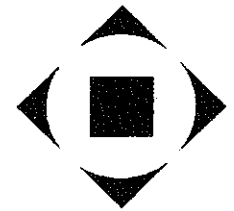


Teaching Musics of the World

The Second

International Symposium

Basel, 14-17 October 1993



Edited by
Margot Lieth-Philipp
Andreas Gutzwiller

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Preface

After the First Symposium "Teaching World Music" was organised in the Netherlands by the VKV (Vereniging voor Kunstzinnige Vorming) in June 1992, the Studio für aussereuropäische Musik of the Musik-Akademie Basel decided to host the second conference devoted to the teaching of traditional musics of the world. This Second International Symposium "Teaching Musics of the World" attracted over one hundred people from all over the world.

In presentations of papers and panel discussions the Symposium touched upon teaching on all levels in different types of institutions, from primary education and music schools for children to professional performance training, teacher training and ethnomusicology programs in universities. Attention was also given to community-based projects and activities. Teaching materials in the form of books and recordings as well as computer software were exhibited and demonstrated, respectively, and in part presented in a panel. Two afternoons were filled with workshops, teaching demonstrations and video sessions which gave insight into and the chance to experience teaching of music, dance and theatre from diverse parts of the world.

Most of the presentations and some discussions at the Symposium are included in the following series of articles; a few contributions to this volume have been inspired but not actually presented at the conference. All papers together, however, reflect both the content and the style of the Symposium. They do not constitute an exhaustive illustration of all teaching of musics of the world in the West, but they do give a representative impression of the differences in teaching approaches and goals.

All four days of the conference ended with concerts of music from different parts of the world; most of the performers were Americans or Europeans who teach in the West and who also took part in the Symposium. The opening of the Symposium included a concert of various formations of the Balinese *gamelan* of Basel and Munich and a performance of Balinese dancing by the Italian Filomena Bianculli. The concert the following evening presented music from Azerbaijan by Jeffrey Werbock, from Beluchistan by Jean During and from Ecuador by Jorge Lopez Palacio; Argentine tango was presented by the group Sexteto Canyengue from the Rotterdam Conservatory. Another concert was devoted to music from India performed consecutively by Amelia Cuni (*dhrupad* singing), Philippe Brugière (*rudra-vina*), Steve Gorn

(*bansuri*) and Arvind Parikh (*sitar*). As a musical conclusion of the Symposium Ken Zuckerman (*sarod*) of the Studio für aussereuropäische Musik in Basel and Dominique Vellart (vocal) of the Schola Cantorum Basiliensis presented "Two Worlds of Modal Music", a program of Indian *ragas* and medieval vocal music.

In the final business meeting chaired by Arvind Parikh various means were discussed to establish a network for the exchange of information and ideas. It was decided not to form yet another organization but to stay in touch by a quarterly newsletter. Huib Schippers has since published it from LOKV Nederlands Instituut voor Kunsteducatie in Utrecht.

Because of the diversity of the presentations and discussions at the Symposium it was felt by all conference participants that teaching musics of the world can no longer be considered a fringe phenomenon. The presence of music from other cultures at all levels of education in the Western world, be it in general schools, music schools, conservatories or universities, is a social and artistic reality in the 1990s. The exchange of views and ideas in Basel was another step towards further recognition and maturity of teaching modern and traditional musics of the world in Western institutions of music education.

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Opening of the Symposium by Andreas Gutzwiller

Sehr verehrter Herr Präsident des Stiftungsrats,
sehr verehrter Herr Direktor Kelterborn,
dear colleagues and participants of the
Second Symposium "Teaching Musics of the World",

I have the great pleasure to welcome you to this conference on a theme that we all are deeply involved with: teaching of music, not just *any* music, but music which is not normally taught in schools and institutions of music education.

When we first toyed with the idea of having the second conference of this kind here in Basel, we thought of a rather small gathering of scholars and musicians, and we did not dream of having close to one hundred people attending the conference. In fact, if we had known that the symposium "Teaching Musics of the World" would attract such a great number of interested people, we probably would have had second thoughts about hosting this conference. The Studio für aussereuropäische Musik is, as you will certainly find out during the conference, rather small, and by its very nature it leads a somewhat marginal life in an institution devoted to the tradition of Western art music.

Among the attendants of the Symposium we have 19 from the U.S., 19 from the U.K., 8 from the Netherlands and 8 from France, to mention only those countries with the most representatives. It is no mere coincidence that almost half of the participants of this conference come from English speaking countries, because the institutions of those countries have perhaps not the longest history in the *study*, but certainly the longest history in the *teaching* of musics of the world. The study of music not belonging to the European tradition began in Europe in the late nineteenth century. It was vigorously carried on in the U.S. where it transformed into something new by regarding performance training to be a part of the study of these musics. Now this new type of study of musics of the world is coming back to European institutions.

Of special significance to us is the shift in method of study from pure observation of a certain music to practical involvement with this music. We would not be here if this change had not occurred. For us organizers of the conference it was a great pleasure when one of the pioneers in this field, a driving force in forming of the new ethnomusi-

Studying World Music: The Next Phase¹

Joep Bor

This century has seen a drastic expansion of mobility, including tourism, migrant labor, immigration, urban sprawl. ... The "exotic" is uncannily close. ... "Cultural" difference is no longer a stable, exotic otherness; self-other relations are matters of power and rhetoric rather than of essence. A whole structure of expectations about authenticity in culture and art is thrown in doubt (Clifford 1988:13-14).

The varieties of response to the globalisation process clearly suggests that there is little prospect of a unified global culture, rather there are global cultures in the plural. Yet, ... the intensity and rapidity of today's global cultural flows have contributed to the sense that the world is a singular place which entails the proliferation of new cultural forms for encounters (Featherstone 1991:10-11).

"What difference is there between 'world music' and 'ethnomusicology'!" exclaimed one of my foreign colleagues. He had become tired of my trying to explain that there are fundamental differences in approach to studying world music and to studying ethnomusicology, at least in the Netherlands. The reason for our dispute was my fear that this conference here in Basel would turn into a platform for ethnomusicological rhetoric rather than one for the real issues of global music and the topic of this conference, teaching world music.

Perhaps that fear was unjustified. Perhaps I am just adding fuel to this kind of discourse by opposing ethnomusicology and world music studies. Maybe I am comparing apples and oranges. However, over the years I have become a little weary of ethnomusicology professors who, with all their good intentions and scholarly integrity, spend a great deal of time formulating theoretical concepts that have little practical value for the way many of us conceive of and teach world music. Not that I am disinterested in their individual views and research. On the contrary, much of what has been accomplished by ethnomusicologists up to now deserves praise. And, in all fairness, ethnomusicologists have all along been quite liberal in demarcating their field of inquiry.

¹This article is a revised and expanded version of a paper read at the Symposium. I am grateful to my colleagues in the World Music Department at the Rotterdam Conservatory for sharing their thoughts with me and to Jane Harvey for editing the English manuscript.

Where world music is concerned, however, as a term, concept, phenomenon and discipline, the majority of ethnomusicologists seem to have lost touch with the musical reality that surrounds us.

Before pursuing the argument, I should like to clarify my basic position. Firstly, I approach world music as a musician trained in India. Heading the World Music Department at the Rotterdam Conservatory, I am confronted day by day with questions that require pragmatic answers. As a self-taught "musicologist" (or whatever you wish to call me), my training and research in botany have been as beneficial as reading some of the musicological classics. Secondly, several of the problems and questions raised here have long been the subject of debate by distinguished scholars. To them these issues may already be stale. To myself and many of my colleagues they are not and require fresh answers. Thirdly, it is neither my intention here to review the extensive literature on comparative musicology, ethnomusicology and world music, nor to come up with new methodologies, nor to belittle. Rather I would like to encourage ethnomusicologists to reconsider their own position regarding world music today.

What is world music?

Does world music exist? Can we speak of world music, or, for that matter, of music in the singular? If by "world music" we mean a homogeneous type of music that unifies all the people of the globe, that all people like to listen to and participate in, the answer is negative. If, on the other hand, we apply a more dynamic, open-ended definition of world music, expressing the present-day reality of world-wide encounter, it is certainly possible to refer to the *globalisation* of music. One of the consequences of globalisation, of world-wide access to an amazing variety of *musics* - in the plural - is that more and more musicians widen their scope by getting involved with musics from more than one culture.

However meaningless, trendy and ambiguous the term "world music" may seem, it describes the phenomenon whereby today musicians from all over the world can be heard all over the world. And what is perhaps more important, they have begun to exchange ideas and have created a number of highly intriguing and successful musical fusions. This phenomenon is not new, of course. Throughout history, the encounter of musicians from different cultures has resulted in a viable exchange of musical ideas, so much so that all music is essentially

world music. The only difference is that today's world has become a "global village" in which "exotic" music is no longer exotic, and "a whole structure of expectations about authenticity in culture and art is thrown in doubt" (Clifford 1988:14). In today's world, the Indians are proud of their violins and harmoniums and the Chinese are proud of their Western symphony orchestras; our orchestras consist of musicians of many different nationalities; *qawwali* singer Nusrat Fateh Ali Khan experiments with Western fusion; West African singers Youssou N'Dour and Salif Keita are major international stars; and Paul Simon tours all over the world with a wide range of South African musicians. Young musicians from New York, Los Angeles, Toronto, Paris, London, Berlin, Geneva and Amsterdam play congas, *djembe*, *tabla*, flamenco guitar, *sitar*, *bandoneón*, *bansuri* and *shakuhachi*. The musics of the world are no longer restricted to their natural or national boundaries. They have reached the man in the street and belong to everyone. And if this is partly caused by the international music industry, we should be grateful.

World music studies versus ethnomusicology

Let us return to our original question: what is the difference between studying *ethnomusicology* and world *music* in the Netherlands? The main difference is not so much "the relative degree of importance attached to performance studies" as John Myers (1992:9) puts it, referring to the North American situation. The difference is rather the age-old dichotomy between theory and practice, or for that matter, music and musicology. Whether or not ethnomusicology students take up a musical instrument, the primary concern of the Department of Musicology in Amsterdam, as in many other university ethnomusicology programs, is to train people to become intellectuals who can critically think, talk and write about music. It is open to debate, of course, to what extent Amsterdam or any of the other universities around the world succeed in doing so.

At the World Music Department of the Rotterdam Conservatory, on the other hand, our main aim is to prepare students for a professional career as performers and teachers. The emphasis is on acquiring performance and teaching skills, whether one studies Afro-Caribbean and Brazilian music, classical North Indian music, Argentinian tango, flamenco guitar or, in the near future, world percussion. Commitment, self-discipline and an aptitude for the main instrument are required

and tested in the entrance examination. The traditional one-to-one contact between teacher and student is fundamental in this type of training. Throughout the five or six-year course our students work with their teachers to build up technique and to acquire a solid knowledge of musical vocabulary and repertoire. They also participate in various types of ensembles and follow a structured curriculum covering a wide variety of subjects (cf. Table I) including a second instrument, music theory, teacher training and history of music. In addition, there is a two-year world music course, and all students learn to play in the *gamelan* orchestra as well.

The similarity between our World Music program at Rotterdam and any ethnomusicology curriculum ends with the world music course and, perhaps, the *gamelan* instruction. Our students are not trained to give general courses on world music "as a kind of academic multicultural tokenism within the eurocentric bias" (Brown 1992), or to write essays on types of music they have not practiced. They are expected to become qualified musicians and teachers within their field of specialisation, with the knowledge of music theory this requires. If, after graduation, they decide to follow a research oriented career - and some of them do - they have the advantage of no longer being novices. Having learned to think in terms of the music they pursue to write about, their publications are likely to be more accurate, convincing and useful than those of their colleagues who do not perform.

Table 1: Year-by-year programs of the World Music Department, Rotterdam Conservatory

North Indian music

First year
main subject²
subsidiaries: *tabla* and voice
playing in ensembles
ear training

Latin American music
(Afro-Caribbean and Brazilian)

First year
main subject³
subsidiaries: piano and percussion
playing in ensembles⁴
rhythm class

² *Tabla, sitar, sarod, sarangi, violin, flute or voice.*

³ *Drums and percussion, piano, bass guitar or voice.*

⁴ *Latin jazz, salsa conjunto, salsa charanga, merengue, pagoda, modern Brazilian music, and for percussionists only, batá and batucada.*

Indian music theory
world music
gamelan workshop
Hindi

Second year
main subject
subsidiaries: *tabla* and voice
playing in ensembles
Western music theory
Western music history
Indian music history
cultural history of India
world music
Hindi

Third year
main subject
playing in ensembles
Western music theory
raga class
educational theory
methodology/teaching practice
Hindi

Fourth year
main subject
playing in ensembles
raga class
educational theory
methodology/teaching practice

Fifth year
main subject
final examination: music teacher

Sixth year
main subject
final examination: professional musician

Latin American music history
world music
gamelan workshop
Spanish/Portuguese

Second year
main subject
subsidiaries: piano and percussion
playing in ensembles
rhythm class
music theory
Latin American music history
cultural history of Latin America
Western music history
world music
Spanish/Portuguese

Third year
main subject
subsidiary: piano
playing in ensembles
music theory
educational theory
methodology/teaching practice
Spanish/Portuguese

Fourth year
main subject
playing in ensembles
educational theory
methodology/teaching practice

Fifth year
main subject
final examination: music teacher

Sixth year
main subject
final examination: professional musician

In other words, a major difference between the study of world music and that of ethnomusicology is the degree of importance attached to specialisation at an early stage. While ethnomusicology students are exposed to all kinds of theories and musics from the beginning of their study, the activities of our world music students, from the beginning, are consistently centred around their main instru-

ment and their main area of study. Whereas ethnomusicology students spend much of their time reading and writing about music, world music students spend most of their time learning and practising music. For Dutch ethnomusicology graduates it is virtually impossible to find a job as there is simply no demand for ethnomusicologists. For our world music graduates the employment prospects are better. Many of them will succeed in working as performers; others will be able to find a job in one of the dozen or so music schools that have recently started a world music program. At present there are thirty experienced musicians on our regular world music staff in Rotterdam (most of them on a part-time basis), compared to three ethnomusicologists in Amsterdam. Besides, we have a continuous flow of internationally renowned guest teachers.

Comparative musicology

There are other fundamental differences in approach between ethnomusicology and the study of world music. These differences can only be understood if we look at the way the interest in and study of non-European music and folk music evolved. Present-day ethnomusicologists do not generally consider the eighteenth and nineteenth century to be important in the formation of their discipline, but, as Philip Bohlman (1987 and 1988), I myself (Bor 1988) and Ter Ellingson (1992) have recently shown - and Curt Sachs (1962) before us - a great deal of pioneering research was carried out from the end of the eighteenth century onwards. Such research is frequently dismissed today as irrelevant and amateurish, but it laid the foundation for dividing the musics of the world into categories such as "oriental", "art", "folk" and "primitive", a division which dominated ethnomusicology until the 1960s and still lingers on.

This research also laid the foundation for the two cornerstones of ethnomusicological thinking, i.e. musical ethnography⁵ and comparative musicology. The well-known German music historian Guido Adler (1885) may have been the first to recognise *Musikologie*, also referred to as *vergleichende Musikwissenschaft*, as a deserving sideline of systematic musicology, but his own involvement with non-Western music was nil.

⁵ The term *chants ethnologiques* appeared as early as 1854 in Garcin de Tassy, *Chants Populaires de l'Inde*. By the time Alexandre Kraus published his *Ethnographie Musicale* (2/1879), musical ethnography and musical ethnology were well-established concepts (cf. Simon 1978:8).

It remains somewhat of a mystery to me why it was the publication of his *Umfang, Methode und Ziel der Musikwissenschaft* that signalled the beginning of ethnomusicology and not the prolific writings of earlier music historians such as François Joseph Fétis, Raphael Georg Kiesewetter and Carl Engel, who all paid attention to non-European musics (Allen 2/1962, Bor 1988), or the spectacular *Exposition Universelle* of 1867 in which world music played an unprecedented role (Comettant 1869).⁶ Is it simply historical ignorance on the part of present-day ethnomusicologists, or is it something else? Whatever the reason, by deferring to music historians such as Adler and Chrysander, comparative musicologists and (later) ethnomusicologists have once and for all defined their peripheral and subordinate position, silently accepting that Western musicology is superior.

This was certainly not the opinion of several eighteenth and nineteenth-century world music pioneers whose works were widely read, appeared in several editions, were sometimes even translated and were frequently quoted by the European scholarly community. In my own field of study, Indian music, the important contributions of Francis Fowke (1788), Sir William Jones (1792), Freiherr F. H. von Dalberg (1802), Captain N. Augustus Willard (1834), Sir Raja Sourindro Mohun Tagore (numerous publications between 1874 and 1896), Victor-Charles Mahillon (1880), Balwant Trimbak Sahasrabudde (1887), Captain Charles Russell Day (1891) and Bhavanrav A. Pingle (1898) may serve as examples. If we extend this list to the early part of the twentieth century, we may add the publications of Ernest Clements (1913), Joanny Grosset (1913), Ratan Devi and Ananda K. Coomaraswamy (1913), A.H. Fox Strangways (1914) and Curt Sachs (1915).⁷ I have deliberately omitted the contribution of Otto Abraham and Erich M. von Hornbostel, *Phonographierte indische Melodien* (1904), because it offered no new insights; neither did it contribute to the intellectual dialogue between Western and Indian music scholars, which had already been taking place for over a century. Based, as it was, on a few arbitrarily selected and recorded examples, this article could hardly do justice to such a diverse and complex field as Indian music. As Fox Strangways (1914:347) put it, it basically ignored Indian music theory and treated "twenty-eight tunes simply as musical phenomena".

⁶ Other important moments in the history of world music and dance were the Paris Expositions of 1855, 1889 (Tiersot 1889) and 1900.

⁷ For the above references see Bor 1988 and 1992.

Fox Strangways (1914:348) also comments briefly on the important publication of Alexander J. Ellis, *On the Musical Scales of Various Nations* (1885): "The results for India are based on insufficient data, but the article is valuable as a *conspectus* of scale in general." As we know, Ellis' work on musical scales was considered so valuable that he has been unanimously proclaimed as the founding father of comparative musicology (Hornbostel in Ellis 1922:1, Lachmann 1929:5, Kunst 1959:2, Sachs 1962:12). The reason is obvious: Ellis' invention of the cents system gave scholars a scientific tool for measuring intervals. His own investigation, which revealed "that the Musical Scale is not one, not 'natural', nor even founded necessarily on the laws of the constitution of musical sound..., but very diverse, very artificial, and very capricious" (1885:526), served as a prime example of the comparative method.

Significantly, Ellis (1885:527) concludes his paper with the comment that his research requires "completion by the long and careful observation and study of many physicists who have some notion of music, rather than of musicians whose ears are trained to particular systems with but slight knowledge of physics." Ellis and subsequent comparative musicologists relied heavily on the evidence offered by non-European musicians and musicologists.⁸ They nonetheless believed that valid musicological abstractions should be based on "objective", "scientific" research by qualified Western scholars, rather than the "subjective" interpretations of musicians. Maintaining this viewpoint, they were able to establish their own scholarly authority, legitimacy and conventions. By collecting, transcribing and analysing recordings, comparative musicologists thought it would ultimately be possible to create an evolutionary classification system with "primitive" musics on the bottom of the hierarchy, ancient and "oriental" musics somewhere in the middle and European art music at the top. To this end, Hornbostel and Abraham designed "a musical IPA, an International Phonetic Alphabet, for the standardised representation of musical sounds in comparative musicology" (Ellington 1992:126).

⁸ It should be noted that A.J. Ellis, F.G. Gevaert and V.C. Mahillon corresponded with S.M. Tagore (Anonymous 1876:18-20, 64-74, Mahillon 1880:ix, Day 1891:169-73). There is no doubt in my mind that the fourfold classification of musical instruments, first proposed by Gevaert and Mahillon, was the result of their familiarity with the writings of Tagore, particularly his *Yantra Kosha* (1875). Yet neither Mahillon nor Hornbostel and Sachs (1914) admit that their idea of classifying musical instruments into four major categories basically came from India. Most later writers also seem to be confused about this topic.

This leads us to the controversial issue of comparison. As Warren D. Allen already pointed out in 1939 in his remarkable study, *Philosophies of Music History*, the comparative method embraced by nineteenth-century music historians was based on the doctrine of development, and the belief that the origins of music were to be found among the so-called primitives and Orientals (Allen 2/1962).⁹ Not only the publications of Richard Wallaschek (1893), Carl Stumpf (1911), Robert Lach (1924), Robert Lachmann (1929) and Curt Sachs (1940, 1943, 1962) but also Egon Wellesz' *Ancient and Oriental Music* (1957) with contributions by several of the leading comparative musicologists were based on this belief. The main presumptions were that European art music was superior to all other musics (cf., e.g., Kuckertz 1980:15); that oriental musics were static; and that the "impure" popular genres, "contaminated" by the influence of Western music and musical instruments, were too vulgar even to talk about.¹⁰ Today the quest for origins has receded to the background, but the comparative approach still haunts us even though many sensible scholars have objected to it.

The real problem of comparative musicology lay in the sincere belief of early twentieth-century scholars that with the primitive analytical tools available to them, i.e. modified European notation and pitch measurement, and without much knowledge of the musics they were trying to analyse, it was possible to tackle and grasp the complexities of orally transmitted musics. As long as they were collecting, studying and comparing artefacts such as musical instruments, the research methods developed by the natural sciences could be more or less applied. The pragmatic classification of musical instruments designed by Hornbostel and Sachs (1914) is indeed a jewel of comparative musicology.¹¹ But as soon as the same musicologists began transcribing, analysing and comparing *living* musics, mapping the musics of the world according to stages of development, the compa-

⁹ The mid-nineteenth-century "law of progress" of Herbert Spencer and Charles Darwin's evolution theory gave many influential music historians and music ethnographers a dependable "scientific" solution to their problem. Spencer's speculations on the origins of music (1857) also influenced the Indian writer B.A. Pingle.

¹⁰ Racy (1992) shows that comparative musicologists such as Erich M. von Hornbostel, Curt Sachs, Robert Lachmann and even Bela Bartok played a fundamental role at the *Congrès du Caire* (1932) in deciding which "authentic" musicians were to be recorded and which not. Looking back at almost a century of recording, it is fortunate indeed that the international music industry has rarely appointed ethnomusicologists on their staff.

¹¹ Another good example is Henry Balfour's world-wide study of the musical bow (1899) or, much more recently, Mark Slobin's "icons of ethnicity" (1988).

rative method proved to be a failure.¹² The important question, which kind of comparisons can be considered at all meaningful, was never satisfactorily answered.

Ethnomusicology: an outsider's impression

As we all know, in the 1950s the term *vergleichende Musikwissenschaft* was replaced by what we now call ethnomusicology; yet the basic premises of comparative musicology have remained intact (Nettl 1973, Merriam 1982, Ringer 1991). The focus may well have shifted from research in the "laboratory" (i.e. museums, archives and the desk of the researcher) to the study of music in the field, although, as I have pointed out, much eighteenth and nineteenth-century research was based on intensive fieldwork and an intimate knowledge of "music in culture". The emphasis may indeed have shifted from research on "authentic" *orientalische Hochkulturen* and "primitive" musics to the study of popular and urban musics, from the "quest for origins" to processes of change and acculturation, and from the study of music as *art* to the study of music as *culture*. To this day, some ethnomusicologists believe it is possible and even meaningful to compare one music with another, and that it is possible and even desirable to study musical cultures from an outsider's perspective.

Alan Merriam writes in his well-known classic *The Anthropology of Music* (1964:25):¹³ "The ethnomusicologist is not the creator of the

¹² Mantle Hood (1969:299) writes: "An early concern with comparative method, before the subjects under comparison could be understood, led to some imaginative theories but provided very little accurate information." This is apparently not the opinion of Bruno Nettl (1975:701) who writes: "The grand old men really had the answers... After carrying out some studies in Persian and Arabic improvisation, I again looked into Robert Lachmann's little book, *Musik des Orients*, and realised that either explicitly or by implication he already, almost 40 years ago, had stated in a few sentences what I have stated in a series of articles." I also consult *Musik des Orients* from time to time, not to find answers but to come to terms with the naivety of writers such as Lachmann. Is it not amazing that he and other comparative musicologists thought it made sense to compare such diverse musics as those of China, Japan, India, Indonesia and the Arab world? Wasn't the Orient yet another fiction of our Western mind, a European invention (Said 3/1991:1) as is ethnomusicology or, for that matter, world music?

¹³ Gourlay questions Merriam's consistent use of abstract terminology in preference to the concrete. "The end-result of this conceptualization is an ethnomusicological 'discipline' which includes everything from synesthesia to symbolism and from composition to culture history but omits both the ethnomusicologist and the performer" (1978:9).

music he studies, nor is his basic aim to participate aesthetically in that music... Rather, his position is always that of the outsider..." Ethnomusicologists have adopted and paraphrased this definition, so much so that it has become almost sacred. Obviously, if the definition is reversed, the profile of a musician emerges: The musician *is* the creator of the music he studies, and his basic aim *is* to participate in that music. Indeed, his position is always that of an *insider*.

In other words, the role of the ethnomusicologist as an alien observer, as an invisible ethnographer of "music in culture" is opposed to that of the musician, who is an insider by definition, whether he grew up in the musical culture he represents or not. Through "participant observation" - that is, trailing along after the musicians, having a couple of drinks with them, boring them with incessant questions, observing their behaviour and the behaviour of the audiences, and perhaps taking a few lessons - the ethnomusicologist can supposedly extract enough information to draw a "neutral" and "relativistic" picture of a particular type of music in a particular context.¹⁴ What the musicians play, know and think about may be relevant to the story of the ethnomusicologist, but it is often ignored, as is indigenous theory and historical literature. Living in a single locale for a year or so can be an interesting and novel experience. But as we are all aware, it usually takes more time to get acquainted with a new environment, and many years of dedicated study to understand and absorb the music one writes about. To become sufficiently familiar with the musicians so that they "open up" about the "real" issues requires even more time.

Participant observation, then, emerging as the major research tool of musical ethnography, only makes sense if the ethnomusicologist really participates in the music scene he studies, either as a student or a performer. This requires time, much time, and patience. But few ethnomusicologists can afford to spend much time in the field. Few of them, therefore, are able to properly interpret the music and musical data they have collected and rise to a certain "level of objectivity several steps above mere mindlessness" (Ringer 1991:192). Short-term research activities rather than a long personal learning experience may represent another fundamental difference between ethnomusicology and world music studies.

¹⁴ Gourlay's observations on the often abused terms "science", "empiricism", "objectivity" and "neutrality" in ethnomusicological research are worth reading. Commenting on Merriam's exposition of field research, he remarks: "The musician is considered from all aspects of behavior-specialization or its absence, professionalism, acknowledgement and rewards, role, status and training - except the very one by which he is what he is - performance (Gourlay 1978:8).

Does this imply that the two approaches are as incompatible as the two major *modi operandi* within ethnomusicology itself, namely the anthropological and the musicological?¹⁵ To a certain extent they are. As long as ethnomusicologists stubbornly "try to combine their own detached observations as cultural outsiders with the views of a society about its own musical culture" (Nettl 1992a:12), there is little hope that the two will ever be reconciled. How can one understand the musician's view and that of the audience, and at the same time remain a detached outsider? Isn't this a silly paradox? How long will it take before ethnomusicologists realise that studying music with a questionnaire, a cassette recorder or a video camera will only reveal the surface, the generalities of that music? Anyway, why do ethnomusicologists try to remain *detached* outsiders? Do they really think that only outsiders can be critical observers? Influential scholars such as Alan Merriam and Bruno Nettl certainly do. For them, there should be a clear-cut separation between the musicians and teachers who are "not committed to the intellectual pursuit of knowledge" and the "-ologists" who are (Nettl 1983:5).¹⁶ The musicians, of course, are their main informants. Yet, however erudite, they are rarely appointed as faculty members and only play a peripheral role in publications by ethnomusicologists. Indeed, the musicians often find it hard to understand the obscure language of this strange sect who so frequently seem to ignore their point of view.

"Watching both sides of the road has become a central problem in ethnomusicology," writes Mark Slobin in a recent thought provoking study on "micromusics" of the West. "Geared as we are to 'socially situated' music 'in context' or 'in culture', we have made little of intersocietal connections." Slobin tries to formulate new "frameworks, guidelines, categories that are general enough to imply the emergence

¹⁵ "Still, if one were to make his judgement on the basis of the journal *Ethnomusicology*, he would be forced to say that the musicologists and the anthropologists have not really come much closer together..." writes Merriam (1975:58-9), and he continues: "I do regret, however, that we do not seem to have been able ever to create a true discipline of ethnomusicology..."

¹⁶ "I do not propose to deal with their activities as issues of ethnomusicology," Nettl continues, "but I have, of course, no wish to denigrate what musicians and teachers... have accomplished, what they have contributed to music and to humanity." And he admits, "they have done more to affect society than have the ethnomusicological researchers." Why, then, ignore their achievements and their names in ethnomusicological publications if indeed they were more effective in promoting world music? Isn't one of the aims of ethnomusicology to deal with *all* aspects of world music, to understand why certain musicians, composers, writers, concert promoters, broadcasters, etc. have been more influential than others?

of a future comparative method" (1993:6,22). It is not for me to judge whether his comparative method will lead to new insights and a new type of research. Taking the stance of a modern ethnographer, he is doing exactly the same as most of his predecessors. In ethnomusicology new ways of thinking nearly always seem to have been inspired by current intellectual trends in related fields of study.¹⁷ Is this perhaps why ethnomusicologists have never been able to establish an identity of their own, why they are in a constant state of self-analysis and try to redefine their discipline over and over again? This constant juggling with viewpoints, terms, concepts, frameworks and methods may not confuse the seasoned ethnomusicologist, but it is certainly baffling to anyone else.

The time may have come for ethnomusicologists to begin addressing the real ailments from which their discipline is suffering. Based, as it is, on "the juxtaposition of traditional music and cultural identity" (Bohlman 1988), on scattered and borrowed methods, outmoded ideas and controversial research methods, ethnomusicology may have become an anachronism, a remnant of the past in which Western civilisation functions as the centre of the world and Western scholarship as the only road to objective truth, while cross-cultural dialogue remains hopelessly one-sided. Challenging the authority and future identity of ethnomusicology requires more than jumping on the bandwagon of the social and cultural sciences. Academics who claim to deal with nothing less than "*all* of the world's music, all societies and all strata" should, in my opinion, do a *little* more than just speak to and write for each other (Nettl 1992b:386,395). The main question, of course, is whether a discipline that originated in colonial Europe, flourished in neo-colonial America and has remained eurocentric in orientation can still be meaningful in today's world.¹⁸ Perhaps the time has come to move on. Studying world music may open up fresh possibilities for a world-wide

¹⁷ "My assumption is that ethnomusicologists attempt to operate under a combination of methods borrowed from those used in both the humanities and the social sciences. Indeed, it is this mixture of borrowings, never reconciled with each other, that has led to so much of confusion that marks ethnomusicology" (Merriam 1982:176).

¹⁸ According to Frederic Lieberman (1977:198) "ethnomusicology gives no evidence of having become an independent scholarly discipline, and has, therefore, no logical reason for continued existence other than the purely social needs of its members. Furthermore, the continued existence of the pseudo-discipline of ethnomusicology might well hinder rather than promote the avowed goals of its practitioners."

exchange amongst musicians and between musicologists, whether they come from the North, South, East or West.

Studying world music

Let us return to the 1960s, when many of us discovered that there were other fabulous musics on this globe apart from the music we had grown up with. Although some of us decided that studying music was more rewarding, revealing and meaningful than "ethnographing" music, a majority of ethnomusicologists were deadly opposed to it, favouring the anthropological approach of Alan Merriam. However, there were those who had a different view. At the UCLA Institute of Ethnomusicology Mantle Hood had gathered a distinguished circle of artists who offered "training in basic musicianship of non-Western musical cultures in order to provide a firm foundation in the performance skills of specific African, Oriental, and other types of music" (Hood 1969:299).¹⁹ And at Wesleyan University, Connecticut, the first World Music Program was launched by one of Hood's disciples, Robert Brown. With a heavy emphasis on performance practice, "ethnomusicology seemed to be just one possibility among a whole palette of possibilities..." (Brown 1992).

The World Music Program at Wesleyan has survived, but its focus has changed since the sixties. This is perhaps the reason why, to John Myers (1992:9), "there is very little to separate the activities of someone practising 'ethnomusicology' from someone teaching 'world music'. The main difference is the relative degree of importance attached to performance studies." Whether one learns to play a non-Western instrument or not, the study of either ethnomusicology or world music at a North American university today leads to the same kind of academic degree. Do North American music educators realise, however, that in recent years both the term and world music itself have reached millions of people around the globe, far more than ethnomusicology ever has? Don't they realise that the demand for world music training is larger than for ethnomusicology today? I wonder how long the deans

¹⁹ "Contrary perhaps to Merriam..., Hood wished to present ethnomusicology as a field that did in essence what all musicologists do, or at least what they professed to do. This included concentration on art music, also the assumption by the scholar of a musician's responsibility even to the extent of participating in performance or possibly composition of the music studied, and an essentially culture-specific, non-comparative, positivistic stance" (Nettl 1988:23).

of music can ignore and exclude *professional* training in world music from their departments and colleges?

In Rotterdam we are open to the global developments taking place in music today. We are convinced that traditional, popular and experimental forms of world music will play an increasingly important role on the international music scene and should, therefore, be taught in colleges of music. With over a hundred students of many different nationalities - and this is just the beginning - the World Music Department may well develop into the largest one of its kind ever established. The very fact that our department was not set up to cater to the needs of the musicological establishment, but emerged at the right moment through a need of its own and that we have been able to attract a team of excellent and dedicated teachers may explain why the world music experiment at the Rotterdam Conservatory has been a success so far. It may be worthwhile here to point out that conservatories of music, dance academies and art colleges in Holland are part of a higher vocational education network and thus independent of universities. While setting up our program at Rotterdam, we also created an infrastructure for world music teaching in the Netherlands by introducing world music into the curriculum of the local music schools.

Ideally, we would like the Rotterdam Conservatory to be a meeting place for a great variety of musical cultures. Ideals and reality do not always match, however. At this point it would be neither feasible nor advisable to introduce types of music for which there is little or no demand. When introducing a new area of study, we always have the following three questions in mind: 1) Will the program attract and continue to draw a sufficient number of talented and motivated students? 2) Can we assemble a team of highly qualified and cooperative teachers and a coordinator who knows the ins and outs of the field? 3) Is it possible to teach this type of music in a Western conservatory setting? Only if these basic requirements can be met and quality maintained at the highest level possible, will we give the new program a chance to develop.

Conclusion

This, in a nutshell, is our approach to world music. It is obvious, then, that we look at it from the point of view of the music itself, as teachers and performers, rather than the way ethnomusicologists conceive of world music. Their position is predominantly research-oriented,

often concentrating on generalities, and is basically eurocentric in origin and orientation even though individual approaches may differ considerably. While ethnomusicologists are trained to write about the musics of "the other" as "music as culture", usually in an academic jargon which only other ethnomusicologists can understand, world musicians are trained to deal with global musics in less abstract terms, as "music as art". Their basic aim is not to remain outsiders and observers, but to become insiders, to become musicians who can speak the language of other musicians, wherever they come from and whatever they play or sing.

Creating possibilities for a genuine cross-cultural dialogue between global musicians is one of the fundamental aims of our World Music program in Rotterdam. Whether or not we are able to achieve this goal remains to be seen, of course. However, unless we recognise that world music plays a vital role in the musical life of our large cities today, and unless we accord "world musicians" the same status and respect as the other musicians who are teaching in our conservatories or colleges of music, only then can we hope that the intercultural dialogue so many people are just talking about, will really have a chance to take place.

Perhaps our approach to world music is less grandiose and utopian than Robert Brown's world music concept of the 1960s, or the *Weltmusik* concept of the Germans, with Georg Capellen at the beginning of this century as its first, Karlheinz Stockhausen in the 1970s as its most important and Joachim-Ernst Berendt as its most esoteric spokesman (Fritsch 1981, Berendt 2/1985).²⁰ The current use of the term world music, as is known, dates from 1987 in Great Britain, and is identical to what the Americans call "world beat" (Sweeney 1991:ix). It refers mainly to an international pop music which is the result of "global cultural flows", to use a fashionable phrase, the product of a musical interaction between North and South and East and West.

Robert Brown anticipates "a world culture of the future in which, through greatly accelerated communications technology, all music might be said to belong to all people... The basic idea is to view music, derived from many disparate cultures, from a vantage point

²⁰ "Das amerikanische 'world music' betont eher das gleichzeitige unabhängige Nebeneinander diverser Musiken, das deutsche Wort 'Weltmusik' scheint mehr dem Aspekt *einer* weltumfassenden neuen Musik zuzuneigen" (Fritsch 1981:3). Robert Brown claims that he first thought up the term "world music" in the early 1960s (1991: 366, 1992). Yet, other authors seem to have made use of the term before that, for instance Georg Capellen in 1905 (Fritsch 1981:12-15) and Charles Seeger in 1958 (see following footnote).

beyond culture, with the entire world treated as the receptacle..." (Brown 1992). Stockhausen also anticipates a world culture of the future, in which individual musicians have access to an optimal number of musical genres from which they can create new, original forms and styles of music, and new ways to perform the music as well (Stockhausen 1973). Both Brown and Stockhausen emphasise the need to preserve the authentic musics of the world for mankind. Like most of the Western musicians, composers, music philosophers and musicologists who have given thought to the world music phenomenon in terms of interaction, cross-fertilisation or synthesis - the list is long and impressive - they have mainly focused their attention on the sophisticated art musics of the East. No doubt, exoticism and Orientalism have left their mark on Western philosophy, literature and the arts, including music (Gradenwitz 1977). Could anyone foresee, however, that the interaction and fusion between musical genres which is taking place today would occur in the field of popular music rather than art music and for the greater part in the South rather than the North?

Perhaps I have compared apples and oranges, as I remarked in the introduction to this paper. For ethnomusicologists, pop musicians and critics, Western composers, and all the musicians of the globe, the term "world music" may have a different connotation or no significance at all. Yet I think that as a term and a concept, "world music" is certainly an improvement on its worn-out predecessors "exotic", "extra-European", "non-Western", "folk" and "ethnic" music. "No better short phrase has yet been proposed", writes Philip Sweeney (1991:ix) in his *Virgin Directory of World Music*, "and thus the term... has taken on a quite sturdy life of its own...". He adds: "This may be regrettable for those people, including myself, who dislike the term for its combination of a meaninglessly wide literal field of reference, with a capricious and subjective actual application...". I also hope the term "world music" will soon be replaced by what it really stands for: music. And perhaps the time will come for "ethnomusicology" to be replaced simply by "musicology".²¹

²¹ A passionate plea to this effect made by Charles Seeger 35 years ago still sounds refreshingly up-to-date: "Ethnomusicology' has the connotation of 'strange' or 'foreign'. Do we mean only the study of music in a culture and not in itself? Clearly we must study music both in itself and in culture and this is 'musicology'. All music is in culture, so why do we need a term like 'ethnomusicology'? The reason is that historians have hijacked the proper term 'musicology'. Yet they

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study a very narrow band of world music and only part of that" (Anonymous 1959:101-2). Consider the following, too: a Western scholar studying the history of, say, Indian or Chinese music is today called a "historical ethnomusicologist" (without reference to his or her field of specialization), whereas Indian or Chinese scholars studying the same subjects probably call themselves "music historians". Wouldn't it be easier to use one term which unites these scholars, wherever they come from?

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