

The background of the cover features a teal-to-dark-blue gradient. Overlaid on this are faint, stylized musical notations, including a treble clef on the left and a staff with various notes and rests on the right.

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Lied und populäre Kultur Song and Popular Culture

Jahrbuch des Zentrums
für Populäre Kultur und Musik

Weltmusik und ihre Kritik:
Postkoloniale Zugänge zu globaler Musik
World Music and its Critique:
Postcolonial Approaches to Global Music

WAXMANN

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Song and Popular Culture

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herausgegeben von

Maria Fuchs, Johannes Müske und Knut Holtsträter

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Preface

This special edition is based on the workshop ‘World Music’ Through a Postcolonial Lens – Current Debates in Theory and Practice¹, which we – Maria Fuchs (ifk – University of Arts Linz and former guest researcher at the Zentrum für Populäre Kultur und Musik (ZPKM), at that time University of Music and Performing Arts Vienna) and Johannes Müske (ZPKM) – organised in the spring of 2022 together with the executive director of the ZPKM, Michael Fischer (ZPKM). Over the past decade, the diverse academic discourse concerning the decolonialisation of knowledge has become central within cultural and political practices as well as within media more generally. In recent years, these debates have also begun to resonate within the fields of music, musicology and cultural studies, even if such discussions within German-language musicology and other studies related to music have only recently begun to gain traction. Already, a foundational shift is becoming visible in research and in practice: music festivals are putting in significant effort in inviting guest curators in order to help put together new programs and line ups. Museums, too, are delving into their (musical) collections and – in cooperation with members of their communities of origin – are finding meaningful ways of engagement with particularly ‘sensitive collections’.² In many German-language media outlets, the term ‘world music’ has popped up again and again in the course of more recent public debates around the question of how racist or colonialist the concept ‘classical music’ is within research contexts, musical pedagogy and practice.³ Given the current flurry of debates surrounding decolonialisation, approaching ‘world music’ from a de- and postcolonial perspective seems more relevant than ever.

Terms related to time periods or music genres such as ‘classical’ or ‘world music’ not only evoke a hegemonial status *per se* but are also expressions of a particular – specifically Eurocentric – musical tradition. As such, musicians and researchers are posing important questions: can these terms continue to be seen as universally valid in the context of our current ‘glocalised’ world? What other musical traditions exist? Do they not also have the right to be ‘heard’, literally and figuratively? These questions are at the heart of the thematic section of this volume – questions that are primarily concerned with de- and postcolonial debates surrounding ‘world music’. The texts, reports and interviews with researchers, teachers and curators discuss and grant insight into the current developments in and around global music(s) today.

1 We adapted the title of this volume – and we would like to thank Rim Irscheid for this title suggestion, which emerged out of an ongoing dialogue with her.

2 Cf. Margit Berner, Anette Hoffmann, and Britta Lange: *Sensible Sammlungen. Aus dem anthropologischen Depot*. Hamburg 2011.

3 See, e.g., Sandeep Bhagwati: *Zurückhören bitte!* Part 1/2 Van Outernational. Available online at <https://www.van-outernational.com/bhagwati/> (accessed on 23 November 2023).

Though our initial call for papers met spontaneous and significant interest, we received few concrete submissions. Only after we changed the thematic focus of the workshop and contacted colleagues directly was it possible to put this volume together. In this vein, we would like to sincerely thank the various contributors: Sandeep Bhagwati, Dahlia Borsche, Lisa Gaupp, Beatrix Hoffmann-Ihde, Rim Irscheid, Mèhèza Kalibani, Natasha Loges, Bongani Ntodana-Breen, Nepomuk Riva, Britta Sweets and Clemens K. Thomas. We are very excited to be able to include work from such internationally respected researchers, teachers and curators. With this thematic edition, we would like to contribute to the ongoing international discourse on ‘decolonialising musics’ and to encourage a long-term shift of perspective within our own research contexts for the future (including the Zentrum für Populäre Kultur und Musik).

The thematically open section of this volume is equally diverse: Janis Kudins traces a song that has found its way from the 1930s’ Latvian capital Riga into the US-American pop mainstream of the 1950s, Oliver Huck investigates the role of the piano in Joni Mitchell’s songs und Michael Fischer ties the loose ends of space travel and opera in an often-overseen genre in the early 20th century, the scientific exhibition (Wissenschaftsschau).

Our sincere thanks go to the peers who maintain the discourse on research with their reviews. We would also like to thank the many fellow researchers who have contributed to the success of the yearbook with their professional judgement and personal advice. We received essential support with the editorial work from Felicitas Fischer. We thank her warmly for her highly valuable contribution.

Freiburg im Breisgau and Vienna, November 2023
Maria Fuchs, Johannes Mücke and Knut Holtsträter

**Weltmusik und ihre Kritik: Postkoloniale Zugänge
zu globaler Musik**
**World Music and its Critique: Postcolonial Approaches
to Global Music**

Maria Fuchs (Linz) & Johannes Mücke (Freiburg)

'World Music' and its Critique Postcolonial Approaches to Global Music

As Beethoven's work was being celebrated in Vienna and Bonn during the 2020 Beethoven anniversary, many familiar formulations conforming with a well-known narrative were rolled out once again: the 'great master', the 'singular and immortal genius', the 'hero' and the 'revolutionary'. But one event stood out among the numerous concert series, exhibitions, symposia and publications in honour of the composer's 250th birthday: *The Other Beethoven(s)*.¹ Organised by the Goethe-Institut with the support of the German federal government, the event-series brought a lesser-known side of the composer to light – that of his interest in non-European perspectives, which began to develop in his later years. The programme was composed of eleven international projects that traced Beethoven's 'openness to the world' – as it is termed in the programme description – and translated his work into a new contemporary language. The concert and performance series were accompanied by a symposium organised in collaboration with the dramatic advisor and curator Elisa Erkelenz, entitled *Decolonizing Classical Musics*, in which international researchers came together to share their ideas and discuss the theme more broadly.

Increasingly, terms, categories and concepts such as 'world music', 'classic', 'masterpiece', 'total work of art', 'excellence' and even the 'history of music' itself are being called into question under the influence of de- and postcolonial theory in musicology and related fields. Drawing on Anglophone thinkers and interdisciplinary approaches, such as cultural anthropology, musicology has begun to face up to its colonial history and unconscious biases in recent years. In a nutshell, the criticism holds that colonially motivated meaning-making structures and regimes of knowledge continue to characterise the theory, practice and teaching of music in general. These new debates and forms of discourse set something in motion and emphasise the situatedness of knowledge, the influence of particular actors and power relations on the validity of knowledge and shed light on epistemological and ontological injustices that result from the exclusion of marginalised voices and histories with respect to forms

1 Available online at <https://www.goethe.de/de/uun/prs/med/m20/21710858.html> (accessed on 18 October 2023).

of knowledge production. Internationally known musicians and musicologists² are making clear that decolonialising the entire musical landscape is necessary. Like all institutions, those in the field of music tend toward reproducing a particular form of tradition – in this case, that of a stagnant white and predominately male dominated canon which leads to the exclusion and non-recognition of other perspectives, actors and concerns connected to specific forms of cultural memory.³ It is outside the scope of this introduction to go into all of the various discipline-specific historical terminology and the diverse threads of postcolonial theory in detail; instead, in what follows, we attempt to sketch out the musicological context in which the contributions in this thematic volume developed by focusing on a few key terms.

New works in musicology that take up de- and postcolonial approaches call into question the supposed primacy of European knowledge and dominant narratives of music and sound (art) – in doing so, they create spaces for those whose perspectives have been repeatedly left out throughout history.⁴ In recent contributions to this ongoing public debate (within the German-language sphere), thinkers have criticised what they see as a supposed European exceptionalism and have attempted to recognise the interconnectivity of Europe with other regions throughout the world. Many leading festivals, ensembles and celebrations – significant parts of cultural memory – are actively confronting such forms of criticism.⁵ To what extent, many scholars are

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- 2 See, e.g., George E. Lewis: Acht schwierige Schritte zur Dekolonisation der Neuen Musik. In: *Van Outernational* (undated [2020]). Available online at <https://www.van-outernational.com/lewis/>. English version available online at <https://www.sounds-now.eu/activities/curating-diversity-in-europe-symposium-watch-it-here/> (accessed on 18 October 2023).
 - 3 E.g., the relationship between colonialism and the Holocaust is currently an intensely debated topic of discussion, and individuals and institutions like Documenta 15 have been confronted with accusations of antisemitism. For a look at how the recollection of the Holocaust can serve as a positive example for the colonial and imperial history of Europe, see Michael Rothberg: *Multidirectional Memory – Remembering the Holocaust in the Age of Decolonialization*. Stanford University Press 2009.
 - 4 To name just a few recent international publications: Naomi Andre: *Black Opera: History, Power, Engagement*. Cambridge: Cambridge University Press 2020; Dylan Robinson: *Hungry Listening. Resonant Theory for Indigenous Sound Studies*. Minneapolis, MN: University of Minnesota Press 2020; Kira Thurman: *Black Musicians in the Land of Bach, Beethoven, and Brahms*. Ithaca, NY: Cornell University Press 2021; Kate Molleson: *Sound Within Sound: Opening Ours to The Twentieth Century*. London: Faber & Faber 2022; Philip Ewell: *On Music Theory, and Making Music More Welcoming*. Ann Arbor, MI: University of Michigan Press 2023; Lynnée Denise: *Why Willie Mae Thornton Matters*. Austin, TX: University of Texas Press 2023. See also the newly established *Journal of Black Opera and Music Theatre of the Black Opera Research Network* (BORN).
 - 5 See also among others the publication of the Donaueschingen music festival: *Dynamic Traditions: Global Perspectives on Contemporary Music. A Text Collection on Behalf of Donaueschingen Global*. Ed. by Elisa Erkelenz and Katja Heldt. Donaueschingen: SWR 2021, and the recent

asking, should a theory and history of music told from a white European perspective define the foundation of the field itself: Why should we know more about Ludwig van Beethoven's hair than about the lives of many other composers (e.g., Ashleigh Gordon)? Why does the notion of artistic expression only seem to be present within the narrow borders of Europe (e.g., Bongani Ndodana-Breen)?⁶ Why are we not, instead, pursuing a long-term democratisation and diversification of musical practice? The repeated demand being made on musicology is that these questions need to be addressed.

The field of music cannot be viewed as separate from a larger context of de- and postcolonial theory and political movements. In the last few decades, a range of theoretical debates have emerged within cultural studies and the social sciences that have the decolonialisation of thought as their goal. Since the 1960s and 70s, a de- and postcolonial critique of knowledge has developed out of varied perspectives and with diverse political interests in the interdisciplinary fields of literary studies, cultural studies, anthropology, sociology and intellectual history (as well as in other overlapping fields). Within the academic discourse, an intense reflection upon one's own epistemological blind spots continues to play a central role. Importantly though, decolonialisation does not only imply that former colonial powers (including neo-colonial infrastructures and social frameworks that still persist to this day) formally withdraw from the colonised lands. Beyond this, it demands a foundational questioning and fair negotiations of hierarchical relationships and dependencies (e.g., trade, production, finance) between the former metropolises and colonies that continue to suffer under forms of repression and exploitation – and, ultimately, represent subtle forms of colonial violence.

Dismantling colonial structures has been an ongoing discussion within the entire cultural sector for years; for instance, museums are increasingly under pressure to confront and critically address the histories surrounding the acquisition practices of their collections. Particularly here, there is a lot of activity, as the political scientist Adom Getachew notes: in postcolonial discourse, 'a language of reparations, of restitution has come to the fore [...]. Felwine Sarr and Bénédicte Savoy have written entire books on the return of art objects. This new language [...] creates new possibilities to

edition: *Composing While Black. Afrodiasporische Neue Musik Heute, Afrodiasporic New Music Today*. Ed. by Harald Kisiedu and George E. Lewis. Hofheim am Taunus: Wolke Verlag 2023, which emerged from the workshop in Darmstadt.

- 6 Ashleigh Gordon and Bongani Ndodana-Breen can be listened to in an interview on BR Klassik, cf. *Musik der Welt. Basar – Aktuelles aus der Szene*. BR Klassik, 7 January 2023. Available online at <https://www.br-klassik.de/programm/radio/ausstrahlung-3031678.html> (accessed on 18 October 2023), at minute 31ff.; here at minute 35.

confront these historic relationships.⁷ Questions pertaining to the interpretive authority of curators need to be renegotiated and new pathways for a more fair and diverse cultural landscape are coming to the fore.⁸

These renegotiations are also taking place in musicology, where – even if a bit delayed – thinkers are implementing such approaches and are increasingly demanding a ‘decentring’ of Europe. A current example of this from the curatorial perspective comes from the musicologist Dahlia Borsche (DAAD), who has been working on the decolonialisation of contemporary music for a number of years (see her contribution to this volume). The concept of the ‘history (of music)’ itself – with its inherent conceptions of ‘modernisation’ – is a European grand narrative, and the model of musical progress – for instance, in ‘new music’ – is simply one possibility among many others. In the face of a glocalised world with its ‘cultural flows’⁹, it is becoming clearer that the European perspective perceives only a fraction of the music of the world and that European forms of writing the history of music represent only one particular – even provincial – musical tradition. Drawing on Dipesh Chakrabarty (among others), the composer and curator Sandeep Bhagwati critically investigates such perspectives in this volume.¹⁰ Put another way: there are many valid and equally important musical traditions, and it is the task of musicology to perceive them, to recognise them as a part of the artistic discourse and to generate knowledge about such traditions with a transdisciplinary theoretical and methodological apparatus. With this, it is important to explore the potentials for solidarity and collaboration in order to lay bare power relations, both theoretically and practically, and to initiate dynamics for their transformation.

With this special issue, we want to enter into these discussions. More specifically, we wish to investigate a topic that has been ‘virulent’ in the music economy and the music-theoretical landscape for decades, but which has also been the target of serious criticism over the last few years: ‘world music.’ This term implies both a process of

7 Adom Getachew interview on SRF Kultur: *Sternstunde Philosophie*, broadcast from 11 June 2023 (minute 41:05). Available online at <https://youtu.be/OhzEZuFyq-s?si=ehTjF805QXkS UycC> (accessed on 18 October 2023). Adom Getachew: *Die Welt nach den Imperien – Aufstieg und Niedergang der postkolonialen Selbstbestimmung*. Frankfurt/Main: Suhrkamp 2022. For more on the history of the restitutions debates that have been occurring since the 1960s, see Felwine Sarr and Bénédicte Savoy: *The Restitution of African Cultural Heritage. Toward a New Relational Ethics*. Paris: Université Paris Nanterre 2018. Available online at https://www.uni-museum.uni-tuebingen.de/fileadmin/content/05_Forschung_Lehre/Provenienz/sarr_savoy_en.pdf (accessed on 18 October 2023).

8 See e.g., the Journal *OnCurating*, which is run by the non-profit OnCurating.org, based in Zurich.

9 Arjun Appadurai: *Modernity at Large. Cultural Dimensions of Globalization*. Minneapolis, MN: University of Minnesota Press 1996.

10 See Dipesh Chakrabarty: *Provincializing Europe. Postcolonial Thought and Historical Difference*. Princeton, NJ: Princeton University Press 2000.

‘othering’¹¹ and a marketing concept in practice – and is, as such, a disciplinary term with a long history that has, over time, experienced a critical echo in musicological research and cultural studies. In what follows, we focus less on the term ‘world music’ – that is the focus of the contributions themselves – and more on concisely sketching out the theoretical frame within which postcolonial criticism of terms and concepts like ‘world music’ and the processes connected with it take shape.

‘World Music’: Rethinking the Practice and Study of Global Music

Over twenty years ago in a *New York Times* article entitled ‘I Hate World Music’, avantgarde rock and pop musician David Byrne pointed out some of the central problems with the term ‘world music’ for an audience of the Global North and the ways in which it neatly puts a wildly diverse amount of music into one small bin:

What’s in that bin ranges from the most blatantly commercial music produced by a country, like Hindi film music (the singer Asha Bhosle being the best well known example), to the ultra-sophisticated, super-cosmopolitan art-pop of Brazil (Caetano Veloso, Tom Ze, Carlinhos Brown); from the somewhat bizarre and surreal concept of a former Bulgarian state-run folkloric choir being arranged by classically trained, Soviet-era composers (Le Mystere des Voix Bulgares) to Norteño songs from Texas and northern Mexico glorifying the exploits of drug dealers (Los Tigres del Norte). Albums by Selena, Ricky Martin and Los Del Rio (the Macarena kings), artists who sell millions of records in the United States alone, are racked next to field recordings of Thai hill tribes. Equating apples and oranges indeed.¹²

The term ‘world music’ was agreed upon (but not created) for pragmatic reasons during an often-cited meeting of a small number of mostly British and US-American music journalists and heads of various independent music labels in 1987 in order to grant a name to and make visible ‘independent’ international popular music (see Britta Sweers’s contribution in this volume). Yet, an unspoken view of the world as ‘what’s left over’ pervades this term. While musical genre categories usually employ a style or particular time frame as an organisational principle – though these do not exist in all art forms, e.g., in the visual arts or plastics –, a purely geographic boundary is being drawn in ‘world music’: non-Western music is thus marked as the ‘other.’ In employing this term, the diversity of global music is denied and packed neatly into

11 Compare with: Johannes Fabian: *Time and the Other. How Anthropology Makes its Object*. New York, NY: Columbia University Press 1983; Gayatri Chakravorty Spivak: The Rani of Sirmur: An Essay in Reading the Archives. In: *History and Theory* 24 (1985), no. 3, pp. 247–272. Available online at <https://www.jstor.org/stable/2505169>.

12 David Byrne: MUSIC: Crossing Music’s Borders In Search Of Identity; ‘I Hate World Music’. *New York Times* on 3 October 1999. Available online at <https://archive.nytimes.com/query.nytimes.com/gst/fullpage-9901EED8163EF930A35753C1A96F958260.html> (accessed on 18 October 2023).

one unified term: an unspecified categorisation of everything that is not European or US-American. Research focused on such terms has shown that even the most important musicological reference work in the German language, the *Musik in Geschichte und Gegenwart* (MGG), hardly reflects on colonial structures, dynamics or processes of othering within the field of musical research.¹³ Colonial and stereotypical conceptions about people making music in faraway lands with ‘traditional’ instruments clearly emanate out from this exotically charged ‘other’. Especially in the realm of mass media, such as film, there is an overabundance of extremely clichéd uses of non-Western music – particularly with respect to colonially informed conceptions of Africa, whose origins and richness can only be investigated in a limited way due to the insufficient status of the archives of film music. Examples of this are the ethnographic recordings that have been used since the 1950s as a template for scoring the African continent in order to communicate a form of ‘authenticity’ and, with this, to satisfy the need for ‘exotic’ entertainment.¹⁴ As Britta Sweers illustrates in her contribution on the history of different concepts of world music, the focus on the year 1987 pushes aside the very clichéd and constant presence of music from the ‘global majority’ in Western film productions within the history of world music, i.e., global music history.

A famous case study in the history of cultural appropriation within the realm of film music is the use of the 1960s pop-hit *The Lion Sleeps Tonight* from *The Tokens* that was then used in the Disney classic *The Lion King* (1994) and the theatre production that followed. Originally titled *Mbube*, the song was written by Solomon Linda and the band Evening Birds and was released in 1939 by the South African record label Gallo Record Company. In 2006, Linda’s family then entered into a legal dispute with Disney because the company had used the song without permission. The family demanded past and future royalties which were awarded to them, but only reached their accounts in 2017.¹⁵ Such musical practices need to be critically investigated as a

13 The first volume of the *MGG* was published in 1949, the current (and third) edition was launched in 2016 as an online platform, *MGG Online*. The search for terms such as ‘colonialism’ or ‘postcolonial’ does bring a few isolated results, which shows that scholars of music and culture are reflecting on such topics; however, there are still no entries dedicated specifically to these terms that would offer a comprehensive view of the problem that runs through the entire field. However, there is an article on ‘world music’, by Max Peter Baumann (2016/2008): *Weltmusik, Musiken der Welt, World Music, Musics of the World*. In: *MGG Online*. Ed. by Laurenz Lütteken. New York, NY etc.: 2016ff. Available online at <https://www.mgg-online.com/mgg/stable/13073>.

14 See Kofi Agawu. *The African Imagination in Music*. Oxford: Oxford University Press 2016, p. 312.

15 Veit Erlmann: *Lion’s Share. Remaking South African Copyright*. New York, NY: Duke University Press 2022.

part of broader global processes of appropriation, since they not only distribute profits unfairly, they also silence the diversity and traditions of global music.¹⁶

Now, one might object by noting that such a musicological discussion is not longer necessary since the concept of ‘world music’ has already been viewed through a critical lens and more and more exists as a historical phenomenon; it is clear that the various forms of music throughout the world cannot be simply forced into one category or form.¹⁷ One could also point to the fact that concepts emerge from practice and their meanings are constantly in flux – or one could chalk it up to the fact that commercial music labels simply look for handy terms in order to effectively market their products. However, concepts are not ‘harmless’; they not only have a mundane, normative dimension, they also generate, transport and sediment meaning – even relatively limited cultural terms like the label ‘world music’. Instead of attempting to meaningfully consider the context and content of the music itself, this term represents a problematic levelling that fails to grasp the diversity of global music while simultaneously foregrounding the ‘exotic’ elements of diasporic artists. This is finally being acknowledged in the music industry. The largest worldwide meeting of the global music scene, WOMEX, avoids using the term ‘world music’ in its title, instead more recently opting for the term ‘worldwide music’.¹⁸ In musicological research, too, sensitivity to such terms is a starting point, and having such sensitivity makes a contribution toward a more equitable music market that is more nuanced and more interesting. As Rim Irscheid demonstrates in this volume via the example of a German-Lebanese network of experimental music in Berlin, affective and social aspects of collaboration between artists are the driving forces behind diasporic music production, and not common conceptions of cultural resistance or pointing to categories such as identity or the cultural heritage of the Middle East. In this way, musicologists can also contribute by dedicating more resources to learning about unknown artists and, in doing so, make the field of classical music more diverse.¹⁹ The contribution in this

16 See Maria Fuchs’ research project *Scoring Africa: Film Music as Cultural Colonialism* funded by the IFK – International Research Center for Cultural Studies of the University of Art and Design Linz in Vienna. Available online at <https://www.ifk.ac.at/fellows-detail-en/maria-fuchs.html> and <https://science.orf.at/stories/3222078> (accessed on 12 November 2023).

17 See, e.g., Thomas Burkhalter: *Weltmusik 2.0: Zwischen Spass- und Protestkultur. Norient* on 27 January 2011 and updated on 3 November 2022. Available online at <https://norient.com/academic/weltmusik2-0> (accessed on 18 October 2023); Claus Leggewie and Erik Meyer: *Einleitung*. In: *Global Pop: Das Buch zur Weltmusik*. Ed. by Claus Leggewie and Erik Meyer. Stuttgart: Metzler and Springer 2017, pp. 1–4.

18 This is a more recent change; see WOMEX website. Available online at <https://www.womex.com/25years> (accessed on 18 October 2023); fittingly the event begins in the Haus der Kulturen der Welt in Berlin – at the event’s 25th anniversary in 2019 it still carried the title ‘World Music Expo’.

19 Interest in diversity is not new. Natasha Loges in an interview with the *Badische Zeitung* on 3 June 2023. Available online at <https://www.badische-zeitung.de/musikwissenschaftlerin-nata>

volume by Natasha Loges reflects on how new spaces and new identities of listeners could be created, for example, with respect to the phenomenon of the so-called global art song. In her analysis, Loges combines analytic musical methodologies of classical Western music with an ethnographically qualitative approach. Connected to this is the question of what ends up in the annual programmes of concert halls and what is left out. Lisa Gaupp focuses precisely on this topic in her contribution, posing questions toward curatorial practices with respect to popular ‘world music’ cultures in the context of the contemporary classical music concert scene.

It is thus important to critically examine the role of the traditional musical (and musicological) canon, or, put another way, the role of the ‘archive’ that particular genres and artists make visible and others that are excluded from examination and left invisible and silent. Such cemented structures are central for what one might call the ‘disciplining’ of a field and are constructed over long periods of time via the interaction of many different actors – as such, they could also be changed for the future. An awareness for such concerns should already be taking place within musical education, as the contribution from Nepomuk Riva underscores, pointing to the ‘musik.welt’ study programme of the University of Hildesheim.

Beyond these reflections on the canon itself, the works in this volume are concerned with analysing and changing one’s own institutional structures, since knowledge that is taken to be self-evident, and if it remains implicit, continues to reproduce colonial structures. Guided by a call for ‘decolonizing the archive’, the literary scholar Siobhan Senier demands a critical shift in perspective that calls into question the canonisation of literature through the most powerful figures that define (and have defined) the terms of the discourse.²⁰ Take the German Folk Song Archive (‘Deutsches Volksliedarchiv’) which was founded 1914 for example. This historical predecessor to the ZPKM was a cultural institution with over 100 years of history that literally and metaphorically represents the transmission of the canonised ‘archive’ (or even ‘museum’²¹) of German folk song. The ZPKM with its historical folk song collections stands at the beginning of such a perspectival shift in reflecting on its own history, with two distinct implications: On the one hand, it needs to critically reflect on and come to terms with the colonial remnants that pervade its collection. There is lack of research into the origins of its own research networks, i.e., in what ways the archive was involved in the collection of colonial song repertoires. Although

sha-loges-das-interesse-an-vielfalt-ist-nicht-neu--265618524.html (accessed on 18 October 2023).

20 Siobhan Senier: Decolonizing the Archive. Digitizing Native Literature with Students and Tribal Communities. *Resilience: A Journal of the Environmental Humanities* 1 (2014), no. 3, pp. 70–86. Available online at <https://www.jstor.org/stable/10.5250/resilience.1.3.006>.

21 The using of this term is inspired by folk song collections like *The Scots Musical Museum* (ed. by James Johnson. Edinburgh 1787 ff.) that emerged in the late 18th and 19th century.

‘Kolonistenlieder’ such as *Am Waterberg*²², which celebrates the genocide of the Herero in the former colony of German Southwest Africa, are few and far between in the archive, and while they clearly have not been a main focus of the work on the collection pertaining to the traditional German-language folk song,²³ they have nonetheless found their way into the archive via collector-networks. On the other hand, it should be the goal of one’s own decolonisation to bring the organisations of knowledge²⁴ and collection practices into focus and to question them with respect to colonial structures of thought.²⁵ Collection practices have followed the trajectory of a canon that has existed and pervaded since the Romantic age, one that excludes everything that is not ‘authentically German’.²⁶ This has led to the establishment of a far too narrowly defined concept of ‘folk song’ that has disregarded musical expressions that do not fit perfectly in its scope – for instance, modern Schlager or songs from immigrant communities in Germany that are hardly present in archival institutions or German collective memory more broadly. Against this background, fascinating new approaches have appeared in recent years that widen the traditional repertoire of German folk songs: the well-respected project ‘Heimatlieder aus Deutschland’, for example, places the music of German guest workers (‘Gastarbeiter’) on an even ‘high-cultural’ plane with other, more traditional forms of folk songs; while Barbara Morgenstern’s *Chor der Kulturen der Welt* presents global songs with the motto: *Home-land(s) – What is it?*²⁷

22 In the song book *Kriegsklänge der Kaiserlichen Schutztruppe in Deutsch-Süd-West-Afrika* [*War Sounds of the Colonial troops in German-South-West-Africa*]. Ed. by Adda von Liliencron. Hamburg: Spenker 1905.

23 For the history of the German Folk Song Archive, see, e.g., Michael Fischer: 100 Jahre Deutsches Volksliedarchiv – Gründung des Zentrums für Populäre Kultur und Musik. In: *Jahrbuch Lied und Populäre Kultur/Yearbook Song and Popular Culture* 59 (2014), pp. 9–18; Max Matter: Zwischen Forschung und Dienstleistung. Alte und neue Aufgaben des Deutschen Volksliedarchivs. In: *Volkskundliche Großprojekte. Ihre Geschichte und Zukunft*. Ed. by Christoph Schmitt. Münster: Waxmann 2005, pp. 39–50.

24 Compare this with, e.g., the contributions in the special issue *Ethnographic Knowledge: Actors and Practices* [*Volkskundliches Wissen: Akteure und Praktiken*], *Berliner Blätter – ethnographische und ethnologische Beiträge* 50 (2009).

25 Cf. Thomas Richards: *The Imperial Archive: Knowledge and the Fantasy of Empire*. New York, NY: Verso 1993; Ann Laura Stoler: *Along the Archival Grain. Epistemic Anxieties and Colonial Common Sense*. Princeton, NJ: Princeton University Press 2008.

26 Cf., e.g., *Abschied vom Volksleben* [Leaving Folk Life]. Ed. by Klaus F. Geiger, Utz Jeggle, and Gottfried Korff. Tübingen: TVV 1970; the volume discusses the problematic implications of folklore research until the 1960s; however, with the paradigmatic shift towards a cultural analysis of the everyday and the abandonment of the classical folklore canon, the DVA more or less stopped its active collection and documentary practices.

27 Mark Terkessidis and Jochen Kühling: *Heimatlieder aus Deutschland*. Chronik und Informationen. Available online at <http://www.heimatliederausdeutschland.de/chronik.html> (accessed on 29 November 2023). Barbara Morgenstern: *Chor der Kulturen der Welt*. Available

Researchers in cultural studies can help shape the ‘archive’ – here understood metaphorically as the literary-historical structuring, and reception of, tradition – by, e.g., working collaboratively with (local) communities. In doing so, they can bring voices that have hardly been audible into circulation in a sustainable and innovative way.²⁸ Translated into the context of music significant effort needs to be made to gradually expand the archive as a further factor of decolonial thought. This can take on many forms. For instance, festivals or study programmes funding international artistic exchange and interventions that open critical discussions about the Eurocentric status quo, or when artists and composers from the ‘global majority’ play a central role in the expansion of the archive. The Freiburg Ensemble Recherche pursues exactly this in its research and study programme supported by the Goethe-Institut: *A Postcolonial Recherche* (see the interview with Bongani Ndodana-Breen and Clemens K. Thomas in this volume).

If the work on (musical) cultural inheritance takes a postcolonial perspective into consideration, the ‘archive’ – the ways we construct tradition – can then better reflect the cultural heritage of more diverse groups. Even on a very practical level: in the places of origin where collections were often stolen wholesale during colonial occupation, people often know very little about those objects. Here, it is important to bring the artefacts and the immaterial heritage into a dialogue with museum experts and diverse interest groups on both continents – and to make them accessible to all parties. One possibility for this would be to make it easy to account for items in museum collections online and to seek out participative collaboration with the most relevant actors on both sides.²⁹ Here, by looking at the Phonogramm-Archiv in Berlin, Mèhèza Kalibani critically discusses the story of historical recordings from the European colonies with a focus on the contexts of their use at that time and today – while also discussing their accessibility for people in Germany and their cultures of origin.³⁰ Us-

online at <http://chorhkw.de/portfolio-item/heimaten-what-is-it> (accessed on 29 November 2023). Another recent example that documents the Turkish-Arab musical heritage in its societal context is the project and documentary *Songs of Gastarbeiter: Liebe, D-Mark und Tod*, directed by Cem Kaya. Germany/Turkey: Westdeutscher Rundfunk 2022.

28 Cf. Senier: Decolonizing (see nt. 20), here p. 77.

29 In order to see how one can achieve a multi-perspectival and innovative approach to collections, see the research project ‘Re-connecting “Objects” – Epistemic Plurality and Transformative Practices in and beyond Museums’ which is funded by the Volkswagen Foundation since 2022, see also: Rasika Ajotikar and Eva-Maria Alexandra van Straaten: Postcolonial Sound Archives: Challenges and Potentials. An Introduction. *The World of Music* 10 (2021), no. 1, pp. 5–20.

30 Anette Hoffmann: *Kolonialgeschichte hören. Das Echo gewaltsamer Wissensproduktion in historischen Tondokumenten aus dem südlichen Afrika [Hearing Colonial History: Echo of Violent Knowledge Production in Historical Sound Recordings from Southern Africa]*. Vienna and Berlin: Mandelbaum 2020.

ing the example of an exhibition in the Städtische Museen Freiburg, Beatrix Hoffmann-Ihde discusses how museums can confront and present the topic of colonial history in a participative way.

As rich and multifarious as the objects of investigations into world music (or better: global music) are, so are the theories and methodologies employed in their discussions. We want to present a selection of these approaches in this volume as trans-disciplinary music studies with a wide and historically broad conception of music – and in doing so, to self-critically call musicology into question with its continued bent toward (sub)disciplinary thinking and its fixation on particular objects.³¹ That being said, it is certainly the case that we, as editors and as part of a white-academia, do not take certain subject areas into consideration that would require more specialised research. For instance, one could pursue a more aggressive understanding of how exactly the criticism of world music fits into contemporary global processes and discourses of decolonialism; our contributions remain very focused. We also focus mainly in this special edition on art music, while other genres such as pop or jazz are only marginally thematised. Still, we hope that with this volume we will not only be able to contribute numerous ideas to the current intellectual discourse, but also that these contributions can sensitise readers to the blind spots in their own research and musical practice – and spark motivation for pursuing a decolonialised perspective.

31 For more on the history of the discipline and its cultural commitments to respective objects, see <https://journals.qucosa.de/mf/article/view/92/6> or *The New (Ethno)Musicologies*. Ed. by Henry Stobart. Lanham: Scarcrow Press 2008. For more on the interdependence of historical musicology and ethnomusicology around the turn of the 20th century, see, among others: Anna-Maria Busse Berger: *The Search for Medieval Music in Africa and Germany, 1891–1961. New Material Histories of Music*. Chicago, IL: University of Chicago Press 2020. A volume that attempts to understand the field as a discipline and also contains case studies on specific topics connected to world music, see *The Cultural Study of Music: A Critical Introduction*. Ed. by Martin Clayton, Trevor Herbert, and Richard Middleton. New York, NY and London: Routledge 2012. See also Tamara Levitz: Colloquy: Musicology Beyond Borders? *Journal of the American Musicological Society* 65 (2012), no. 3, pp. 821–861.

Britta Sweers (Bern)

The Changing Concepts of 'World Music' A Historical Perspective

Summary

When the expression 'world music' was coined in 1987 by predominantly independent labels and promoters, it had been out of an attempt to provide space and visibility to musics that did not fit into the then established Western mainstream categories. Yet, from the very beginning, this was intertwined with colonial perspectives. In the new millennium, 'world music' took on such a variety of meanings that it could hardly be understood without a clear definition anymore. This included equations with unrecognisable fusion musics as well as its understanding as othered 'musics of the world' or as musics played by migrants. The increasingly negative connotation was also evident in calls for the term to be avoided. This article does not only provide an overview of the historical development of the term, but also examines the handling of world music in the present: What influence have postcolonial debates had on the conceptual handling? Are there possible alternatives?

In 1987 a group of representatives of independent labels, folk journalists, and festival organisers met in London to search for an overarching term that would help to provide music outside of Western popular music with more visibility. The compromise for the diversity represented in this meeting was – 'world music'. Created and defined for pragmatic reasons, 'world music' (often written in capital style) became a prominent expression for a variety of subsequent developments that led to further connotations, such as global music (i.e., non-Western musics), as well as for a similarly large range of musical fusion styles.¹ We might thus describe world music as a broad and fluid field concept, which was constantly expanded, replaced or combined with other

1 As Kofi Agawu pointed out African musics 'were irreducibly mixed, hybrid, syncretic, in-between, impure' as a result from colonialism. One might thus likewise argue that the central role of fusion musics in world music likewise relate to this colonial impact. See also the subchapter on pre-1987 developments in world music below (Kofi Agawu: *Representing African Music: Postcolonial Notes, Queries, Positions*. New York, NY: Routledge 2003, p. 15).