

# THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC, THE STUDY OF GLOBAL MODERNISATION, AND OPEN QUESTIONS FOR THE FUTURE\*

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## ABSTRACT

The contribution outlines the Balzan Musicology Project (2013–2017) and the published papers arising from its 14 international workshops on global music history. The approach of the project is described as post-eurocentric, uniting music history and ethnomusicology. 29 of the papers address processes of music and modernisation in many countries, pinpointing not only ‘Westernisation’ but also transculturalism and transnational media. Open questions for a future musicology concern the history concept itself, and the fair distribution of resources and sharing opportunities to all those concerned.

KEYWORDS: global history, modernity, transculturalism, world music, participation

The Balzan Musicology Project *Towards a global history of music*, carried out in the years 2013–2017, was created from a sense of responsibility for the future of music history in

\* This essay originates from a paper given at a seminar *The Future of Music History* organised by Prof. Jim Samson, during the eponymous conference at the Serbian Academy of Sciences and Arts (28–30 September 2017). Earlier versions of this paper have been presented at the joint triple conference of ICTM, IMS and IAML, *Music as Cultural Heritage* in Abu Dhabi (New York University Campus) on 13 March 2017, and at the IMS Round Table *Towards a global history of music* at the IMS 2017 Tokyo conference on 22 March 2017. An earlier version of the section *Global Modernisation and Music* was read at the symposium on *Modernisation of Musical Traditions* of the International Network for a Global History of Music (INGHM) at Nueva Universidade, Lisbon, of 15 March 2019.

its widest possible meaning.<sup>2</sup> Its sponsor, the International Balzan Foundation “Prize” (Milan), had requested the author to propose a research project which would preferably benefit younger researchers. Therefore, the available funds were used to support 23 mid-career scholars of music history and ethnomusicology who were invited to spend research visits in participating institutes suitable for their interests. They also convened, under the guidance of senior colleagues and institute directors, 14 international workshop-conferences on topics of global music history and ethnomusicology. Selections of the over 100 papers delivered at these workshops, held at Berlin, London, Oxford, Jerusalem, Vienna and Zurich, have been or will be published in the following volumes:

Strohm, Reinhard (ed.) (2018) *Studies on a Global History of Music: A Balzan Musicology Project*, Abingdon and New York: Routledge (SOAS Musicology Series), ISBN: 978-1-138-05883-5 (hbk); 978-1-315-16397-0 (ebk);

Strohm, Reinhard (ed.) (2019) *The Music Road. Coherence and Diversity in Music from the Mediterranean to India*, Oxford: Oxford University Press for the British Academy (Proceedings of the British Academy, 223), ISBN: 978-0-197266564;

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

The Balzan Musicology Project *Towards a Global History of Music* described itself in 2013 in the following terms:

The main aim of the project is to promote post-European historical thinking [...] It interrogates the position of ‘Western music’ within an account of music history that aspires to be truly global. The project is not meant to create a universal (or global) history by itself, but to explore parameters and terminologies that are suitable to describe a history of many different voices. The project encourages comparative outreach between the fields of European music history on the one hand, and ethnological or sociological fieldwork on the other. This is designed both to inspire greater awareness within Western scholarship of the historical depth of other civilisations, and also to negotiate the place of ‘western music’ within a contrapuntal global history.

The project, therefore, aimed at ‘a history’ – with the indefinite article – and sought to challenge eurocentrism as well as history-centrism. It advocated a history of ‘many different voices’, a ‘contrapuntal global history’. Interrogation, exploration and negotiation were deemed to be more essential to history than single-handed theorising. Historical, ethnological and sociological approaches were expected to be in ‘comparative outreach’.

2 For overviews, see <https://www.balzan.org/en/prizewinners/reinhard-strohm/research-project-strohm>; <https://www.music.ox.ac.uk/research/projects/past-projects/balzan-research-project/>.

## REINHARD STROHM

THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

Which of the two was the universal or global concept to be: history, or music? If we maintain, in the twenty-first century, that history is no longer true unless it is also global, we might also consider whether ‘world music’ exists because of its history. Philip Bohlman’s impressive multi-author and one-designer book of 2013, *The Cambridge History of World Music*, makes this point. I quote from the blurb:

Scholars have long known that world music was not merely the globalized product of modern media, but rather that it connected religions, cultures, languages and nations throughout world history. [...] The contributors critically examine music in cultural encounter and conflict, and as the critical core of scientific theories from the Arabic Middle Ages through the Enlightenment to postmodernism. Overall, the book contains the histories of the music of diverse cultures, which increasingly become the folk, popular and classical music of our own era (Bohlman 2013: jacket blurb).

The narrative of this book, distributed in several voices, has a historical goal, which is the global nature of music today, in its diverse forms. The histories of diverse musical cultures increasingly become today’s “world music”. In the Balzan Musicology Project, by contrast, global history is intended to be the negotiation with a multi-voiced past. Its narrative would not necessarily end with more globality than there ever was, it might even describe losses of inclusion, highlight reversals of globalisation. In its open-endedness, the Balzan project is closest to the outlook of many university departments and projects of ‘Global History’ that have been founded in the last three decades.

In recent years, many other projects and research groupings have arisen in musicology that are addressing themselves to the study of global music history. They are facilitated by the decentring and institutional globalisation of Western academic traditions. The *International Musicological Society* (IMS), the *International Council of Traditional Music* (ICTM) and the *American Musicological Society* (AMS) have all established study groups on global music history, and the former contributors to the Balzan project have founded the *International Network for a Global History of Music* (INGHM), which hopes to co-ordinate and encourage such studies. These new associations already benefit from much painstaking work done in several institutes and study groups working on themes such as global modernity, migration and culture transfer, minority studies in music and dance, cultural entanglement and post-colonial aspects of national heritage.

## GLOBAL MODERNISATION AND MUSIC HISTORY

Musicology must be aware that ‘the era of fixed, Euro-centric and non-reflexive modernity has reached its end, and we have, in practical terms, the emergence of “multiple modernities” (Tazmini 2018: 1998).

The Balzan Musicology Project has paid special attention to the study and interpretation of multiple modernities in its workshop discussions and publications. We have certainly demonstrated the wide applicability of the 'modernisation' concept, but also discovered its problems of definition and its brittleness as a global signifier. It has seemed important for us to distinguish between 'modernisation' as a mere practice and as a historical-critical concept, because the practice and the concept may belong to different cultural contexts. The cultivation of musical heritage, for example, may be understood as 'modernisation' when you are inside this process, but as a mere 'back to roots' when you know nothing of its past. Even the reverse may be true, where cultural circumstances are sufficiently different. A case in point is provided by Tina K. Ramnarine's chapter on 'Festivals, violins and global music histories: examples from the Caribbean and Canada' in the Balzan volume *Studies on a Global History of Music* (Strohm 2018): as she demonstrates, the jury is still out on whether to categorise this traditionalist culture as modern, retro, post-modern or anything else (Ramnarine 2018). It basically depends on you and what you regard as progress. Researchers have drawn distinctions between technological, economic, institutional and 'mindset' modernities: the last-named, a 'modernity of the mind', might apply to musicians who seek to explore the past in new ways.

Early on in the project, a workshop-conference at the Wissenschaftskolleg zu Berlin (15 January 2014) proposed the topic of *Alternative Modernities: Postcolonial Transformations of Traditional Music in the Nineteenth and Twentieth Centuries*. The idea was that different cultural traditions face modernisation in multiple terms; although what we call 'Westernisation' has dominated the awareness, transformations of musical heritage have taken divergent paths. When a Javanese rock band, for example, replaced heavy metal with the traditional bamboo instruments Karinding and Celempung (Spiller 2018), we might call this an emancipatory regionalism within a modern Western type of music (heavy metal rock) that is already taken for granted.

In the Berlin workshop, Tobias Robert Klein also challenged Western historiographies which used to diagnose a progress from performative and context-dependent musical idioms to the more modern idea of absolute music (Klein 2020). Along that historiographical axis, African music can only be considered modern as far as it may be enjoyed in the abstract by global armchair listeners. But some African musicians, according to Klein, have analysed performativity and context-dependency in European works (such as Beethoven's Ninth) that paralleled or foreshadowed African developments of non-absolute music.

'Enlightenment' is a term commonly associated only with the Western tradition, and with modernity insofar as it introduced cultural universalism and emancipated the European middle class from the intellectual boundaries of religion. Dissenting voices were heard at the Balzan workshop-conference in Oxford, *Alterity and Universalism in Eighteenth-Century Musical Thought*, 30 May–1 June 2014. Philip Bohlman outlined a global religious enlightenment which benefitted from both universalist and regionalist impulses (Bohlman 2018). David R. M. Irving and Estelle Joubert analysed eighteenth-century European reports on the music of other continents and their authors' attempts to explain the alterity as a function of history (Irving 2018; Joubert 2018). Western music was then conceived as being more historically advanced (i.e., 'modern') than any other; the culture

## REINHARD STROHM

THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

of Mediterranean antiquity was recruited as the legitimising ancestor of *only* the Western cultural sphere. Global modernity has since then become definable as a process of 'catching up' with the West. This ideology operates two forms of exclusion, one spatial and one temporal: modernity is a Western invention, and it is not found before c. 1800.

The British-Indian cultural and political encounters, or *regards croisés*, have occupied more than one discussion of our British-led project. In the workshop *Theorizing across cultures* (King's College London, 27 May 2014), Matthew Pritchard and Suddha-seel Sen explored the aesthetics of Indian classical music vs. the efforts of Indian and British musicians to go beyond orientalism (Pritchard 2018; Sen 2018). These papers, which included the search for a post-Saidian definition of orientalism, incidentally took issue with Bruno Nettl's optimistic distinction of 1985 that Indian classical music 'modernised' rather than 'Westernised' itself (Pritchard 2018: 259–260). The extent to which both processes may be seen as negotiating each other was further demonstrated by two papers presented at the conference *Places of Interaction* in the session on India (London, British Academy, 16–17 June 2016: see Figure 1).

London, British Academy 16-17 June 2016

THE BALZAN PROGRAMME IN MUSICOLOGY 2013-2018  
"TOWARDS A GLOBAL HISTORY OF MUSIC"

"TOWARDS A GLOBAL HISTORY OF MUSIC"  
is a Balzan Prize Musicology project (2013-2017) directed by  
Emeritus Professor Reinhard Strohm (Oxford University) in collaboration  
with an international committee of musicologists from Humboldt University,  
Berlin; the Hebrew University/Jerusalem; King's College London;  
University of Oxford; University of Vienna and the University of Zurich.  
For more information on the Balzan events and programme e-mail  
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full programme on [www.music.ox.ac.uk/research](http://www.music.ox.ac.uk/research)

WORKSHOP-CONFERENCE  
**Places of Interaction:  
Histories of Music and Dance in  
India, Africa and South-East Asia**  
**British Academy, London 16-17 June 2016**  
Convenors:  
Margaret Walker (Queen's University Kingston, Canada);  
James Mitchell (Khon Kaen University, Thailand);  
Reinhard Strohm (Oxford University)

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**Figure 1.** Programme (front page) for *Places of Interaction: Histories of Music and Dance in India, Africa and South-East Asia*, International Balzan Musicology Workshop-Conference, British Academy, London, 16–17 June 2016

Margaret E. Walker noted a difference between an eighteenth-century colonial infatuation with the Indian ‘nautch’ and a later exoticising and far less respectful use of Indian music and dance traditions in the modern West (Walker 2019). Nalini Ghuman demonstrated the twentieth-century discovery of cultural participation through Maud MacCarthy’s music-making and lecturing, which certainly helped to provincialise some of her British audiences (Ghuman 2019). The latter two contributions have been published in the volume *The Music Road: Coherence and Diversity in Music from the Mediterranean to India* (Strohm 2019).

Many of the Balzan workshops and conferences were thematically focussed on particular world regions – which is compatible with the fact that modernity and modernisation are usually captured in local and regional experiences. Several chapters of the *Studies* volume (Strohm 2018) address modernisation in East Asia. In this region, the advent of musical modernity appears far more easily graspable than elsewhere. In the politically-generated Meiji reforms of Japan since 1868, Westernisation and modernisation seem to have coincided almost exactly, as shown in Rinko Fujita’s account of Japanese music education (Fujita 2018). But recent developments of the modern mindsets and musical practices in East Asia have been more conflictual, for example in the pop music of *shibuya-kei* of Tokyo, which for its Japanisation of Western blueprints has been dubbed “West-Östlicher Diebstahl” (“West-Eastern burglary”) (Seibt 2018). In the same volume, Keith Howard’s socio-cultural analysis of music and modernity in Korea develops its argument along a historical axis, reminding us of the traditional musical concepts and types, and of what the present modernising practice is doing to them (Howard 2018); music’s future in this context can almost be predicted.

Max Peter Baumann and others aim at global generalisations of the processes. ‘The transformation of the world’ (Baumann 2018), admits historical, cross-national and global perspectives. Different perspectives apply to the different levels of society. On the micro-level, ‘the localised and re-localised worlds of globalisation, most individual musicians, composers, ensembles and orchestras make their own choices’ (Baumann 2018: 129), whereas on higher levels of organisation and over longer time-spans, global perspectives apply more strongly. Modernisation experiences its particular struggles on the social meso-level of music-making organisations, schools and teaching traditions. Similarly to Howard’s chapter on Korea, Baumann’s social and structural perspective is complemented by glances into the historical past of these meso-level traditions throughout Asia.

Time-space coordinates are also the methodological framework for Jin-Ah Kim, who advocates the concepts of entangling, intercrossing and *histoire croisée* for a historiography of modernity in Korea (Kim 2018). This historiography is essentially a Western idea, deriving from Michel Espagne’s and Michael Werner’s ‘cultural transfer studies’ (Kim 2018: 181). It can be corroborated, however, by local experience in the Korean concert and entertainment world of the last decades, when ongoing interactions between colonial power and national tradition have almost erased the distinction between ‘imported’ and ‘domestic’ music (Kim 2018: 191).

That the Balzan research contributions on Latin America have not explicitly thematised aspects of modernisation, does not make them irrelevant for the topic

## REINHARD STROHM

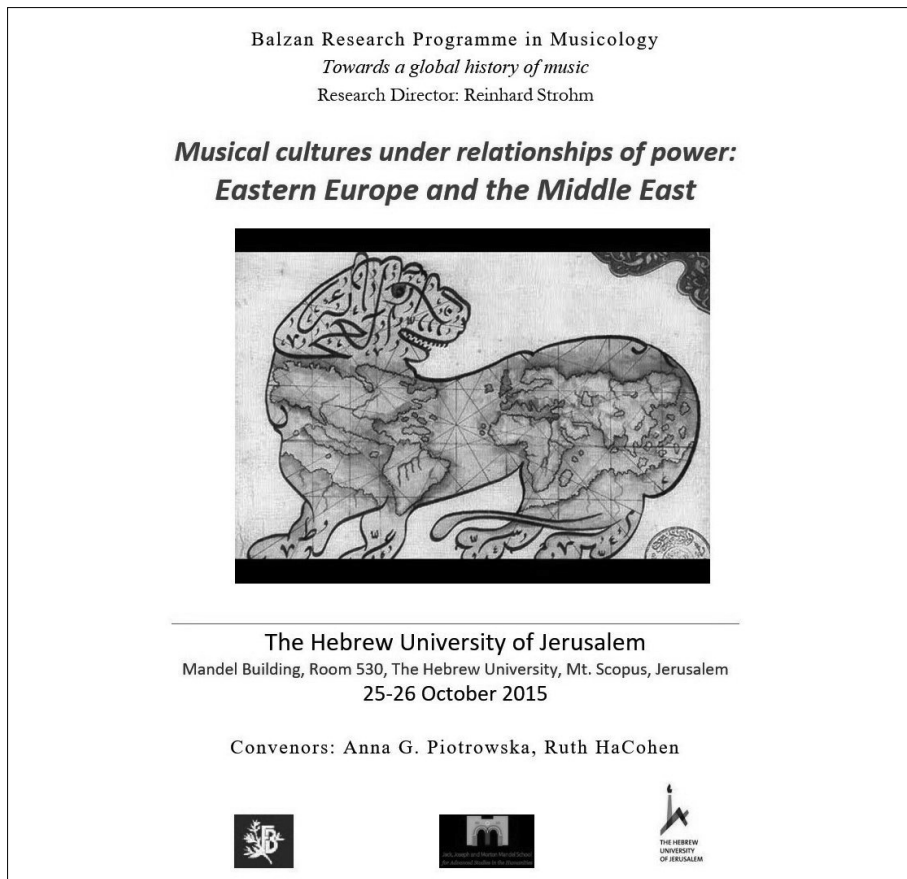
THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

at all. Rather, the fact that Europeanisation of this world region has occurred in pre-modern times, so that the musical traditions are now actually three – native, Hispanic/Portuguese, and global – has put a disguise on the modernising process here. The topic is addressed in chapters of the *Studies* volume (Strohm 2018) by Melanie Plesch, Juan Francisco Sans, Roberto Kolb-Neuhaus and Julio Mendivil, who variously explore nationalist musical rhetoric, social political intention and post-modern nostalgia as the respective backgrounds for new musical idioms in nineteenth- and twentieth-century modernity.

The amazing variety of musical idioms and practices which reformers or modernisers can adopt is apparent when we change continents. The so-called ‘Middle East’ appears in *The Music Road: Coherence and Diversity in Music from the Mediterranean to India* (Strohm 2019). That there are few contributions here which make explicit mention of the modernisation concept is definitely not an oversight, but results from the special cultural and musical histories shared between the regions of western Asia and Europe for more than two millennia. The historical empires built in these regions, and their exploitative half-modernisations, have left their post-colonial successors with many difficult options. Some of the insights that this volume is trying to convey were generated by a seminal workshop on *Musical cultures under relationships of power: Eastern Europe and the Middle East*, held at the Hebrew University, Jerusalem, on 25–26 October 2015 (See Figure 2).

Why did Europe’s nearest cousins *not* modernise like we did? Or, when they did, was it a true ‘catching-up’ with the West? Kevin Dawe describes a specific process, the establishment of the ‘Spanish’ guitar in Turkey since the national modernisation era of the 1920s; the instrument almost became a new identity symbol (Dawe 2019). Avra Xepapadakou traces the itineraries and activities of French operetta performers in Greece, the Hellenic diaspora and the regions east of the Black Sea in the late nineteenth century (Xepapadakou 2019). These musicians were convinced they were helping the region to catch up with ‘civilisation’; one of their essential logistic prerequisites was the Transcaspien railway built by the Tzarist regime. The prevailing idea that modern musical cultures have ‘always’ arrived in Greece and Turkey from the West is followed through the historiographical literature by Katy Romanou: the supposed differential of musical progress between East and West in this region has imperialist overtones and is, in a nutshell, the discourse of global modernity itself (Romanou 2019).

The forthcoming volume *Transcultural Music History* (Strohm 2020) explores processes of modernisation based on transcultural conditions, rather than (directly) on bi-national or imperial structures. The volume will contain, for example, studies on *Martial and Military Music* worldwide, based on a Balzan workshop held at Vienna, 22–23 January 2016. It is to be expected, but still surprising, to what extent modernisation of the uses of military music has been a worldwide affair (Grant 2020). The same volume also offers papers on the worldwide reception of the music of J. S. Bach, which were presented at the Berlin workshop conference *Transcultural Music Traditions* in April 2017. Several participants spoke about Bach reception in Latin America (Fugellie 2020; Richter-Ibañez 2020; Moreda Rodriguez 2020). The circumstances



**Figure 2.** Programme (front page) for *Musical cultures under relationships of power: Eastern Europe and the Middle East*, Balzan Musicology Workshop Hebrew University, 25–26 October 2015.

varied in the different countries, as they were co-determined by the respective immigration levels, economies, institutional and musical preconditions. In their function of cultural modernisation, these processes were anything but added offshoots of the well-known European Bach tradition: as Daniela Fugellie showed most clearly, they were transcultural practices that used a globally available heritage for national ends of spiritual and intellectual reform (Fugellie 2020). It is interesting to compare the lessons on modernisation learnt here with contributions on the Bach reception in Japan and Korea (Cressy 2020; Lee 2020). East Asia's modernisation could proceed relatively unaided by Bach's music, which was rather used to temper progress with transcultural nostalgia.



The same volume will offer contributions on Africa. These papers were mostly presented at the conference *Places of Interaction* (London, British Academy, 16–17 June 2016) in the session on Africa. Just as with the cultures of the continent in general, we should not look for a common denominator in its music. However, three of the four chapters in this section of the book have a similar theme: African voices of the twentieth century that inserted themselves into Western musical discussions. Tobias Robert Klein, as mentioned, reads analyses and histories by Africans on their participation in, or resistance to, modern European music (Klein 2020). Anna Maria Busse Berger follows the tracks of some African musicians and writers, who used colonial and mission contacts to enter Western cultural life (Busse Berger 2020) – not entirely unlike Ravi Shankar or Allauddin Khan as ambassadors of Indian music in the West. Barbara Titus experiences the music and the message of a south-African *maskanda* group, to whose outlook she ascribes the concept of a non-Eurogenic historiography that would be communicated interactively and through musical-narrative performances (Titus 2020). According to her ‘experiment’ with these performances, modern western historiography will fall intellectually short of African modernity even where it aims to be most inclusive.

‘Media Geography’ is the title of the last section in the volume *Transcultural Music History*; the papers assembled here come from the workshop conference *Transcultural Music Traditions* held at the Humboldt University, Berlin, in April 2017. An entire session was concerned with the relationships between modernisation, cultural identities and global-transcultural technology. We have added to this volume two papers from the London conference *Places of Interaction* (2016), by James R. Mitchell and James Kirby, who had discussed, respectively, the success of regional recording industries in Thailand and the musical translateability of Southeast-Asian languages (Mitchell 2020; Kirby 2020). The expectation that modern technologies and communication networks would engulf national and regional traditions or identities in an ocean of global hybridity could not have been refuted more thoroughly than in these papers. A historical outline of national radio politics in Soviet-dominated Poland by Dariusz Brzostek, and a study by Razia Sultanova on the culture of Muslim families in Moscow, demonstrated the persistence of distinct socio-cultural layers within the new media geography (Brzostek 2020; Sultanova 2020). The circa two million Muslim immigrants in post-modern Moscow are in touch with their homelands and their music via mobile phone, internet and other private telecommunication channels. To what extent post-modern migrant cultures may be impenetrable to academic ethnographic methodologies was shown at the Berlin session by Tom Western, who challenged even the validity of existing sound archives, based on nationality and identity, in a transcultural world of migration (Western 2020). Martin Stokes offered a balanced assessment of ethnomusicological method and technologies between modernising, uprooting and re-localisation (Stokes 2019).

## OPEN QUESTIONS

In facing the particular audiences and witnessing discussions at the Balzan project workshops and at the conferences and symposia of 2017–2019, I learnt several things about the present practice of organisations with which our project hopes to interact, and about conceptual foundations of our work. It is the concept of history itself that has come under new scrutiny, not just the concept of music history. Thus the first open question is whether we are on the right path in focusing on ‘history’. Challenges to the history concept have arisen, as far as I am aware, in three different ways.

First, to some researchers working in ethnomusicology, sociometric and ethnographic methodologies seem to promise all the scientific data that can possibly be gathered, so that history is automatically implied in data distilled from live observation and taxonomy. That these data may be the results of older traditions and transmissions is often ignored, partly with the argument that historical transmission, which so often happens in the form of writing, is a eurocentric concept and cannot be trusted as it is full of bias.

Second, there is a worry, shared by myself, that the concept of history may imply, for many speakers, a western academic tradition only. I began to worry about this matter during the Balzan project itself, when some observers appeared to expect that we were producing a book called ‘The global history of music’. I also attended some conferences of general historians on questions of global historiography, where history-telling is conceived as a broader cultural practice than we musicologists tend to see it. We have to redefine musical historiography in the light of global experiences.

Third, discussions at Abu Dhabi and their continuations have suggested to me that the concepts of *tradition* and *heritage* in present organisational practice rarely imply the historical depth of cultures. Of course every musicologist will applaud the UNESCO initiative of protecting and premiating *Intangible cultural heritage* which aims ‘to sustain a living, if endangered, tradition by supporting the conditions necessary for cultural reproduction’ (Kirshenblatt-Gimblett, 2004:53). But it must not be assumed that the intangible heritage concept of the UNESCO aims to protect historical transmissions or archives, especially not in written or recorded forms. This is something we ourselves need to take care of (Strohman 2018). Some nationalist governments around the world seem more intent on the development of fake ‘heritages’ that can compete in an international, Western-inspired cultural market.<sup>3</sup>

Speaking only for myself, I consider the study of the history of cultures as part of my responsibility and as an expression of respect towards these cultures. This would be my answer to the question whether we are on the right path in focusing on history.

This same respect may perhaps sign-post a future for our discipline, although it is not a rosy sight yet. In fact, the second open question is: Can we musicologists develop a future for our quest from a new, global concept of our cultural past? Only, I believe, if the respect for the cultural past becomes an entirely mutual persuasion: the

3 An exception is the scholarly series Al Salimi-Daube (eds.) (2008-) *Studies of Ibadism and Oman*, which is supported by the Sultanate of Oman.

## REINHARD STROHM

THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

recognition that we have become what we are through interaction with others must be translated into *shared* activities around the world. We Westerners should not be fooled by the label 'international' which we have invented for others so that they feel welcome in our system. There is little point in expressing post-European and inclusive views when all your resources, partnerships and reference points are located in a few Western academic institutes. There must be a much more even distribution of these resources over all participants in musical culture. Performers and scholars around the world must be enabled to share what they do, and what traditions or histories they have to tell. The technical means to achieve this are now available: commercial products and political beliefs are circulating on the widest possible scale in the media already. But knowledge and dialogue have fallen behind. Global divisions and disintegration are lying ahead, not behind us. According to Jeremy Adelman (2017), 'Global history is another Anglospheric invention to integrate the other into a cosmopolitan narrative on our terms, in our tongues'. With reference to this, Max Peter Baumann (forthcoming 2020) comments:

The 'small' cultures and music languages must come into play so that 'global history' is not just another 'Anglo-Saxon invention', in which the 'other' is reflected in a cosmopolitan narrative, but indeed only re-imagines the 'own' through one of the dominant languages.

It is not even paradoxical (although still disconcerting) to find how little 'globalisation' (or for a better word, participation) has been achieved in musicology nearer home. Others have commented at this conference on the West-East division *within* Europe's cultural and musical traditions. We need a new impetus of collaboration and participation here. When, in the preparations for a recent conference on European medieval music, someone raised the question what we medievalists should tell young people who claimed that our specialism was irrelevant, outmoded, an ivory-tower, as it was not including the whole world, I suggested we might first demonstrate that our interest included the medieval music of all of Europe. In fact, transculturalism and participation are indivisible: you should not deny your neighbour what your self-aggrandisement accords to your antipode. And, as far as the experience of sharing and listening is allowed to grow between various parts of a newly provincialised Europe, it can also also make us better listeners to what other world cultures have to say. I hope that the 2017 conference at Belgrade and its aftermath will turn out to be a breakthrough in this direction.

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## REINHARD STROHM

THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

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### РАЈНХАРД ШТРОМ

Музиколошки пројекат фондације Балзан Ка глобалној историји музике, проучавање модернизације на глобалном нивоу и отворена питања за будућност

#### (РЕЗИМЕ)

Овај чланак садржи осврт на нов концепт историје музике, који је био истраживан у оквиру музиколошког пројекта фондације Балзан Ка глобалној историји музике (*Towards a Global History of Music*). Реализован уз финансијску подршку „Награде” Међународне фондације Балзан од 2013. до 2017. године, овај пројекат је подржао истраживања 23 историчара музике и етномузиколога средње генерације, који су организовали 14 међународних радионица на тему различитих аспеката глобалне историје музике. Овај пројекат је описан као потрага за историјом музике „многих гласова” – односно, многих култура и културних агената широм света – те представља иницијативу у правцу пост-европоцентричног и постисторијског размишљања.

Избор радова презентованих и дискутованих током радионица у оквиру овог пројекта објављен је (или ће бити објављен) у три тома у раздобљу од 2018. до 2020. У овом тексту се осврћем на 29 радова који се тичу главне теме овог пројекта, то јест музичке „модерности” и „модернизације”. У овим радовима анализирани су разнолики процеси модернизације на разним странама света – између осталог, у Источној Азији, Југоисточној Азији, Јужној Азији, на Блиском истоку, у Источној Европи, Африци и Америци. Силе које покрећу историју модерности, а које су овде истакнуте, нису само колонијализам и „вестернизација”, већ и постколонијална реоријентација, бивше империје и њихови пројекти модернизације, модерни транскултурализам и утицај транснационалних медија.

**REINHARD STROHM**

THE BALZAN MUSICOLOGY PROJECT TOWARDS A GLOBAL HISTORY OF MUSIC...

Најзад, овај чланак разматра и два отворена питања која су се указала као значајна током трајања пројекта. Прво питање тиче се статуса самог концепта историје у данашњем глобалном размишљању. Неки га сагледавају као превазиђену методологију, или као ирелевантан западњачки академски приступ, те се данас све чешће замењује концептом „наслеђа” у јавним политикама. Друго питање односи се на будуће профиле историјске музикологије. Овде се препоручује приступ глобалној историји који је у много већој мери заснован на сарадњи и заједничким циљевима, при чему би његови покретачи и студенти музике били узајамно ангажовани, а извори сазнања много равномерније дистрибуирани.

Кључне речи: глобална историја, модерност, транскултурализам, музика света, учење