

Music History and Cosmopolitanism / abstract & bio  
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### **Mapping musical modernism**

Due to the dependence of traditional music historiography on the aesthetics of autonomy, musical modernism is typically viewed from a tacitly universalist perspective: in terms of its immanent stylistic development, aesthetic principles and the like. Viewed through the lens of cultural geography, however, a very different picture emerges, one of an unprecedented expansion that has hardly ever been scrutinised. From its European and North-American ‘heartlands’, musical modernism has been embraced all over the world. Furthermore, while the adoption of western music and notions of modernism in many countries and regions around the world has been studied within the framework of national history, it is very rare to find comparative perspectives. As I will demonstrate, however, although the circumstances are different in each case, the diffusion of modernist music is a fairly unified global phenomenon.

Inspired principally by Franco Moretti’s ideas of *world literature* and his preference for ‘distant reading’; as well as the use of maps and graphs in communicating ideas, I will seek to literally map the diffusion of ideas and institutions associated with musical modernity and modernism respectively. In doing so, I will draw on a number of examples from across the globe with particular emphasis on Argentina, Mexico, Japan, Brazil and Finland.

**Björn Heile** is Reader in Music since 1900 and Head of Music at the University of Glasgow. He is the author of *The Music of Mauricio Kagel* (Aldershot: Ashgate, 2006), the editor of *The Modernist Legacy: Essays on New Music* (Aldershot: Ashgate, 2009), co-editor (with Martin Iddon) of *Mauricio Kagel bei den Darmstädter Ferienkursen für Neue Musik: Eine Dokumentation* (Hofheim: Wolke, 2009) and co-editor (with Peter Elsdon and Jenny Doctor) of *Watching Jazz: Encountering Jazz Performance on Screen* (OUP, forthcoming). He is currently co-editing (with Charles Wilson) *The Ashgate Research Companion to Modernism in Music*. Among his forthcoming publications are ‘Erik Bergman, Cosmopolitanism and the Transformation of Musical Geography’ (*The Transformation of Musical Modernism*, ed. Julian Johnson and Erling Guldbrandsen, CUP) and ‘Cosmopolitanism and the Cultural Geography of Musical Modernism’ (*The Ashgate Research Companion to Modernism in Music*, ed. Björn Heile and Charles Wilson).