

Given new study options at the masters level as well as upcoming retirements and some perceived gaps in the Department of Musicology's historical expertise, it seems reasonable that IMV may wish to re-advertise for some sort of position in Nordic music and/or to advertise for a position in the pre-twentieth-century score-based concert music tradition.

There appears to be an assumption that, should the Nordic position be re-advertised in some way, this position would be geared toward so-called "art music" and that the chosen scholar would possess expertise in music since, say, 1600. IMV should of course be open to innovative researchers and teachers who work on the "art music" tradition in Norden and elsewhere. Yet as the NordForsk ReNEW initiative states, Norwegian universities should be committed first and foremost to reimagining Norden in an evolving world. It could therefore be equally important to look for candidates with expertise in ethnomusicology, the musical cultures of "new" Norwegians, forced migration and refugee studies, and other everyday (often hidden) social inequalities that find expression in the musical cultures and practices in Norway and beyond. The point of a hire in either of these areas should be for IMV to set the agenda for what musicological research should become.

In other words, if a Nordic position is re-advertised the search text and search committee should express an open and progressive agenda that reflects the department that IMV wants to be (not what public pressure or music historiography or aesthetic preferences or genre allegiances say IMV ought to be). We should welcome experts in all forms of music, all periods of history, and the broadest possible definition of Nordic.

Similarly, if a history position is advertised for candidates with expertise between 1600 and 1900, there should be an understanding that historical musicology needn't adhere to the traditional place-time-genre nexus that still defines a lot of musical thought and scholarship.

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