

**International Musicological Society**

**Study Group “Global History of Music”**



**Study Day 2024**

***The Decolonial Potential in Global Music History***

**Friday, October 11, 2024**

**Online / University of Pittsburgh**

IMS “Global History of Music” Group, in partnership with the



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## **Study Day 2024**

### ***The Decolonial Potential in Global Music History***

One of the challenges of working within global music history is to produce a grammar of decoloniality: a system of discourse that pushes and extends epistemological boundaries while remaining accessible to diverse constituencies of listeners or readers. Scholar-activists often find themselves developing a range of rhetorical styles to suit different audiences and different contexts. Of course, it is well known to musicologists that discussions of music history in the public sphere are often at risk of descending into clichés and even perpetuating myths. How can global music historians take account of existing narratives and seek to present new horizons of knowledge? How can discussions of music history in the public sphere be de-centered? Are works in global music history intrinsically decolonial, and what does this framework offer regarding the creation of new discourses or epistemologies? In this Study Day, students, researchers, and scholars from diverse disciplines discuss the implications, advantages, limitations and imbalances that arise from the application of a decolonial framework for the study of global music history.

#### ***Message of Welcome***

It is an honour to welcome you to this online event, which brings together participants from many different places (and time zones!). As scholars of music history we are each individuals with personal perspectives and individual voices to articulate them; at the same time, we belong to multiple communities that have diverse world-views and many ways to frame and express thoughts on musical phenomena. Dealing with any musical history associated with colonialism and undoing its epistemological knots, or at least determining how to unravel them, is a challenge that can only be approached collectively, through dialogue, reflection, and (especially) listening. The presentations in this event range far and wide through space and time, and raise many compelling themes and urgent debates. They highlight the explanatory potential of history, and of global-historical approaches, to contribute to decoloniality. We look forward to today's discussions.

—David R. M. Irving, Chair, IMS Study Group “Global History of Music”

#### **Organiser**

Miranda B. T. Sousa (University of Pittsburgh)

#### **Program Committee**

Maria Alexandra I. Chua (University of Santo Tomas)

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#### **Acknowledgments**

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Michael Thompson

Chris Lynch

Yu Hao Chen

Nataly Ianicelli

The MGSO (Music Graduate Students' Organization), president Naama Perel

07.45–08.00 ET / 11.45–12.00 UTC

*Introductory Remarks*

David R. M. Irving (ICREA & IMF, CSIC), Chair of IMS Study Group “Global History of Music”  
Miranda B. T. Sousa (University of Pittsburgh), Organiser of Study Day

08.00–10.00 ET / 12.00–14.00 UTC

*Session 1*

**Decoloniality and the Voice**

Chair: Maria Alexandra Chua (University of Santo Tomas)

**Erin Johnson-Williams (University of Southampton)**

“Singing (through) Scorched Earth: Decolonising Histories of Settler Colonialism”

**Devon J. Borowski (University of Chicago)**

“Voices from the East and the South: Border Singing in Regency Britain”

**Tom Peterson (SOAS, University of London)**

“Histories of Song, Histories of Music: Re-reading the Songs of the Nevill Collection in Support of a Postcolonial Global Musicology”

**Caio Felipe G. Mourão (INET-md/Universidade Nova de Lisboa/FCT)**

“‘Pobre Povo Pequeno’: The counter-colonizing suffering of Portuguese Fado Bicha”

10.00–11.00 ET / 14.00–15.00 UTC

*Session 2, Panel Discussion 1*

**Opportunities and Challenges in Decolonizing Music Libraries**

Moderator: Christopher Lynch (University of Pittsburgh Library System)

Speakers: Elizabeth Berndt (New York University), Stephanie Bonjack (University of Colorado Boulder), Laikin Dantchenko (Indiana University Bloomington), Julius Tanner (New York Public Library for the Performing Arts)

11.00–12.00 ET / 15.00–16.00 UTC

*Session 2, Panel Discussion 2*

***The Oxford Handbook of Global Music History: Editors’ Project Report and Discussion***

Speakers: Jessica Bissett Perea (University of Washington), Olivia Bloechl (University of Pittsburgh), Hedy Law (University of British Columbia), Juliana Pistorius (University College London and the University of the Witwatersrand)

## **BREAK**

15.30–17.00 ET / 19.30–21.00 UTC

### **Session 3**

#### ***Decolonizing Archives, Methods, and Practices***

Chair: Jacob Olley (University of Cambridge)

#### **Hannah Krall (Shaw University)**

“Creolization, Créolisation, and Globalization: Examining the Buzzword “Creolized” in Black Music”

#### **Margaret Walker (Queen’s University)**

“Anticolonial Teaching and Undergraduate Global Music History: Questions and Strategies”

#### **Brian Fairley (University of Pittsburgh)**

“Notes toward a Decolonial Critique of Polyphony”

## **BREAK**

18.00–20.00 ET / 22.00–00.00 UTC

### **Session 4**

#### ***Contact, Conflict, Resistance***

Chair: Miranda B. T. Sousa (University of Pittsburgh)

#### **Mohan Xie (University of Edinburgh)**

“Decolonising Jazz: The Intersection of Identity, Sexuality, and Heritage in Coco Zhao's Shanghai Jazz”

#### **Damjan Rakonjac (University of Houston)**

“Testing the Surface Tension of the *Mission civilisatrice*: Decentering Franco-Vietnamese Music Histories”

#### **David Chu (University of Western Ontario)**

“‘Never Again the A-Bomb’: the Cold War Voyages of an Antinuclear Anthem”

#### **Laura Case (University of Sydney) and Amanda Harris (University of Sydney)**

“Can Local Relation to Country and Place Decolonise Global Music History?”

## **Abstracts**

### **Session 1: Decoloniality and the Voice**

Chair: Maria Alexandra Chua (University of Santo Tomas)

#### **Erin Johnson-Williams (University of Southampton)**

“Singing (through) Scorched Earth: Decolonising Histories of Settler Colonialism”

Thousands of pianos were imported from Western Europe to colonial South Africa: the site of the world’s first concentration camps during the South African War (1899–1902). Many entrenched notions of gendered respectability around the piano – a staple of settler colonial homesteads – were traumatically upended in Afrikaner communities when British Army administrator Lord Kitchener instituted a ‘Scorched Earth’ policy from March 1901, when c.30,000 Afrikaner farms were destroyed, and hundreds of pianos smashed. Afrikaner, or ‘Boer’, women, children, and many Black farm workers were then transported to segregated concentration camps, set up by the British to keep Afrikaner communities away from working on their farms or contributing to the Boer cause.

Examining a range of archival information (diaries, newspaper reports, letters) pertaining to the Scorched Earth policy during the South African War, this paper offers a case study in decolonising global histories of settler colonialism. By ‘listening’ to songs such as ‘Home, Sweet Home’ – which still carries a potent nostalgia in South Africa and many other British post/colonial contexts today – I consider how strands of colonial respectability became both challenged and reinforced by the new technology of colonial concentration camps. I suggest that by disrupting narratives of violent listening, decolonial approaches to understanding global music history can offer a way to ‘hear’, or (dis)place, both settler colonial and Indigenous experiences of global modernity. I therefore explore a framework for approaching the birth of the world’s first concentration camps musically through songs such as ‘Home, Sweet Home’ that have historically not been discussed in light of a colonially violent aesthetic. I then examine how academic discussions of decolonisation and colonial trauma can use music as a useful way to complicate notions of absence, loss, endurance and, ultimately, resistance within the myriad identities that contribute to global histories of colonial survival.

#### **Devon J. Borowski (University of Chicago)**

“Voices from the East and the South: Border Singing in Regency Britain”

Shortly after completing his Hebrew studies, Isaac Nathan (1790–1864) began an apprenticeship under the Anglo-Italian voice teacher Domenico Corri. While Nathan never converted or abandoned the cultural ethos of Judaism, transitioning from *meshorer* (cantor’s assistant) training to the Italian (*bel canto*) school meant altering his ancestral and embodied practice of song. He thus acquired a second foreign lineage—a patrimony not of birth but study, not of the East but the South.

This paper explores Nathan’s multilocal legacy of voice amid Britain’s expanding intra-European dominance and increased liberalism during the Regency era. It reimagines the decolonial notion of “border thought,” as theorized by scholars such as Walter Dignolo and Ramón Grosfoguel, as a praxis of “border song” to offer a more nuanced understanding

of Nathan's circumstances as an Anglo-Jewish musician with Italian training in post-Enlightenment England. Nathan's vocal treatise *cum* global history, *Musurgia Vocalis* (1836), weaves a mosaic of vocal practices across time and space, ultimately re-centering Jewish song in the global history of music. Its foundations, however, can be gleaned in Corri's ballad opera, *The Travellers, or Music's Fascination* (1806), which traces the supposed birth and evolution of music from East to West.

This paper contributes to a genealogy of early "global" musicology in the British imperial context, highlighting the narrative trajectories of histories aiming at completeness in historical or geographical scope. In response to the marginalization of Jewish vocal practices as anti-modern and anti-Western—the coloniality of song—Nathan assumed a praxis of border singing. Navigating those borderlands required of Nathan an aesthetic and physiological triangulation of voice and ear between England, Italy, and the Jewish Diaspora. In so doing, he disrupted the same colonial categories of space and time that first shaped his earliest praxis of voice.

**Tom Peterson (SOAS, University of London)**

"Histories of Song, Histories of Music: Re-reading the Songs of the Nevill Collection in Support of a Postcolonial Global Musicology"

Through processes of aural and social stratification and criticism, European colonialism and Enlightenment theories of music often interfered with, discredited, and sometimes silenced musical practices in former colonies (Tomlinson, 2013). The colonial influence on music in Ceylon (now Sri Lanka) was as disruptive as it was anywhere else: beginning in 1801, a colonial discourse developed that described local music practices as being so inferior to Enlightenment theories that they did not qualify as 'music', a view that took root and persists in Sri Lanka today (Sheeran, 1997; Reed, 2010; Peterson, forthcoming). In order to capture an equitable global music history that acknowledges, divests from, and interrupts such colonial influence and processes, scholars like Gary Tomlinson, Olivia Bloechl, Hyun Kyong Hannah Chang, Yvonne Liao, and Erin Johnson-Williams have argued that the study should decentre Europe and Enlightenment principles in favour of a broader global aspect that recognises other musical practices (such as song) as equally legitimate and integral to the history of music (Tomlinson, 2013; Bloechl and Chang, 2023; Burnett, Johnson-Williams, and Liao, 2023). In this paper, I briefly discuss a principal contribution of my doctoral thesis: re-reading the Nevill Collection, a late-nineteenth-century colonial archive that includes several thousand songs from Sri Lanka, in support of a postcolonial global musicology. Colonial archives like the Nevill Collection correspond with the aural worlds they were created in, and so they often include aural transcriptions of the very musical practices disrupted by European colonial ideologies, making these archives critical resources for accessing and writing a postcolonial global music history. Here, I use the Nevill Collection to disrupt widespread colonial discourse on music in Sri Lanka by showing that, through the medium of song, music was historically profuse and of significant social importance in the region.

## **Caio Felipe G. Mourão (INET-md/Universidade Nova de Lisboa/FCT)**

“Pobre Povo Pequeninino’: The counter-colonizing suffering of Portuguese Fado Bicha”

This proposal starts from the analysis of the song Povo Pequeninino, by the Portuguese group Fado Bicha (FB), the first group of “Fado-LGBTQIA+”, a variant of the Lisbon musical genre “Fado”, the greatest representative of Portuguese musical culture. The group accepted the invitation to compete with this song in Portugal's biggest musical competition, the Festival RTP da Canção, for the following reasons: 1) Transmitting, on national television, an idea of Portuguese “folklore” and “nation” from the point of view of an excluded group; and 2) Report the dramas of subgroups traditionally discriminated against by the Eurocentric-white standard. I used the concept of “counter-colonization”, by the “quilombola” intellectual Mestre Antônio Bispo dos Santos, as a methodological tool (Santos 2015). This consists of the attempt to prevent colonization through the constant production of knowledge, which differs from “decolonization”, which aims to deconstruct what was previously constructed through violence. This counter-colonization was based on the life narratives of the characters in the songs and the FB group, what the writer and black-woman Conceição Evaristo calls “escrevivências” (writings) (Evaristo 2022).

These narratives were also told through the songs *O Namorico do André*, *Lila Fadista* and *Banzo + Mulher do Fim do Mundo*. I concluded that the group acted in a counter-colonizing way in all the songs, because, in addition to subverting the colonizer/colonized relationship, positioning themselves, through their suffering, as belonging to “one” same people and “one” same nation as the characters. narrated; also adopted innovative knowledge production strategies, such as empathy, sharing feelings, confrontation with “peers” and silence. Furthermore, the group's entire creative process was carried out collectively, from musical composition, through the construction of arrangements, recordings, editions and sound artwork; to the creation of costumes, makeup and music videos.

## **Session 2, Panel Discussion 1**

### **Opportunities and Challenges in Decolonizing Music Libraries**

Moderator: Christopher Lynch, University of Pittsburgh Library System

Speakers: Elizabeth Berndt (New York University), Stephanie Bonjack (University of Colorado Boulder), Laikin Dantchenko (Indiana University Bloomington), Julius Tanner (New York Public Library for the Performing Arts)

Musicologists and music librarians have been actively working to decolonize professional practices and music knowledge in their respective fields, but most dialog between them has been on a local or institutional level. This panel aims to build on the meaningful work that has occurred by broadening the discussion and fostering more interdisciplinarity. Four music librarians from the United States will briefly present on their work in the areas of librarian training, collection development, metadata creation, and outreach, leading to an open discussion with attendees on the roles of music libraries in knowledge creation, the intersections of music librarians' work with musicologists' efforts, possible areas of future collaboration, shared challenges, and more.

Elizabeth Berndt (New York University) will address teaching critical music librarianship with an eye toward helping future librarians recognize biases in the field and consider how they can work individually and collaboratively to affect change. Stephanie

Bonjack (University of Colorado Boulder) will focus on the potential value that international music score vendors offer in decolonizing collections by serving as a pipeline for local, Indigenous, and non-Western scores within their own countries. Laikin Dantchenko (Indiana University Bloomington) will speak about the issues of Soviet publications and Russification of Ukrainian composer, author, and performer names within catalogs, as well as the misrepresentation of Ukrainians in music reference resources. Julius Tanner (New York Public Library for the Performing Arts) will address the repatriation process of recorded sound and his experience connecting with communities about recordings in the collections with which he works.

## **Session 2, Panel Discussion 2**

### ***The Oxford Handbook of Global Music History: Editors' Project Report and Discussion***

Speakers: Jessica Bissett Perea (University of Washington), Olivia Bloechl (University of Pittsburgh), Hedy Law (University of British Columbia), Juliana Pistorius (University College London and the University of the Witwatersrand)

## **Session 3: Decolonizing Archives, Methods, and Practices**

Chair: Jacob Olley (University of Cambridge)

### **Hannah Krall (Shaw University)**

“Creolization, Créolisation, and Globalization: Examining the Buzzword “Creolized” in Black Music”

The issue of how to account for the various cultural influences on Black music has been widely debated in musicology, with music scholars using the concept of creolization for further historical contextualization and cultural inclusivity. However, as explained by the anthropologist, Richard Price, the word has a convoluted history, referring to two separate theories that have often been misleadingly blended into one theoretical framework. My paper addresses this issue of merging anthropology's creolization with Édouard Glissant's créolisation. Creolization, as a historical and anthropological process, describes interactions between Europeans and Africans in the New World. Glissant's créolisation, on the other hand, is a term used to describe a cultural process of many hybridizations that will unfold perpetually into the future. When the two concepts are blended in a non-rigorous way, there is a tendency to pick and choose various aspects from both concepts to support analyses with little awareness of the problems in doing so. In addition, this vague conception of creolization has led to the term being synonymous with the process of globalization as used by James Clifford and Ulf Hannerz. I argue that these generalized definitions of creolization minimize the experiences of enslaved Africans who were actually forced to create a new culture. By closely examining the history of creolization's development and its adoption in musicology, this paper analyzes if creolization aligns with the history and cultural influences of Black music and if scholars could continue to use these theories with better results.



**Margaret Walker (Queen's University)**

“Anticolonial Teaching and Undergraduate Global Music History: Questions and Strategies”

Scholarship starts and ends in the classroom as each new generation of thinkers meet, question, deconstruct, and build beyond the received knowledge of their forbearers. Although the colonial structure of the academy makes literal decolonization impossible, music history instructors can potentially effect change through anticolonial pedagogical interventions, shaping new ways of both engaging with and producing knowledge. Global music history can seem like a bold new way of “decolonizing” the music history classroom and a wealth of new scholarly and pedagogical material in support of global teaching is emerging.

Yet, while some scholars have advocated for global music history as anticolonial pedagogy (Walker 2020; Lee 2024), others have argued against the practice emphasizing the coloniality of both musicology and ethnomusicology and the ease of replicating what needs to be dismantled (Brown 2020; Levitz 2024). Drawing from a recent project seeking to address the dominant narrative of music history through global content in addition to personal teaching praxis, this paper will explore the intersecting challenges facing those of us who seek to challenge and change the pedagogy of music history teaching at its foundations in the post-secondary classroom. Questions of terminology, the lure of textual data, and strategies surrounding not only what is taught by how and by whom may indeed be strategic steps towards anticolonial music history.

**Brian Fairley (University of Pittsburgh)**

“Notes toward a Decolonial Critique of Polyphony”

In this paper, I assemble preliminary materials for a decolonial critique of the concept of polyphony in academic and public discourse. I take as jumping-off point a passage from the post-9/11 bestseller *What Went Wrong?* (2002) by Bernard Lewis, a historian of the Middle East who helped shape the George W. Bush administration’s approach toward the Islamic world and the need to “bring democracy” to Iraq. In Lewis’s text, polyphony serves as a skeleton key to understanding the West’s drive to modernization and, more deeply, the fundamentally cooperative and democratic essence of Western culture—all of which the Islamic world, in Lewis’s telling, rejects. Whatever the manifold faults of Lewis’s account of music history, it represents a certain common wisdom about polyphony that leaves traces in the work of scholars from the anthropologist Anna Tsing (2015) to Lewis’s frequent sparring partner, Edward Said (1993a; 1993b). In many of these applications, polyphony shows the remarkable ability to serve both as a marker of European civilizational distinction and as a metaphor for a kind of inclusive multiculturalism. By applying the label “polyphonic” to various non-elite and non-European traditions—as in the UNESCO list of Intangible Cultural Heritage, where some version of “polyphonic” or “multipart” is the most frequently appearing music term—polyphony reveals its colonizing power, drawing value from a global array of musical traditions, without relinquishing its central place in the story we tell our students about Western music. Extending the work of musicologists who have identified the historical practice of polyphony as part of a suite of colonial techniques for conversion and control in Peru (Baker 2008), Manila (Irving 2010), and French Canada (Bloechl 2005), I argue for the ongoing valence of polyphony as a means of ordering, dividing, and extracting the world’s voices.

## **Session 4**

Chair: Miranda B. T. Sousa (University of Pittsburgh)

### **Mohan Xie (University of Edinburgh)**

“Decolonising Jazz: The Intersection of Identity, Sexuality, and Heritage in Coco Zhao's Shanghai Jazz”

Jazz arrived in Shanghai in the early 20th century, brought by American and European musicians who performed in the city's nightclubs and dance halls, primarily in the International Settlement and French Concession. By the 1930s, jazz had become an integral part of Shanghai's nightlife, symbolising modernity and cultural sophistication. However, this period was also a time of political and social tension, with jazz representing both the allure of Western modernity and the complex realities of colonial influence in China. As a result, jazz in Shanghai during this era was not just a musical style but also a cultural phenomenon that reflected the broader struggles and aspirations of the time.

Coco Zhao is a prominent Chinese jazz singer who plays a significant role in the modern Shanghai jazz scene while also actively performing on international stages. Dubbed the ‘Boy Billie Holiday from China’ by the French press during his initial international performances in 1997, this comparison highlights the colonial history of jazz in Shanghai. Zhao's debut album, *Dream Situation*, continues this legacy while simultaneously challenging social norms related to gender and body within Shanghai's jazz tradition. As an openly gay musician in China, Zhao's performances and sexuality are closely intertwined, contributing to the emergence of queer culture in the country. His complex individual identity, situated within the context of jazz as a colonial legacy, complicates the simplified narrative of jazz in China. This study aims to explore how Zhao's music and its reception reflect decolonial perspectives in modern individual identity, offering a new lens through which to understand the history of jazz in China.

### **Damjan Rakonjac (University of Houston)**

“Testing the Surface Tension of the *Mission civilisatrice*: Decentering Franco-Vietnamese Music Histories”

*Mission civilisatrice* is the name of the key ideology used to justify the colonial projects of Third Republic France. In colonial-era Vietnam, educational reforms that led to the adoption of the standard Romanized Vietnamese script, *quốc ngữ*, were depicted (by the French) in this “civilizing” light. Ironically, the adoption of *quốc ngữ*, which was intended to draw the Vietnamese population closer to the French sphere of cultural influence, became a key tool of the anti-colonial movement, leading to Vietnamese national independence. Music histories of Franco-Vietnamese encounters have also tended to emphasize ironic forms of resistance in which things are often not what they seem. As Michael McClellan has argued, early music education institutions like the Conservatoire Français d'Extrême-Orient aptly represent the “tension” between “the rhetoric and praxis of the colonial project.” Jason Gibbs has demonstrated how the French national anthem, *La Marseillaise*, was appropriated by the Vietnamese resistance through subversive lyrics. Christina Firpo has revealed how venues of the traditional genre *Â Đào* came to evade the incursion of French colonial authority into Tonkin (North Vietnam) by moving into the mandarin administered “suburbs” just outside Hanoi. All of these examples decenter the notion of a French musical “*mission*”

*civilisatrice*” that emanates from the metropole and imposes itself onto geographical and cultural “peripheries.” Instead, they offer glimpses into transcultural mediations that are based in what Keith Taylor calls the “surface of time and place,” a type of orientation grounded in local, historically specific contexts that might allow scholars to conceptualize musical transculturation “beyond histories of region and nation.” Drawing on French, English, and Vietnamese language sources on music in Vietnam during the French colonial period, I offer a reflection on some ways in which music scholarship might decenter univocal modes of music historiography.

### **David Chu (University of Western Ontario)**

“‘Never Again the A-Bomb’: the Cold War Voyages of an Antinuclear Anthem”

Cold War-fueled political disunity haunted Japan in the immediate aftermath of World War II. A twelve-bar mass song “Never Again the A-Bomb”, however, transcended the seemingly irreconcilable political division. Initially penned by Koji Kinoshita for the communist-aligned Singing Voice of Japan, the song embarked on an uncanny Cold War journey and, through the decades, was embraced by communists, conservatives, and ultranationalists alike. It even resonated within the British Campaign for Nuclear Disarmament through Alan Bush's sophisticated arrangement titled “Song of Hiroshima”. Despite its outsized influence, Kinoshita's song has received little scholarly attention in Western academia.

Why is this song still used by disparate factions across the Japanese political spectrum to this day, despite its communist origins in the early Cold War? How can its transcontinental performance history speak to how global communism had a significant influence on the performative propaganda of the antinuclear movement? I attend to these questions by investigating the evolving political connotations of Kinoshita's song from the 1950s to the present, utilizing archival materials from London, Tokyo, and beyond, alongside a detailed analysis of its various arrangements and performances through the decades.

I propose that “Never Against the A-bomb” was, in Smolko's words, a perfect “Cold War song”. It symbolized a movement whose international reach and humanitarian concerns breached the Iron Curtain and bridged political divides, and yet inherited all the Cold War divisions that it professed to disrupt. I further argue that the enduring political potency of the song is illustrated by a process of depoliticization and re-politicization: with each new use through the decades, its communist past was slowly eradicated, and its recent right-wing re-appropriations in Japan serve as the perfect reminder that contrary to popular belief, the Cold War is not yet behind us, especially not in Asia. Ultimately, this paper aims to provide a musicological critique of the Cold War whose historical and theoretical points of reference do not default to the US.

### **Laura Case (University of Sydney) and Amanda Harris (University of Sydney)**

“Can Local Relation to Country and Place Decolonise Global Music History?”

Gavin Lee suggests in his 2023 article that Global musical modernisms have the potential to burst Western musical modernism's: “spatial (geographic), vertical (high–low genres), and temporal boundaries.” These burst boundaries may expand our possibilities vertically and horizontally, but they don't fully account for non-linear conceptions of music-making. We still lack the space in global music histories for musical practices that might circle or spiral

(Gay'wu Group of Women 2019: 218) around in a "deep present" (Barwick 2023), in dialogic relationship to place.

This paper will reflect on the non-linear shapes of Australian Indigenous musical practices, whose persistence through colonial disruption offer interventions into colonial music institutions such as conservatoria and universities. "Hybridized" interventions by Indigenous musicians into existing musical forms, and the persistence of traditional Indigenous musical forms continue to assert their presence in settler-colonial nations such as Australia. For instance, Yorta Yorta woman Deborah Cheetham-Fraillon writes opera based on Indigenous culture and history, yet does not set out to adapt such work to the operatic medium. Rather, she is continuing the original practice of musical performance in this country through painting, dancing, story and relationships with Country on the operatic stage. This "corroboree" mode predates opera, Cheetham asserts, and so the disruption comes not from coloniality, but from the reassertion of the continuities of Indigenous stories on the Country spiralling back to where such expressions began (Case, Cheetham-Fraillon, Coady and Harris forthcoming). By collapsing the distinctions between "traditional" and "hybrid" cultural expression, this paper seeks to centre the relationship between musical practice and place through an understanding of resilience and survival by interrogating the decolonial potential of such practices within Global Music Histories.

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