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Author's note:

When I accepted Oxford's invitation to do this article, I initially decided not to confine myself to the length specified in the contract. I first wrote the present text and then shortened it to about half the size to approach the limit given by the Press. Some friends and colleagues have shown interest in this "full version," especially for teaching purposes, so I wanted to make it available here on my website.

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Fabian

The “world music” entry for *Encyclopedia of the Modern World*

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world music

Vernacular notions of world music imply that this category of music is embedded in cross-cultural imaginaries of the world. They also imply that, unlike national or regional music for instance, world music occupies a vast transnational space and is global in orientation. The actual uses of the category, however, are contingent to particular socio-historical contexts. Any attempt to deal with this phenomenon in its totality should therefore be inclusive and allow for the recognition of multiple concepts and histories of world music.

Many societies have imagined music to transcend time and place, while also using it to signify cultural, territorial, and hierarchical boundaries between major world cultures. Cosmologies, religions, folk myths, and cyber cultures have variously situated music within systems of beliefs about the world, involving nature and the universe. Among indigenous peoples in the Andean highlands, for instance, traditional music rituals have included offerings to Father and Mother Earth. Pythagoras made universal claims in his theory of spherical propagation of sound which is indebted to Egyptian geometry and exerted influence on Western and Arab-Islamic music theorists long after his death. In his *Song of the Earth* (1908), Mahler connected the grand symbolic life-world of Germanic romanticism with an equally far-stretching transcontinental perspective, using his inspiration from Chinese music and poetry in an Orientalist fashion. Lastly, techno music communities have long celebrated various forms of globalisms pertaining to Internet-based communication.

In modern English the codification and popularization of world music as a vernacular term largely results from a segmentation process in the Anglo-American music

market in the 1980s. A growing interest in Third World musics among folk and rock audiences surfaced in the rise of WOMAD and other festivals and in the commercial successes of the African-influenced music of rock stars such as Paul Simon and Peter Gabriel. Seeking to capitalize on this situation, a group of journalists, promoters, and representatives of small record labels set up an informal meeting in London on June 29, 1987 at which they made plans for their first 'World Music campaign.' The attendees agreed on using the world music label collectively and initiated joint promotional activities. Shortly after, the label proliferated in the realm of popular culture, appearing in the concert listings of *City Limits* and *Time Out* in London. The term has been traced back to the pioneering ethnomusicology program at Wesleyan University in the mid-1950s and to Western European jazz journalism in the early 1960s, but it was not a standard vernacular term until the late 1980s. Immediate precursors to its 1987 usage include the name of the World Music Institute of New York City that was founded in 1985 and the label 'world beat' that was introduced by musician and deejay Dan Del Santo on his Friday night radio show in Austin, Texas, that featured Third World popular musics. The world beat label became closely identified with the hit album *Juju Music* by King Sunny Adé and His African Beats, produced for the London label Island Records who intended Sunny Adé to be Bob Marley's successor as the label's superstar. The world music market was centered on Asian, Latin American, and especially African musics, but it has gradually come to include musics of virtually every region of the world. Indigenous Western musics such as Celtic music have been redefined as world music and presented in exoticized and fetishized form to make it appeal to younger middle-class consumers. Consumers have engaged in various forms of imaginary tourism that are underpinned by real tourism and globalization more generally. At one end are purists who invest in notions of roots authenticity and are sceptical of the homogenization of world cultures. At another are those fascinated with world beat or ethno-pop; two common categories for transnational fusions drawing on contemporary Western popular styles.

The purists have canonized traditions such as Indian classical music, Balinese and Javanese gamelan, traditional African mbira and kora music, various African dance and ritual musics, musics of forest people (formerly known as Pygmies), and

Amerindian traditional musics. Those musics are also key components of the dominant ethnomusicological canon. Purist notions of authenticity value an intimate connection between music and the local. Central to the poetics of place that is at work here is the idea of nations or regions as bounded and stable spaces with their own very old indigenous traditions. It is critical, for instance, that an Indian performer is deeply grounded in what is perceived to be traditional Indian culture and perform a genre of music that represents this culture. Ravi Shankar, a world music star *avant la lettre*, is born and raised in India, is of Indian descent, educated traditionally by studying with the same master musician for years, and plays the sitar which is an iconic traditional Indian instrument. He became famous in the West as an icon of Indian culture and still occupies that position, though for decades he has lived in the United States, made music for Hollywood films, and collaborated with numerous Western musicians. Similar ideas of authenticity have surrounded Pakistani singer Nusrat Fateh Ali Khan and how the Hindustani quawwali tradition was handed down to him from his family. Quawwali is a devotional music traditionally performed at the shrines of Sufi Muslim saints, and Khan's adjustments to secular and popular culture contexts have blurred cultural and geographical boundaries and alienated some of his native audiences as well as world music purists. Other stars in this discursive domain include Umm Kulthūm of Egypt, Ali Ekber Çiçek of Turkey, Ibrahim Ferrer of Cuba, the Gyütö Monks of Tibet, Joe Heaney (Seosamh Ó hÉanaí) of Ireland, and The Bulgarian Women's Choir.

World beat is typified by the use of rhythmic-melodic grooves, electric instruments, and by the focus on star personae who are sometimes compared with Western pop stars (e.g., Fela Kuti as "the James Brown of Nigeria," Mahmoud Ahmed as "Ethiopia's Elvis," and Faegheh Atashin (Googoosh) as "the Elvis of Iran"). Such comparisons are inevitable with dedicated imitators, a designation applicable to amateurs and local stars that have modelled their style closely on a super star such as Michael Jackson, Madonna, or Christina Aguilera. Grooves have had important musical and social functions in world beat. Integrating pop grooves in the music of Third World singers has been a popular technique of cross-cultural genre mixing among music-makers, including the DJs who have done the mixing with sampling technology. Con-

temporary Western pop grooves, moreover, have helped popularize a number of genres in popular culture spheres such as commercial radio, rock clubs, and discothèques. Rock/pop listeners obviously find it easier to digest the music if it has a simple dance beat and a familiar rhythm group texture. One could write the history of world beat as a series of groove fashions, beginning with reggae in the 1970s (primarily identified with Bob Marley), Sub-Saharan African electric guitar music in the 1980s (e.g. Sunny Adé in juju, Fela Kuti in Afropop, and Thomas Mapfumo in chimurenga), and fusions of Indian genres and contemporary Western and Caribbean dance musics in the 1990s. Among these fusions are pop bhangra, the Asian Underground techno scene in London, and hindi pop which circulates across the world along with Bollywood film. There is also a great deal of Western-influenced popular music in the Third World that has not attracted much attention in the West, including Turkish Arabesque and North African raï, not to mention the many forms of hip hop in local languages around the world. Hip hop, bhangra, and tango are examples of musics that once existed only on a local level, then became global musical forms, and then relocalized in various places around the world.

Though not martyrs, ethnomusicologists should be credited for producing a sound cultural critique of the commercially driven world music phenomenon, its neo-colonial structures, its globalisms, and essentialisms (e.g., the notion that reggae is “the soul” of Jamaica and the fixation of connections between race, ethnicity, place, and musical genre). Above all, scholars have objected to the othering practices in the conventional notion of world music as ‘foreign music’ or ‘music of cultural Others,’ arguing instead that the world should be recognized in its totality and in ways that allow all people a fair position in global space. This objection is really a rejection rather than a correction of the conventional definition. Contemporary ethnomusicological views are reflected in textbooks for the curriculum course “Introduction to World Music” that are offered at many universities to broaden students’ cultural horizons and make them think critically about musical and cultural diversity. Students are also encouraged to pursue ethnographic fieldwork among people in another culture, exploring how the music is understood in its native contexts.

The advent of the world music market in the 1980s was less the beginning of a new era than an invigoration of existing patterns in Western modernity. Technologies of mass-mediation, consumption, tourism, and the continuous search for new and “authentic” products such as clothing fashions, music styles, and tourist destinations are all part and parcel of modernity. It is also striking that the centers of the world music industry are the metropolises of the old Western empires and today’s superpower, the United States. Cities such as Paris, London, New York, and Chicago have for a long time been centers of cultural commerce and destinations of global migrancy. They were sites of some of the major World Expositions (beginning in 1851) that shaped the global imagination of the modern West, and they were hotbeds of the expressive genres of imperialism, with Orientalism and primitivism being the prime examples. A sense of superiority and control was created through representations of the Oriental subjects as mysterious and irrational, while the spectacle of primitivism was backed up by racialized theories of cultural evolutionism. It is some of these larger contexts and their fundamental ethical issues that many promoters of world music have failed to understand. A case in point is a 2001 article on the history of world music by Ian Anderson, a promoter who was involved in the 1987 campaign and has edited a popular world music magazine for many years. Anderson refutes the critiques of the term world music without showing understanding or granting them any legitimacy. The scepticism among artists and academics is dismissed as overreactions, and he concludes that there is no reason to worry because “it’s only a box in a record shop.” This way of disclaiming responsibility by ignoring larger historical and cultural forces and adopting a celebratory, consumer-centered approach is typical of some world music discourses.

Western majority populations have recorded and sold music of their cultural Others for as long as the technology of mechanical sound reproduction has existed. In addition to separating sound and site, artists and consumer, this process has frequently involved a change of the music’s name and image. The first major example is jazz which was recorded as “race music” and marketed to white audiences across the Atlantic as an exotic fashion with multiple and ambiguous cultural and geographical locations. Other exotic fashions include the Latin American dance crazes (rumba,

mambo, etc.) and the appreciation of Indian classical music in the countercultural movement of the 1960s, culminating in Ravi Shankar's live performance for more than 400,000 young rock fans at the Woodstock festival in 1969. In terms of recording history, it has virtually been forgotten that major American record labels produced records for relatively small immigrant groups on a regular basis throughout the first half of the 20th century. These 'foreign series,' as the companies named them, paralleled the 'race series' but their markets were smaller, and they were terminated in the early 1950s when the corporate music industry underwent a series of structural changes.

Around this time, a few entrepreneurs working in different contexts started producing music of minority populations and Third World peoples for Western majority populations, indicating a widening interest in popular anthropology. Alan Lomax edited the 17-LP *World Library of Folk and Primitive Music* for Columbia Records 1951-1957 and went on to do field recordings in countries such as Spain, Italy, the Caribbean, the Soviet Union, and Morocco. Moe Asch started his Folkways label in 1948 and soon did an 'ethnic series' in collaboration with folklorist Harold Courlander. Dave Dexter at Capitol Records initiated the 'Capitol of the World' series in 1955 featuring music from popular tourist destinations. The Explorer series that Nonesuch initiated in 1967 followed the idea of a world music library of traditional musics of individual nations. Its scope signalled a growth of vernacular and academic interest in the subject. Along with the rise of world music in the 1980s, the production of educational and ethnographic records has boomed as evidenced by the catalogues of Rounder and Smithsonian Folkways (Folkways was acquired by the Smithsonian Institution in 1987).

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Wade, Bonnie C. and Patricia Shehan Campbell, general eds., 2003-. *Global Music Series: Experiencing Music, Expressing Culture*. Oxford and New York: Oxford University Press.

Wallis, Roger and Krister Malm 1984. *Big Sounds from Small Peoples*. New York: Pendragon.

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Internet resources and vendors

BBC Radio 3, “World Music,”

<<http://www.bbc.co.uk/radio3/worldmusic/index.shtml>>

Fly: Global Music Culture, <<http://www.fly.co.uk/fly/>>

fRoots (formerly Folk Roots), <<http://www.frootsmag.com/>>

Global Rhythm, <<http://www.globalrhythm.net/>>

HEMIsphere (an EMI subsidiary), <<http://www.hemisphere-music.com/>>

Lomax Archive, the Alan, <<http://www.lomaxarchive.com/index.html>>

Mondomix, <<http://www.mondomix.com/>>

Nonesuch Records, <<http://www.nonesuch.com/main.html>>

NPR, “Music: World Music,”

<<http://www.npr.org/templates/topics/topic.php?topicId=1044>>

Putumayo World Music, <<http://www.putumayo.com/>>

Putumayo World Music, “Festivals,”

http://www.putumayo.com/tour_new_festival.html

Real World Records, <<http://realworldrecords.com/>>

RootsWorld, <<http://www.rootsworld.com/rw/>>

Rough Guides.com, “world music,”

<<http://www.roughguides.com/music/world.html>>

Smithsonian Folkways Recordings, <<http://www.folkways.si.edu/index.html>>

Smithsonian Global Sound, <<http://www.smithsonianglobalsound.org/>>

Songlines, <<http://www.songlines.co.uk/>>

WOMAD (the World of Music, Arts and Dance), <<http://www.womad.org/>>

World Music Institute in New York, <<http://www.worldmusicinstitute.org/>>

World Music Central, <<http://www.worldmusiccentral.org/>>

World Music Network, <<http://www.worldmusic.net/home/index.html>>

Listening Suggestions

Small anthologies can serve as starting points for the newcomer, but it is impossible to give a meaningful survey of the world's musical cultures on just a few CDs. Multi-volume series tend to focus on either popular musics or, more commonly, traditional and art musics, so the best way to acquire a broad overview is to explore a variety of the major series of which the following should be mentioned:

Music of the World's Peoples (1951-1961, Folkways, 5 vols.)

The Nonesuch Explorer series (1967-, 24 vols. reissued on CD 2002-2005)

Anthology of World Music (recordings conducted since the 1950s, CD reissues 1998-, 50 vols.)

World Library of Folk and Primitive Music (1951-1957/1998-2001, Rounder, 17 vols.)

The Rough Guide World Music series (1994-, World Music Network, a total of about 140 CDs)

The Smithsonian Folkways world music catalogue (more than 1000 CDs)

A SELECT DISCOGRAPHY

The following list of commercially available CDs focuses on Third World and cross-cultural musics that have been important in shaping the vernacular concept of world music. The list is also intended to give the reader a sense of musical diversity, but it is not all-encompassing. Eastern Europe, China, and the Arctic regions, for instance, are not represented. These and other areas are represented by the major world music series mentioned above.

Afro Celt Sound System: *Volume 1* (1996, Real World)

Buena Vista Social Club: *Buena Vista Social Club* (1997, World Circuit)

Haden, Charlie, Jan Garbarek, and Egberto Gismonti: *Folk Songs* (1981, ECM)

Hafez, Abdel Halim: *Aai Damait Hozen...La* (1976/1996, EMI)

Kalsoum, Oum: *The Mother of the Arabs* (2002, EMI)

Khan, Nusrat Fateh Ali: *Shahbaaz* (1991, Real World)

Kronos Quartet: *Pieces of Africa* (1992, Elektra Nonesuch)

Kuti, Fela: *The Best of Fela Kuti* (2000, Universal)

Marley, Bob: *Legend* (1982/2002, Island)

Olatunji, Babatunda: *Drums of Passion* (1960, Columbia)

Piazzolla, Astor: *The Rough Guide to Astor Piazzolla* (2005, World Music Network)

Shankar, Ravi: *Three Ragas* (1956/2000, Angel Records)

Simon, Paul: *Graceland* (1986, Warner Bros.)

Sunny Adé, King: *Juju Music* (1982, Island)

Veloso, Caetano: *The Best of Caetano Veloso* (2003, Nonesuch)

Various Artists: *East Africa: Witchcraft and Ritual Music* (1975/2002, Nonesuch)

Various Artists: *Éthiopiennes 1* (1998, Buda Musique)

Various Artists: *Honor the Earth Powwow: Songs of the Great Lakes Indians* (1991, Rykodisc)

Various Artists: *Java: Court Gamelan* (1971/2003, Nonesuch)

Various Artists: *Meinmuk: Music from the Top End* (1997, ABC/EMI)

Various Artists: *Mountain Music of Peru Vol. 1* (1991, Smithsonian Folkways)

Various Artists: *Rai Superstars* (2002, Créon Music)

Various Artists: *The Hidden Gate: Jewish Music around the World* (2003, Rounder)

Various Artists: *The Rough Guide to Japanese Music* (2000, World Music Network)

Various Artists: *The Rough Guide to Bhangra* (2000, World Music Network)

Various Artists: *The Silk Road: A Musical Caravan* (2002, Smithsonian Folkways)

Various Artists: *Voices of the Rainforest: A Day in the Life of the Kaluli People* (1991, Rykodisc)