The situation of today’s musicology in Austria reflects somehow quite appropriately the extremely successful history of the stereotype of Austria as the land of music. In other words, musicology in Austria benefits directly from the country’s rich musical life in past and presence, and in this respect the “land of music” is more than a cliché. State expenses on culture, especially on music, are above average, lots of tourists are visiting Austria.

Abstract: Whereas postwar musicology in Austria was largely dominated by one figure, Erich Schenk, the present situation is quite different: besides musicological institutes at the four traditional universities and the Austrian Academy of Sciences, a number of other institutions have been established, especially within the framework of the University of Music and Performing Arts, as well as of private societies and foundations, all introducing a rich variety of research projects. Nevertheless, there is still some focus on the history of music in Austria with a growing awareness of the problems a national history of music brings along.

Keywords: Erich Schenk, Kurt Blaukopf, Harald Kaufmann, Rudolf Flotzinger, Gernot Gruber, Music History of Austria, Austrian Music Lexicon, Music – Identity – Space

if not for its “outstanding” nature than for its cultural (particularly musical) options. So compared to other countries Austria seems to be still the “Promised Land” for music and musicology. One indicator that seems to prove this statement is the continuous expansion of Austria’s musicology in terms of increasing institutes as well as in terms of increasing numbers of musicologists. This development will be traced in the first part of my article. The second part will single out one topic that has some consistency since the beginning of Austrian musicology and refers to the topic of this conference: the music history of Austria and its changing approaches.

**Musicological institutes in Austria since 1945**

In Austria musicological institutes were first of all established at the four traditional (full scale) universities (in Vienna in 1898, in Innsbruck in 1925, in Graz in 1940, in Salzburg in 1966). Whereas historical musicology exists in all four institutes (with one full professorship in Graz and Innsbruck, in Vienna since 1973 with a second focused on older music history, also in Salzburg since 2004 with a second focused on dance research, since 2010 even with a third) ethnomusicology and systematic musicology are – at the level of full professorships – unequally represented. In Vienna there was for many decades the peculiarity of a combination of ethnomusicology and systematic musicology, called comparative

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2 The beginning of musicology as a university discipline in Austria can be seen differently: with the habilitation of Eduard Hanslick (1856), his associate (1861) or full (1870) professorship. Here it is understood in terms of its institutionalization which started when Guido Adler – who habilitated under Hanslick in 1882 – became a full professor at the University of Vienna in 1898 and built up an institute (with library, assistants etc.) whose main project was the edition of *Denkmäler der Tonkunst in Österreich*. The first volumes were already published in 1894, when Adler was still associate professor (since 1885) in Prague.


4 Tracing back to the habilitation of Richard Wallaschek in 1896.
musicology (vergleichende or vergleichend-systematische Musikwissenschaft;\(^5\) since 1973 with a full professorship). Since 2008 there is one full professorship for comparative and one for systematic musicology. The latter is also represented in Graz (since 1998 on the basis of a full professorship) and was expanded in 2008 to an independent Centre for Systematic Musicology. In 2007 a musicological department was founded at the University of Klagenfurt with the focus on applied musicology.

Musicological institutes are also situated at the Austrian Academy of Sciences. The Phonogrammarchiv (the oldest audiovisual research archive worldwide) was founded in 1899. In 1944 the Kommission für Musikforschung was established with the focus on Austrian music history. The Institut für Schallforschung (Acoustics Research Institute) followed in 1972. For some years (1989–1994) there was also an institution for the sociology of arts and music (Kommission für Kunst- und Musiksoziologie).

With the upgrading of the former academies of music and performing arts in Vienna, Graz and Salzburg (Hochschulen since 1970, universities since 1998) endeavours in music research were considerably enhanced and a number of musicological institutes (mostly with a special orientation like in the field of sociology of music or music aesthetics) was established. With the new university law of 2002 the universities of music also have the privilege to confer doctoral and postdoctoral degrees (habilitation) of their own, so entire equality with the traditional universities is achieved. The Kunstuniversität Graz offers even a full course of musicological studies in cooperation with the musicological institute of the Karl-Franzens-Universität. Besides the three state universities of music and performing arts there are two private ones: one in Vienna (Konservatorium Wien Privatuniversität) and one in Linz (Anton Bruckner Privatuniversität), both, however, without their own research institutes.

Besides the universities and the Academy of Sciences a variety of associations, societies and foundations is promoting music research in Austria.\(^7\) The oldest are the Internationale Stiftung Mozarteum (since 1880; musicological research is concentrated in the Mozart Institut) and the Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich (since 1893). Many associations concentrate on single composers or musicians (like Johann Georg Albrechtsberger, Alban Berg, Anton Bruckner, Johann Joseph Fux, Christoph Willibald Gluck, Johann Michael Haydn, Herbert von Karajan, Ernst Krenek, Franz Liszt, Gustav Mahler, Ignaz Joseph Pleyel, Benedict Randhartinger, Franz Schmidt, Arnold Schönberg, Strauß family, Richard Strauss, Hugo Wolf), thereby connecting practical (concerts, service facility etc.) and musicological tasks, others focus on special genres, topics or source documentation (folk music, jazz music, regional music history in Tirol or Salzburg, RISM-Austria). A considerable number of them function on

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6 The full names are: Universität für Musik und darstellende Kunst Wien, Kunstuniversität Graz and Universität Mozarteum Salzburg.

a voluntary basis. Others have salaried employees as in the case of the Arnold Schönberg Center, since 1998 located in Vienna, or the Österreichisches Volksliedwerk, founded in 1946, concentrating on Austrian folk music, also acting as an umbrella organization for the independent regional Volksliedarchive in the nine provinces (Bundesländer). Many of these institutions have specialized libraries and archives. Further precious collections are kept in public or private libraries (in Vienna, e.g. the music collections at the National Library and the Viennese Library or archive and library of the Gesellschaft der Musikfreunde).

The Austrian Society for Musicology (Österreichische Gesellschaft für Musikwissenschaft), founded in 1973, is an association open to all persons and institutions involved or interested in musicology in Austria. It numbers about 250 members and publishes a yearbook of its own (Musicologica Austriaca).

Up to now, as I tried to show, we have a rich and pluralistic field of musicology. Nevertheless monetary restrictions, especially from the public sector, make it harder for the bigger institutes to fulfill their tasks (especially for the universities with strongly rising numbers of students from all over the world) and put mainly smaller institutions at risk. Last year the Ministry for Science and Research (Bundesministerium für Wissenschaft und Forschung) cancelled subventions for those institutions that would or could not be transferred to a university or the Academy of Sciences. This also concerned Austrian subventions for complete editions to be published in Germany as in the case of Gluck, Haydn and Brahms. Co-operations with the University of Salzburg (Gluck) and the Academy of Sciences (Haydn, Brahms) could – for the time being – prevent the suspension of this financial support.

Comparing to this complex situation nowadays immediate post-war musicology in Austria was largely dominated by one figure, Erich Schenk (1902–1974), full professor at the University of Vienna from 1940 to 1971. Schenk was a highly disputed personality: an autocrat with enormous assertiveness, influential (he was so far the only musicologist who gained the dignity of a university rector (1957/58) in Austria), politically flexible (a respected partner as well during National Socialist era as the Second Republic), with one word a gifted flip-flopper dominating Austrian musicology not only during his lifetime, but also through his students. Schenk’s methodology was quite different from that of Guido Adler, the famous founding father of Austrian musicology. The concentration on musical style (Stilkritik) applied by Adler and his school was – despite all merits – meant

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8. On its homepage www.oegmw.at/ (accessed September 30, 2011) all website-addresses of the mentioned musicological institutes are recorded (see the respective links).
11. Of course it has to be considered that not every student is following his master in all respects.
12. As Schenk – unlike Adler – left no larger publications dealing with methodology this can only be reconstructed by his other publications and from his teaching.
to be somewhat “outdated” even before Schenk came to Vienna. Whereas Adler’s model was still the sciences (Naturwissenschaften; especially biology), there was a general shift towards the humanities (Geisteswissenschaften; in the sense of extensive contextualization) within German-speaking musicology. In addition, due to anti-Semitic attitudes at the Viennese university, a substantial institutional change took place: since the appointment of Adler’s follower Robert Lach in 1927 the eminent school of Adler was gradually discriminated against and many of Adler’s former students – like Egon Wellesz – had to emigrate.

Whereas for style analysis the formal aspects of a musical work were of particular importance, Schenk was especially interested in the cultural and social environment of a composer. Biographical research was again (like in the nineteenth century) highly esteemed, together with a certain tendency to neglect the musical work. Schenk’s lengthy book about Mozart is a biographic and historico-cultural study without any intention to explain the music. During Schenk’s era the investigation of unknown minor masters was given priority. Many doctoral dissertations of his students are formed on the model of “Life and Work”. Musical analyses – if they took place – were concentrated on the interpretation of the content. This kind of musical hermeneutics in which Schenk had been encouraged by Arnold Schering during the 1920s was especially continued by Schenk’s former students Constantin Floros (b.1930; Hamburg), Othmar Wessely (1922–1998; Universities of Graz and Vienna) and Hartmut Krones (b.1944; University of Music and Performing Arts Vienna). Another student, Rudolf Flotzinger (b.1939), who also studied in Göttingen with Heinrich Husmann and developed a strong focus on medieval music and music history of Austria, became professor at Graz University in 1971.

Breitkopf & Härtel, 1911); Guido Adler, Methode der Musikgeschichte (Leipzig: Breitkopf & Härtel, 1919).


History of Austrian music or history of music in Austria?

With the mentioned expansion of our discipline and changes in university law the formation of schools – like under Adler or Schenk – dominating the musicology of the whole country or at least of one institution is hardly possible any more. Nevertheless some focus in historical musicology can be seen in the music history of Austria. To the present not only specialized studies of single composers, works, regions etc. are published, but there are still broadly dimensioned projects, as the Austrian Music Lexicon (Oesterreichisches Musiklexikon) and others.

Considerations after 1945 about the special features of music in Austria draw on older imaginations which especially in times of (political) crisis emphasize the eminent role Austria always played in terms of culture, particularly in music. This can be observed after foreign-policy defeats in the nineteenth century, so after the Battle of Königgrätz in 1866 which resulted in a further diminishing influence on German matters and in the Compromise with Hungary in 1867. The same holds true after the defeat in 1918 when Austria was reduced – in political and geographical terms – to a microstate, again after 1934 when Austria’s fascist corporative state (Ständestaat) tried to seal itself off from National Socialist Germany. The same can be seen in the years after 1945 when Austria tried to marginalize its role during the National Socialist era and accentuated its own cultural development, again to distinguish itself from Germany. So the creation and promotion of an Austrian national (collective) identity in which music (the musical gift of the people, the rich music life, special features of the music itself) plays an outrageous role had mostly compensatory reasons and was purposefully instrumentalized.

Over the decades there was some constancy in the definition of what makes Austrian music Austrian:

1) the special role folk music played for art music without the latter abandoning its art character (culminating in Viennese classicism) and

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19 The University Organisation Law (Universitätsorganisationsgesetz) of 1975 brought participation of the non-professorial teaching staff and the students in many fields of university matters and meant the end of the old “Ordinarienuniversität” which, however, experienced a certain revival through the University Law (Universitätsgesetz) of 2002, additionally transforming the universities from “merit and truth oriented” institutions to “utility oriented” ones. Markus F. Hofreither and Stefan Vogel, “Wissenschaft als Beruf im Wandel universitärer Organisationsformen” in Alternative Strategien für die Landwirtschaft, ed. Ika Darnhofer, Hans K. Wytrzens and Christoph Walla (Wien: Facultas, 2006), 189–202.


2) the special role of the tradition (including a preference for older music and a reserve against an all too new one).

The temporal range and the explanation could change. Some saw the beginning in the later eighteenth century, others went back to the Minnesingers at the Babenberg court in the eleventh century. Some adhered to invariant ethnic or geographical (the Austrian landscape) explanations, others stressed historical and cultural arguments. However, most of the arguments that existed already before 1945 were used also afterwards.22

In 1946 Erich Schenk wrote a small book23 on the occasion of the celebrations of Austria’s 950th anniversary referring to the first mention of the name Ostarrîchi (from which derives Österreich) in a document from 996.24 In a clear distinction of the German Millennium Reich-ideology during National Socialism a new Austrian national identity should be created on the basis of a similarly long tradition of decisive Austrian origin. No question that again music was of central importance. Schenk explained its “undisputed guiding role in the concert of the European music nations”25 with Austria’s geographic site as an intersection point of important traffic routes and with the “interaction of nationally owned talent and international high art”.26 In his speech on the occasion of his inauguration as president of the Viennese University in 1957 he distanced not only his humanistic (geisteszissenschaftlich) access from Adler’s style analysis, but he also gave a description of the Austrian national character, again grounded on the geographic site where German, Roman, Slavic and Hungarian cultures meet: “open-minded, but as well considerate towards protecting its peculiarity; strongly emotional, but along with a clear sense for reality; in matters of art of an abiding composure towards the all too new, but passionately inflamed for this new if recognized as valuable”.27

One year after Schenk’s book on Austrian music Kurt Blaukopf (1914–1999) published together with his first wife Miriam another attempt to characterize Austrian music.28 Despite the ideological differences from Schenk – Blaukopf who had just returned from

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23 Erich Schenk, 950 Jahre Musik in Österreich, vol. 4 of Bellaria-Bücherei (Wien: Bellaria, [1946]).
25 Schenk, 950 Jahre, 3: “unbestrittene Führungsrolle im Konzert der europäischen Musiknationen”.
26 Schenk, 950 Jahre, 3: “Zusammenwirken von volkshafter Begabung und internationaler Hochkunst”.
Palestine where he had emigrated in 1940 tended in the immediate postwar years to a Marxist interpretation of history – the characterizations of Austrian music are quite similar: Blaukopf observes a tendency towards popularity (Volkstümlichkeit) combined with high aesthetic requirements and an awareness of tradition (Traditionsverbundenheit), both characterizations that appear in diverse publications at least since 1918. A further argument Blaukopf had already developed in some publications during his time in exile was that of a preference for autonomous music and a depreciation of vocal genres: “The tradition of absolute music proved to be too vital to allow besides it compromises with poetry, operas, not to speak of Gesamtkunstwerke in the style of Richard Wagner.” All these characterizations are clearly meant to distinguish Austrian from German music.

This was also a deep concern for Victor Zuckerkandl (1896–1965). He again refers to folk music and accentuates the common practising of chamber music, especially in Vienna, the consequence being a musical expertise even among amateurs.

One of the few interesting attempts is that of Harald Kaufmann. Declaring efforts to find influence of folk music in art music (e.g. in the melody) as extrinsic although appropriate, he sees common features of Austrian music since the 18th century in a paratactic, allegoric and integral way of composition. The concept of parataxis (borrowed from linguistic theory) indicates a composing that combines rather equal-ranking form parts without hierarchical super- or subordination. With allegory Kaufmann alludes to the frequent existence of historical forms or quotations which can evoke the impression of a syntactic hierarchy. Integralism means a tendency towards an entireness even in the form of a fragment, a non-hierarchical permanent process of changing and combining.

In the last four decades such essential determinations declined markedly, at least within musicological writings. A late example in this respect can be seen in a book by Manfred Wagner in which some of the known characterizations again show up (so the relation of landscape and music) and over thousand year old continuities (e.g. the preference for a gestural element) are claimed. Generally such attempts remain increasingly undone or are undertaken only with great care. Theophil Antonicek for instance accepts...

only a conservative feature as typical for Austrian music and sees peculiarities rather in socio-cultural phenomena such as a general deep interest for music at all.34

Instead of renewing essential determinations of Austrian music, newer publications investigate the functions of diverse identity politics which in the first place create such attempts of a national essentialism for music or trademarks like that of Austria as the “land of music” and Vienna as the “city of music”. This holds true especially for three bigger projects of the last years I will present in the following.

**Musikgeschichte Österreichs**

It was the clearly defined aim of the “Music History of Austria” (Musikgeschichte Österreichs)35 to counteract any clichés about music in Austria or ahistorical definitions of a specific Austrian character of music.36 For these reasons the editors cancelled in the second edition the contribution by Kurt Blaukopf entitled Musikland Österreich in which the author gives a sociological explanation for the supposed preference for musical autonomy in Austria. Like Zuckerkandl Blaukopf refers to the prevailing amateur music making in the 19th and early 20th century which brought about a competent concert audience on the one hand, an autotelic and autonomous music on the other. Although Blaukopf’s argumentation is here more cautious than many others (including some of his earlier writings) and historically limited to a certain period, the editors wanted by no means to encourage the still existing fascination of a time-transcending Austrian character of music.

Another problem the editors had to face was the concept of Austria for a book that starts with findings of instruments in prehistoric times. Mostly for practical reasons Austria was here predominantly conceived as the contemporary state and not so much as that of the respective historical borders (e.g. the Habsburg-Empire), the consequence being that one can find for instance information about music societies of the 19th century in Graz, Linz, and so on, but not about Prague, Budapest, Ljubljana etc. Originally it was discussed to involve also musicologists of the neighbouring countries for the book project. This did not happen for several reasons, not the least of it because there were some national rivalries and for the first edition also the ideological division by the iron curtain prevented cooperation. Therefore the idea to contribute to an “Austrian” history

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36 See in the first edition the “Einleitung” (17–28) of the first volume and the “Nachwort” (555–564) of the second volume and the “Vorwort” (esp. 15) of the second edition.
of music was not generally welcome. The political situation changed before the second edition and there was the sincere desire on the side of the neighbouring countries to make contributions. A common symposium was made in Vienna in 1993, but for whatever the reason there was still no author from outside Austria.

**Oesterreichisches Musiklexikon**

A project of the Austrian Academy of Sciences that so far most intensely regards the complex history of music in Austria and Central Europe is the “Austrian Music Lexicon” (*Oesterreichisches Musiklexikon*; abbr. *oeml*) under the direction of Rudolf Flotzinger. Simultaneously with the printed version an online-version was issued and is constantly enlarged and improved. In contrast to the *Musikgeschichte Österreichs* Austria is now more strongly conceived in its respective borders. That means that Central European music and music life is regarded in numerous personal articles and especially in topographic articles comprising countries, regions and towns, some of them never being part of Austria but displaying more or less close contacts (as in the case of Germany or Switzerland or even America). As to Slovenian music that means for instance articles like *Slowenien*, *Krain*, *Steiermark*, *Laibach*, *Marburg*¹⁹, as for Croatian music *Kroatien*, *Dalmatien*, *Agram*, *Kroaten (burgenländische)*. Concerning the authorship, those articles are in principle written by two persons, one from Austria, one from the respective country. *Slowenien* was written by Ivan Klemenčič and Rudolf Flotzinger, *Kroatien* by Vjera Katalinić and Rudolf Flotzinger, *Serbien* by Arnold Suppan (historical part), Danica Petrović and Rudolf Flotzinger, *Bosnien-Herzegowina* by Peter Urbanitsch (historical part) and Gorana Doliner, *Montenegro* by Arnold Suppan (historical part) and Ivan Klemenčič. Two workshops devoted to cross-bordering aspects resulted out of the work for the lexicon: in 2001 the topic was “Writing cross-bordering music history” and in 2005 “Processes of cultural transfer of music in Central Europe”, in both cases colleagues of Hungary, Croatia, Slovenia, Czech Republic, Slovakia, Italy and Germany participated. Articles about *Identität*, *Klischee*, *Gedächtnis*, *Musikland Österreich*, *Nationalmusik* etc. show the awareness of the constructed character of the above mentioned imaginations.

**Musik – Identität – Raum**

Whereas the work on the lexicon is still being continued, if on a somewhat smaller scale, in 2007 a new project started at the Academy which is called “Music – Identity – Space” (*Musik – Identität – Raum*; abbr. *MIR*) and is done under the direction of Gernot Gruber. The main idea of this project lies in the investigation of four historical “interfaces”

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¹⁹ The German name always comes first, the present official name second.
Barbara Boisits: Austrian musicology after World War II

(Schnittstellen; those are the years around 1430, 1740, 1848, and 1950) under the perspective of cultural studies or cultural musicology (kulturwissenschaftliche Perspektive). Two guidelines are of special importance: the Central European perspective of these historical interfaces and the question of strategies towards networking or on the contrary towards separating (e.g. from international trends) in the respective periods. Further questions are: the centres of musical life and their connection, social layers and institutional factors, the question of diachrony and longue durée (prehistory and aftermath of the interfaces), the question of mediality and representation and the question of collective identity, identity politics etc. All in all six colleagues with a full employment and a changing number of freelancers are working for this project which is approved for five years (till the end of 2012).

Summing up these projects I shortly presented, the following development can be seen: Whereas the Musikgeschichte Österreichs essentially is confined within the borders of contemporary Austria, the “Austrian Music Lexicon” deals in a far broader sense with the music history of the nations succeeding the Habsburg-Empire. The MIR-project on the other hand tries to show in special case studies and with the theoretical approach of cultural studies the concrete interacting of musical life within Central Europe (with mostly Vienna as point of reference as the practical work shows).
Musicological Institutes and Music Research in Austria at Universities and the Academy of Sciences

Institutes of music pedagogy, music theory, electronic and church music are not included in this table, although there is normally also music research done in these institutes to a varying extent (mostly by persons who combine practical and musicological tasks). Also excluded are foundations, associations and societies as well as collections and libraries, even those that offer jobs to musicologists, as for instance the Arnold Schönberg Center or big music libraries in Vienna. Equally excluded are the two private music universities in Vienna and Linz, as they concentrate extensively on teaching (music history, etc.) done by external lecturers. The numbers of employed musicologists range between fifteen and twenty in the case of bigger institutes (Institut für Musikwissenschaft, Universität Wien; Kommission für Musikforschung, Akademie der Wissenschaften; Institut für Analyse, Theorie und Geschichte der Musik, Universität für Musik und darstellende Kunst Wien), whereas smaller ones consist, on average, of four to six musicologists. These values exclude emeriti, visiting professors, external lecturers, student assistants, freelancers, secretaries, technicians etc., but include third-party founded employees. In institutions that consist of practical musicians as well as musicologists only the latter are included.

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<th>Year of foundation</th>
<th>Former name(s) Development</th>
<th>Heads since 1945</th>
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• Historical dance research  
• Music history in Tyrol                                                            |                               |                                    |
• Music theatre / Opera  
• Music and media / art  
• Popular and functional music  
• Music / gender / gender studies                                                                 |                               | • Grazer musikwissenschaftliche Arbeiten                                                   |
| University                  | Graz     | Zentrum für Systematische Musikwissenschaft, Karl-Franzens-Universität Graz | 2008               | since 2008: Richard Parncutt                                                                  | • Psychology of music                                                                 |                               |                                    |
• Veröffentlichungen zur Salzburger Musikgeschichte  
• Derra de Moroda Dance Archives – Tanzforschungen  
• derra dance research                                                                 |                               |                                    |
| University                  | Klagenfurt| Abteilung Musikwissenschaft, Institut für Kultur-, Literatur- und Musikwissenschaft, Alpen-Adria Universität Klagenfurt | 2007               | since 2007: Simone Heiligendorf                                                             | Applied musicology (Studies in cooperation with the Carinthian State Conservatory of Music) |                               |                                    |

¹ Development of research areas and projects over time.
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<td>Vienna</td>
<td>Institut für Analyse, Theorie und Geschichte der Musik, Universität für Musik und darstellende Kunst Wien</td>
<td>1981</td>
<td>Founded as Institut für Musikgeschichte, in 2002 incorporation of this institute and the following: Lehrkanzel für Musikgeschichte (founded in 1987), Institut für Musikanalyse, Institut für Harmonikale Grundlagenforschung (founded in 1987)</td>
<td>1981–2001: Friedrich C. Heller since 2002: Cornelia Szabó-Knotik</td>
<td>Variety of topics and projects</td>
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<td>1987</td>
<td>Founded as Lehrkanzel für Musikalische Stilforschung und Aufführungspraxis; 1996 foundation of the Arnold Schönberg Institut, since 2002 both combined in one institute with two departments: Abteilung für Stilforschung und Aufführungspraxis, Wissenschaftszentrum Arnold Schönberg</td>
<td>since 1987: Hartmut Krones</td>
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<td>2002</td>
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<td>Theory and history of popular music</td>
<td>• Schriften zur Volksmusik</td>
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<td>1980</td>
<td>since 1980: Gregor Widholm</td>
<td>Music reception • &quot;Mediamorphose&quot; • Music and gender</td>
<td>• Schriftenreihe des Instituts für Wiener Klangstil – Musikalische Akustik</td>
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<td>Institut für Musiksoziologie, Universität für Musik und darstellende Kunst Wien</td>
<td>1965</td>
<td>1965–1984: Kurt Blaukopf 1986–2007: Irmgard Bontinck since 2007: Alfred Smudits</td>
<td>• Cultural management • Gender studies • Film studies</td>
<td>• Musik und Gesellschaft • Frauenstereotypen • extempore – aus der Musiksoziologischen Werkstatt</td>
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<tr>
<td>University of Music and Performing Arts</td>
<td>Graz</td>
<td>Institut I Komposition, Musiktheorie, Musikgeschichte und Dirigieren, Kunstuniversität Graz</td>
<td></td>
<td>currently: Peter Revers</td>
<td>Music reception • &quot;Mediamorphose&quot; • Music and gender</td>
<td>• Musiktheorien der Gegenwart</td>
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<tr>
<td>Type of Umbrella institution</td>
<td>Place</td>
<td>Institute</td>
<td>Year of foundation</td>
<td>Former name(s) Development</td>
<td>Heads since 1945</td>
<td>Current focus resp. projects¹</td>
<td>Series of publications</td>
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<td>University of Music and Performing Arts</td>
<td>Graz</td>
<td>Institut 12 Oberschützen, Kunstuniversität Graz</td>
<td>1965</td>
<td>Founded in Burgenland as branch of the Academy of Music and Performing Arts in Graz</td>
<td>currently: Klaus Aringer</td>
<td></td>
<td>Mitteilungsblatt der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (together with institute 13) • Alta Musica (together with institute 13) • Musica Pannonica</td>
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<tr>
<td>University of Music and Performing Arts</td>
<td>Graz</td>
<td>Institut 13 Ethnomusikologie, Kunstuniversität Graz</td>
<td>1963</td>
<td>Founded as Institut für Musikforschung</td>
<td>1963–1973: Walther Wünsch 1974–2001: Wolfgang Suppan since 2002: Gerd Grupe</td>
<td>• Africa south of the Sahara • Latin America • Indonesia • Austria • Southeastern Europe</td>
<td>Musikethnologische Sammelbände • Grazer Beiträge zur Musikethnologie • Mitteilungsblatt der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (together with institute 12) • Alta Musica (together with institute 12)</td>
</tr>
<tr>
<td>Type of Umbrella institution</td>
<td>Place</td>
<td>Institute</td>
<td>Year of foundation</td>
<td>Former name(s)</td>
<td>Development</td>
<td>Heads since 1945</td>
<td>Current focus resp. projects</td>
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<td>University of Music and Performing Arts</td>
<td>Salzburg</td>
<td>Institut für Rezeptions- und Interpretationsgeschichte, Universität Mozarteum Salzburg</td>
<td>2006</td>
<td></td>
<td></td>
<td>Joachim Brügge</td>
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<tr>
<td>University of Music and Performing Arts</td>
<td>Salzburg</td>
<td>Institut für Spielforschung, Universität Mozarteum Salzburg</td>
<td>1990</td>
<td></td>
<td></td>
<td>1990ff: Günther Bauer since 2007: Rainer Buland</td>
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</table>

1. It is not noted in every case whether the focus seems clear enough by the name of the institute.
2. Because of the specific orientation of this institute (physics, mathematics etc.) the staff does not consist of musicologists.
3. Starting in January 2013 the “Kommission” shall be transformed into the “Institut für kunst- und musikhistorische Forschungen.”
4. The institute has a predominant focus on practical music teaching.
5. The institute combines practical music teaching with musicology.