have been made (for example with the proposed department) and how travels and accommodation may be sorted out. This evidence of careful preparation will be considered in the evaluation.

Applicants will be notified of the outcome within about six weeks after the submission deadline. It cannot guaranteed that the proposed times and places of visitorships can be realised; in these cases, the notification will specify alternatives.

**Address**

Applications should be sent to: Reinhard Strohm, Balzan Research Programme, Faculty of Music, St Aldate’s, Oxford OX1 1DB, U.K. reinhard.strohm@music.ox.ac.uk. Questions: Mrs Marie-Alice Frappat, Balzan Research Coordinator, Faculty of Music, St Aldate’s, Oxford OX1 1DB, U.K. marie-alice.frappat@music.ox.ac.uk.

**Appendix 1:**

Further (non-binding) information on the nature of research projects and questions.

**Appendix 2:**

Information on the participating Departments

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Towards a global history of music
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Appendix 1:
Further (non-binding) information on the nature of research projects and questions

The post-modern discourse of globalisation and the enlightenment discourse of “universals” have the common implication that local or regional cultures belong, on a higher level, to a world-wide system of values that some western intellectual leaders know how to define and promote. This programme, by contrast, aims at a form of dialogue and mutual participation in music that incorporates diverse and developing histories. It seeks to shed more light on relationships in music around the world, in the past as well as the present, and thus to promote a global - but not hegemonial - history of music. Researchers interested in the music histories of different world regions are given opportunities to talk to each other. They will develop and test dialogue structures for a discussion of diverse histories of the musical world.

The following paragraphs describe five exemplary themes around which a discussion of this kind may happen. They are intended as examples. Researchers who specialise in these areas are welcome to apply for participation in the programme; researchers who work on other themes are equally welcome and invited to apply.

A. The music of “Antiquity” was in some measure shared between three continents around the Mediterranean pond. The concept of the “Middle Ages” as a purely European matter seems particularly fragile when it is applied to music. Some musicologists have already treated the older history of European music as an intercontinental topic.

B. European encounters with the music of other world regions in the centuries since c. 1500 deserve more investigation, despite a number of pioneering research efforts. The project aims to stimulate new thought about the impact of colonies, missions and world trade on musical interculturalism.

C. Discussions about the interrelationships and evolution of musical cultures have influenced Western thought from the age of discoveries to the establishment of ethnomusicology. The

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idea of cultural universals, already present in sixteenth-century authors, generated the
discourse of a “universal language” of music, both in scientific theory\(^4\) and in utopian
literature.\(^5\) Such theories - and their weaknesses - may serve as a useful self-reflexion, which
also touches upon the history of western ethnomusicology.

D. The project asks what is happening to western music of the highest reputation in a global
musical culture. The dissemination of the music of J. S. Bach is an example of rapidly
changing processes of absorbing complex western music around the world. But this process
has a long history, too. With regard to recent shifts, the ironic formula “Western music as
world music” (Nicholas Cook) may reveal a second-level hegemoniality, as the west has left
many of its own musical traditions to other world regions to carry forward.

E. Post-colonial processes have not only strengthened the awareness of cultural pasts in different
civilisations, but also reversed some of the directions of cultural influence, for example in the
fields of musical performance, communication and technology. (This may be different from
the traditional eclecticism by which “non-western” music influenced western composers.)
Musicology, too, is beginning to listen to the music historiographies of diverse world regions.

Even within such focal themes as the ones mentioned here, a wide variety of choices will remain open
to researchers. They will be encouraged to aim, in their contributions, for theoretical engagement
rather than subject coverage.

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\(^4\) Raffaele Pozzi (ed.), La musica come linguaggio universale: genesi e storia di un’idea, Florence: Olschki,
1990.

\(^5\) Reinhard Strohm, ‘Les Sauvages, music in utopia, and the decline of the courtly pastoral’, in Il Saggiatore
musicale 11 (2004), 21-49.
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Appendix 2: Information on the participating Departments

INSTITUT FÜR MUSIKWISSENSCHAFT UND MEDIENWISSENSCHAFT, HUMBOLDT-UNIVERSITÄT ZU BERLIN
http://www.muwi.hu-berlin.de

The Institut für Musikwissenschaft und Medienwissenschaft is located in a historical building of the central district of Berlin (Am Kupfergraben 5). Its musicological section is responsible for the disciplines of Historical Musicology, Music Sociology/Historical Anthropology of Music, Popular Music, Systematic Musicology and Music Theory.

The chairs of Music Sociology/Historical Anthropology of Music and Systematic Musicology are vacant at present but are served by interim appointments. Further information on the research and teaching may be found in the website, http://www.muwi.hu-berlin.de.

The departmental building houses the musicological section of the university library of the Humboldt Universität. The Jacob- and Wilhelm-Grimm centre of the HU and the Staatsbibliothek Preussischer Kulturbesitz, with their archives and collections, are situated in close vicinity. The Department co-operates with numerous other archives and institutions, including the Sound Archive, the Ethnology Archive, the State Institute for Music Research (Preussischer Kulturbesitz), the University of Arts, the Hochschule für Musik Hanns Eisler, and others. Berlin’s libraries are open to researchers in the Balzan Programme. The research visitors may liaise with teachers, students and guests of the Institut and are very welcome to present their work in colloquia and workshops.

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DEPARTMENT OF MUSICOLOGY, THE HEBREW UNIVERSITY OF JERUSALEM
www.hum.huji.ac.il/site/musicology_en

The Department of Musicology at the Hebrew University (HU) of Jerusalem is the oldest and most prestigious music department in Israel.

In the Balzan project it is represented by Professor Ruth HaCohen and Professor Edwin Seroussi. The Department of Musicology has been associated since its inception with a wide palette of ethnomusicological research. Already in the 1930s Robert Lachmann, one of the pioneers of comparative musicology in Berlin exiled in Palestine, developed within the then young Hebrew University the Archive of Oriental Music. Among the department’s founding members were the Israel Prize laureates Ruth Katz and the late Dalia Cohen. Amnon Shiloah and the late Israel Adler contributed significant research on the interfaces between the musical East and West in the Jewish, Muslim and Christian worlds. Adler founded the Jewish Music Research Center which has worked in close cooperation with the National Sound Archives of the National Library (all at the Hebrew University in Jerusalem), which for the last thirteen years has been directed by Professor Edwin Seroussi.

The Department has a gallery of Gamelan instruments and an active workshop using it. Indonesian and Indian studies are being boosted at the university, within the Asian Studies Department. The world-leading scholar Professor David Shulman is an expert in Indian classical music.
Musical research of cognitive and brain studies is led by Dr. Roni Granot, closely interacting with the ELSC at HU. Together they grapple with a variety of questions pertaining to music's "universals". Western music history is intensively researched in relation to ritual, politics, religious clashes, sonic spaces, opera, "the West and its (internal) others", Soviet music and musicology. Popular music, Latin American and Spanish music, is also taught and researched in collaboration with the Program of Cultural Studies and the Departments of Romance Languages and Latin-American Studies.

Jerusalem itself offers an extraordinary variety of old, if not ancient, and new (sometimes invented) sonic traditions in churches, monasteries, mosques, synagogues, music halls and clubs. Research visitors will be provided with a shared office and access to library facilities and vast sound archives, and will be most welcome to colloquia in the Department of Musicology and other programmes. The Hebrew University hosts a vibrant international community of post-doctorate fellows, including the Buber Fellows at HU, Scholion and extra-mural frameworks such as the Polonsky Postdoctoral Fellowships at the Van Leer Institute in Jerusalem.

MUSIC DEPARTMENT, KING’S COLLEGE, UNIVERSITY OF LONDON
www.kcl.ac.uk/artshums/depts/music/index.aspx

The Music Department at King’s College London is one of the most versatile and prestigious Departments in the country. In the Balzan Programme it is represented by Professor Martin Stokes and Dr Michael Fend. The departmental website offers some introductory information about the study, people and research that is presently carried out here.

Research at the Music Department at King’s has special strengths in the Middle East, South Asia, the Islamic and Lusophone world. Of particular interest will be the project directed by Dr Katherine Schofield and funded by the ERC, entitled “Musical Transitions to European Colonialism in the Eastern Indian Ocean”.

Our Department has close and productive connections with the Brazil Institute, the India Institute and the Centre for Middle East and Mediterranean Studies at King's. Area studies’ interests are also served by the Lau China Institute and the Institute of North American Studies. The Department hosts weekly research colloquia during semesters, the ethnomusicology, critical theory and history workshop, and other special research events as well as many concerts. King’s College is closely integrated with the research communities elsewhere in the London University system, as well as networks such as the Middle East, South- and Central-Asia Forum (Mescaf), which is based at the Institute for Music Research at the School of Advanced Study.

At King’s College London research visitors will be provided with a shared office and access to Library facilities, of which SOAS and the BL (including the British Library Sound Archive) will be particularly useful.

FACULTY OF MUSIC, UNIVERSITY OF OXFORD
www.music.ox.ac.uk

The Faculty of Music at the University of Oxford is an internationally renowned centre of musical teaching and research. It came top of the ‘research power’ rankings in the most recent Research Assessment Exercise (RAE 2008).

The Faculty has research and teaching strengths over a broad spectrum: European music history; music theory, analysis, and criticism; ethnomusicology and the anthropology of music; psychology of music; opera studies; performance; composition. An extensive programme of public events includes weekly research colloquia, concerts, masterclasses, conferences and workshops. The Faculty has its own contemporary music group (Ensemble Isis), oversees a number of residencies (currently including the Cavalieri String Quartet and the Contrapunctus vocal ensemble) and is working closely with local orchestras.
The exceptionally rich musical life of the University and its Colleges is complemented by a wide range of musical activities in and around the city. Many of the Faculty’s recitals and concerts are held in the Holywell Music Room, the oldest purpose-built concert hall in Europe (1749). Other facilities include an electronic recording studio, the Music Faculty Library and the Bate Collection of Musical Instruments.

The Faculty has nine postdoctoral researchers, funded by internal and external sources including the Arts and Humanities Research Council, the British Academy, the European Research Council and the Mellon Foundation. There are regular lecture courses and seminars in ethnomusicology, as well as day workshops and conferences (including the British Forum for Ethnomusicology’s annual conference in 2010). A five-year project entitled ‘Music, Digitization, Mediation: Towards Interdisciplinary Music Studies’, funded by the European Research Council, is led by Professor Georgina Born (Professor of Music and Anthropology). Important for researchers of the Balzan Programme are the Ashmolean Museum with music-related artefacts and the Pitt Rivers Museum, which houses the University's anthropological and world archaeological collections, with over nine thousand objects linked to the music of many traditions.

INSTITUT FÜR MUSIKWISSENSCHAFT, UNIVERSITÄT WIEN
http://www.musikwissenschaft.univie.ac.at/home/

Founded in 1898 by Guido Adler, the Institute of Musicology at the University of Vienna is one of the oldest and largest musicological Institutes in Europe. Research and teaching is located here in historical, ethnomusicological and systematic fields. Research foci embrace Renaissance music, as well as 18th century-opera, instrumental music and music aesthetics of the 19th and 20th century, music of Latin America, Bantu territories, and Madagascar. In the area of systematic musicology the research fields include psychoacoustics, sound synthesis, and music psychology. At the Institute of Musicology Vienna, the diversity of research topics, the variety of historical, philological, hermeneutical, anthropological, and empirical methods present opportunities for interdisciplinary linkages. Research visitors will be provided full access to library facilities and are welcome to attend the numerous symposia, guest lectures, and research colloquia that take place throughout the academic year. The Institute is represented in the Balzan Musicology Programme by Professor Dr. Michele Calella, and other members of the teaching faculty, including ethnomusicologists, act as advisors.

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INSTITUT FÜR MUSIKWISSENSCHAFT, UNIVERSITÄT ZÜRICH
http://www.musik.uzh.ch/index.html

The Institut for Musicology of the University of Zurich was founded in 1927. Its first leading professor was Antoine-Elisée Cherbuliez (1888-1964), who with his habilitation study of 1923 established the discipline at Zurich. A particular highlight of the early years was the activity of Paul Hindemith, who held the chair of musicology in Zurich from 1951 to 1957. His successor, appointed in 1957, was Kurt von Fischer. Today the Institute has two chairs of musicology, held respectively by Hans-Joachim Hinrichsen (since 1999) and Laurenz Lüttekens (since 2001).
Musicology at the University of Zurich is, on the one hand, embedded in the large range of humanities studies in the Philosophical Faculty. With this, the study of musicology is anchored in a context that protects disciplinary identity and at the same time cultivates interrelationships with other disciplines. In this sense, musicology at Zurich sees itself as a humanities subject genuine to the university. On the other hand, the Institute maintains many varied connections with the musical institutions of the city and the region (Zentralbibliothek, Tonhalle, Allgemeine Musikgesellschaft, Musikkollegium Winterthur, etc.). Through this network, musicology is also able to mediate its work to a broader public audience.

If the question of the musical work of art in its many guises can be defined as the centre of musicological enquiry, then this constitutes at the same time the essential remit of teaching and research at the Zurich Institute. Our focus is on the broadest possible education, intended to qualify students as best as possible for their often difficult entry into professional life. The facilities employed to this end are an excellently equipped library and a large sound archive, complemented by an exceptionally voluminous microfilm archive, a collection of DVDs of opera productions and a large digital source collection. The extended collection of the Zentralbibliothek Zürich, with which there is close institutional collaboration, enriches these resources.

The Institute, located in the beautiful historic buildings of the Florhof, has been and is the venue for important international research projects. Conference are also regularly convened, including for example in July 2007 the 18th International Congress of the IMS.