

History of Music – A Further Approach

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Abstract: This essay emerged from an article in the press this year, regarding the ‘infamous’ decision of Oxford University to ‘give up teaching classical music in the name of political correctness’! My first thought was to take this journalistic excess seriously. However, knowing the prestige of this famous university, I wanted to know the real facts that caused this piece of news... and I soon found out the true data. Firstly: It is not – it cannot be! – about the elimination of classical music from the current academic and artistic activity. It is about the globalisation of musicologists’ interest and efforts toward the contemporary musical phenomenon. Secondly: The project called ‘Towards a Global History of Music’ was indeed initiated by the University of Oxford, but it was adopted and carried out by five other European universities, along with several internationally renowned musicologists outside the academic sphere. Thirdly: The project took place between 2013-2017, and in the years that followed, the main coordinator, Professor Reinhard Strohm, edited and published three volumes of studies on music from all over the world, in the past and nowadays, signed by researchers of the most diverse ages and backgrounds. Fourthly: They admit that the idea about a global musical history is not new - it goes back to more than two centuries ago, to the time of the Enlightenment of the 18th century. Fifth: What the historians, musicologists, ethnomusicologists, sociologists in question firmly and constructively assert is the correlation of the data provided by the observations and findings on the musical phenomenon of humanity. They thus insist on overcoming Eurocentric conceptions, in other words, approaching the musical phenomenon from anywhere in the world, without automatically relating it to models or units of measurement exclusively generated by European values or history. Moreover, a comparison between various musical phenomena in the world can help to explain and understand some realities, circumstances and, consequently, the elimination of some prejudices.

Keywords: history, music, global, Oxford, Strohm.

1. Foreword

Not long ago I was ascertaining with a confused feeling and in a state of helplessness that, as narrow as the access to information was for millennia – until the middle of last century -, as overwhelming the avalanche of (fake or real) information rolling over us for the past two decades becomes! One does not know what to think, what options to have... And yet, as every time when a drop of wellness permeates evil, a title recently appeared in the world of the internet

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brought back to my attention older questions and perplexity, born out of the field that I have been wandering on for thirty years: the history of music. Some international musicological bodies, among which *International Council for Traditional Music* (ICTM)¹ and *The International Musicological Society* (IMS) Study Groups² next to the Faculty of Music from the University of Oxford formulated as an aim for their investigation what they called *Global History of Music*. Grumblers will say: this is about a sterile, formal reconsideration of the study of the history of music; a type of political correctness applied to this field of study; a way to pass the time! To what extent would Europeans be interested, for instance, in the history of North or South American or Asian, Australian a.s.o. music? The other way around, however, this is something else! One has been learning about Bach, Mozart, Beethoven, Verdi, and Puccini for at least a hundred years almost across the entire world; the repertoire of most institutions of artistic education and the activity of the musical-artistic companies on the globe – those that approach traditional, academic, ‘serious’ (or whatever you may call it!) music – is, to a great extent, of European origin. *Aida*, *Ode to Joy* or *La campanella* will always be played in Tokyo, Sydney, Paris, New York or Cairo. So why all this agitation with ‘the global history of music’?!

I shall attempt in what follows to express my opinion in this regard, to ask (myself) questions, to give (myself) answers.

2. About the source of the issue

At the beginning of this year, I read a title, which announced in the characteristic style of tabloid press that the University of Oxford had renounced teaching music by Mozart! On 27 March the London newspaper *The Telegraph* published under Craig Simpson’s signature: “Musical notation branded ‘colonialist’ by Oxford professor hoping to ‘decolonise’ the curriculum”. *The Telegraph* noted: “Academics are deconstructing the university’s music offering after facing pressure to ‘decolonise’ the curriculum following the Black Lives Matter protests. The Telegraph has seen proposals for changes to undergraduate courses, which question the current curriculum’s ‘complicity in white supremacy’. Professors said the classical repertoire taught at Oxford, which spans works by Mozart and Beethoven, focuses too much on ‘white European music from the slave period’.” (Simpson, 2021)

¹ ICTM: A non-Governmental Organization in Formal Consultative Relations with UNESCO. <http://ictmusic.org/group/global-history-music>

² "IMS members sharing a common interest in an interdisciplinary theme of international scope can form a study group which must be approved by the Directorium. Study groups organize themselves and meet at least every two years." <https://www.musicology.org/networks/sg>

My first impulse was to take this journalistic effusion seriously. However, knowing the prestige of the above-mentioned university, I started out to discover the real source of the said piece of information.

In 2012, Professor Reinhard Strohm from the Faculty of Music of the University of Oxford was awarded the Balzan Prize³ in musicology for the project entitled *Towards a Global History of Music*. As a consequence of the awarded prize, Reinhard Strohm co-opted a group of researchers from the sphere of the *History of music* from the Faculty of Music of the University of Oxford, from that of the University of London, from the *Institut für Musikwissenschaft* (The Institute of Musicology) the University of Zürich, the Musicology Department within the Faculty of Humanities of the Hebrew University of Jerusalem, *Institut für Musikwissenschaft* – University of Vienna and the *Humboldt* University of Berlin, as well as members of the Advisory Council of the international association of musicologists and ethnomusicologists. The project was carried out in the period 2013-2017 by organising workshops, as well as by attracting and encouraging young musicians and musicologists from all over the world to research the musical phenomenon from the most diverse regions of the globe across disciplines and comparatively. After the closure of the research, consultations, investigations and of the fourteen workshops, in the following three years (2018-2020), several musicologists, under the coordination of the same professor, published three volumes of studies, as follows:

Reinhard Strohm ed. *Studies on a Global History of Music: A Balzan Musicology Project*. London and New York: Routledge, 2018. SOAS Musicology Series.

Reinhard Strohm ed. *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, Oxford: Oxford University Press, 2019. Proceedings of the British Academy.

Reinhard Strohm ed. *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age* Berlin: Verlag für Wissenschaft und Bildung (Intercultural Music Studies, series editor Max Peter Baumann), October-November 2020 (Strohm, 2012).

In April of this year, Wadham College (founded in 1610) within the University of Oxford organised a meeting on the Zoom platform, moderated by

³ The Balzan Prize – after Eugenio Francesco Balzan’s name, 1874-1953, an Italian journalist and entrepreneur – is awarded by the eponymous International Foundation, which has two main headquarters, in Milan and in Zürich. The prize is awarded yearly for three distinct fields: literature, moral sciences, and arts; physics, mathematics, natural sciences and medicine; humanism, peace and fraternity. (*International Balzan Prize Foundation*) Beside professor Reinhard Strohm, only two musicians received the Balzan Prize: Hungarian composer György Ligeti in 1991 and German musicologist and historian Ludwig Finscher in 2006.

Professor Eric Clarke, on the launching of the third study volume among the above-mentioned.⁴

I have not set out to reproduce here in detail the research undertaken by professor Strohm and his collaborators. What I want is to express a point of view regarding the theme launched by the Western musicologists. But before, I thought it interesting and necessary to briefly refer to the contents of the published study volumes, from which one can perceive the preoccupations and the span of the said research.

3. The Project “Towards a Global History of Music” and its translation into musicological studies

The authors of the studies registered in Professor Reinhard Strohm’s project originate in the most diverse corners of the world, in academic institutions or scientific organisations on six continents: Europe, North America, South America, Asia, Australia, Africa. The approached topics are very diverse, including ancient, middle-age and contemporary – not only musical! – history, research in ethnomusicology and interdisciplinarity. I shall only mention a few titles, which interest me⁵. The first volume includes an introduction and four thematic groups, with 23 studies: *Enlightenment, East Asia, South and South-East Asia, America*. Just a few titles:

‘The transformation of the world’: Silk Road musics, cross-cultural approaches, and contemporary metaphors, authored by professor Max Peter Baumann from the University of Bamberg (Germany).



Fig. 1 The study volumes edited by Professor Reinhard Strohm

⁴ The recording of the meeting can be watched on *You Tube* (*Transcultural Music History*)

⁵ I have attached the complete contents of the 1st and 2nd volumes in the Addenda. The contents of the 3rd volume have not yet been accessible to me.

Then, *Orientalism and beyond: Tagore, Foulds, and cross-cultural exchanges between Indian and Western musicians*, signed by Suddhaseel Sen from the *Indian Institute of Technology – Bombay, India*.

From ‘abandoned huts’ to ‘maps of the pampas’: the topos of the Huella and the representation of landscape in Argentine art music by Melanie Plesch, teacher at the *Melbourne Conservatorium of Music, Australia*.

‘The rending call of the poor and forsaken street crier’: the political and expressive dimension of a topic in Silvestre Revueltas’s early works de Roberto Kolb-Neuhaus de la *Escuela Nacional de Música* din Ciudad de México.

The second volume includes seventeen essays grouped in five sections: *Alexandrian Tracks, Intercultural Islam, Indian Encounters, Hellas between West and East* and *A Gypsy Epilogue*. These are “Seventeen innovative and meticulously researched essays, collected together in a single volume. A wide ranging interdisciplinary and intercultural perspective, examining the history of music from the Mediterranean to India. Provides a unique overview of intercultural musical influences and their developments over time.” (*Oxford University Press*)

The third volume continues the route initiated in the two preceding ones towards a transcultural history of music: events, processes and musical discourses, which took place in a world ever less divided in national cultures. The musical experiences reported on in these studies, distributed over several continents, were guided by a “transcultural conscience”. This means that the historiographers of African music or the practitioners of military music, the supporters of Bach’s music on other continents, the creators and users of audio means – all these acted in awareness of the existence of a globalised cultural environment, at the same time emphasising diversity.

I have marked on the map (Fig. 2) the areas that the authors originate in and/or which constituted themes of musical research in the first two volumes edited by Professor Reinhard Strohm. They are researchers of very different ages from Europe, Canada, USA, Australia, Central and South America. Their area of interest is even vaster – it includes practically all continents, with investigations on the early, middle-age and modern eras. More important, however, than all these is the investigation of the cultural exchanges that took place in time between regions tied between one another temporarily or permanently, some of them found at considerable distances. Thus, the mechanisms of history are emphasised, cultural-musical features are explained, facilitating in many situations the understanding and reconsideration of some values of humanity.

A ‘global history of music’ (to quote the project *Balzan Musicology* that this volume comes from) would be the total sum of the great and small musical histories from the entire world. Nineteen specialists in musical history, ethnomusicology and cultural studies describe a surprising package of local

expertise and global significance. The people who contributed to this patchwork are countless (*Transcultural Music History*).



Fig. 2 The *Balzan* project. The areas that the researchers originate in and the ones investigated by them within the project led by Prof. R. Strohm

What was the goal envisioned by Professor Strohm in what he called a global history of music? As previously mentioned, and as the author himself states, his intention was to promote the ‘post-European’ historic thinking, “a non-hegemonic musical collaboration” (*Transcultural Music History*, 11’39”) – in other words, approaching the musical phenomenon from anywhere in the world without automatically referencing models or measurement units generated by the European values or cultural history. “The programme was not intended to create a global history by itself, but to explore, through assembled case studies, parameters and terminologies that are suitable to describe a history of many different voices.” (*International Balzan Prize Foundation*)

The idea of studying a global history of music – in fact, *the comparative study* of the history of music – is not new. The first expressed questions date from the Enlightenment era, as the idea was then taken up in the 1970s, among others by historian Leo Treitler⁶. In recent years, these preoccupations were extended and deepened, on the one hand in the research of the history of European music, on the other through comparative ethnological and sociological studies covering the cultures of other continents.

“The historical depth of other civilisations is often underrated by western scholarship, and a concern for the world’s musical past, shared with non-western speakers, is rarely visible.” (*International Balzan Prize Foundation*) It follows

⁶ Leo Treitler, b. 1931, an American musicologist born in Germany, teacher at the *City University* in New York.

that the project targeted, among other things, the dismantling of Eurocentrism, as well as of history-centrism (Strohm, 2019, pp. 15-22).

2. The History of music or the histories of Music? Nationalism or globalisation?

... neither one, nor the other! Relating to Professor Strohm and his expert group's preoccupations, I was curious enough to undertake my own short investigation in one of the most well-known search engines. For instance, I looked for the meaning and the way of approaching the collocation *The history of music* in a few international languages and, obviously, in the Romanian language. There were quite a few surprises among the results.

*History of Music*⁷, the English version departs from a prehistory with European vestiges, continues with the Asian antiquity (China, India, the Middle East, and Near East), only to limit itself to Western Europe beginning with the 7th century – the Gregorian period. The Renaissance reduces the area of reference even more mainly to Italy, with Flemish, French, sporadically German, English, and Spanish additions. In the Baroque period, the main role is played especially by German music – for the instrumental genre – and by the French and Italians for the opera. Classicism is limited in fact to... the city of Vienna. It is only the 19th century that reopens the perspective of the European continent, keeping, however, the Western criteria of measuring values. Finally, the 20th century brings again to the foreground – gradually, timidly, reticently and with prejudice – multiculturalism.

Histoire de la musique, represented the greatest (pleasant!) surprise. The first section is here dedicated to the West, to France, to Europe, and to North America. Why *also* North America? The 'infusion' of French culture in certain regions on the Eastern coast of the American continent before the hegemonic role of the British is well-known (Roberts, 2018, pp. 543-545). A second section is entitled *Musique du monde* [*The Music of the world*] and includes four chapters, each dedicated to a continent: Africa, Latin America, Asia and Oceania, the latter also including Australia. A further three sections refer to: *religious genres*, *popular Western genres* and the category called *musique métissées*, which I have translated as *combination genres* – “the mix, in the same piece of music, of several (until then separate) styles, through the contribution, on the one hand of traditional instruments or music and, on the other hand, through the intervention of instruments or of modern music” (*Histoire de la musique*)⁸. The genres included in this section are *world music* and *musique celtique*. For the first

⁷ I have included in the Addenda the summarised time frames as they appear in the six investigated versions.

⁸ “la conjonction au sein d'une même musique de plusieurs courants (jusque-là séparés), par l'apport d'une part d'instruments ou de musiques traditionnels et d'autre part, par l'apport d'instruments ou de musiques modernes.”

category the following definition is offered: “The expression *world music* designates in Anglo-Saxon terminology both the ethnically or traditionally inspired musical genres and current genres of various origins but featuring one or several elements from the previous ones. However, in the French-speaking world, this expression has a limited meaning, tending to designate the genres of *ethno-jazz*, *cross-over* or *world fusion* (*World Music*)⁹.

For the second one, *musique celtique* (*Celtic music*), the explanation is the following: “a concept appeared in the 19th century, which tends to create links between traditional (or traditionally inspired) genres, originating in various regions of Western Europe considered as being of ‘Celtic’ culture” (*Musique celtique*)¹⁰. For this category the following regions are stipulated: Ireland, Scotland, Wales (UK), Bretagne (France), Galicia (Spain), regions from Canada and the USA.

Interesting approach, and in any case, much more open and comprehensive than the English version. Of course, the principle of cultural superiority transpires here as well, but the sphere of preoccupations is incomparably ampler, we could even say global.

I also tried the German version – *Geschichte der Musik*. Two separate sections appear here. The first one, the “general” history of music follows a close route to the English version: prehistory with references to Europe, the Near East, America, Australia and Oceania; the Chinese, Indian, Egyptian antiquity, then Palestine and Syria, Greece and Rome. The second section bears the title *The conventional division of European music history* (*Die herkömmliche Einteilung der europäischen Musikgeschichte*), on which I shall not insist here any further.

Similar historical trajectories appear in the Italian version – *Storia della musica* – and in the Romanian one. The Russian version – История музыки (*Istoriya muzïki*) – is limited to prehistory, antiquity, and the Middle Ages.

Of course, all these sources include ample bibliographical references and links to thematically related pages. However, what I wanted to emphasise is the degree of subjectivity, which still persists in approaching history on all levels of this field only partially considered scientific. Once the research, the gathering, the ordering, the interpretation, and the transmission of information depend on humans for the greatest part, the subjective character is incontestable; it follows that scientific precision can be doubted.

⁹ “L’expression *world music* désigne dans le monde anglo-saxon tout autant des musiques du monde d’inspiration ethnique, traditionnelle ou folklorique que des musiques actuelles d’inspiration variable, mais comportant un ou des éléments des précédentes. Toutefois dans le monde francophone, cette expression est plutôt réservée aux seules musiques actuelles décrites précédemment, autrefois qualifiées d’ethno-jazz, de cross-over ou de world fusion.”

¹⁰ “un concept né au cours du XIXe siècle qui tend à faire un lien entre les musiques traditionnelles (ou d’inspiration traditionnelles) issues de différents territoires d’Europe Occidentale, considérées comme « celtiques».”

A question must be asked at this point: is this a Eurocentric approach? The answer: *of course!*

The second question: does it reflect the supremacy of the white race over the other races of humanity? The answer: *of course... NOT!*

Does Bach's *Art of the Fugue* suggest a certain colour of... the skin?! Does Mozart's *Lacrimosa* express a racist message?! *Muss es sein? Es muss sein!* Does Beethoven's *Quartet* op. 135 suggest a certain intention of... colonising a territory or a population?!

3. Eurocentrism? The supremacy of the whites?

Within the international musical phenomenon, we ascertain (consciously or subconsciously) the presence of a stylistic type attached to a delineated repertoire, which becomes a unit of measuring artistic value, a term of comparison for the most diverse musical entities in space and time. Beyond the instinctive tendency of comparing any new piece of information with the ensemble of the already deposited knowledge, with regard to Europeans and especially Western Europeans the attitude of century-old superiority is added, which had come, since the times of expansion towards new territories, out of prosperity and welfare and also from a certain manner of practising social relations.

At the same time however, there are values of humanity, which ascended from the historical level to the atemporal, aesthetic and expressive one, in other words, their importance has not diminished with the passage of time. No one would think of renouncing their knowledge, even less so those with formative prerogatives.

I opened the website of the *University of Oxford. Faculty of Music*. Under the tab *Research, Musicology* the list of the disciplines being taught at present is mentioned¹¹, among which, on the second position there is the title *18th-Century and Opera* and professors Suzanne Aspden, Michael Burden and Reinhard Strohm. So, they are not giving up the Century of Western Classicism!

Since I consider the preference for European music in European universities somewhat justified, I tried the same search across the Ocean, with one of the most prestigious North-American academic institutions, *Columbia University in The City of New York. Department of Music*. At the specialisation *Historical Musicology* there appear proposals of thesis themes such as: *The Voice of God in Haydn's Creation* or *Observations on the First Phase of Mozart's 'Haydn' Quartets*. However, other kinds of titles appear there, as well: *Pedagogical Resources for Antiracist Teaching* and *Political Songs in Polite*

¹¹ I have included in the Addenda the image of the section *Musicology* from the website of the *University of Oxford*.

Society: Singing about Africans in the Time of the British Abolition Movement, 1787 to 1807 (Jones, 2010).

What I want to underline is the fact that in current times the study of history is being approached from two important perspectives: in relation to the required professional degree – from general notions to superior competences – and in relation to the specific cultural-scientific environment. It is therefore natural – up to a certain point! – that the historical education of Europeans have as point of reference the environment of the European continent, that of North Americans – the framework of the American continent a.s.o.

However, it is equally necessary in this century, marked by the record speed of information between the areas of the Earth set most widely apart, that the local, regional history, that of one's own continent be completed and correlated with corresponding, connected aspects from the history of other communities, regions, continents.

4. What could a different approach to *The History of Music* look like

The first step. Determining the sphere of interest and the power of understanding of the group to which we address ourselves.

The second step. Formulating questions regarding the historical approach. In the case of European music:

- *Why do we mainly follow European historical trajectories?*
- *If we are South-East Europeans, why do we give priority to studying the history of Western music?*
- *Why do there appear cultural-musical differences between the West and the East of Europe? Are there differences in value?*
- *How do we approach the history of the Carpathian-Danubian music?*

The third step. In the 20th century the study of *The History of Music* is situated between different parameters, since *history* itself flows differently, because of: *a)* the closeness in time to the present moment; *b)* the speed of the flow of information; *c)* the technological development; *d)* the movement of populations and the contacts between them, etc.

It follows that *The History of the Music of the 20th Century* (and continuing) should be treated distinctly and much more amply than that of the preceding eras. For instance, a possible approach would depend on *addressability*, in other words, on the *target group*: entertainment, traditional music, jazz-rock, 'classical', experiment-avant-garde – I proceeded progressively from the maximum audience to the minimum one.

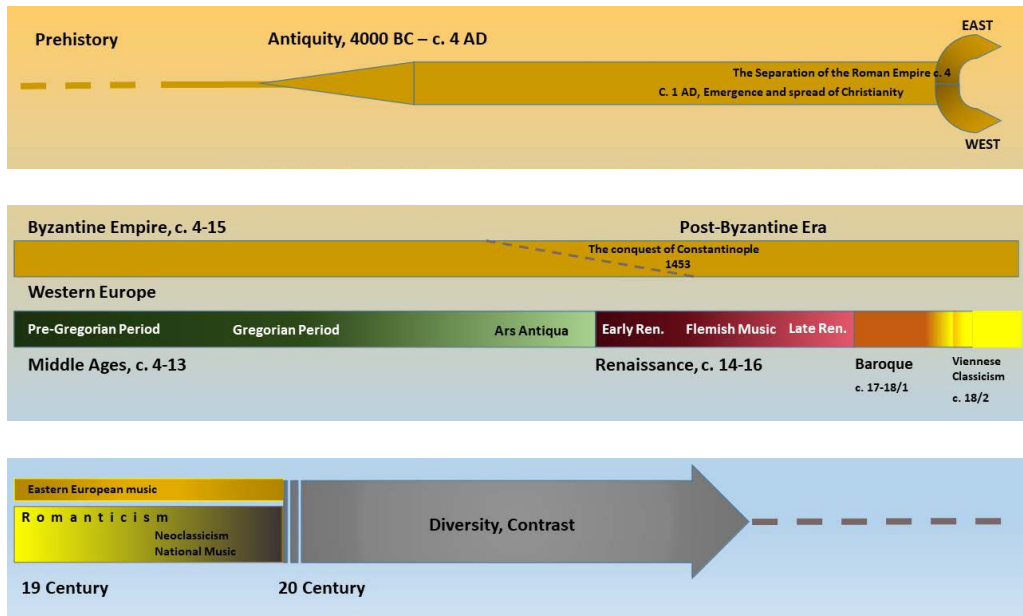


Fig. 3 A possible graphic representation of the history of European music in 3 stages:
 a) the presumptive stage, from prehistory to the 4th cent.;
 b) 4th – 19th centuries; c) 19th – 20th centuries

5. Epilogue

The second goal of my approach refers to the way in which we react when faced with a piece of fake news. I signal to this end a precise example of manipulation, ‘assorted’ with journalistic dilettantism.

Three days after the article with which I began my intervention was published in the London newspaper *The Telegraph*, there appeared in a Romanian electronic newspaper a comment which developed the British journalist’s criticism. The article is entitled provocatively and with the obvious intention of creating the sensational, *Mozart replaced with Dua Lipa. The University of Oxford will renounce the teaching of classical music in the name of political correctness*. The content of the text in the London newspaper is reviewed, while the pathetic ending features the assertion: “If the University of Oxford does not wish to or is not capable anymore of defending 800 years of history of the study of music in the Western tradition, then we do not know who will do it.” (Man, 2021)

To these I have two observations: the author of the article is not a musician, and the topic is presented unilaterally, without the intention of detecting and assessing the facts *at the source*, that is at the University of Oxford. The Romanian journalist’s gesture can constitute a ‘classic’ example of taking over and intensifying fake news with a lack of professionalism!

* * *

In the current context history, including *the history of music*, becomes a dynamic trajectory; it follows that its route must be adapted/updated periodically; in this context I draw your attention to some international initiatives in the field and I'm expressing my own opinions and intentions.

In the Romanian historiography of the past three decades, several voices made themselves heard insisting to evaluate facts in a regional, continental, global *context*. I would like to be well understood: I am not pleading for cultural uniformization – this is absurd and impossible in reality. At the same time, I do not support cultural-national hierarchies from the perspective of visibility or of the economic power of one state or the other. I do not believe in a superior race, ethnicity, or nation. I believe that any human community holds and is capable of producing values, at the same time as generating criticisable facts. It is important to efficiently extol the former and recognise the latter, in order not to repeat them.

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Addendum 1

Volume 1. *Studies on a Global History of Music: A Balzan Musicology Project*, 2018

Section	Author	The Title of the Study
Introduction	Martin Stokes (Oxford)	Notes and queries on ‘global music history’
Enlightenment	David R. M. Irving (King’s College London)	Ancient Greeks, world music, and early modern constructions of Western European identity
	Estelle Joubert (Dalhousie University, Nova Scotia, Canada)	Analytical encounters: global music criticism and enlightenment ethnomusicology
	Philip V. Bohlman (Universitatea din Chicago, SUA)	Musical thought in the global enlightenments
East Asia	Jason Stoessel (University of New England, Australia)	Voice and song in early encounters between Latins, Mongols, and Persians, ca. 1250 – ca. 1350
	Max Peter Baumann (Universitatea din Bamberg, Germania)	‘The transformation of the world’: Silk Road musics, cross-cultural approaches, and contemporary metaphors
	Rinko Fujita (Universitatea din Viena)	Music education in modern Japanese society
	Oliver Seibt (Universitatea din Amsterdam)	The (musical) imaginarium of Konishi Yasuharu, or how to make Western music Japanese
	Jin-Ah Kim (Universitatea Harvard, SUA)	‘European music’ outside Europe? Musical entangling and intercrossing in the case of Korea’s modern history
	Keith Howard (University of London)	Korean music: definitions and practices
	Nicola Spakowski (Universitatea din Freiburg, Germania)	East Asia in a global historical perspective – approaches and challenges
South and South-East Asia	Henry Spiller (University of California, Davis, SUA)	Heavy metal bamboo: how archaic bamboo instruments became modern in Bandung, Indonesia
	Matthew Pritchard (Universitatea din Leeds, Regatul Unit)	Cultural autonomy and the ‘Indian Exception’: debating the aesthetics of Indian classical music in early 20th-century Calcutta
	Suddhaseel Sen (Indian Institute of Technology, Bombay, India)	Orientalism and beyond: Tagore, Foulds, and cross-cultural exchanges between Indian and Western musicians

America	Leonardo J. Waisman (CONICET 12, Argentina)	Why did Indians sing? The appropriation of European musical practices by South-American natives in the Jesuit reducciones ¹³
	Tomasz Jeż (Institutul de Muzicologie Varşovia, Polonia)	The global mission in the music of Jesuit drama
	Melanie Plesch (Melbourne Conservatorium of Music, Australia)	From ‘abandoned huts’ to ‘maps of the pampas’: the topos of the Huella and the representation of landscape in Argentine art music
	Julio Mendivil (Universitatea din Viena)	‘Minor Mode and the Andes’: the pentatonic scale as topic and the musical representation of Peru
	Roberto Kolb-Neuhaus (Mexic)	‘The rending call of the poor and forsaken street crier’: the political and expressive dimension of a topic in Silvestre Revueltas’s early works
	Juan Francisco Sans (Universidad Central de Venezuela)	Passion and disappointment: waltz and danza topics in a Venezuelan musical nationalism masterpiece
	Tina K. Ramnarine (Royal Holloway University of London)	Festivals, violins and global music histories: examples from the Caribbean and Canada

Volume 2. *The Music Road. Coherence and Diversity in Music from the Mediterranean to India*
2019

Section	Author	The Title of the Study
Introduction	Reinhard Strohm (Oxford)	The Music Road: An Expedition Across Time and Space
Keynote	Martin Stokes (Oxford)	The Middle East in music history: An ethnomusicological perspective
Alexandrian Tracks	Gabriela Currie University of Minnesota	Sonic entanglements, visual records and the Gandharan ¹⁴ nexus

¹² CONICET – Consejo Nacional de Investigaciones Científicas y Técnicas = The National Council of Scientific and Technical Research in Argentina (<https://www.conicet.gov.ar/>)

¹³ *Jesuit reducciones* = Settlements for indigenous people in the Rio Grande area of Brazil, Paraguay, Argentina – established by the Jesuit Order early in the 17th and in the 18th century. They were called examples of ‘socialist theocracy’ or ‘benign colonialism’.
(https://en.wikipedia.org/wiki/Jesuit_reduction)

¹⁴ Gandhara = “an ancient region in the Kabul, Peshawar, Swat, and Taxila areas of what are now northwestern Pakistan and eastern Afghanistan. It was one of 16 Mahajanapada of ancient India. [...] Famed for its unique Gandharan style of art which is heavily influenced by the classical Greek and Hellenistic styles, Gandhara attained its height from the 1st century to the 5th century CE under the Kushan Empire, who had their seasonal capitals at Bagram (Kapisi) and Peshawar

	Ciro Lo Muzio Università Sapienza di Roma	Persian 'snap': Iranian dancers in Gandhra
	Donatella Restani Università di Bologna	Listening between the lines: Alexander's musical legacy in Italy (13th-15th centuries)
Intercultural Islam	Andrew Hicks Cornell University (New York)	Mysticism's musical modalities: Philosophies of audition in medieval Persian Sufism ¹⁵
	Lisa Nielson Case Western Reserve University, Cleveland	Samac ¹⁶ intertwined in practice: Eight treatises from the ninth to fifteenth centuries
	Slawomira Zeranska-Kominek Universitatea din Varşovia	Writing the history of unwritten music: On the treatise of Darwesh 'Ali Changi (17th c.)
	Owen Wright University of London	Bridging the Safavid-Ottoman ¹⁷ divide
	Kevin Dawe University of Kent (UK)	Musical instruments and world history: A case study of the guitar in the Republic of Turkey
Indian Encounters	Margaret Walker Queen's University – Dan School of Drama & Music, Kingston (Canada)	The 'Nautch' ¹⁸ , the Veil, and the Bayadère ¹⁹ : The Indian dance as musical nexus ²⁰
	Nalini Ghuman Mills College, Oakland (California)	Maud MacCarthy: 'The musicking body'.

(Puruṣapura). Gandhara 'flourished at the crossroads of Asia', connecting trade routes and absorbing cultural influences from diverse civilizations; Buddhism thrived until the 8th or 9th centuries, when Islam first began to gain sway in the region. It was also the centre of Vedic and later forms of Hinduism." (Schmidt, 2015, p. 120)

¹⁵ *Sufi* = a member of a Muslim group of people who try to experience God directly especially by praying and meditating. (*Merriam-Webster*)

¹⁶ Samac = a city in the North-East of Republika Srpska; it was part of the province of Bosnia from the Ottoman Empire.

¹⁷ "The history of Ottoman-Safavid relations started with the establishment of Safavid dynasty in Persia (Iran) in the early 16th century. The initial Ottoman-Safavid conflict culminated in the Battle of Chaldiran in 1514 and was followed by a century of border confrontation. In 1639, Safavid Persia and Ottoman Empire signed the Treaty of Zuhab which recognized Iraq in Ottoman control, and decisively parted the Caucasus in two between the two empires." (Herzig & Kurkchiyan)

¹⁸ *Nautch* = an entertainment in India consisting chiefly of dancing by professional dancing girls. (*Merriam-Webster*)

¹⁹ Bayadère = professional female dancer in India (*Merriam-Webster*)

²⁰ *Musical Nexus* = "is a social networking site for musicians and music lovers. It's a place to find new music, fans, and friends." (*nexus* = a relationship or connection between people or things, *Merriam-Webster*)

Hellas between West and East	Katy Romanou European University Cyprus	The music of the modern Greeks in Western and Eastern music literature, from the ninth to the 19th century
	Walter Puchner ²¹	A typology of Western music and theatre activity in South-East Europe, the Eastern Mediterranean and the Black Sea region in premodern times (16th-19th century)
	Kostas Kardamis Ionian University, Grecia	Orientalism in the art music of the Ionian islands
	Avra Xepapadakou University of Nicosia (Cipru)	European itinerant opera and operetta companies touring in the Near and Middle East.
A Gypsy Epilogue	Anna G. Piotrowska Institute of Musicology, Jagiellonian University in Kraków (Poland)	From 'rhapsodic gypsy' to 'gypsy rhapsody' ²²

Volume 3. *Transcultural Music History: Global Participation and Regional Diversity in the Modern Age* – 24 studies

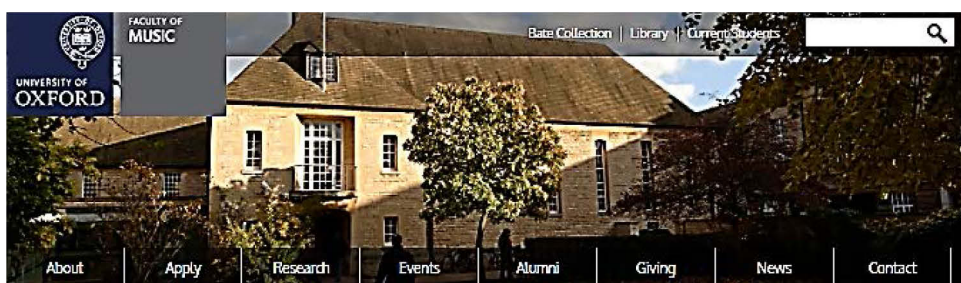
²¹ Walter Puchner, b. 1947, Austrian professor, writer, critic. He studied the culture of the peoples in the Mediterranean basin, in the Balkans and the Byzantium.

https://en.wikipedia.org/wiki/Walter_Puchner

²² “Although rhapsodies – since the mid-19th century predominantly identified as musical compositions without fixed form – were composed by a number of prominent European and American composers, it was Franz Liszt, the author of *Rhapsodies hongroises*, who played the seminal role in establishing the status of rhapsody as a musical genre intrinsically joined with the imaginary ideal of gypsiness (defined as an intellectual construct). The chapter discusses consequences of uniting the concept of rhapsody with gypsiness, but also underlines the similarities between instrumental rhapsodies and ballads. It argues that although both genres shared a number of resemblances, the distinctive feature of the rhapsody remained its close association with romantic ideals of gypsiness. This strong link, the author claims, has been affecting the development and reception of the rhapsody as a genre.” (Piotrowska, 2019)

Addendum 2

University of Oxford. Faculty of Music. Research. Musicology



Research

Public Seminars

Projects

Disciplines

Composition

Ethnomusicology

Musicology

Performance

Psychology of Music

[Home](#) » [Research](#) » [Disciplines](#) » [Musicology](#)

Musicology

The Music Faculty at Oxford sustains a large and diverse research culture in musicology, broadly defined. With an institutional structure that enables and encourages exchanges between researchers within and across disciplines, world-class library and research resources, musicology at Oxford attracts leading international researchers to its full-time staff, alongside a significant body of postdoctoral fellows and research students. The Faculty is also committed to enhancing the impact of its research activities beyond the academic community, through the engagement of its researchers with public organisations such as orchestras, opera houses, broadcasters, and festivals.

Current musicological research activity can be grouped under the following broad headings:

- ◊ Early Music (Margaret Bent, Elizabeth Eva Leach, Christian Leitmeir, David Maw, Owen Rees, Reinhard Strohm)
- ◊ 18th-Century Studies and Opera (Suzanne Aspden, Michael Burden, Reinhard Strohm)
- ◊ 19th-Century Studies (Laurence Dreyfus, Peter Franklin, Daniel Grimley, Claire Holden, Laura Tunbridge, Susan Wollenberg)
- ◊ Music Post-1900 (Georgina Born, Eric Clarke, Jonathan Cross, Peter Franklin, Daniel Grimley, David Maw, Gascia Ouzounian, Jason Stanyek, Laura Tunbridge)
- ◊ Music Theory and Analysis (Eric Clarke, Jonathan Cross, Daniel Grimley, Elizabeth Eva Leach, David Maw, Gascia Ouzounian, Jason Stanyek, Laura Tunbridge)

The Faculty's research embraces a wide variety of modes of research (individual scholarship, practice-based research, research teams, knowledge exchange partnerships), including a significant number of collaborative and externally funded research partnerships. Principal among these (both past and present projects) are:

- ◊ Ballad Operas Online, a project in association with Goldsmiths College, University of London, and hosted by the Bodleian's Oxford Digital Library
- ◊ Towards a Global History of Music, the Balzan Prize Research Programme in Musicology, led by Reinhard Strohm
- ◊ Creative Practice in Contemporary Concert Music (CPCCM), a project led by Eric Clarke as part of the AHRC Centre for Musical Performance as Creative Practice (CMPCP)
- ◊ Digital Image Archive of Medieval Music (DIAMM), which has received significant funding from the AHRC and the Mellon Foundation
- ◊ Hearing Landscape Critically, led by Daniel Grimley and supported by a major grant from the Leverhulme Trust
- ◊ London Stage Project, 1800–1900 led by Michael Burden and funded by Gene Ludwig through the Ludwig Charitable Trust, and its related Oxford-Princeton Partnership in Opera in London and New York 1770–1870, supported by the OUP John Fell Fund
- ◊ Oxford-Princeton Partnership in Music Theory and Analysis, led by Jonathan Cross and supported by the OUP John Fell Fund

Addendum 3

French Version

Sommaire [masquer]

- 1 Origine de la musique
- 2 Musique classique occidentale
- 3 Musique traditionnelle occidentale
 - 3.1 France
 - 3.2 Europe
 - 3.2.1 Musiques balkaniques
 - 3.2.2 Musiques baltiques
 - 3.2.3 Musiques celtiques
 - 3.2.4 Musiques d'Europe centrale
 - 3.2.5 Musiques germaniques
 - 3.2.6 Musiques latines
 - 3.2.7 Musiques scandinaves
 - 3.2.8 Musiques slaves
 - 3.3 Amérique du Nord
- 4 Musiques du monde
 - 4.1 Musique africaine
 - 4.1.1 Musique nord-africaine
 - 4.1.2 Musique noire-africaine
 - 4.2 Musique américaine
 - 4.2.1 Musique latine
 - 4.2.1.1 Musique hispanique
 - 4.2.1.2 Musique lusophone
 - 4.2.1.3 Musique caraïbe
 - 4.2.2 Musique amérindienne
 - 4.3 Musique asiatique
 - 4.3.1 Musique arabe
 - 4.3.2 Musique turque
 - 4.3.3 Musique chrétienne ou hébraïque
 - 4.3.4 Musique indienne
 - 4.3.5 Musique indonésienne
 - 4.3.6 Musique iranienne
 - 4.3.7 Musique sino-japonaise
 - 4.3.8 Musique thaïlandaise
 - 4.4 Musique océanienne
- 5 Musiques religieuses
- 6 Musiques populaires occidentales
 - 6.1 Jazz
 - 6.2 Rock
 - 6.3 Blues
 - 6.4 Soul music
 - 6.5 Musique pop
 - 6.6 Fusion
 - 6.7 Musique funk
 - 6.8 Metal
 - 6.9 Rap
- 7 Musiques métissées
 - 7.1 World music
 - 7.2 Musique celtique

English Version

Contents [hide]

- 1 Origins
- 2 Prehistoric music
- 3 Ancient music
 - 3.1 China
 - 3.1.1 Shang and Zhou
 - 3.1.2 Qin and Han
 - 3.2 Greece
 - 3.3 India
 - 3.4 Iran/Persia
 - 3.4.1 Earliest music
 - 3.4.2 Achaemenid and Sasanian
- 4 Post-classical music
 - 4.1 Medieval
 - 4.2 Byzantine
- 5 Early modern and modern music
 - 5.1 Western classical music
 - 5.1.1 Renaissance
 - 5.1.2 Baroque
 - 5.1.3 Classical
 - 5.1.4 Romantic
- 6 20th and 21st-century music
- 7 Popular music
- 8 Notes
- 9 References
- 10 Sources
- 11 External links

Inhaltsverzeichnis [Verbergen]

- 1 Frühe Entwicklungen
- 2 Ursprungsmythen
- 3 Epochen der Musik
- 4 Kulturelle Entwicklung
 - 4.1 Altorientalische Kulturen
 - 4.2 China
 - 4.3 Indien
 - 4.4 Altes Ägypten
 - 4.5 Palästina und Syrien
 - 4.6 Antike
- 5 Neuzeit
- 6 Literatur
- 7 Weblinks
- 8 Einzelnachweise

German Version

Die herkömmliche Einteilung der europäischen Musikgeschichte sieht dabei meistens wie folgt aus:

- Prähistorische Musik
- Musik des Altertums
- Klassische Musik
 - Alte Musik
 - Musik des Mittelalters (8. bis 14. Jahrhundert)
 - Musik der Renaissance (15. und 16. Jahrhundert)
 - Barockmusik (ca. 1600 bis 1750)
 - Klassik (ca. 1730 bis 1830)
 - Vorklassik
 - Wiener Klassik
 - Musik der Romantik (19. Jahrhundert)
- Neue Musik (20. und 21. Jahrhundert)
 - Impressionismus
 - Expressionismus
 - Atonale Musik
 - Neoklassizismus
 - Wiener Schule
- Jazz (seit dem 19. Jahrhundert)
 - Oldtime Jazz
 - Klassischer Jazz
 - Modern Jazz
 - Free Jazz
- Pop- und Rockmusik (mit Unterteilung nach Jahrzehnten)

Italian Version

Indice [nascondi]
1 Periodizzazione
2 Musica preistorica
3 Musica dell'antichità
3.1 Musica nell'antico Egitto
3.2 Musica nel vicino Oriente
3.3 Musica nell'antica Grecia
3.4 Musica nell'antica Cina
3.5 La musica nella Roma antica sotto l'influsso del modello greco
4 Il canto del cristianesimo in Occidente e la musica sacra
5 La monodia liturgica cristiana
6 Il canto gregoriano
7 La scrittura neumatica
8 Gli inizi della polifonia
9 Guido d'Arezzo
10 La musica popolare antica e i trovatori
11 Ars Antiqua
12 Il Trecento: l'Ars Nova
13 Il Quattrocento
14 Il Cinquecento
15 Il Seicento e il Settecento: Il Barocco e il Classicismo
15.1 Tipologie d'opera dell'epoca barocca
16 L'Ottocento
17 Il Novecento
17.1 La musica colta
17.2 La musica da film
17.3 Il jazz, il ragtime ed il blues
17.4 La musica pop
17.5 Il rock
17.6 La musica elettronica
18 Note
19 Bibliografia
20 Voci correlate
21 Altri progetti
22 Collegamenti esterni

Russian Version

Содержание [скрыть]
1 Периодизация
1.1 Доисторическая музыка
1.2 Музыка древнего мира
1.3 Старинная музыка
1.3.1 Музыка Средневековья
2 Иллюстрации
3 См. также
4 Примечания
5 Литература

Romanian Version

Cuprins [ascunde]
1 Muzica preistorică
2 Muzica în antichitate
2.1 China antică
2.2 India antică
2.3 Egiptul antic
2.4 Grecia antică
2.5 Roma antică
3 Muzica în Evul mediu (500 - 1400)
3.1 Monodie
3.2 Polifonie
4 Muzica în Renaștere (1400 - 1600)
5 Muzica în perioada barocului (1600-1730)
6 Perioada clasică (1730 - 1820)
7 Muzica romantică (1815 - 1910)
8 Muzica secolului XX
9 Bibliografie suplimentară
10 Note
11 Legături externe