

Music and Empire: South & Southeast Asia, c. 1750-1950

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M*usic and Empire* is a single-semester module that currently focuses on South and Southeast Asia, especially the Indian subcontinent and the Malay world, in the transition to and through European colonialism c. 1750–1950. As a historian of music in Mughal India and the para-colonial Indian Ocean, I have taught this course in the Music Department at King’s College London in various iterations since 2011 (at the time of writing, it was last taught in Semester 2 of 2021/22). Its original concept and design was closely linked to the European Research Council (ERC) Starting Grant of which I was Principal Investigator 2011–15/16, “Musical Transitions to European Colonialism in the Eastern Indian Ocean” (MUSTECIO).¹

Until the 2020/21 academic year, *Music and Empire* was taught solely as a graduate seminar option, taken for credit by Master of Music (MMus) students (as well as SOAS MMus students and KCL students from, e.g., the Departments of History, Comparative Literature, and Religious Studies) and audited by PhD students and postdoctoral fellows. But in the past two years it has been taught to both third-year undergraduates and graduate students, with a single joint lecture and separate seminars and assessments (the undergraduates have weekly quizzes, a coursework essay, and a 24-hour online open-book examination; the graduates have a verbal presentation and a coursework essay). The module

Acknowledgement of Country: I have lived and worked in the United Kingdom for the past quarter century, but I was fortunate to be born on Turrbal country in what is now called South East Queensland. As an Australian woman of white settler background, I wish to acknowledge the traditional owners of the land on which I was born and raised, the Turrbal people and the Gubbi Gubbi people, and I pay my respects to elders past, present, and emerging.

1. Katherine Butler Schofield, “Musical Transitions to European Colonialism in the Eastern Indian Ocean: Final Summary Report,” Project ID 263643; Principal Investigator Katherine Butler Schofield (European Research Council, 2016), <https://cordis.europa.eu/project/id/263643>.

generally attracts thirty to forty students in total each year. Annual cohorts frequently include students of South, Southeast, and East Asian heritages and other Global Majority students.

Students should emerge from this course with a sound, comparative understanding of the cultural history of music under empire in specific regions, with a focus on the interplay of Asian and European cultures in the context of asymmetrical power relations. This entails the ability to differentiate between a variety of European and Asian empires, as well as related historiographical paradigms and issues. Students should develop a wider ability to use evidence from studying the musical field to contribute to, challenge, and critique pre-existing historical paradigms, rather than merely interpreting musical culture through them. They acquire knowledge of musicological and ethnomusicological approaches, as well as a range of available sources in music research, in a module that emphasizes the study of music and empire in relation to social, political, mercantile, ideological, and music-specific issues.

The module is conceptually innovative, in that it is designed to remove the colonial-era split between musicology and ethnomusicology by focusing primarily on the histories of Asian and mixed-race performing arts, artists, and audiences in the eastern Indian Ocean and South China Sea, instead of on Orientalist representations of “Asia” in Western music or on European music in its Asian colonies. The second approach has, to date, dominated scholarship and teaching on this topic. Music and empire has customarily been taught in one of two ways. Either, and most commonly, it has been taught by “musicologists” as the history of music in/of Europe and its settler colonies, using European-language sources, with very little reference to the realities of musical lives and economies in the colonised world, and even less use, if any, of Asian source materials for the period. Alternatively, and more recently, “ethnomusicologists” have taught music and empire from a postcolonial ethnographic perspective, looking back at empire’s legacies from/in the long twentieth century, using Asian source materials but going back no further than the birth of the sound recording, c. 1890, an advent that occurred very late in colonial history.

Neither approach is able to tackle the question of how colonialism changed musical fields in South and Southeast Asia:² the first neglects, often to the point of ignoring, the colonised world; and the second does not go back remotely far enough.

This module aims to break down these conceptual, geographical, and chronological barriers by: (1) exploring historical work on the music, dance, and sound of the region under colonialism; (2) extending the time period from before European colonial rule to the point of decolonisation; and (3) using

2. Sheldon Pollock, “Forms of Knowledge in Early Modern South Asia: Introduction,” *Comparative Studies of South Asia, Africa, and the Middle East* 24, no. 2 (2004): 19–21, at 19.

relevant secondary literature from a range of disciplines that draws on Asian-language sources dating back as far as the seventeenth century, in parallel with relevant European-language sources.

In line with this approach, *Music and Empire* has long attempted to bring to the fore in its reading lists as many historical and contemporary voices as possible from South and Southeast Asia, especially citizen and diaspora scholars working on source materials in Asian languages and visual cultures. Scholars from the Global North working in Asian languages continue to feature inevitably; as you will see from the length of the current reading list, nobody and nothing has been “replaced.” One continuing obstacle to diversity and inclusion is that the module has to be taught in English, so readings on the formal syllabus are restricted to the English language.³ But I encourage students to use any other languages they are able to work in, either of the region or of the relevant colonising powers, in their choice of sources for their essays, exams, and presentations.

The rationale behind these choices is threefold.

First, coloniality is fundamental to and inherent in the institutionalised split between musicology and ethnomusicology. I base my argument on the insights of two rather disparate scholars: Lydia Goehr and Walter D. Mignolo. Goehr argued in her seminal essay of 1992 that Western art music is, and is studied as, an imaginary museum of musical works; her insight largely remains true today.⁴ I then build onto that Mignolo’s compelling observation that when Europeans devised the colonial-modern museum, they divided it into two kinds: the art museum, which focuses on the history of the “people with history,” i.e., Europeans, “us”; and the ethnological museum, which focuses on the “timeless” ethnography of the “people without history,” or those “outside ‘our’ history,” such as the Chinese.⁵

At the peak of European colonial power, as is well known, academic music studies were conceptually divided into the historical study of the music of the “people with history”—historical musicology—and the anthropological study of the “people without/outside ‘our’ history”—ethnomusicology (at the time called “comparative musicology”).⁶ That original division has hardened into an institutionalised fissure that endures unrepaired to this day. The parallels with

3. I am indebted to current KCL PhD student Javier Rivas for this observation.

4. Lydia Goehr, *The Imagined Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon, 1992).

5. Walter D. Mignolo, “Museums in the Colonial Horizon of Modernity” (CIMAM annual conference, *Museums: Intersections in a Global Scene*, São Paulo, Brazil, Nov 21–22, 2005), http://www.forumpermanente.org/en/events/meetings/reports/mignolo_texto.

6. Erica Muggleston, “Guido Adler’s ‘The Scope, Method, and Aim of Musicology’ (1885): An English Translation with an Historico-Analytical Commentary,” *Yearbook for Traditional Music* 13 (1981): 1–21.

Mignolo's art museum/ethnological museum division are blatantly clear, and they have serious implications for the entire discipline. Because of the split, neither musicology nor ethnomusicology has, until recently, been especially open to the fact that the "without/outside" cultures that are the customary remit of musical anthropologists have accessible and relevant histories, and that the sources that document those histories are plentiful, even via secondary literature, if we spread our interdisciplinary net wide enough.⁷

Such histories are not "decolonial," and studying them is not inherently "decolonising" work, a term I prefer to use solely for the processes of sovereign nations becoming independent from colonising powers. Decolonisation should never be a metaphor.⁸ If music studies were to take its radical implications seriously, we would need to tear down the institutional silos of musicology and ethnomusicology altogether and start from undivided ground. I do not believe that is ever going to happen; it is an unrealisable utopian vision. But by insisting that we train our scholarly focus on the histories of performing arts under colonialism *in the region, from their own sources*, written by colonised peoples, we go some way towards at least tipping the balance.

Secondly, representation and citation practices matter. Because it has largely only been possible to pursue ethnomusicology professionally in certain institutions of the Global North, the canonical academic literature on South and Southeast Asian music and dance, including the small minority of publications of a historical nature, has historically tended to be written by Northern white authors (with noteworthy exceptions; see reading lists below). This is changing as a new generation of doctoral students from South and Southeast Asian heritages are filling academic ethnomusicology and global musicology jobs and publishing their research. But there is also a large amount of relevant work in several disciplines beyond music studies that expands, deepens, and challenges our narrow disciplinary perspectives of what performing-arts histories might be in the region. It takes sustained, regular revision and lateral thinking to move beyond the old favorites on a reading list and locate, read, and set work by junior and Global Majority scholars and by researchers in fields beyond card-carrying music studies. But a commitment to global equality, diversity, and inclusion requires such labor as an absolute minimum. (You will see from this syllabus that there is a long way to go.)

The final major rationale behind this module is to introduce students to our emerging theoretical work with the concept of the "paracolonial," as first

7. See the long reading lists below for literature that demonstrates the ample possibility of music history before the period of recorded sound in South and Southeast Asia.

8. Eve Tuck and K. Wayne Yang, "Decolonization Is not a Metaphor," *Education and Society* 1, no. 1 (2012): 1–40.

articulated by Stephanie Newell.⁹ Crucially, Asian-language and visual primary sources from the timeframe we conveniently mark off as the “colonial period” frequently give us entirely different perspectives (plural) than top-down models of European hegemony, built largely on colonial and privileged nationalist sources, allow. Paracolonial denotes “alongside” and “beyond” the colonial, and when applied to performing-arts histories it opens up revolutionary historical vistas, allowing for a range of subaltern and articulated voices to interact with each other in a variety of ways. My ERC team and I theorised the paracolonial in 2015–2017 to refer to systems of musical knowledge and practice that operated alongside and beyond the colonial state throughout this period. These systems were frequently facilitated by colonial infrastructures, technologies, and presence in South and Southeast Asia, such as railways, print, and the gramophone; but they were *not*, necessarily or indeed even often, dependent upon colonial epistemologies. Rather, they coexisted in differing relations and tensions with colonial thought and action regarding music, “noise,” and their place in society.¹⁰

Unlike much postcolonial historiography of Asian musics in the region to date, which takes the overpowering voices of the colonisers and their Western-educated nationalist mirror images at their own estimation, the paracolonial opens up much more room for the autonomous agency of South and Southeast Asian music makers and listeners within the conditions of possibility they were afforded in the transcolonial Indian Ocean c.1750–1950.

This syllabus is a work in progress and represents the state of the field in 2021–2022 in the no-doubt blinkered eyes of one particular historian of South and Southeast Asia. I look forward to it being superseded.

Module Description

In this module, you will develop a deeper understanding of the diverse ways in which European imperialism and colonialism changed musical culture in South and Southeast Asia through a detailed, comparative examination of changing contexts for music making in the Indian Ocean region c. 1750–1950. We will focus mainly on British imperialism and colonialism in the Indian subcontinent and the Malay world; our major themes will be transition and interplay between cultures, over time, and geographically across the Indian Ocean. Topics to be covered may include, but are not restricted to, different approaches

9. Stephanie Newell, “Paracolonial’ Networks: Some Speculations on Local Readerships in Colonial West Africa,” *Interventions* 3 (2001): 336–54.

10. Schofield, “Musical Transitions to European Colonialism”; David Lunn and Julia Byl, “‘One Story Ends and Another Begins’: Reading the Syair Tabut of Encik Ali,” *Indonesia and the Malay World* 47, no. 133 (2017): 391–420, at 416–17.

to music and empire; postcolonial and paracolonial; Orientalism and race; circulation; musical knowledge; sound and affect; religion; gender and sexuality; sovereignty and decolonisation. Throughout, this module aims to bring ethnomusicological, musicological, and historical approaches to pre-colonial and colonial musical pasts back into creative dialogue, in order to consider how a more nuanced history of changing musical fields can contribute to the wider historical debate on European imperialism and colonialism.

Student Outcomes

By the end of the module, the students will be able to demonstrate:

- a sound, comparative understanding of the cultural history of music under empire in specific regions, with a focus on the interplay of European and Asian cultures in the context of asymmetrical power relations.
- a detailed knowledge of musicological and ethnomusicological approaches to music and empire.
- a detailed knowledge of the available sources for the study of music and empire, and an understanding of how to read them.
- an ability to differentiate between different kinds of European and Asian empires and to apply that understanding to musical contexts.
- an ability to differentiate between and to critique different historiographical paradigms and issues in relation to specific European and extra-European empires.
- an ability to discuss aspects of musical culture within the framework of these issues and paradigms, including but not restricted to social, political, mercantile, ideological, and music-specific issues.
- a wider ability to use evidence from studying the musical field to contribute to, challenge, and critique pre-existing historical paradigms, rather than merely interpreting musical culture through them.
- all these skills in written argument and seminar discussions.

Seminar Topics

Seminar 1	Music, Empire, Entangled Histories
Seminar 2	Paracolonial contexts 1: South Asia
Seminar 3	Paracolonial contexts 2: Southeast Asia
Seminar 4	Orientalism and Race
Seminar 5	Circulation

<i>Reading Week</i>	<i>(no seminar)</i>
Seminar 6	Knowledge
Seminar 7	Sound and Affect
Seminar 8	Religion
Seminar 9	Gender and Sexuality
Seminar 10	Sovereignty and Decolonisation

[Here follows practical information on weekly assignments, assessment, faculty word length and plagiarism policy, office hours, email policy, etc.]

Assigned Weekly Readings

These must be read before each seminar; undergraduates only have to read the starred readings; MMus students must read all of them. You may choose which supplementary readings (beginning on p. X below) you wish to read, and may read them at your own pace.

Seminar 1. Music, Empires, Entangled Histories

**Bose, Sugata, "Space and Time on the Indian Ocean Rim." In *Modernity and Culture: From the Mediterranean to the Indian Ocean*, edited by L. T. Fawaz and C. A. Bayly, 365–88. New York: Columbia University Press, 2002.

**Schofield, Katherine Butler, "Archives Differing: Global Music Histories and the Paracolonial Indian Ocean, c. 1760–1860," essay in progress.

**Newell, Stephanie, "'Paracolonial' Networks: Some Speculations on Local Readerships in Colonial West Africa." *Interventions: International Journal of Postcolonial Studies* 3, no. 3 (2011): 336–54.

Subrahmanyam, Sanjay, "Introduction: Revisiting Empires and Connecting Histories." In *Empires between Islam and Christianity, 1500–1800*, by Sanjay Subrahmanyam, 1–25. Albany: SUNY Press: 2019.

Rempe, Martin, and Claudius Torp. "Cultural Brokers and the Making of Global Soundscapes, 1880s to 1930s." *Itinerario* 41, no. 2 (2017): 223–33.

Seminar 2. Paracolonial Contexts 1: South Asia

**Bakhle, Janaki. *Two Men and Music: Nationalism in the Making of an Indian Classical Tradition*. Oxford: Oxford University Press, 2005. pp. 20–95.

**Walker, Margaret E. "National Purity and Postcolonial Hybridity in India's Kathak Dance Revival." In *Oxford Handbook of Music Revival*, edited by Caroline Bithell and Juniper Hill, 205–27. Oxford: Oxford University Press, 2014.

Schofield, Katherine Butler. "The Orpheus of Delhi: The Maestro Khushhal Khan and the Mughal War of Succession, 1657–1658." Podcast. Soundcloud, 2018. <https://soundcloud.com/user-513302522/the-orpheus-of-delhi-the-maestro-khushhal-khan-and-the-mughal-war-of-succession-1657-8>; and contextual essay "Canonical Hindustani Music Treatises of Aurangzeb 'Alamgir's Reign." British Library Asian and African Studies Blog (blog). March 28, 2018. <http://blogs.bl.uk/asian-and-african/2018/03/canonical-hindustani-music-treatises-of-aurangzeb-alamgirs-reign.html>.

Soneji, Davesh. *Unfinished Gestures: Devadasis, Memory, and Modernity in South India*. Chicago: University of Chicago Press, 2012. pp. 27–69.

Seminar 3. Paracolonial Contexts 2: Southeast Asia

**Sumarsam. "Chapter 1: Performing Colonialism." In *Javanese Gamelan and the West*, by Sumarsam. Rochester, NY: University of Rochester Press, 2013.

**Lunn, David, and Julia Byl. "'One Story Ends and Another Begins': Reading the Syair Tabut of Encik Ali." *Indonesia and the Malay World* 45, no. 133 (2017): 391–420.

Byl, Julia, Raja Iskandar bin Raja Halid, David Lunn, and Jenny McCallum. "The Syair Tabut of Encik Ali: A Malay Account of Muharram at Singapore, 1864." *Indonesia and the Malay World* 45, no. 133 (2017): 421–38.

Cohen, Matthew Isaac. "On the Origin of the Komodie Stamboel: Popular Culture, Colonial Society, and the Parsi Theatre Movement." *Bijdragen tot de Taal-, Land- en Volkenkunde* 157, no. 2 (2001): 313–57.

Seminar 4. Orientalism and Race

**Head, Matthew. "Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory." *Music Analysis* 22, no. 1-2 (2003): 211–30.

**Cohen, Brigid, et al. "Round Table: Edward Said and Musicology Today." *Journal of the Royal Musical Association* 141, no. 1 (2016): 203–32.

Ghuman, Nalini. "Elephants and Mughals." In *Resonances of the Raj: India in the English Musical Imagination, 1897–1947*, by Ghuman, 53–104. Oxford: Oxford University Press, 2014.

Radano, Ronald, and Philip V Bohlman, eds. *Music and the Racial Imagination*. Chicago: Chicago University Press, 2000. pp. 1–56.

Seminar 5. Circulation

**Weidman, Amanda. "Gone Native? Travels of the Violin in South India." In *Singing the Classical, Voicing the Modern: The Postcolonial Politics of Music*

in South India, by Weidman, 25–58. Durham, NC: Duke University Press, 2006.

**Hilarian, Larry Francis. “The Structure and Development of the Gambus (Malay-Lutes).” *The Galpin Society Journal* 58 (2005): 66–82, 215–16.

meLê yamomo, “Global Currents, Musical Streams: European Opera in Colonial Southeast Asia.” *Nineteenth Century Theatre and Film* 44, no. 1 (2017): 54–74.

Van Der Putten, Jan. “Wayang Parsi, Bangsawan and Printing: Commercial Cultural Exchange between South Asia and the Malay World.” In *Islamic Connections: Studies of Muslim South and Southeast Asia*, edited by Michael Feener and Terenjit Sevea, 86–108. Singapore: Institute of Southeast Asian Studies, 2009.

Cohen, Matthew Isaac. “Greater India.” In *Performing Otherness: Java and Bali on International Stages, 1905–1952*, by Cohen, 153–74. London: Palgrave Macmillan, 2010.

Seminar 6. Knowledge

**Sumarsam. *Gamelan: Cultural Interaction and Musical Development in Central Java*. Chicago: Chicago University Press, 1995. pp. 41–130.

**Schofield, Katherine Butler. “Reviving the Golden Age Again: ‘Classicization,’ Hindustani Music, and the Mughals.” *Ethnomusicology* 54, no. 3 (2010): 484–517.

Atarhi, Sagnik. “Whither Musicology? Amateur Musicologists and Music Writing in Bengal.” *Ethnomusicology Forum* 26, no. 2 (2017): 247–68.

Goodman, Glenda. “Sounds Heard, Meaning Deferred: Music Transcription as Imperial Technology.” *Eighteenth-Century Studies* 52, no. 1 (2018): 39–45.

Seminar 7. Sound and Affect

**McCallum, Jenny. “Beguiling Voices: Traces of Vocality in the Malay Literary Tradition of the Riau Islands.” *Ethnomusicology Forum* 26, no. 1 (2017): 93–115.

**Sykes, Jim. “Sound as Promise and Threat: Drumming, Collective Violence and Colonial Law in British Ceylon.” In *Cultural Histories of Noise, Sound and Listening in Europe, 1300–1918*, edited by Ian Biddle and Kirsten Gibson, 127–151. London: Routledge, 2016.

Andaya, Barbara. “Audible Pasts: History, Sound and Human Experience in Southeast Asia.” *KEMANUSIAAN* 25, no. 1 (2018): 1–19.

Das, Santanu. *India, Empire, and First World War Culture: Writings, Images, and Songs*. Cambridge: Cambridge University Press, 2018. pp. 4–11, 203–38.

Seminar 8. Religion

**Kapurja, Radha. "Music and Its Many Memories: Complicating 1947 for the Punjab." In *Partition and the Practice of Memory*, edited by Charnjeet Mahn and Anne Murphy, 17–42. London: Palgrave Macmillan, 2017.

**Van Der Putten, Jan. "Woe from Wit: Burlesquing Muharram Processions into Carnavalesque Boria." In *Mengharungi Laut Sastera Melayu. Kumpulan Esei Penghargaan Profesor V.I. Braginsky. – Crossing The Sea Of Malay Literature. A Collection Of Essays In Honour Of Professor V.I. Braginsky*, edited by Jelani Harun and Ben Murtagh, 533–61. Kuala Lumpur: Dewan Bahasa dan Pustaka, 2011.

Hughes, Stephen. "Play it Again Saraswathi: Gramophone, Religion, and Devotional Music in Colonial South India." In *More than Bollywood: Studies in Indian popular music*, edited by Gregory D. Booth and Bradley Shope, 114–41. New York: Oxford University Press, 2014.

Sumarsam. "Past and Present Issues of Islam within the Central Javanese Gamelan and Wayang Kulit." In *Divine Inspirations: Music and Islam in Indonesia*, edited by David Harnish and Anne K Rasmussen, 45–79. Oxford: Oxford University Press, 2011.

Seminar 9. Gender and Sexuality

**Soneji, Davesh. *Unfinished Gestures: Devadasis, Memory, and Modernity in South India*. Chicago: Chicago University Press, 2012. pp. 112–60.

**Lim, Eng-Beng. "A Colonial Dyad in Balinese Performance." In *Brown Boys and Rice Queens*, by Lim, 41–90. New York: New York University Press, 2014.

Tan Sooi Beng. "Breaking Tradition: Women Stars of Bangsawan Theatre." *Bijdragen tot de Taal-, Land- en Volkenkunde* 151, no. 4 (1995): 602–16.

Hinchy, Jessica. "Obscenity, Moral Contagion and Masculinity: Hijras in Public Space in Colonial North India." *Asian Studies Review* 38, no. 2 (2014): 274–94.

Afzal-Khan, Fawzia. "The Respectable Courtesan: Malka Pukhraj, Music and the Postcolonial Nation." *Performing Islam* 6, no. 1 (2017): 41–59.

Seminar 10. Sovereignty and Decolonisation

**Andaya, Barbara. "Distant Drums and Thunderous Cannon: Affirming Identity and Sounding Authority in Traditional Malay Society." *International Journal of Asian and Pacific Studies* 7, no. 2 (2011): 19–35.

**Johan, Adil. "Scoring Tradition, Making Tation: Zubir Said's Traditionalised Film Music for Dang Anom." *Malaysian Journal of Music* 6, no. 1 (2017): 50–72.

**Ramnarine, Tina K. "Dance, Music and Cultures of Decolonisation in the Indian Diaspora: Towards a Pluralist Reading." *South Asian Diaspora* 11, no. 2 (2019): 109–25.

**Chávez, Luis, and Russell P Skelchy. "Decolonization for Ethnomusicology and Music Studies in Higher Education." *Action, Criticism, and Theory for Music Education* 18, no. 3 (2019): 115–43.

Supplementary Readings by Topic*Music, Empires, Entangled Histories*

Amrith, Sunil. "Tamil Diasporas across the Bay of Bengal." *The American Historical Review* 114, no. 3 (2009): 547–72.

Amrith, Sunil S. *Crossing the Bay of Bengal: The Furies of Nature and the Fortunes of Migrants*. Cambridge: Harvard University Press, 2013.

Andaya, Barbara. "Oceans Unbounded: Transversing Asia across 'Area Studies.'" *Journal of Asian Studies* 65, no. 4 (2006): 669–90.

Banfield, Stephen. "Towards a History of Music in the British Empire: Three Export Studies." In *Britishness Abroad: Transnational Movements and Imperial Cultures*, edited by Kate Darian-Smith and Stuart Macintyre, 63–89. Melbourne: Melbourne University Press, 2007.

Bayly, C. A. *The Birth of the Modern World, 1780–1914: Global Connections and Comparisons*. Hoboken, NJ: Wiley-Blackwell, 2004.

Bentley, Jerry H, Sanjay Subrahmanyam, and Merry Wiesner-Hanks, eds. *The Cambridge World History*. Vol. 6, parts 1 and 2, *The Construction of a Global World, 1400–1800 CE*. Cambridge: Cambridge University Press, 2015.

Bose, Sugata. *A Hundred Horizons: The Indian Ocean in the Age of Global Empire*. Cambridge: Harvard University Press, 2006.

Chien-Chang Yang and Tobias Janz, eds. *Decentering Musical Modernity: Perspectives on East Asian and European Music History*. New York: Columbia University Press, 2019.

- Clayton, Martin, and Bennett Zon, eds. *Music and Orientalism in the British Empire, 1780-1940s*. Farnham: Ashgate, 2007.
- Green, Nile. *Bombay Islam*. Cambridge: Cambridge University Press, 2011.
- Harper, Timothy N., and Sunil S Amrith. *Sites of Asian Interaction: Ideas, Networks and Mobility*. Cambridge: Cambridge University Press, 2014.
- Engseng Ho. "Empire Through Diasporic Eyes: A View from the Other Boat." *Comparative Studies in Society and History* 46, no. 2 (2004): 210–46.
- Hall, Kenneth. "Ports of Trade, Maritime Diasporas, and Networks of Trade and Cultural Integration in the Bay of Bengal Region of the Indian Ocean: c. 1300-1500." *Journal of the Economic and Social History of the Orient* 53 (2010): 109–45.
- Irving, David R. M. "Music and Empire," In *The Encyclopedia of Empire*, edited by John Mackenzie. Hoboken, NJ: Wiley-Blackwell, 2016. <https://onlinelibrary.wiley.com/doi/10.1002/9781118455074.wbeoe181>.
- . "Music and Cosmopolitanism in the Early Modern Lusophone World." In *Cosmopolitanism in the Portuguese-Speaking World*, edited by Francisco Bethencourt, 109–31. Leiden: Brill, 2018.
- Joyce, John. "The Globalization of Music: Expanding Spheres of Influence." In *The Global History Reader*, edited by B. Mazlish and A. Iriye, 222–31. London: Routledge, 2005.
- Liebersohn, Harry. *Music and the New Global Culture: From the Great Exhibitions to the Jazz Age*. Chicago: University of Chicago Press, 2019.
- Lubinski, Christina, and Andrea Sten. "Traveling Entrepreneurs, Traveling Sounds: The Early Gramophone Business in India and China." *Itinerario* 41, no. 2 (2017): 275–303.
- Moro, Pamela. "Constructions of Nation and the Classicisation of Music." *Journal of Southeast Asian Studies* 35, no. 2 (2004): 187–211.
- Osterhammel, Jürgen. "Globale Horizonte europäischer Kunstmusik, 1860–1930." *Geschichte und Gesellschaft* 38, no. 1 (2012): 86–132.
- Pernau, Margrit. "Whither Conceptual History? From National to Entangled Histories." *Contributions to the History of Concepts* 7, no. 1 (2012): 1–11.
- Potter, Simon J. Broadcasting Empire: The Schofield, Katherine Butler. "Musical Transitions to European Colonialism in the Eastern Indian Ocean," unpublished grant proposal, European Research Council, 2010.
- Sheriff, Abdul. *Dhow Cultures of the Indian Ocean*. London: Hurst, 2010.

Sheriff, Abdul, and Engseong Ho, eds. *The Indian Ocean: Oceanic Connections and the Creation of New Societies*. London: Hurst, 2014.

Sivasundaram, Sujit. *Waves across the South: A New History of Revolution and Empire*. London: William Collins, 2020.

Solis, Gabriel. "Transpacific Excursions: Multi-Sited Ethnomusicology, the Black Pacific, and Nettle's Comparative (Method)." In *This Thing Called Music: Essays in Honor of Bruno Nettl*, edited by Victoria Lindsay Levine and Philip V. Bohlman, 354-365. Lanham, MD: Rowman and Littlefield, 2015.

Smith, David. "Colonial Encounters through the Prism of Music." *International Review of the Aesthetics and Sociology of Music* 33, no. 1 (2002): 31-55.

Van Der Linden, Bob. *Music and Empire in Britain and India: Identity, Internationalism, and Cross-Cultural Communication*. London: Palgrave Macmillan, 2013.

Western, Tom. "National Phonography in the Musical Past: Empire, Archive, and Overlapping Musical Migrations in Britain." In *Confronting the National in the Musical Past*, edited by Elaine Kelly, Markus Mantere, and Derek Scott, 124-137. London: Routledge, 2018.

meLê yamomo. "Global Currents, Musical Streams: European Opera in Colonial Southeast Asia." *Nineteenth Century Theatre and Film* 44, no. 1 (2017): 54-74.

Paracolonial Contexts 1: South Asia

Allen, Matthew Harp. "Rewriting the Script for South Indian Dance." *Drama Review* 41, no. 3 (1997): 63-100.

Atarhi, Sagnik. "Whither Musicology? Amateur Musicologists and Music Writing in Bengal." *Ethnomusicology Forum* 26, no. 2 (2017): 247-68.

Bakhle, Janaki. *Two Men and Music: Nationalism in the Making of an Indian Classical Tradition*. Oxford: Oxford University Press, 2005.

Barlow, Jon, and Lakshmi Subramanian. "Music and Society in North India: From the Mughals to the Mutiny." *Economic and Political Weekly* 42, no. 19 (May 12, 2007): 1779-87.

Bayly, C. A. *Empire and Information*. Cambridge: Cambridge University Press, 1996.

Becker, Tobias. "Entertaining the Empire: Theatrical Touring Companies and Amateur Dramatics in Colonial India." *Historical Journal* 57, no. 3 (2014): 699-725.

Bor, Joep, et al., eds. *Hindustani Music: Thirteenth to Twentieth Centuries*. New Delhi: Manohar, 2010.

Brown [Schofield], Katherine Butler. "If Music Be the Food of Love: Masculinity and Eroticism in the Mughal Mehfil." In *Love in South Asia: A Cultural History*, edited by Francesca Orsini, 61–86. Cambridge: Cambridge University Press, 2006.

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