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| Autore | Hsieh Amanda |
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| Edizione | [1st ed. 2025.] |
| Descrizione fisica | 1 online resource (384 pages) |
| Collana | Literature, Cultural and Media Studies |
| Disciplina | 780.9 |
| Soggetti | Music - History and criticism World history Music History of Music World History, Global and Transnational History Classical Music |
| Lingua di pubblicazione | Inglese |
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| Livello bibliografico | Monografia |
| Nota di contenuto | 1. Introduction -- Part 1: Patchworking Theory -- 2. Beyond Self-Exoticism: How to Situate Latin America in a Global History of Music -- 3. Toward a Musicological Suturing: A Non-Central Perspective on Global Music History and Global Musicology -- 4. A Universe of Sounds: Lessons in Listening from the Field in "Bengal" -- Part 2: Disciplines and Institutions -- 5. Half a Century of Musicology in Tunisia: A Prosopographical Study -- 6. Writing and Rewriting Music Histories: Nationalist Ideology in Communist Romania -- 7. Singing the Rainbow Nation: Opera as Transformative Art in Post-Apartheid South Africa -- Part 3: Colonial Entanglements -- 8. Becoming to Being Filipino in the Press: Acts of Visuality and Aurality Toward Identity and Nation in the Music of Manila 1860–1940 -- 9. Music in Brazil or Brazilian Music? Reflections on the Musical Construction of Nationalism in Brazil during the First Republic (1889–1934) -- 10. Global Vaporwave, Globalized "Japan". |
| Sommario/riassunto | This is an edited volume of music histories—of peoples, places, and institutions—that refuses to shy away from the geopolitical realities of |

a global musicology. With an ironic undertone to the “elsewhere” in the book’s title, the volume’s contributors grapple with the ethical and democratizing potentials of musicology’s recent “global turn.” The book’s primary objective is to center perspectives from outside the Euro-American mainstream to create a material difference to the frequent scarcity of non-Western scholarship in the Euro-American conception and practice of music studies. By bringing together a small group of scholars’ work in a more readily available space given by a sizable Anglo-American publisher, the book aims to enable more multidirectional exchanges and connections to take place in the future. Amanda Hsieh is Assistant Professor of Musicology at Durham University (UK). Vera Wolkowicz is Lecturer in Musicology at the University of Glasgow (UK).
