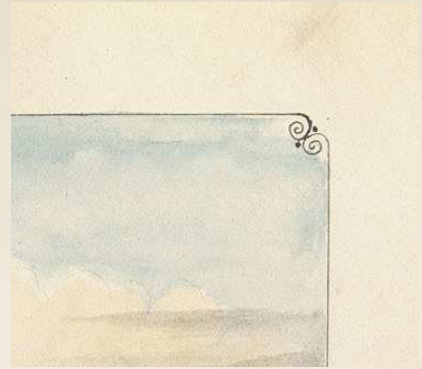


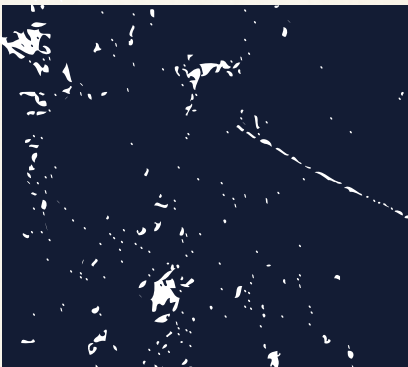


Second Conference of the IMS Study Group
Global History of Music 2023



RESONANCES: Exploring Global Music Histories Across Cultures

Manila, Philippines / Hybrid | 3-4 November 2023



ORGANIZED BY



ABSTRACT BOOK



**Second Conference of the IMS Study Group, “Global History of Music”
Resonances: Exploring Global Music Histories Across Cultures**

Location:

Research Center for Culture Arts and Humanities, University of Santo Tomas,
Manila, Republic of the Philippines

PROGRAM

Friday | 3 November

8.00 am

Registration

9.00am-9.30am

Opening Ceremonies

9.30am-11.00am

Session 1: Historiographies of Musical Connections

Chair: Jose S. Buenconsejo, UP College of Music

Egberto Bermúdez (Universidad Nacional de Colombia)
Traditional Music Collecting in Colombia, 1895-1930:
Between the Global (Universalism) and the Local
(Nationalism)

Michael Christoforidis (University of Melbourne)
Spanish estudiantinas and the global rise of plucked string
ensembles and sonorities in the Belle Epoque

Beatriz Magalhães Castro (Universidade de Brasília)
Historiography of Latin-American Musical Practices: Is a
Global History Viable?

11.00am-11.15am

Merienda

11.15am-12.45pm

Session 2: Bodies, Voices, and Identities in Global Music History

Chair: Patricia Brillantes-Silvestre, UP College of Music

YuHao Chen (University of Pittsburgh)
Listening to Carnal Globality in Joseph Edkins's Chinese
Philology: Toward an Organology of the Body

Laura Case (University of Sydney)
Deborah Cheetham-Fraillon (University of Sydney)
Christopher Coady (University of Sydney)
Amanda Harris (University of Sydney)
Black Identities in Indigenous Opera of Australia

Mingyeong Son (Asian Music Research Institute, Seoul
National University)
Together This Moment: Collaborative Music-Making by
Korean and American Musicians

PROGRAM

12.45pm-1.45pm

Lunch

1.45pm-2.45pm

Keynote Lecture

Moderator: Maria Alexandra Chua, UST Research Center for Culture, Arts and Humanities

Yvonne Liao (Chinese University of Hong Kong)
Global (Un)Doing, the Pig, and the Piano

2.45pm-3.00pm

Merienda

3.00pm-5.00pm

Session 3: Music and Politics in the 20th and 21st Centuries

Chair: Arwin Tan, UP College of Music

Amanda Hsieh (Durham University)
Music Radio Programmes for the 2600th Anniversary of the
Founding of Japan

Tom Peterson (SOAS University of London)
“Kāk, Kāk, Basil, Basil!”: Sounding Satire in Sri Lanka’s
Aragalaya Protests

Natasha Loges (Hochschule für Musik Freiburg)
Musical Globalism in Musical Practice: A Case-Study in Art
Song

Amanda Harris (University of Sydney)
Cultural mobilities and exchange between Indigenous
performers in Australia’s Far North and Oceania in the 1970s

Saturday | 4 November

9.00am-10.30am

Session 4: Round Table

Chair: Micah Oelze, Adelphi University

**Musically Mapping the Globe and the Psyche: The Forgotten
Use of Sonic Cartographies for Interwar Nationalism and
Cold War Subjectivities**

Liliana Toledo-Guzmán (University of Arizona)
Feeling in Spanish, Feeling in Song: The Nationalizing-Subjective Aims of the 1920s Moises Saenz Rural Education Missions

Micah Oelze (Adelphi University)
Melodic Contour Intake Assessments: Teaching Young Brazilian Educators to Psychoanalyze Folksongs for the Good of the Nation, 1924-1944

Lee Cannon-Brown (Harvard University)
The Global Turn, Historicized: Henry Cowell, the Rhythmicon, and Instruments of Global Music Theory

Jason Borge (University of Texas at Austin)
Excavating Esquivel, Mexican King of Space-Age Pop

10.30am-10.45am

Merienda

10.45am-12.15pm

Session 5: Music, Ritual, and Materiality

Chair: Crisancti Macazo, Centro Escolar University

Linda Pearce (Mount Allison University)
Austrian Habsburg Sonic and Musical Responses to the Ottoman Empire (1593-1606)

David J. Kendall (La Sierra University)
From Literary Artifact to Oral Tradition: The Tagbilaran Catón

Julia Byl (University of Alberta)
Many a Slip Between Tape and Script: Transcribing Toba Batak Ritual Work

12.15pm-1.15pm

Lunch

1.15pm-2.15pm

Documentary Screening

PROGRAM

José Semblante Buenconsejo (University of the Philippines Diliman)

Si Tokan: Ang Manggagawa ng Kulintang sa Maguindanao Ilaya

[Tokan: Kulintang Maker from Upriver Maguindanao]

2.15pm-2.30pm

Merienda

2.30pm-4.00pm

Session 6: Black and Afrodiasporic Musics

Chair: Jen-yen Chen, National Taiwan University

Mattia Scravaglieri (Università degli Studi di Milano)

Half-Black Aesthetic and Global Resonances: A Case Study in Neapolitan Popular Music through the 70s

Gabriel Solis (University of Washington)

Revisiting the 'Heterogeneous Sound Ideal': Resonance and the Search for New Metanarratives for Global Music History

Chidi Obijiaku (University of the Witwatersrand)

European Music in African Aesthetics: The Transformation of Western Hymnody in Modern Nigerian Choral Music

4.00pm-5.30pm

Session 7: Musical Encounters in the Early Modern Period

Chair: David Irving, ICREA & IMF, CSIC

Ziluo Huang (University of Manchester)

The Permeation and Adaptation of Western Violin Music Culture in China from the 17th to the Mid-20th Century

François Picard (IReMus, Sorbonne Université)

Zhuangzi, Shen Kuo, Galileo, Descartes and Resonance

Rachel Carpentier (Boston University)

Resonance Between Global Music History and Historical Ethnomusicology in the Early Modern Era

5.30pm

Closing Remarks and Reception



ABSTRACTS

SESSION 1: HISTORIOGRAPHIES OF MUSICAL CONNECTIONS

Chair: Jose S. Buenconsejo, UP College of Music

Egberto Bermúdez | Universidad Nacional de Colombia

Traditional Music Collecting in Colombia, 1895-1930: Between the Global (Universalism) and the Local (Nationalism)

The first graduates of the Academia Nacional de Música in Bogotá studied with Augusto Azzali (1864-1906), an Italian opera conductor, band director, composer and impresario, and as a result in 1893 the first symphonic piece was composed in Bogotá by Santos Cifuentes (1870-1932). In the same years Narciso Garay (1876-1953), a 17-year-old Colombian youngster from a musical family who had been educated in Paris, comes back to Colombia and in an article of 1894 launches the agenda of Colombian symphonic nationalism following the footsteps of the 'Russian school' and two y later receives a government scholarship to study violin and composition in Paris and Brussels. In 1895-96 Garay 'collected' songs in the outskirts of Bogotá with the purpose of using them as primary materials for the composition of art music but when he returns in 1903 his birthplace (Panamá) was not anymore part of Colombia but a separate country segregated under the tutelage of the United States. In the meantime, Cifuentes tries unsuccessfully to develop a career as double bassist and composer, organizes several short-lived music societies and in 1909 enters into a personal and professional conflict with Guillermo Uribe Holguin (1880-1971) recently arrived from Paris and named director of the Academy which name he changes to Conservatorio Nacional de Música. Faced with no opportunities Cifuentes decides to emigrate and settles in Buenos Aires with his family in 1915. Later in life, around 1930 decides to write down in a notebook, songs and dances he remembered from his childhood to complement transcriptions he included in an article of 1915, the first comprehensive treatment of Colombian traditional and popular music to date. This paper considers the pioneering efforts of Garay and Cifuentes in the contexts of music composition, its agendas, and the emergence of musicology/ethnomusicology during this period.

Michael Christoforidis | University of Melbourne

Spanish estudiantinas and the global rise of plucked string ensembles and sonorities in the Belle Epoque

Spanish estudiantina ensembles achieved immense popularity in the last two decades of the nineteenth century and were integral to the international projection of Spanish popular musical styles and associated dances. These groups, formed around a core of plucked string instruments, had an impact on the creation and international reception of the plucked string soundscape, as well as the modes of presentation and repertoires of a variety of nationalist-orientated ensembles. The Spanish estudiantinas were the catalyst for important musical transformations during the Belle Epoque, which ranged from issues of instrumentation and evocations of the novel sonorities of these ensembles, through to the creation of a new template for the performance of nationalist and cosmopolitan repertoires by nationally-framed (and at times costumed) fretted instrument groups. Within the first decade of their cosmopolitan touring estudiantina ensembles had inspired the creation of mandolin, balalaika and tamburica orchestras in Continental Europe, as well as the BMG (banjo, mandolin and guitar) movement in the Anglo-American sphere. The transculturation of estudiantinas in many parts of Latin America (often through the impetus of the extended tours of the Estudiantina Figaro through the Americas in the 1880s) also resulted in numerous local folk-inspired and urban popular variants. This paper will explore the global reach of this musical phenomenon by examining the impact of the estudiantinas on aspects of music-making in the Ottoman Empire and the Pacific Rim, drawing on specific examples from Istanbul, Smyrne (Izmir), Manila, the Andes and Hawaii. This efflorescence of plucked string cultures, stimulated by the estudiantinas, created the foundation for the string bands and guitar-based popular music ensembles of the early twentieth century.

Beatriz Magalhães Castro | Universidade de Brasília

Historiography of Latin-American Musical Practices: Is a Global History Viable?

Albeit present throughout music history, musical historiographical frameworks have not sufficiently considered the interchanges, interconnections, transferability, and other types of moving/movable processes present in music practices. This aspect is particularly critical in Latin-American music historiography as narratives do not expose transfers between seemingly diverse contexts such as concert, popular, mass media, traditional and indigenous cultures. While panoramic music historiographies have been developed in the Hispanic context, no initiative has been accomplished in the Lusophone world, leaving a gap not only in empirical and hermeneutical aspects of music historiography, but also a lack of tools for the perception and conservation of autochthonous cultures. Thus, this proposal awakens questions to be addressed by a panel of contributors for the discussion of a framework for such a project: which historiographical modelling should be used? how should diverse contexts be intertwined, or remain unconnectedly? how newer post-structuralist frameworks devoid of rifts between musicology (understood as historical) and ethnomusicology could improve musical comprehension? or, do we still need a panoramic historiography in a mobile and globalized world in which individuals end up creating their own historiographies? The present proposal aims to discuss global vs. local histories, and whether big data initiatives complement and/or meet the needs for historiographical endeavors. I will discuss musical historiography frameworks and their role in shaping the “Brazilian Music(s) History(ies)” project. Focusing on major initiatives (Grout & Palisca, Taruskin, Strohm) juxtaposed to nouvelle histoire and post-structuralist practices, this analysis seeks to qualify and instruct strategies and procedures for decolonized historiographic initiatives. The surpassing of a pale determinist historical sociology, in which a regressive historical perspective reconstitutes the “progressive movement of natural time” (Napolitano, 1998), is addressed regarding the span of cultural diversity of Brazilian musical practices and its interconnected historiographies in Ibero-American contexts.

SESSION 2: BODIES, VOICES, AND IDENTITIES IN GLOBAL MUSIC HISTORY

Chair: Patricia Brillantes-Silvestre, UP College of Music

YuHao Chen | University of Pittsburgh

Listening to Carnal Globality in Joseph Edkins's Chinese Philology: Toward an Organology of the Body

What might nineteenth-century missionary philology offer global history of music in 2023? This paper approaches this question through the historical linguistic research of Joseph Edkins, a member of the London Missionary Society who began working in China in 1848 and wrote extensively on Chinese phonology in the genre of comparative philology. In the 1870s and 1880s, Edkins published a series of essays in which he elucidated Chinese dialects using the system of visible speech, a set of phonetic icons developed by Alexander Melville Bell to capture various positions of the human vocal organs in action. Applying Bell's anatomical scheme to his own research, Edkins analyzed Chinese sounds and their historical changes in articulation in a corporeal manner.

This paper considers the oral references in Edkins's philological essays in relation to the resonance theory of his contemporaries, such as Charles Wheatstone, who viewed the mouth as an avatar of the speaking machine. On a par with this mechanistic view, Edkins's work on Chinese philology similarly reflects a form of articulatory globality that understood vocal organs as unifying acoustic gadgets across languages, cultures, and time. In this way, Edkins unexpectedly posits comparative philology as a fruitful site for mapping sonic embodiment in a transregional context and for fleshing out the "organ" in global organology, a field of study that conventionally prioritizes sound-producing artifacts rather than body parts. Using Edkins's philological mouth as a focal point, this paper brings together questions of instrumentality and embodiment in a body-centered organology, where global musicology meets "carnal musicology" (Le Guin 2005), where comparative philology overlays "instruments of empire" (Davies 2017), where Chinese paroles resonate beyond their geographical confines through Edkins's physiological analysis, in a faceless oral chamber that is at once mechanical, all-encompassing, and resoundingly corporeal.

Laura Case | University of Sydney;
Deborah Cheetham-Fraillon | University of Sydney;
Christopher Coady | University of Sydney;
 and **Amanda Harris** | University of Sydney

Black Identities in Indigenous Opera of Australia

In 2010, Yorta Yorta soprano and composer Deborah Cheetham-Fraillon premiered her debut opera *Pecan Summer*. Based on the events of the 1939 Cummeragunja walk-off, the opera was widely hailed an international success, resonating globally and across cultures. This led to the founding of Cheetham-Fraillon’s company *Short Black Opera (SBO)*, a national Indigenous not-for-profit company specialising in training and performance opportunities for Aboriginal and Torres Strait Islander performing artists. The premiere of *Pecan Summer* and the work of *SBO* speaks to the power of Indigenous people making Indigenous opera on Indigenous land and the essential role of Indigenous-led institutions in staging Indigenous stories.

Cheetham-Fraillon’s success is particularly notable against the backdrop of institutional agendas in Australia that have historically worked against Aboriginal self-representation on the opera stage (Harris 2019, 2020; Coady 2021). In the post-World War II years, Aboriginal singers Harold Blair, Nancy Ellis, and Lorna Beulah emerged as operatic talents but were limited in the pursuit of their craft by discriminatory laws restricting both freedom of movement and citizenship. These artists navigated institutionally supported national stages as well as more localised community contexts.

Through an examination of Indigenous operatic work in Australia, we consider how the multi-modal elements and *global circulation* of opera has continued Indigenous cultural expression and practices of dance, music, painting, and costume deeply embedded in ceremony that is millenia in its making (Cheetham 2015, 15). This discussion unpacks Indigenous performance histories that together work to “redefin[e] the structures of inclusion” (Robinson 2020, 6) within the larger cultural project of Indigenising Australian music institutions (Bracknell and Barwick 2021). Raising the visibility of SBO in this tale of resistance, survival and cultural continuation enacts a kind of “engaged musicology” (André 2018, 1) as a means of interpreting resonances across both

local and global cultural expression.

- André, Naomi (2018). *Black Opera: History, Power, Engagement* (Urbana: University of Illinois Press).
- Bracknell, Clint and Barwick, Linda (2020) "The Fringe or the Heart of Things? Aboriginal and Torres Strait Islander Musics in Australian Music Institutions" *Musicology Australia* 42|2: 70-84.
- Cheetham, Deborah (2015). "The Arts: A Way of Knowing" *Meanjin* 74/3: 107-9.
- Coady, Christopher (2022). "Exiled from the Musical Activities of His Homeland": Dean Dixon in the Australian and African American Press During the Era of Immigration Reform" *Musicology Australia* 43|1-2: 1-21.
- Harris, Amanda (2019). "Representing Australia to the Commonwealth in 1965: Aborigiana and Indigenous Performance". *Twentieth-Century Music* 17/1: 3-22.

Mingyeong Son

Asian Music Research Institute, Seoul National University

Together This Moment: Collaborative Music-Making by Korean and American Musicians

The role of Asia in American contemporary music has gained popularity in the twenty-first century, reflecting attention to blending experimental aspects of American music with traditional Asian sounds through collaborative composition (Utz 2021). This paper articulates the collaboration between American composers and Korean musicians in terms of distributed authorship of music-making in the global era. Instead of assuming a conventional musical structure in which composers hold strong authority, distributed music-making places equal emphasis on the sounds and ideas of composers and performers through the creation of music.

This paper presents two case studies: *Femina* (2009) by American composer John Zorn and Korean cellist Ok-kyung Lee, and *Jungmori Blues* (2021) by American experimentalist Ned Rothenberg and Korean *piri* player Gamin Kang. Through contemporary discourse analysis, and ethnographic interviews, I argue that these collaborations result in decentralized music creation through entangled interactions and negotiations of musical identities and selfhood. The collaboration between Zorn and Lee establishes dynamic sonic interactions by intertwining traditional Korean music, popular songs, and American avant-garde elements. By presenting a Korean-themed piece, Lee did not assimilate avant-garde traditions, but rather expressed her resistant voice amidst heterogenous sonic textures. Meanwhile, the collaboration

between Rothenberg and Kang explores the modern potential of the *piri* by juxtaposing experimental performance techniques and Korean rhythms. By co-composing and cross-teaching their traditions, these composers experiment with the idiomatic vibratos and improvisational sounds of Korean music. This study aims to complicate power relations in music-making by shifting away from a composer-centered work (Groth, 2016) and amplifying the role of performer. This less-hierarchical music-making promotes communication between composers and performers, while highlighting the potential for marginalized Asian women to reclaim their voices in American modernity. This presentation proposes a new aesthetic for trans-Pacific collaborations of Korean and American artists in intercultural discourse, moving beyond orientalism and nationalism.

KEYNOTE LECTURE

Moderator: Maria Alexandra Chua, UST Research Center for Culture, Arts and Humanities

Yvonne Liao

Chinese University of Hong Kong

Global (Un)Doing, the Pig, and the Piano

Resonances across cultures are as appealing as they are provocative. As such, resonances lend themselves readily to the global historical imagination, and even more so to the vagaries of continuity and change that accompany it. In my talk, I begin by asking: What are some of the resonances or conditions that might affect global music history in its sounds and articulations, as it moves through bodies and specters alike, along crisscrossed contours of time and place?

My aim, then, is to explore resonances as conditions. A focus on hearing and engaging afterlives through their storytelling will reveal how these conditions emerge. It is also a nod to “imperfect global,” my ongoing framework for understanding the extents and entanglements of global canonicity and coloniality, littorally within coastal cities. My interest in afterlives, moreover, relates to their conception and character as signifying life forms, and their materialism of global (un)doing, beyond and as a result of maritime hangovers of colonialism in circulation.

First up: Ludpig, aka McDull, an anthropomorphic pig. Dressed (almost) exactly like Ludwig, with (almost) the same hair

parting, Ludpig resonates personally with fate and tries his hand at the motif on his Euro-Cantonese staff lines. His sweat and labor of composing symphonically for the Hong Kong Sinfonietta's Beethoven 250 publicity instigate deeper dialogue, as well, with "human-nonhuman assemblages" (Bennett 2010), animal depiction in cartoons (Wells 2008), and animation performativity (Crafton 2013), as canonicity amplifies its aurality as a quasi-transformative condition. Next up, and moving away from a southern Chinese postcolonial city in 2020: the postwar postcolonial piano up the coast, "who" now cues in the Chinese Nationalist municipality of Shanghai in the mid- to late 1940s. This sentient piano, echoing as a specter of a surviving subject, will also highlight in its thing-condition the coloniality of place, performance, and French social ordering, within earshot of Shanghai's pre-war treaty port era. Like the pig, the piano too will contemplate its existence, here pertaining to place (Grimley 2018) and the treaty port's living textures (Brunero and Villalta Puig 2018). Pig and Piano will then join forces in closing, and consider the wider resonant conditions of life, play, and regeneration in their global (un)doing.

SESSION 3: MUSIC AND POLITICS IN THE 20TH AND 21ST CENTURIES

Chair: Arwin Tan, UP College of Music

Amanda Hsieh | Durham University

Music Radio Programmes for the 2600th Anniversary of the Founding of Japan

The 2600th anniversary of the founding of Japan in 1940 was a state-orchestrated celebration of the mythological ascension of the Emperor Jimmu. A range of activities was planned for the occasion, including expositions, the erection of monuments, and heritage tourism in both the colonies as well as the Japanese 'fatherland' (Ruoff 2014). Music, of course, was also present: the Japanese government commissioned several European composers to write music for the occasion, including Jacques Ibert, Sándor Veress, and most notably Richard Strauss (and Joseph Goebbels played a major role in the commission in this instance). Meditating on the conference's theme of resonances, this paper focuses on the role played by such state-commissioned commemoration music in the

programming of the shortwave radio broadcasting in the year of the anniversary. It asks: what cultural-political work did these musics do as they were deliberately re-sounded across geographies and over time?

Shortwave radio technology - perhaps seemingly incredible to us now - was able to transmit over great distances, travelling through 'skywaves' and beyond the horizon. From Tokyo, the coverage encompassed both the eastern and western coasts of North America, South America, China and the South Seas, and more. The NHK furthermore circulated radio magazines - in multiple languages - to their readership across the continents to provide not only programme listings but also propagandist articles on arts, culture, and politics. Drawing on the Federal Archives of Berlin-Lichterfelde to fill a gap in the English-language literature on the 2,600th anniversary of the founding of Japan in general, and music's role in it in particular, my paper explores the Japanese state's exploitation of its commissioned European symphonic music, particularly that of Strauss's *Japanese Festival Music*, across its worldwide radio network to consider questions of (trans-)national and (trans-)imperial identities, the connection between music and politics, and desires for power and control.

Tom Peterson | SOAS University of London

“Kāk, Kāk, Basil, Basil!”: Sounding Satire in Sri Lanka’s Aragalaya Protests

In 2022, the Sri Lankan economy collapsed after disastrous economic decisions made by the ruling Rajapaksa clan. Public protests were among the largest in the nation's history: people rallied in their thousands for months, built encampments near political centres, and eventually stormed the Presidential Secretariat, forcing then-President Gotabaya Rajapaksa to flee to the Maldives. In this new environment of protest, memes flourished. Sung in the streets and remixed online, among the most famous memes was the lyric '*kaputu kāk-kāk-kāk!*', or 'crows caw-caw-caw!'. In this paper, I examine how '*kaputu kāk-kāk-kāk*' became a potent comical attack on the Rajapaksas, in which protesters challenged the Government's intelligence, engaged a mode of satire known in Sinhala as '*āta!*', built on local music histories that address social injustices, and invoked a cosmological hierarchy of beings. While these meanings initially emanated from the

words '*kaputu kāk-kāk-kāk*', the lyric was reduced to rhythm by drivers who tooted their car horns in solidarity. I apply Feld's theories of acoustemology to archival data and interviews gathered during my doctoral research to explore how political events and uses of the lyric since the nineteenth century have accumulated to position '*kaputu kāk-kāk-kāk*' as an evocative and locally resonant means to discredit Sri Lanka's political establishment. The paper chronologically moves through these uses and events, charting the lyric's emergence as a folksong in the nineteenth century, its adaptation into a *baila* tune in the 1980s, and finally its deployment as a song of protest in 2022.

Natasha Loges | Hochschule für Musik Freiburg

Musical Globalism in Musical Practice: A Case-Study in Art Song

This paper explores the practicality of sounding musical globalism by reflecting on a series of art-song recitals taking place in Freiburg in 2024-25 organised by the speaker. Each recital focuses on a different geographical area: Southeast Asia, sub-Saharan Africa, Central America, Canada/Alaska/Scandinavia and finally, the South/East (Muslim/Jewish) Mediterranean, areas which offer distinctive but overlapping insights into both historic and contemporary forms of coloniality, as well as relevant and little-known legacies of art song. The repertoire is piano-accompanied solo voice, acknowledging the piano's globalism (Torp 2022) while raising considerations of local language, poetic topics, translation and accent.

Drawing on principles of practice research and a qualitative methodology, this paper critically compares the different approaches to the practical decisions each region provokes, and attempts to formulate the theoretical implications. For instance, which artists may represent these areas, and what does that reveal about different colonialities in the lives of classical musicians working in the global north? One Turkish-born singer refused to participate, having struggled since childhood to assimilate in Europe, while another responded enthusiastically. Two Black musicians have chosen to sing African art-songs with Christian texts, interpreting this decision differently from me. The singer and pianist for the Central American concert hold widely diverging conceptions of 'Latin' America.

The project also provokes larger questions. The desire to limit the project's environmental footprint restricts the pool of musicians, but can a project be 'global' without being environmentally compromised? And within an hour-long recital, what principles, alongside aesthetic and technical ones, should guide the curation of songs? As will be shown, practising musical globalism entails juggling multiple, messy working definitions of the concept. The concerts attempt to 'sound' colonial archives (Burnett, Johnson-Williams and Liao, 2023) in all their frailty and complexity, without reproducing colonial inequalities, but equally, without colluding with historic silencing.

Amanda Harris | University of Sydney

Cultural mobilities and exchange between Indigenous performers in Australia's Far North and Oceania in the 1970s

In an impassioned 1976 speech, Kath Walker (Oodgeroo Noonuccal) called for "the black artists of the Pacific" to meet yearly to celebrate in a "Black Pacific Festival of Arts". Walker suggested that teaching and protecting Black cultures was "essential to the black peoples of the Pacific and the world, but also essential to those whites whose culture and customs consist of the upholding of colonialism, racism, paternalism, ignorance and apathy." Walker's connections with the Pacific were fostered through participation in the Niugini Arts Festival alongside Yolngu musicians and dancers from the Aboriginal Theatre Foundation. Building new cultural bridges between Aboriginal people in the southeast of Australia and the remote north, these collaborations extended beyond the Australian continent and into Oceania. In this paper, I look at how key themes in histories of political change and migration can be illuminated by examining musical encounters across these cultural and national boundaries. I explore resonances between Australian Aboriginal performers and artists and those in the wider Pacific that emerged through cultural exchange in the early 1970s. Australian constitutional change and efforts towards Papua New Guinean Independence saw new Indigenous mobilities and resulted in newly activated trans-Pacific solidarities in the 1970s. Emerging arts organisations like the Aboriginal Theatre Foundation, driven by Indigenous performers from remote communities in Australia's north, forged new cultural resonances that pointed both backwards

in time to historic Pacific mobilities and forwards to Pacific identities that continue to shape cultural exchange of the present. In considering these exchanges of performance cultures, I draw on Oceanic historian Damon Salesa's (2014) assertion that "Indigenous Pacific ways, histories, languages stand not in opposition to other great forces at work in the present - postcolonialism, development, globalisation, commercialisation - but are articulate with them, as well as with a deep and resonant past".

SESSION 4: ROUND TABLE

Chair: Micah Oelze, Adelphi University

Musically Mapping the Globe and the Psyche: The Forgotten Use of Sonic Cartographies for Interwar Nationalism and Cold War Subjectivities

Scholars have perennially discussed musical cartographies, but primarily in the literal sense of charting out what sounds or performances are happening in which neighborhood, or which city.¹ These are cases of making physical maps and labeling them with information about music. But what about the inverse: cases in which historical composers thought that music itself was a map, and that its melodies, rhythms, and soundscapes could be read (or coded) with information about geographies, both external (the globe, outer space) and internal (the human psyche)?

This panel takes an inaugural swing at this question by bringing together four innovative scholars at different stages of their careers (from doctoral candidate to tenured professor) and at diverse institutions (from UT Austin to Harvard). Together we examine four case studies—all of them centering around dialogue between the US, Mexico, and Brazil—in which twentieth-century composers pulled from international ideas in hopes of creating musical cartographies and hermeneutical methods to serve diverse political aims in the periods of interwar nationalism and Cold War politics.

Liliana Toledo Guzmán opens the panel with her exploration

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¹ See, for example, both the old and the new: Bruno Nettl, "Musical Cartography and the Distribution of Music," *Southwestern Journal of Anthropology*, Vol. 16, No. 3 (Autumn, 1960): 338-347; John Finn and Chris Lukin-beal, *Musical Cartographies: Los Ritmos de los Barrios de la Habana* (New York: Routledge, 2009).

of the musical curriculum developed for revolutionary Mexico under the 1920s administration of Plutarco Elías Calles. She specifically examines the ambitions of schoolteachers and itinerant music instructors working under Moisés Saenz, who was convinced that specific folkloric songs would teach children in indigenous villages what it meant to “think and feel in Spanish.” For Saenz—alongside his cohort of education ideologues, music teachers, and composers—music was a tool of soulcraft, employed for the revolution’s program of state-centralization and nation building.

Micah Oelze then shares his work on curriculum writers contemporary to Moisés Saenz, but working in São Paulo and Rio de Janeiro, Brazil. By uncovering forgotten documents from a 1931 conservatory curriculum reform eventually adopted across the nation, Oelze demonstrates that young music teachers undergoing the new curriculum learned how to psychoanalyze melodic contours, scanning them for musical traces of neurosis or primitivity. The curriculum authors, by preparing music teachers to analyze melodies and then teach them selectively, saw themselves jumpstarting the mental evolution of children in Brazil’s racially and culturally diverse classrooms.

Lee Cannon-Brown examines the forgotten intellectual context behind what was effectively the world’s first drum machine. Conceived of by Henry Cowell and built by Leon Theremin in 1932, the “Rhythmicion” converted whole-number interval ratios into their equivalent polyrhythms. While Cowell’s invention has been associated narrowly with American experimentalism, Cannon-Brown draws on archival sources and personal correspondence to pull back the curtain on what Cowell believed he was doing: namely, subsuming all the world’s rhythms under the rubric of the overtone series. As Cowell and his circle used the Rhythmicion to understand rhythmic patterns from North India to South Africa, they attempted to establish a global theory of rhythm, which would allow them to “catch up” with historical innovations in the non-West. Today, Cowell’s instrument serves as an illustrative case study about the inevitable rootedness of global theories in local contexts.

Finally, Jason Borge will present his research Juan García Esquivel, the godfather of space age pop. In pulling from diverse archival sources and individual albums, Borge helps us reflect on the international dialogue between composers about film

music, arrangements, and just what space travel and the Cold War should sound like. Esquivel! aimed to capture in his studio and scores a specific vision of the space race that could be sold as pop music for bachelor pads, but his sounds and sales pitch became increasingly hard to sustain in the 1960s as the Space Race became such a pivotal litmus test for Cold War politics.

Music scholars have long known that the twentieth-century's composers, inventors, music teachers, and folklorists have been politically active, part and parcel of nationalist projects and tools of diplomacy. But here we get to pull back the curtain, seeing that these musicians were also cartographers: of empire, of the Cold War, and of the psyche. These musicians did not have to deal with the perennial question of how to translate text into music; they instead worked by connecting their sounds with spaces. Examining these projects helps us go further in knowing just what the consequences were for nationalism, policy, and music theory itself.

Liliana Toledo-Guzmán | University of Arizona

Feeling in Spanish, Feeling in Song: The Nationalizing-Subjective Aims of the 1920s Moisés Sáenz Rural Education Missions

In 1926, Moisés Sáenz, Mexico's Undersecretary of Education, defended his administration's work of providing a musical education to rural indigenous villages: "What is the importance of...the dancing, and the singing?... Through our little rural schools, we are trying to...bring into the fold of the Mexican family the two million Indians, to make them think and feel in Spanish." (Aguirre Beltrán, 12-16). For Moisés Sáenz, the primary vehicle to being civilized, modernized, and Mexicanized was the Spanish language-sung

The post-revolutionary music curriculum illustrates the ideal of Mexican unity in cultural terms. Moisés Sáenz promoted "integrationist" policies, which reproduced a model of uniting Mexico into one nation, i.e., one language, one culture. These concerns responded to the question of who should be included in the political project of the Mexican nation. On the other hand, integrationist policies depoliticized indigenous people and viewed them as folkloric more than political subjects. Moisés Sáenz reproduced the idea that indigenous people

represented the “Mexican illness” proposed in the 19th century by pre-revolutionary intellectuals. Composers and music teachers worked on collecting so-called traditional music to determine the most characteristic musical features of Mexican regions. Even politicians, like the governor of Oaxaca state Genaro V. Vásquez tried to identify “canción tipo/type song,” which aligned emotive traits with people who lived in a specific geography.

In this talk, I examine how the relationship between Saenz’ racial-civilizing assumptions, state’s musical production, and how that musical production was itself conserved-ultimately resulting in the formation of the Mexican Archive of Folklore and the nationalist music production of the post-revolution. Second, I will examine how rural education, a disregarded field to examine Mexican musical nationalism, was a cornerstone to executing the ideas expressed in the debate above. Eric Hobsbawm’s ideas on the invention of tradition will inform the analysis of this presentation, considering that during the post-revolution, music served to create a notion of social cohesion, group belonging, legitimate institutions, and to create a system of values and beliefs (Saloma 123).

Micah Oelze | Adelphi University

Melodic Contour Intake Assessments: Teaching Young Brazilian Educators to Psychoanalyze Folksongs for the Good of the Nation, 1924-1944

In 1937, Sud Menucci, president of São Paulo’s teacher association, summed up what schools most needed to be doing: to “consolidate psychic characteristics” in students, so that they become “typical natives” (ie: real Brazilians) with that “specific [Brazilian] way of feeling.” Menucci then printed a comparison chart of a gorilla vs human brain to remind readers that they needed to make sure that the “primitive” children in their classrooms left the school with the brain in the graphic on the right, not the one on the left. He and his colleagues implemented a variety of tools to achieve their nationalization project: IQ tests, folkloric games, literacy curriculum, and “psycho-biological profile” cards with racial and health backgrounds.

Menucci’s colleagues in the music conservatories were committed to doing their part. Working from the same racial-

evolutionary framework, they introduced a new curriculum with courses that taught their students how to hear a melody, list its qualities (or symptoms), and then assess its supposed racial origin and level of psychological development. In short, everybody involved was learning to carry out the equivalent of a psychological intake assessment.

In this presentation I argue that Brazil's conservatory directors, by creating an audible analogy to psychological assessment, reinforced the institutional use of social psychology throughout Brazil. For all listeners in positions of social authority—and especially so for music educators—the project created a reinforcement loop. The intake assessments that young music teachers practiced on melodies at the opera house on Friday evenings normalized the process of updating student psychological profile cards on Monday mornings.

Lee Cannon-Brown | Harvard University

The Global Turn, Historicized: Henry Cowell, the Rhythmicon, and Instruments of Global Music Theory

Music theory can be expressed not only linguistically, but also materially, by what Alexander Rehding (2016) calls “instruments of music theory.” Recently, instruments of music theory have been studied in relation to expansive geographical networks, following the history of music theory’s “global turn” (Raz et. al. 2019; Hu 2019; Rehding 2022; Martin 2022). Yet despite this global turn, instruments remain persistently regarded as nodes within global networks, rarely assumed capable of themselves embodying global perspectives. My paper shows how musical instruments can crystallize global histories of theory from the past, nuancing and historicizing the global turn today.

As a case study, I turn to 1930s America, where Henry Cowell developed a novel instrument called the Rhythmicon, designed to perform complex polyrhythms. Cowell intended his Rhythmicon to teleologically “advance” the history of Western music theory, unlocking more complex rhythmic patterns for modern composers (Sachs 2012). Separately, Cowell also conceived of rhythmic theory in a global historical context, claiming that rhythm had been developed “further” in the non-West than in the West (Cowell 1927). I connect Cowell’s global history of theory to his Rhythmicon by examining archival

sources, specifically his unpublished treatise of the mid-1930s, “Rhythm,” as well as materials for courses in rhythm he developed alongside his wife, Sidney Cowell. For all its intended universalism and developmentalism, I argue, Cowell’s Rhythmicon provides useful lessons today: it shows that the global history of music theory can itself be historicized, and that global perspectives inevitably reflect the locations, assumptions, and priorities of those who adopt them.

Jason Borge | University of Texas at Austin

Excavating Esquivel, Mexican King of Space-Age Pop

Mexican-born Juan García Esquivel is a singular figure in popular music and cultural history. While it took some time for the category “space-age” to catch on in the cultural sphere, by most accounts Esquivel (as he came to be known) epitomized this style of musical production globally. But what style of music was it, exactly?

In this paper, I will briefly outline Esquivel’s rise to fame in the early 1950s, then focus on the summit of his celebrity in the late 1950s and early 1960s. In so doing, I will analyze how his records sought to embody sonic futurism not just in terms of his pioneering arrangements, effects, and production, but also in the ways the albums presented themselves as visible and readable objects as exemplars of hi-fi stereophonics and affluent “bachelor pad” lifestyles. Specifically, I am interested in how Esquivel as a global Latin American sold the future aurally as something playful and anachronistic, and how, as the space race intensified in the mid 1960s, this seeming contradiction increasingly became untenable.

SESSION 5: MUSIC, RITUAL, AND MATERIALITY

Chair: Crisancti Macazo, Centro Escolar University

Linda Pearce | Mount Allison University

Austrian Habsburg Sonic and Musical Responses to the Ottoman Empire (1593-1606)

The Ottoman empire controlled significant regions of the Mediterranean and central Europe in the sixteenth century. This affected the European psyche, not only in European regions dependent on Mediterranean trade (e.g., Venice)

but also those at risk of losing land to Ottoman incursions (e.g., Habsburg Austria). The Long War (1593-1606) between the Austrian Habsburgs and the Ottomans comprised an extended series of battles in an ethnically complex central European space that ended in stalemate (Ágoston 2021). Although scholars have examined Venetian musical and sonic responses to the Ottomans (Bryant 1981; Fenlon 2014; Ignesti 2021), we lack study of the responses from Habsburg Austria.

Comparison of the Habsburg motet “Percussit Saul mille” (1607) by Georg Poss with Giovanni Croce’s Venetian motet on the same text (1594) articulates the resonance between Habsburg and Venetian responses to the Ottomans following the Battle of Lepanto (1571). Ritualistic practices ordered by Rudolf II (1552-1612) reveal a soundscape that both voiced fears and allayed anxieties. Mandates prescribing special practices in response to Habsburg defeats reveal a pattern that dates back to the first Siege of Vienna (1529). Dancing, street music, and parties were banned; people were admonished to conduct themselves morally to please God and to improve Austrian fortunes. Forty-hour-prayer rosters illuminate extended communal activity punctuated by bell ringing and supported with hymns (e.g., “O salutaris hostia”), litanies, psalms, and prayers *contra turcam*.

These practices stoked support for ongoing battles in Hungarian regions and expressed anxieties about an imminent second Siege of Vienna (which would not arrive until 1683). I draw on little-known sources from Austrian archives that include university records, calendars, letters, and descriptions of battles and processions. The activities unfold across a broad context that includes professional musicians singing motets, people gathering in church for music and prayer, and songs sung in the home and the market square.

Nuancing this narrative of fear re-contextualizes our understanding of how motets and rituals served emotional and political purposes. This work places European music in its global context and complements scholarship that acknowledges the fluidity of Europe’s political borders and entanglements (Edwards 2015; Honisch 2019).

David J. Kendall | La Sierra University

From Literary Artifact to Oral Tradition: The Tagbilaran *Catón*

Resonance is an intriguing phenomenon, essential in a wide variety of fields, from engineering and architecture, broadcast media and celestial mechanics, to the performance of music. Sounds behave in interesting ways when distance is involved; various resonances are attenuated or amplified by materials with which they interact, whether solids with reflective properties, liquids, or diverse atmospheric mediums. In such cases the *echoes* of sounds provide as much information as the originals themselves.

Given the slow speed at which sound travels through the environments of the human world, distance becomes interchangeable with time. But time and distance do not exist merely in the physical realm, but also temporally. We speak of “echoes from the past,” stories and events “resonating” with us. How music interacts with the medium of time is as important as how it moves in space.

In the Tagbilaran *Catón*, we recognize echoes and resonances in musical devotions to St. Joseph, patron saint of the cathedral of Tagbilaran. The *Catón* is a wooden board with a handle, resembling an old slate used by students learning the rudiments of language. Indeed, the name implies this—Spanish *catón*/Visayan *katón*, both referring to a teaching device.

Produced around 1840, it contains notation and text for a gozo, a song in praise of St. Joseph. While not a groundbreaking artifact—Bohol has a wealth of musical literature dating from this period—that the *gozo* is still sung is noteworthy, and even more significantly it is an entirely oral tradition. Without the aid of the *Catón* or other notation, generations of Tagbilaranons sing it in a manner nearly identical to that written nearly two centuries ago. That such a song has transitioned through colonial and post-colonial contexts, from a literary to an oral tradition, shows a deep temporal resonance within the religious community, as well as an echo of unusual power.

Julia Byl | University of Alberta

Many a Slip Between Tape and Script: Transcribing Toba Batak Ritual Work

The Toba Batak people of North Sumatra are known among Indonesians for their highly developed musical talents, in both traditional *gondang* music and communal singing practices; among European library scholars, they are known for their prolific production of texts found in libraries worldwide, on ritual and cosmological topics. And yet, the musical does not often make it into the vernacular manuscript. Although Dutch colonial sources described Toba Batak singing, and Orientalist scholars took down song lyrics or creation stories, an explicit description of a musical work or sonic experiences in colonial or vernacular archives is rare. This paper considers one reason why this may be, by considering unpublished 1970s audio recordings of Toba oral literature that turned out to contain significant music—musical thought that was entirely excised from the eventual transcription of the text. By contrast, the work of Anicetus Sinaga, a Toba Batak scholar who collected extensive texts in Sumatra during the same period, explicitly cited the different categories of textual origin stories as *gondang* (drum), a word that describes different categories of ritual music (Sinaga 1981). Here, I explore how music actually shaped and endowed with power a manuscript culture that is often seen as inert or inaudible; and I use this investigation to sketch out musical ontologies at odds, between the assumptions of the collector and transcriber and those of the practitioner.

DOCUMENTARY SCREENING

José Semblante Buenconsejo | University of the Philippines Diliman

***Si Tokan: Ang Manggagawa ng Kulintang sa Maguindanao Ilaya* [Tokan: Kulintang Maker from Upriver Maguindanao]**

Approached through the lens of everyday life, particularly looking into the domains of music making and cultural economic activity, the video documentary *Si Tokan: Ang Manggagawa ng Kulintang sa Maguindanao Ilaya* [Tokan: Kulintang Maker from Upriver Maguindanao] is about the recent history of the kulintang, small bossed gongs horizontally laid-in-a row. This is the Philippines' most

“celebrated” deterritorialized “ethnic” instrument, having flowed to translocal spaces out of its geographical origin. This research video documentary thus gives us a glimpse of the dynamic “transcultural” context of the instrument from being a study object when Dr. Jose Maceda, the “Father of Philippine Musicology,” encountered it in 1954 for a doctoral dissertation in 1963, a teaching tool that broadened the music curricula of the national university since 1968, thanks to Aga Mayo Butocan, an “othered” hybridized music in concert stage, a marker of place in local touristic festivals sponsored by local government units, and an icon of transnational Filipino identity, thanks to public intellectuals such as Danongan Kalanduyan and Usopay Cadar, in the cosmopolis. Grounded in local history, this representation highlights the life of musician and instrument maker named Tokan (Wahab Bano) whose family returned to their out-of-the-way homeland in Maguindanao province in 2015 after militarization. Yet, it also speaks to the entanglement of Tokan’s innovation in gong making since the 1990s with its contemporary condition of global circulation in cross-border exchanges.

SESSION 6: BLACK AND AFRODIASPORIC MUSICS

Chair: Jen-yen Chen, National Taiwan University

Mattia Scravaglieri | Università degli Studi di Milano

Half-Black Aesthetic and Global Resonances: A Case Study in Neapolitan Popular Music through the 70s

Between the 1970s and the 1980s, Neapolitan Power spread over Naples, mixing up traditional local styles with popular african-american genres, such as blues, soul, funk and expanding musical tradition into global interconnectedness and migration affairs.

Following Turino’s paths and its studies in Zimbabwe, I’ll try to avoid the overhyped globalist categories as a method to define this genre, rather describing it as a transnational movement deriving from the emergence of a cosmopolitan-capitalistic social group which provide a radical manner of reshaping Naples as a new site of meanings.

It represents an authentic expression of *Napoletanità* (cfr. Cavallo-Chambers) and the beginning of a local counter-narrative achieved in musical terms, that would have brought

the city to become central not only in the “black” music genres throughout the 70s, but also in house and dub during the 80s and 90s: in this guise, Naples emerges as the European archetype of the “Diverse” and its exaltation, legitimated from its being a central hub of the Mediterranean Sea, a territory voted to linguistic porosity and pluralistic cultural mobility.

With the purpose of mitigate the vision of an imperialist americanization, I’m going to investigate neapolitan power focusing on a few iconic works, reading it as a remodulation of sonorities from abroad into local topographies of sense, for instance through a process of linguistic creolization. I’ll describe it as a bi-directional cultural movement: not only from US to Naples, but also in the contrary, displaying how many US and British musicians took part of it.

At last, I’ll interpret the importance of “half-black aesthetic” in the definition of this genre, questioning the presence of war children as leaders, but also the virtue to hold different origins and the taste for intercultural appropriation found in the song texts, in a perpetual tension between local and cosmopolite.

Gabriel Solis | University of Washington

Revisiting the ‘Heterogeneous Sound Ideal’: Resonance and the Search for New Metanarratives for Global Music History

In a series of influential articles published in the 1990s, composer and theorist Olly Wilson offered the “heterogeneous sound ideal” as a framework for understanding African diasporic music as part of a single, if diverse, cultural complex. Wilson’s theory was at most implicitly historical, but rereading it today offers a valuable point of departure for theorizing global music history. The idea of the “sound ideal” is flexible, incorporating aspects of timbre, texture, and form, and allows for historiographical approaches that incorporate and juxtapose not only musical works but instrument design, performance practice, and so on as spaces of historical elaboration in relation to each other. From this vantage point the circulation of the heterogeneous sound ideal becomes a metanarrative for global music history that can be investigated and evaluated. Critically this framework allows for a specifically resonant, sonorous path to seeing the truly global significance of Afrodiasporic music, both within and potentially outside of genres directly associated with Blackness in the 20th and 21st

centuries. The ethics of such a narrative are not obvious. While allowing for a claim to Blackness as a form of the universal, this historiography insists on a specific responsibility to underscore the histories of racialization and racism that underly the circulation of music in Modernity. This paper will be largely aimed at historiographical theory, but will pursue it through examples taken from my research in Indigenous Australian and Melanesian music.

Chidi Obijiaku | University of the Witwatersrand

European Music in African Aesthetics: The Transformation of Western Hymnody in Modern Nigerian Choral Music

In the mid nineteenth century, various European Christian missionaries arrived in Nigeria. First amongst the missionaries was the Church Missionary Society (CMS) - comprising the Anglican, Methodist, and Presbyterian Churches - which arrived in Badagry in 1842. From Badagry, the missionaries continued eastwards into the Igbo territories and arrived Onitsha in 1857. As a strategy to ensure an effective indoctrination of the Igbo people, the CMS introduced European hymns and chants as divine music and described Igbo traditional music as barbaric; systematically, the Igbo people were encouraged to abandon Igbo cultural values for the European cultural standards. Furthermore, the missionaries trained some of the Igbo converts as choirmasters and organists in the newly established churches; these choirmasters and organists later began to compose new choral music by combining European hymns with Igbo traditional music. One of the criticisms on the early Igbo choral compositions is that they simulate the principles of European hymnody and consequently do not project the Igbo musical practices. However, a closer engagement reveals that these pioneer choral compositions are adaptations of the European hymnodic principles to Igbo cultural aesthetics. In this presentation, I will discuss three sacred choral styles that dominated eastern Nigeria between 1930 and 1980. I will analyse four compositions from the above period to explore how the composers reorganised the form, melody, text, and harmony of the European hymns in the compositions. Through the analysis, I will argue that the composers aimed at producing new choral music that are European influenced, but aesthetically African and reflects the socio-political developments in eastern Nigeria.

SESSION 7: MUSICAL ENCOUNTERS IN THE EARLY MODERN PERIOD

Chair: David Irving, ICREA & IMF, CSIC

Ziluo Huang | University of Manchester

The Permeation and Adaptation of Western Violin Music Culture in China from the 17th to the Mid-20th Century

Since the introduction of the violin to China in the 17th century, its developmental trajectory has borne witness to the exchange and fusion of Chinese and Western musical cultures. This trajectory also highlights the positive influence of Western violin music as a cultural phenomenon and artistic expression in China. This paper analyzes the core factors underlying the permeation and adaptation of Western violin music culture in China from the 17th to the mid-20th century; argues how Western violin music was adopted and resonated within the context of traditional Chinese music culture with focus on three aspects: violin performance, violin composition, and education. Through a study of the development of the violin in China during this period, the aim of this paper is to deeply comprehend how the permeation of violin culture in China within the context of globalization signifies not only the dissemination of a musical form but also the resonance of cultural exchange. This process of resonance and integration reveals the significance of the nationalization of violin music composition and performance, while also demonstrating the valuable role of music as a bridge that spans time and connects diverse cultures.

François Picard | IReMus, Sorbonne Université

Zhuangzi, Shen Kuo, Galileo, Descartes and Resonance

Instead of thinking about physical encounter, or influence through writing and reading, as Hu (2021) and Jiang (2022) have so kindly and profoundly proposed, various acoustical experiments made in so different cultures as the Chinese and the European, from Antiquity to modern times enter in resonance: the observations of Zhuangzi (*zapan* 24) and *Lü shi chunqiu*, the description by Shen Kuo, resonate with the experiments of Galileo and Descartes: resonance form one string to the other without contact, without material influence; as with the concept of “harmonie universelle” proposed by

Mersenne (1636) and Zhu Zaiyu (1600), it is a question of deep resonance, of a marvelous dream encounter, in the most Chinese way, as evidenced by scenes from Kunqu opera such as “Garden Dream” from *The Peony Pavilion*.

However, and unlike Hu and Jiang, or the wonderful encounter told by Urrows (2018), the writing of sounds, whether it is called ‘phonography’ or *brahmapātha* as practised by Indians with Sanskrit, was so different from the writing of *zi* 字 that for centuries the Chinese, even in the practice of Buddhism, understood fanbai 梵唄 as chanting (Demiéville 1928), not at all as grammar or writing.

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Rachel Carpentier | Boston University

Resonance Between Global Music History and Historical Ethnomusicology in the Early Modern Era

In reading across both foundational and recent literature in global music history and historical ethnomusicology, we can find much common ground. With their shared concern for musical traditions of the past, and to varying degrees the interconnections among those traditions, each sub-discipline seeks to dislodge nineteenth-century frameworks - in large part inherited from their respective primary disciplines - that are neither tenable in our day nor applicable within historical study. The early modern/colonial era (roughly 1500-1800) is particularly generative for both sub-disciplines, surely owing to the intensity of multivalent cultural movement on a wide variety of social levels during this period.

But there is not a total convergence of these two sub-disciplines, and it is worth our while to think critically about the respective strengths of each. This paper surveys their distinct attributes as they pertain to the study of music in the early modern period, as demonstrated in both theoretical writing and in case study applications. I especially address

where the two sub-disciplines meet and where they diverge methodologically, and which historical questions, and what scale or scope of study, are best approached by each sub-discipline.

The great opportunity of the present moment in global early modern music studies is that scholars may draw on these two sets of well-defined (though not internally homogeneous) methods and approaches - not from whichever disciplinary "camp" you pay your dues, but from whichever frame and methods best serve the materials. But the great challenge of the global early modern music moment is to choose that frame and those methods judiciously, as appropriate to the sources and historical questions at hand.

Keynote Speaker



Keynote Speaker



Yvonne Liao is a music historian and an Assistant Professor at The Chinese University of Hong Kong (CUHK). She is a founding member of the American Musicological Society's Global Music History Study Group. Among her interests are global canonicity, coloniality, and their signifying life forms, in (but not limited to) the contexts of China's treaty port history, and its material and institutional legacies across the twentieth and twenty-first centuries. Her related funded work from the academic year 2023-24 includes a project on "indigenous musical canons" and symphony orchestras in contemporary Hong Kong (supported by the Early Career Scheme of the Hong Kong Research Grants Council, RGC Ref. No. 24606123); and a smaller project on the cartoon and the canon (supported by a Direct Grant from the Faculty of Arts, CUHK).

Yvonne's *Musical Quarterly* article on "Little Vienna" in Japanese-occupied Shanghai was awarded the Royal Musical Association's 2017 Jerome Roche Prize. She has since published in *Cambridge Opera Journal* and several edited volumes. Her publications in 2023 can be found in *The Chopin Review* and a special issue of *Postcolonial Studies*, "Music, Empire, Colonialism: Sounding the Archives," co-convened with Philip Burnett and Erin Johnson-Williams. Yvonne is also co-editing *The Oxford Handbook of Music Colonialism*

(forthcoming 2024) with Erin Johnson-Williams and Roe-Min Kok. Meanwhile, she is working on her monograph, *Imperfect Global: Thinking European Music Cultures in Shanghai and Hong Kong, 1897-1997*, under contract with University of Chicago Press.

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