Scholars have long known that world music was not merely the globalized product of modern media, but rather that it connected religions, cultures, languages, and nations throughout world history. The chapters in this History take readers to foundational historical moments – in Europe, Oceania, China, India, the Muslim world, North and South America – in search of the connections provided by a truly world music. Historically, world music emerged from ritual and religion, labor and life cycles, which occupy chapters on Native American musicians, religious practices in India and Indonesia, and nationalism in Argentina and Portugal. The contributors critically examine music in cultural encounter and conflict, and as the critical core of scientific theories from the Arabic Middle Ages through the Enlightenment to postmodernism. Overall, the book contains the histories of the music of diverse cultures, which increasingly become the folk, popular, and classical music of our own era.

Philip V. Bohlman is the Mary Werkman Distinguished Service Professor of Music and the Humanities at the University of Chicago, and Honorary Professor at the Hochschule für Musik, Theater und Medien Hannover. A pianist, he is the Artistic Director of the New Budapest Orpheum Society, a Jewish cabaret and ensemble-in-residence at the University of Chicago. Among his honors are the Edward Dent Medal, the Berlin Prize, the Derek Allen Prize from the British Academy, and the Noah Greenberg Award from the American Musicological Society. He is currently completing the volume Ethnomusicology for the Cambridge Introductions to Music series.
THE CAMBRIDGE HISTORY OF WORLD MUSIC

EDITED BY

PHILIP V. BOHLMAN

CAMBRIDGE UNIVERSITY PRESS
For our teachers,
from whom we learned to value the histories of world music.
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Acknowledgments

History books are themselves the products of long and complex histories, and *The Cambridge History of World Music* is no exception. The origins of the book responded to discussions during the 1990s about whether world music, still regarded by many as a music without history, could be contained by and in a volume of history or histories. Initial discussions about the shape and contents of the book inevitably navigated a series of queries about where the sources of history might be. Would the volume’s narratives borrow from world or universal history? From the world domination of the West and the response of postcolonialism? From national folk musics or transnational popular musics? From the institutions that mass produce music on a global scale or those that disseminate knowledge about all musics? Because the common models of historiography and music historiography, not least because of their dependence on the privileged position of music literacy in the histories of Europe and North America, offered few answers to these questions, it became necessary to reframe the questions, indeed, the very ways in which we think about the ontologies of music historically. Questions and discussions, therefore, accompanied this book at every stage, newly posed by each contributor, most often with substantial doubt about the viability of any kind of history of world music. So it was that the book grew, not out of the ascription of order to music already occupying a place in a history whose outlines were familiar to the West. The challenge embraced by the contributors was that of moving beyond the familiar outlines to explore the writing of music history and music historiography anew. It is the ways in which this challenge was embraced by the many who shaped this book that I gratefully acknowledge here.

At the moment of my first conversation with Penny Souster of Cambridge University Press at the 1997 IMS Congress in London, she expressed an unwavering conviction that the Cambridge Histories would provide a home for world music, not because of the familiarity of parallel projects, but rather because of the possibilities of rethinking music historiography that a history of world music would set in motion. I have been no less indebted for the strength of conviction from Cambridge University Press to Victoria Cooper, Penny’s
successor, both at the Press and in her stewardship of this project. Vicki truly believed in this project, and I can only hope the book honors her belief. I express my deepest gratitude to both Vicki and Penny for their support. That support has also depended on the marvelous assistants in Humanities at the Press, whose patience I tested far too often. In its final stages, the book has benefited enormously from the assistance of Fleur Jones and Jessica Ann Murphy, whose practicality and wisdom I gratefully acknowledge. During copyediting I was very fortunate indeed to work with Jan Baiton, whose attention to detail and generous spirit always made the book better.

Two institutions – one historically old, the other relatively young – have been particularly important for the ways in which they provided the intellectual foundations for CHWM. As the book took shape, it was my privilege to work increasingly at the Phonogram Archive at the Berlin Ethnology Museum. So steeped in the historical reassessment of world music since the rise of recording technologies is the Phonogram Archive that research at the archive, in Berlin and beyond throughout the world, provides a laboratory for historiography itself. I benefited from remarkable hospitality in Berlin, especially in the projects in which I share with the director, Lars-Christian Koch. The study of world music at the University of Chicago began in earnest in the late 1980s when ethnomusicology was established in the Music Department. As ethnomusicology took students and colleagues farther afield into the world, the historical grounding upon which we all stood also responded. The historiographic imagination of former and current students and colleagues from Chicago (among them, Vicki Cooper) fills the pages of CHWM, and I should like to take this opportunity to express my gratitude. I am particularly indebted to my Chicago colleagues in ethnomusicology: Melvin L. Butler, Travis A. Jackson, Kaley Mason, and (as ever, even in London) Martin Stokes. As the book took shape, I also benefited from a series of marvelous graduate assistants, and I could not be more grateful to them: Suzanne Wint, Jaime Jones, Rachel Adelstein, Andrea F. Bohlman, Rumya Putcha, and Michael A. Figueroa.

The contributors to CHWM have shaped its histories and multiplied its historiographies to a remarkable degree. They bring their own disciplinary alignments, and they write of world musics in distinctively different ways. Some have felt a conviction that a larger historical project for world music was long overdue; others have remained suspicious of such a project even as they helped to shape it. The book that they have collectively realized is massive in scope and sweeping in erudition. My heartfelt thanks go to all the contributors, for your patience and for your willingness to take on history so boldly.
The pages of the present book powerfully bear witness to the ways in which music histories are ultimately histories of human beings, their labors and their loves, and the ways in which music is intimately and indelibly imprinted upon labor and love. In the historical longue durée of my personal music history, the labor and love of Ben, Andrea, and Christine accompany me every day.

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