

## Contents

<i>List of colour plates</i> .....	7
<i>List of figures</i> .....	7
<i>List of music examples</i> .....	9
 Preface (Reinhard Strohm) .....	 11
 <i>Colour plates</i> .....	 I-IV
 <b>Introduction</b>	
1. Towards a transcultural music history? .....	19
MAX PETER BAUMANN	
 <b>The Historiography of African Music</b>	
Preview .....	35
2. Panafrica and the idea of (non) absolute music .....	37
TOBIAS ROBERT KLEIN	
3. History, mathematics and auditory perception in African music: A roundtrip through the lecturer's fieldwork .....	63
GERHARD KUBIK	
4. Ballanta, Tritteltvitz and Hagen: A 1920s conversation on church music in Africa .....	77
ANNA MARIA BUSSE BERGER	
5. The West in musical retrospect: The historiographical implications of South African maskanda music .....	99
BARBARA TITUS	
 <b>Martial and Military Music Traditions</b>	
Preview .....	123
6. Chaos and order: Issues in the historiography of martial music .....	125
MORAG JOSEPHINE GRANT	

7. Blowing and hitting: Korean envoys, processions and martial music ..... 143  
KEITH HOWARD
8. Military music in 16<sup>th</sup>- and early 17<sup>th</sup>-century Europe: A musical command  
system between improvisation and denotation ..... 159  
SILKE WENZEL

### **Global Views on Bach**

- Preview ..... 181
9. Bach in the early Shōwa-period Japan (1926–1945): Historiography and  
reception ..... 183  
THOMAS A. CRESSY
10. The Bach tercentenary in South Korea (1985): Commemoration, recollection  
and reflection ..... 209  
KAYOUNG LEE
11. Bach and the renewal of Chilean musical life since the 1920s ..... 225  
DANIELA FUGELLIE
12. Through the lenses of neoclassicism, the Viennese School and exile: An  
examination of Johann Sebastian Bach in Argentina, 1920 to 1950 ..... 243  
CHRISTINA RICHTER-IBÁÑEZ
13. Bach in Spain and Mexico (1917–1958) through the works of Adolfo Salazar .. 259  
EVA MOREDA RODRÍGUEZ
14. Bach (and his absence) in postcolonial Indian literature: The politics of absolute  
music and genius ..... 273  
CHRISTIN HOENE

### **Media and Transcultural Music History**

- Preview ..... 289
15. Towards a comparative history of tonal text-setting practices in South  
East Asia ..... 291  
JAMES KIRBY
16. The Siamese gramophone record industry 1903–1940 in regional context ..... 313  
JAMES MITCHELL
17. Electronic music, socialism and modernity: On remastering the archives of  
the Polish Radio Experimental Studio ..... 329  
DARIUSZ BRZOSTEK
18. The non-Russian sound of post-Soviet Moscow ..... 341  
RAZIA SULTANOVA
19. Archival silence: Friction, remediation and purification in online sound archives 355  
TOM WESTERN

Bibliography .....	371
Notes on Contributors .....	415
Index .....	421

## Colour plates

3.8 Akadinda performance at the royal musicians' home village Kidinda near Masaka in the Kingdom of Buganda, recorded by the research team G. Kubik/Moya A. Malamusi, 11 February 2019 .....	I
7.2 Korean processional musicians in the Chōsen shisetsu gyōretsu zukan (Picture Scroll of the Procession of Korean Ambassadors), mid-17 <sup>th</sup> century hand scroll, ink, colour and gold on paper; attributed to Kanō Tōun Masunobu (1625–1694) .....	I
16.2 Odeon No. 101074 record label .....	II
16.6 Bua record label .....	III
16.7 <i>Thep Duriyang</i> record label .....	III
18.2 Moscow Cathedral Mosque .....	IV

## Figures

3.1 Sand drawing ( <i>kasona</i> ) by Jimu Kapandulula, 30 September 1987 at Chikenge village, Kabompo District, northwestern Zambia .....	63
3.2a/b Two prominent African timeline patterns .....	64
3.3 Standard formula to obtain the number of permutations in a circular layout of asymmetric patterns .....	64
3.4a Optimal distribution of five or seven strokes within a 12-pulse cycle .....	65
3.4b Optimal distribution of seven or nine strokes within a 16-pulse cycle .....	65
3.5 A son of Hubert Kponton, founder of a historical museum in Lomé, at his father's place with <i>gakpāvi</i> , the 'mother-and-child' double bell, Lomé, January 1970 .....	67
3.6 Timeline pattern of <i>moyaya</i> dance struck by Likito, Central African Republic, 1966 .....	68
3.7 The <i>amadinda</i> at The Uganda Museum, Kampala, upon which the author learned in 1959/1960 .....	71
3.8 Akadinda performance at the royal musicians' home village Kidinda near Masaka in the Kingdom of Buganda, recorded by the research team G. Kubik/Moya A. Malamusi, 11 February 2019 .....	CPI, 71
3.9 Performance arrangement on the <i>amadinda</i> log xylophone of the Kingdom of Buganda. The <i>okunaga</i> -part played by the <i>Omunazi</i> and the <i>okwawula</i> (dividing) part played by the <i>Omwaenzi</i> are equi-spaced tone rows in parallel octaves. The two-note <i>okukoonera</i> part played by the <i>Omukooneni</i> is an	

	inherent pattern heard on the two lowest xylophone keys ( <i>amatengezzi</i> ) and duplicated on the two highest-tuned keys ( <i>amakooenzi</i> )	72
3.10	<i>Ssematimba ne Kikwabanga</i> recorded for <i>amadinda</i> by Albert Ssempeke and his group in Kampala, December 1967	72
3.11	Phantom figures constructed by Gaetano Kanizsa: 'La superficie d'interposizione resiste nonostante la sovrapposizione di altre strutture'	73
3.12	Interlocking combination and auditory streams in the <i>amadinda</i> composition 'Ganga alula'	74
4.1	Friedrich von Bodelschwingh	79
4.2	Map of mission stations in German East Africa	81
4.3	Otto Hagen	89
4.4	Josiah Kibira	96
5.1	<i>Sab'Inganono</i> , lyrics	115
6.1	Matthäus Merian the Elder, <i>The Battle of Lützen</i> (1632)	125
7.1	Korean processional musicians admiring Mount Fuji. Katsushika Hokusai (1760–1849), <i>Raicho no Fuji</i> (Mt Fuji and Foreign Embassy)	144
7.2	Korean processional musicians in the <i>Chōsen shisetsu gyōretsu zukan</i> (Picture Scroll of the Procession of Korean Ambassadors), mid-17 <sup>th</sup> century hand scroll, ink, colour and gold on paper; attributed to Kanō Tōun Masunobu (1625–1694)	CP I, 144
9.1	Advertisement for subscriptions to the Bach Society	199
9.2	Eta Harich-Schneider	200
9.3	Bibliography of an article from the <i>Monthly Score</i>	201
11.1	Sociedad Bach – Some performances of J. S. Bach's works (1924–1929)	229
11.2	Universidad de Chile – Some performances of J. S. Bach's works (1934–1950)	232/2334
11.3	The logo of the Sociedad Bach. Sociedad Bach, Christmas Oratorio programme, 12 December 1925, Teatro Municipal	236
13.1	Adolfo Salazar, Francisco García Lorca, Manuel de Falla, Ángel Barrios and Federico García Lorca in the basements of the Alhambra, Granada. Photograph by Roberto Gerhard, c. 1923	262
15.1	The five tones of Standard (Bangkok) Thai produced on the syllable <i>kha</i>	296
15.2	Standard Thai tonal contours as spoken in isolation (citation form)	297
15.3	The six open-syllable tones of Northern (Hanoi) Vietnamese, indicated according to their relative onset and offset pitch values	299
15.4	Pitch traces for the six open-syllable tones produced by a male speaker of Hanoi Vietnamese	300
15.5	Correspondence between tone and melody in the excerpt from <i>Phú bình</i> shown in Music example 15.4	303
15.6	Correspondence between tone and melody in <i>Buồn tàn thu</i>	305

15.7	Correspondence between melodic and tonal transitions according to the 'offset' model in the Vietnamese <i>tân nhạc</i> corpus .....	306
15.8	Correspondence between musical and tonal transitions calculated according to the 'offset' principle in the <i>Keung Sathawat Phleng Luk Thung Thai</i> corpus ..	309
15.9	Correspondence between musical and tonal transitions calculated according to the 'offset' principle in both versions of <i>Chanthana thi rak</i> .....	310
16.1	Siamese/Thai record brands 1903–1940: Known records and estimated totals .....	315/316
16.2	Odeon No. 101074 record label .....	CP II, 319
16.3	Katz Brothers 25166, <i>Tra Chang Phueak</i> ('white elephant') record label ....	320
16.4	Katz Brothers 25304 record label .....	320
16.5	Siamese <i>Favorite</i> 1-236030 record label, known in Thailand as <i>Phaen Siang Samrap Phumi Bandasak</i> ('records for the nobility') .....	321
16.6	<i>Bua</i> record label .....	CP III, 323
16.7	<i>Thep Duriyang</i> record label .....	CP III, 323
16.8	Populations of the largest cities in Siam and SIM circa 1910 .....	324
16.9	Estimated record production (number of sides) of Siam, DEI and Malay/Singapore .....	325
18.1	A comparison of Moscow's population figures between 1989 and 2017 .....	345
18.2	Moscow Cathedral Mosque .....	CP IV, 348

## Music examples

4.1	The English hymn <i>Awake my soul and with the sun</i> translated into Yoruba ....	86
5.1	<i>Sab'Inganono</i> , lead voice, backing chorus, guitar lines and bass with implied harmonic progression .....	111
5.2	<i>Sab'Inganono</i> , derivation of the tonal material from the overtone series of the bow .....	113
8.1	'Lalarme', in Marin Mersenne, <i>Harmonie Universelle contenant la Théorie et la Pratique de la Musique</i> , 1636 .....	162
8.2	'Chamade', in Marin Mersenne, <i>Harmonie Universelle contenant la Théorie et la Pratique de la Musique</i> , 1636 .....	163
8.3	Thoinot Arbeau, 'Marching rhythm of the French', in <i>Orchésographie traité en forme de dialogue par lequel toutes personnes peuvent facilement apprendre et pratiquer l'honnête exercice des danses</i> , 1589 .....	165
8.4	Thoinot Arbeau, 'Marching rhythm of the Swiss', in <i>Orchésographie</i> , 1589 ..	165
8.5	Thoinot Arbeau, 'Tablature du Fifre, ou Arigot du troisieme ton', in <i>Orchésographie</i> , 1589 .....	168
8.6	Thoinot Arbeau, 'Tabulature pour iouer du Fifre ou Arigot en mesure ternaire', b. 1–19, in <i>Orchésographie</i> , 1589 .....	170

8.7	<i>Batteries and Lordonanse pour le fifre</i> , in <i>Partition de / Plusieurs Marches et / batteries de tambour tant / françoises qu'Etrangeres [...]</i> , 1705	171
8.8	Bendinelli, 'Buttasella', in <i>Volume di tutta l'arte della Trombetta</i> (1614)	173
8.9	Comparison of the basic signals for the command 'saddle'	175
8.10	Cesare Bendinelli, 'Chia mada' and 'chiamada alla scarmuzza', in <i>Volume di tutta l'arte della Trombetta</i>	176
15.1a–c	Three examples of 'stress-beat' text-setting	293
15.2	The realisation of a Thai court song melody when sung with three different texts	298
15.3	Examples of 'melodic formulas' for Thai court song vocal melodies sung at three different primary pitches	298
15.4	Đặng Công Hưng's performances of three verses of <i>Phủ bình</i> together with Norton's abstracted backbone	301
15.5	The opening stanza of <i>Buồn tàn thư</i> by Văn Cao	305
15.6	The opening stanza of <i>Buồn tàn thư</i> as performed by Thái Thanh (date uncertain, probably c. 1970)	306
15.7	Excerpt from a transcription of ฉันทนาพิริók <i>Chanthana thi rak</i>	308
15.8	Excerpt from <i>Chanthana thi rak</i> , transcribed to reflect a recorded performance by Rakchat Sirichai	309