

# IMS2022

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Congress of the  
International  
Musicological Society

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Hellenic  
Musicological Society



International  
Musicological Society



# ABSTRACT BOOK

Atlantic Ocean as a “contact zone” (Mary Louise Pratt) and not just one of domination and control? What categories and perspectives must we adopt to examine and enhance these transformations while avoiding Eurocentric simplifications?



## IMS Study Group “Global History of Music”: “Ethics, Inequality, and Collaboration in Global Music History”

Tuesday, August 23, 09:00–12:00 • Room 827

SG3

### *Session Organizers/Chairs*

David R. M. IRVING (ICREA & IMF, CSIC)

Jacob OLLEY (University of Cambridge)

### *Session Participants*

Eric CHARRY (Wesleyan University)

Charulatha MANI (University of Queensland)

Maria Alexandra Iñigo CHUA (University of Santo Tomas)

Amanda HSIEH (Durham University)

Jonathan HICKS (University of Aberdeen)

Anna Maria BUSSE BERGER (University of California, Davis)

Imani SANGA (University of Dar es Salaam)

James Q. DAVIES (University of California, Berkeley)

How might the new field of global music history position itself in relation to current thinking about decoloniality and diversity? Can the practice of global music history avoid replicating the epistemic and political injustices of earlier colonialist and orientalist projects of knowledge extraction? Is ethical collaboration between researchers in the Global South and North possible in the face of large-scale structural inequalities? This study session aims to address these and similar questions. In his paper “From World to Global Music History: Handle with Care,” Eric Charry considers how the terminological shift from “world” to “global” foregrounds dynamic processes, but also risks marginalizing whole bodies of compelling scholarship. Interrogating the theory and practice of both global and world histories of music, he uses *global hip-hop* (a term over twenty years old) as an instructive case study. Charulatha Mani, in her paper “Re-Analyzing the Past, Reimagining the Future: Toward Decolonizing Western Music through Intercultural Collaborative Approaches,” proposes that revisiting Western music of the past, using collaborative creative practices, techniques, philosophies, instruments, and performance styles from diverse cultural backgrounds and onto-epistemological positions, could be one effective way to decolonize Western art music, while also acknowledging that the history

of music is truly a global one, and that Western music did not develop in a vacuum. Maria Alexandra Iñigo Chua, in “Decoloniality, Subaltern Voice, and Subversive Complicity: Rethinking the Music of Julio Nakpil in Nineteenth-Century Philippine Modernity,” takes on Ramón Grosfoguel’s notion of “subversive complicity” to examine how forms of resistance in music composition by Filipino composer Julio Nakpil (1867–1960) were utilized to “resignify dominant forms coming from a non-Eurocentric rationality of subaltern subjectivities.” This offers an approach of decoloniality taking into account critical border thinking as an epistemic response of the subaltern to the European imposed modernity to produce fluid/plural identities. Amanda Hsieh and Jonathan Hicks offer a joint presentation entitled “Reflections on ‘Global Classroom’ Teaching between Hong Kong and Aberdeen,” in which they reflect on their international pedagogical collaboration. Finally, a discussion panel featuring Anna Maria Busse Berger, Imani Sanga, and James Q. Davies examines Busse Berger’s prize-winning book *The Search for Medieval Music in Africa and Germany, 1891–1961: Scholars, Singers, Missionaries* (Chicago: University of Chicago Press, 2020). These speakers reflect on how a reconsideration of the early history of comparative musicology and studies in medieval music can shed light on current discussions about intercultural collaboration in the global history of music. Finally, the last part of the session will be devoted to open discussion about ideas for the study group, involving a meeting on administrative matters for its ongoing governance and planning for future events.



## IMS Study Group “Music and Media”: “Music in Comedy Cinema”

Tuesday, August 23, 09:00–12:00 • Multipurpose Room

SG4

### *Session Organizer/Chair*

Emile WENNEKES (Utrecht University)

### *Session Participants*

Chloé HUVET (University of Évry Val d’Essonne)

Michael BAUMGARTNER (Cleveland State University)

Emilio AUDISSINO (Linnaeus University)

James DEAVILLE (Carleton University)

Ewelina BOCZKOWSKA (Youngstown State University)

Academic literature on film music has seen a substantial blossoming in the last two decades, with the move from more general surveys to increasingly narrow-focused, detailed studies of specific issues and areas. One of those subjects that is still under-