

Abstracts and Contributors

Margaret Kartomi

Lives in Musicology: Reflections on My Life as an Ethnomusicologist, Australian, and Global Citizen

My life as an ethnomusicologist benefited greatly by my critically-minded, musically parents and husband, from the excellence of my mentors, colleagues, and students, and from living at a time when scholarships and research grants were becoming available to women, thus enabling me to become an ethnomusicologist. My exposure to diverse ideas and five decades of annual field trips in Southeast Asia, especially Sumatra, guided my choice of research topics, some of which were descriptions of hitherto unexplored music cultures and others mainly theoretical and global in scope. They included searching for cultural meanings in musical instruments and their culturally diverse classifications, including the human body as a percussive instrument and producer of body percussion music in Aceh and beyond. I saw many changes in Australian and overseas universities in the early twenty-first century which became more like corporations than centers of learning, while fragmenting political intrigues, growing class inequality, and proliferation of weapons of war led to threats to the humanities, and not only to culture wars about race, gender, and climate change but also to the calamities of actual war itself. These are the realities that we musicologists need to address in our work.

Keywords: ethnomusicological field trips, cultural meanings in instruments, body percussion, changes in twenty-first-century universities, threats to humanities

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Bernhard Rainer

***Tam Vocibus quam Instrumentis*—Instrumentalists and Vocal-Instrumental Practice at the Court of Emperor Matthias**

Musicological research on Habsburg court chapels has a long tradition, initially focusing on the composers, their works, and the singers. Increasingly, instrumentalists

have also been included, and more and more attention has been paid to instrumental practice. However, in the numerous publications on music at the Habsburg court chapels of the early modern period, there is still a gap in the documentation of the instrumentalists at the court of Emperor Matthias. The present article attempts to close this gap and, with the help of archival material, to document all verifiable instrumentalists at Matthias's court for the first time. In addition, the vocal-instrumental practice of the imperial court music of that time is detected on the basis of special key-combinations and instrumentation indications in works by composers active at the court as well as other sources. It becomes apparent that the instrumental practice at Matthias's court experienced an appreciation typical of the time, and that the direction of musical culture at the Habsburg imperial court had already turned toward Italy before the reign of Ferdinand II.

Keywords: Habsburg court music, Lambert de Sayve, Christoph Strauß, polychoral music, *cori spezzati*

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Wai-Ling Cheong, Ding Hong, and Yi-Ching Kevin Tam

From Berlin to Wuhan: Twelve-Tone Composition and the Pedagogical Legacies of Kohoutek, Krenek, and Smith Brindle in China

In an article provocatively titled “Schoenberg Is Not Dead Yet,” Wen Deqing traced Luo Zhongrong's (b. 1928; the leading composer of twelve-tone music in China) acquisition of serial technique in the late 1970s to a certain Czech theorist, though he did not seem to be aware of Ctirad Kohoutek (1929–2011) and his *Novodobé skladebné směry v hudbě*. Through archival work conducted at the Shanghai Conservatory of Music, we pieced together the missing information and discovered that Zhongrong's reading of Kohoutek's book was mediated through Zhang Hongmo's translation published in 1979. Despite the importance of Kohoutek's book in the history of twelve-tone music in China, this source has sunk into oblivion. Taking our cue from Zhongrong's reference to Kohoutek's book as a vital source, we undertook a critical study of other neglected sources—Mao's “Talk to Music Workers” and journal articles and mimeographs distributed in the early phase of the post-Mao period—and argued how the twelve-tone technique was transmitted and acculturated, and how the wave of twelve-tone compositions in the 1980s might have been instigated by socio-political and ideological changes.

Keywords: twelve-tone music in China, Schoenberg and politics, Kohoutek, Krenek, Smith Brindle

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Pablo Rojas Sahurie

“Today Is the Time That Can Be Tomorrow”: Three Messianic Hypotheses about Chilean New Song

This article lays the basis for an interpretation of the Chilean New Song from the category of messianism, understood as a path of offering and fulfillment of duty to one’s neighbor. To this end, it engages the Merriam-Rice ethnomusicological model, reviews the literature on the Chilean New Song, and addresses some fundamental notions of messianism, mainly from the theoretical developments of Walter Benjamin, Giorgio Agamben, and Enrique Dussel. Finally, the article raises three hypotheses about Chilean New Song: (1) The Chilean New Song is accompanied by a rationality of life, (2) the Chilean New Song shows an idea of hope based on justice and the improvement of the world, and (3) the Chilean New Song has a messianic conception of time. Consequently, it shows how the sacred and the profane in Chilean New Song find their point of convergence in messianism: The religious forms are filled with a political-revolutionary significance, at the same time those forms of social utopia acquire a religious dimension.

Keywords: Chilean New Song, hope, messianism, messianic time, rationality of life

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Maria Rijo Lopes da Cunha

The Contemporary Revival of *Nahḍa* Music in Lebanon: The Role of Nostalgia in the Creation of a Contemporary Transnational Music Tradition

This article focuses on the Lebanon-based movement *Tajdīd min al-Dakhil* (Internal Renewal) which is responsible for the revival of the repertoire, aesthetics, and performance praxis of the music of the *Nahḍa* (Arab Renaissance) period (1885–1933). It asks, why does the *Nahḍa* era play such a fundamental role in redefining Lebanese contemporary identity? What main characteristics of this period render this historical period a fertile locus for the contemporary postcolonial imagination? How does the revival of *Nahḍa* music manifest the prevalence of nostalgia within the “culture of *ṭarab*” that characterizes the processes of traditional Arab music-making and consumption? To address these questions, the discussion draws on original fieldwork interviews in Beirut (between 2013 and 2014) and traces a journey from mid-twentieth-century Lebanese traditional music (*turāth*) to the contemporary *Tajdīd* movement. I claim that this group attempts to disentangle Arab Levantine and Egyptian traditional urban music from what is commonly designated as “*ṭarab* music” which they perceive as a specific type of bourgeois aesthetics commonly associated with Lebanese ruling elites. To achieve this detachment, the *Tajdīd* calls upon the *Nahḍa* historical period—both factual and imagined—in which music *turāth* (heritage) was mostly defined in relation to the wider Middle East region. It is suggested that the emotional and identarian transformations brought by such nostalgic backward glances effectively allow the *Tajdīd* to address an ongoing postcolonial *malaise* etched onto Lebanese society and culture, creating a locus for reconciliation between past, present, and future yearnings.

Keywords: Arabic music, postcolonial, identity politics, post-conflict identity, Lebanon

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Daniel K. L. Chua

Global Musicology: A Keynote without a Key

This article is adapted from a keynote address entitled “Global Musicology Has No Key.” The lecture was first aired as a video on January 25, 2022, at the virtual conference *Global Musicology—Global Music History*. The video is now hosted by the International Musicological Society (IMS) under *IMS Musicological Brainfood*, volume 6, number 2 (2022). These two formats—video and text—have been published in tandem under the auspices of the IMS: the first is designed as a stimulant for the viewer, and the second is designed for the reader to ponder. They are different but complementary experiences. The article asks two fundamental questions: How do you define global musicology? How do you do global musicology?

Keywords: musicology, music theory, ethnomusicology, love

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