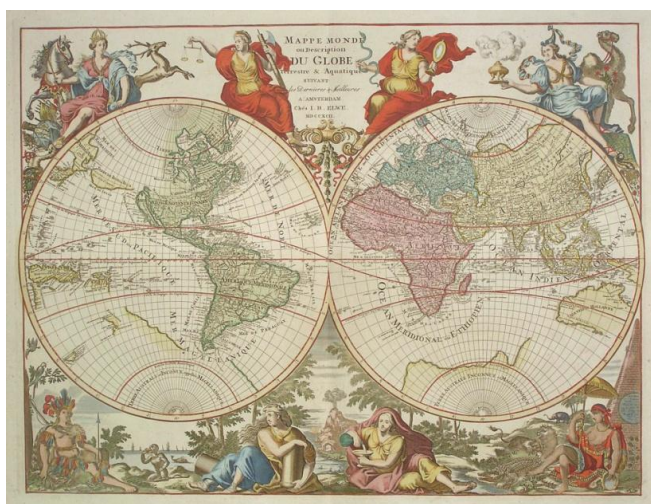


MANY KINDS OF MUSIC HISTORY: A CROSS-CULTURAL ENQUIRY

A workshop under the auspices of the
Balzan Research Programme in Musicology
“Towards a global history of music”



Friday 10 October 2014, 14:00-18:00
Saturday 11 October 2014, 10:00-17:00

Institut für Musikwissenschaft, Universität Wien
Universitätscampus AAKH
Spitalgasse 2-4, Hof 9
1090 Wien



International Balzan Prize Foundation

Music history appears to be not one single discipline, but many: different cultures have diverging opinions on their musical past and different methods of remembering it. At the Institute for Musicology of the Vienna University, an international team of researchers compares notes on their experiences of diverse cultures.

Friday – 10 October 2014 – 14:00-18:00

14:00 **Opening words**

14:30 **Regine Allgayer-Kaufmann, *Universität Wien***

“Individual Cultural Agency and Society, or ‘it takes two to tango’ ”
(Keynote Speech)

I believe that the relationship between individual and society is of major importance for the project of an Intercontinental Music History. In ethnomusicology, however, individual cultural agency was longtime disregarded. This is – at least partly – due to the concept of othering, which only a few years ago was subjected to a critical revision by Kofi Agawu’s book on “Representing African Music”. The thesis, here, is, that it is – and it has ever been – the outstanding individual who is able to illumine the rest of the community in new ways. The individual and the society are like two tango partners, who may merge and separate. However, as Cohen has pointed out, "it takes two to tango" (Cohen 1994:71).

~ Coffee break 15:45-16:15 ~

16:15 **Tina K. Ramnarine, *Royal Holloway University of London***

“Orchestras and 'New Histories' in the Cultures of Decolonisation”

Orchestras raise issues about trans-imperial aesthetics, the cultures of decolonisation, and contemporary contestations over music. This paper explores a contemporary Caribbean debate about steel and symphony orchestras. The discussion draws on trends in imperial historiography to highlight themes of empire, heritage, cultural reclamation, and the traumatic as well as transformative aspects of historical memory and musical performance.

17:00 Tobias Robert Klein, *Humboldt Universität zu Berlin*

“Troubadour, Jeli and Rap Performance:

Prospects (and Limits) of an Intercontinental History of Music”

This lecture, a sequel to earlier presentations at Vienna (Conference on “Musikhistoriographie(n), November 2013) and Berlin (Balzan Workshop on “Alternative Modernities”, January 2014), explores historical and functional aspects of a complex triangular entanglement between Troubadour, Jeli and Rap performance. While its main focus will be an intercontinental confrontation of West-African Praise Singing with the Occitan “art de trobar”, the two other sides of the triangle must not be left aside: An examination of both genre's intensively debated relationship to local varieties of rap music further questions and transcends time-honoured historical and disciplinary boundaries.

Saturday – 11 October 2014 – 10:00-17:00

10:00 Britta Sweers, *Universität Bern*

"Global Music Histories from Europe's North-Eastern Margins"

Within the context of political independence and modern "thick globalization" (Held et al. 2003), many regions of the former Soviet Union, such as the autonomous Russian republic Tatarstan and the Baltic countries like Latvia, have been displaying a strong stance of nationalism. Based on a static historical perception, related concepts have been strongly intertwined with a renewed interest in local music traditions. However, as a deeper global-historical analysis reveals, these seemingly isolated regions have been strongly shaped by several global flows that narrate different musical histories. Not only have these flows strongly influenced regional music cultures, the regions have partly also taken on a strong role of intercontinental musical bridges. Furthermore, the often "distorted" perception of these regions is also apparent in that many internationally successful – and, thus, globally visible – artists often taken on completely different roles within their home countries. What does this imply with regard to a global music history?

~ Coffee break 10:45-11:15 ~

11:15 María Gembero-Ustárrroz, *CSIC (Spanish National Research Council), Barcelona*

“Approaching the Music History of Spain and Latin America (16th-18th Centuries): Some Thoughts from a Spanish Perspective”

The strong cultural ties between modern Spain and Latin America, and the Hispanic contribution to “western” music are inadequately reflected in most music histories on both sides of the Atlantic, which emphasize the Central European leadership or a nationalistic, defensive interpretation of the achievements of each country. This paper encourages a more global approach, underlining the hitherto underestimated relevance of musicians’ migrations, circulation of music, political relevance of music, and musical interactions between American indigenous populations and Europeans.

12:00 Sławomira Żeranska-Kominek, *University of Warsaw*

“Representations of the past of oral music”

The proposed paper will deal with the representation of memory about the musical past in Darvish Ali ’ s (XVI century) treatise which fix in writing knowledge that existed only in the form of a non-formalised, free-ranging discourse, testified directly by the memory of living musicians and transported beyond its boundaries into the realm of myth. My aim is to highlight questions of the narrative strategies Muslim authors deployed in their attempts to grapple with issues of history and memory.

~ Lunch break 12:45-14:30 ~

14:30 Q&A session

an opportunity for personal discussion for students and speakers

15:15- General Discussion

17:00 with statements from Reinhard Strohm (University of Oxford) and Michael Fend (King’s College London)

Free admission

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