Cambridge Elements

Elements in Twenty-First Century Music Practice
edited by
Simon Zagorski-Thomas
London College of Music, University of West London

REIMAGINE TO REVITALISE

New Approaches to Performance
Practices Across Cultures

Charulatha Mani
School of Music
The University of Queensland
University Printing House, Cambridge CB2 8BS, United Kingdom
One Liberty Plaza, 20th Floor, New York, NY 10006, USA
477 Williamstown Road, Port Melbourne, VIC 3207, Australia
314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India
103 Penang Road, #05–06/07, Visioncrest Commercial, Singapore 238467

Cambridge University Press is part of the University of Cambridge. It furthers the University’s mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org
Information on this title: www.cambridge.org/9781108829731
DOI: 10.1017/9781108903905
© Charulatha Mani 2021

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2021

A catalogue record for this publication is available from the British Library.
ISSN 2633-4585 (online)
ISSN 2633-4577 (print)

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.
Reimagine to Revitalise

New Approaches to Performance Practices Across Cultures

Elements in Twenty-First Century Music Practice

DOI: 10.1017/9781108903905
First published online: July 2021

Charulatha Mani
School of Music, The University of Queensland

Author for correspondence: Charulatha Mani, c.mani@uq.edu.au

Abstract: This Element links intercultural musical understanding in the present to the reconsideration of the history of Western music from a global perspective. It examines the compositional style of composer Claudio Monteverdi from the perspective of Karnatik music of South India through the complementary methodological lenses of historical and comparative musicology and features a critical analysis of vocal ornamentation and technique, using theory and artistic research. The outcomes include an innovative approach to studying musics from the past, a decahedral framework of hybridity between early opera and Karnatik music, and practice-based vocal enactments of hybridity, as both process and artistic product of the plurality. The research design harks back to a historical time in early modern Europe, wherein a borderless mobility of musicians from the East paved the way to an unprecedented plurality of musical cultures, and holds deep implications for diversity in and decolonisation of current music performance and education.

Keywords: Karnatik, Monteverdi, culture, Gorgie, voice

© Charulatha Mani 2021

ISBNs: 9781108829731 (PB), 9781108903905 (OC)
ISSNs: 2633-4585 (online), 2633-4577 (print)
## Contents

1. The Pressing Need: An Interrogation of Practices ........................................ 1
2. Understanding Monteverdi’s Poetic Aesthetic ............................................. 11
3. Developing a Conceptual Framework for Hybridity ................................... 23
4. The Powerful Spirit of Ornamentation ...................................................... 49
5. Reimagination: Critiques, Opportunities, Conclusions ............................ 63

Appendix A: Dimensions of Interaction in Karnatik Music and Early Opera .... 68

References ........................................................................................................... 73