

**Globalization and Culture**  
**Prof. Anjali Gera Roy**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Kharagpur**

**Lecture - 11**  
**World Music I Tabla**

The unit on Bhangra might have led you to believe that the only music from the non-western world, at the only South Asian world which travelled, or which followed from the non-west to the west, are the only South Asian music that flowed was Bhangra. Well Bhangra did turn Asian music cool in the west, but it was not the only folk music which travelled to the west, nor was folk music the only music that travelled. In fact, the music that travelled earlier was classical music, when I said that it was Ravi Shankar and his sitar, and his now historic collaboration with the Beatles, which first introduced the western world to Asian south Asian music, and the first music which really travelled was indeed instrumental music, and classical music, even devotional music. Now how did this music flow from the non west to the west, and why did it flow.

One of the reasons and one of the ways through which the flows of non western spiritual devotional or classical music float to the non west was the category of world music, which could also have included folk. For instance the earlier recordings of Bhangra were classified as world music some of Apache Indians for instances, even though Bhangra is not really world music. So, what is world music, and how did it enable the flows of South Asian music from the non west to the west. let us explore to looking at two particular case studies; one from India, and one from Pakistan, and that is why from the very beginning I did not use the word Indian culture I used the term South Asian popular culture, because these cultures have always leaked into one other. they have always flowed into one another.

(Refer Slide Time: 02:48)



Let us look at category of world music what is world music, and I am depending on Philip Wallman the renowned (Refer Time: 02:56) musicologist category, of world music is very short introduction to world music to define world music. World music is according to Wallman, music that we encounter anywhere in the world. It could be folk music, it could be art music, it could be popular music, could be sacred music, secular music or commercial music, even commercial music could be part of world music. It could be produced by professionals or by amateurs. It could be western or non-western. World music is not necessarily non-western music, and it might claim to be authentic and it could still be electronically mediated, but one important factor in the flows of world music or even the invention of the category of world music is globalization. So, it is inherently related to globalization, and it is a construct of modernity and western encounters with the world. This is important; it is born out of western encounters with the world.

(Refer Slide Time: 04:18).



Now, origins of world music may be rely in the desire in the west for non-western music or of the western, or the music of the others and it was ethno musicological interest in the discovery of non-western music, that ultimately led to the birth of the category of world music, but we must realize that as Wallman (Refer Time: 04:48) that today it is not simply the music of exotic other, as western encounters with the world had now become increasingly quotidian, as the non- west moves into the west, and is next one next to neighbour.

(Refer Slide Time: 05:04)



**Crisis in the Global Music Industry**

- 1980's Boundary between mainstream and marginal music became fuzzy
- Twin pressures faced by the music industry:
  - i) to expand the global market for American popular music
  - ii) create new alternative genres and audiences within the American market
- Production of a category called "world" music.


Now, the category of world music was produced by a crisis in the global in the western music industry, in which the boundaries between mainstream and marginal music became fuzzy, and it was looking for a new with dwindling sales of music albums. It was looking for a new genre, new category that could gave a fillip to the almost, the ebbing music industry. A genre which could rejuvenate the music industry, and twin pressures faced by the music industry; a, to expand the global market for American popular music, and b, to new create new alternative genres and audience within the American market. So, these twin factors, these twin pressures led to the production of a category called world music. This category was literally bought on the shelves of the music store.

(Refer Slide Time: 06:15)



Now, there were a considerable number of consumers or listeners in the west, who had acquired a taste for non-western music, but they did not know how to pick up the music if there were to go to a music store. And in 80s this category was coined in 1987 literally in a pub in north London, by executives of record company, with the help of advertising specialist, who help them create a category which would bring these lovers of non-western music, looking for albums at the music store, to buy these albums. So, the need to generate a commercial category, by which they sought new means for marketing are kind of material through a unified generic name, led to the invention of the coining of a new category, and a birth of new genre called world music. This is a movement of music was facilitated by the flows of people and ideas across the world.

(Refer Slide Time: 07:32)



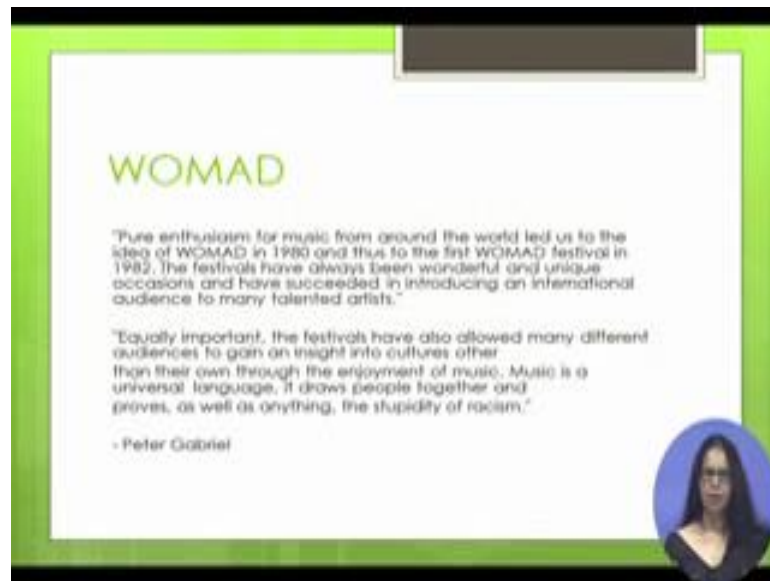
**Transnationalism**

- Facilitated the flow of people and ideas across the world
- Along with people, music from different cultures and region started propagating throughout the world
- Interest of people, especially western world, in the music of other cultures too



We saw that different flows the scrapes as Appadurai called them, are as some thought it, but they also converges certain points, because it is the along with people, music from different cultures and region, as we saw in the case of Bhangra. It was a flows of Punjabi diasporas in U.K. which created the new music called Bhangras in the U.K. the British Bhangra, and regions propagate started propagating throughout the world. The interest of people especially western in the western world in the music of other cultures do happens, because of these transnational movements.

(Refer Slide Time: 08:30)



So, the one of these developments was the world music festival called WOMAD, which in the idea of format came in the 90s to Peter Gabriel, and to the first WOMAD festival in eighty two. The festivals according to him have always been wonderful and unique occasions and have succeeded in introducing an international audience to many talented artists. So, festival like WOMAD and the category of world music which was developed subsequently, have done service to artist in the non-western world by bringing them visibility, by getting them to perform live in these festivals, but equally important is that the festivals have allowed many different audiences, to gain an insight into cultures other than their own, through the enjoyment of music. So, music is a universal language (Refer Time: 09:40) It draws people together and proves as well as anything, the stupidity of racism. So, this very magnanimous and very benevolent artistic agenda of ending racism through music, which was the impulse behind festivals like WOMAD, created a community of music lovers of non-western music across the world.

(Refer Slide Time: 10:04)



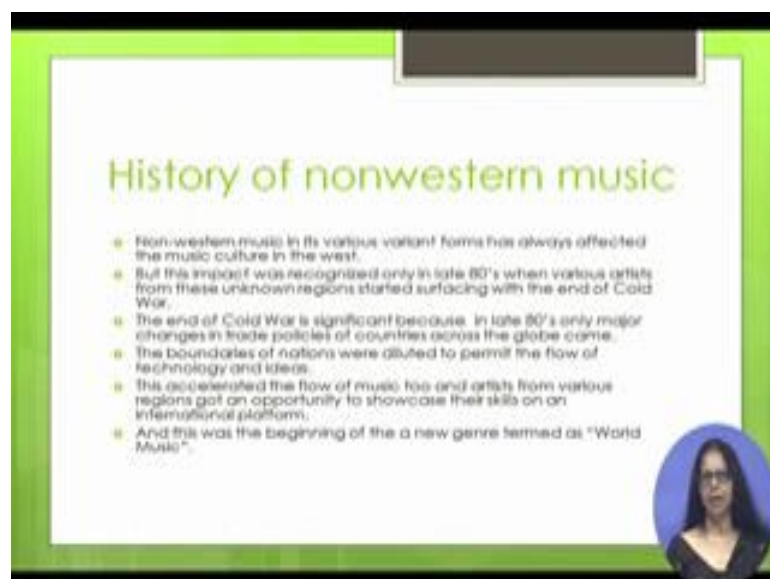
• The growing popularity of music from other world gave Transnational Entertainment

• Corporations, which were earlier marketing American Pop music around the globe, an incentive to explore unheard music and bring it to their consumers. Hence, the journey of a new genre began.



This growing popularity of music from other world, gave transnational entertainment and corporations the vultures that they are, which were earlier marketing American pop music around the world, received an incentive to explore unheard music and bring it to their consumers. This is how the journey of a new genre began.

(Refer Slide Time: 10:31)



### History of nonwestern music

- Non-western music in its various variant forms has always affected the music culture in the west.
- But this impact was recognized only in late 80's when various artists from these unknown regions started surfacing with the end of Cold War.
- The end of Cold War is significant because in late 80's only major changes in trade policies of countries across the globe came.
- The boundaries of nations were diluted to permit the flow of technology and ideas.
- This accelerated the flow of music too and artists from various regions got an opportunity to showcase their skills on an international platform.
- And this was the beginning of the a new genre termed as "World Music".





Now, this history of non-western music in the western world has, it is not new non-western music in its various variances, where in forms have always directed, effected the music culture of the west, and as we saw in the 1960s the hippie cult, and the cult for sitar and tabla which began with the beatles collaboration with Ravi Shankar, but this impact was recognized only in the late 80s, when various artist from these unknown regions started surfacing at the end of the cold war. And end of the cold war is significant because in the late 80s only major changes in trade policies of countries across the globe came. The boundaries of nation diluted the diluted permit the flow of technologies and ideas in other words globalization and the new media escape. This accelerated the flow of music to an artist from various regions, got an opportunity to show case discloses on an international platform, and this was the beginning of world music.

(Refer Slide Time: 11:49)



**Ethnomusicologist interest in non-western music**

- Dr Hugo Zemp a Swiss ethnomusicologist
- Ethnomusicology Department of the Muse de l'Homme and Centre National de la Recherche Scientifique
- Recorded a song called "Rorogwela" by a woman named Afunakwa in 1970
- A Beagu lullaby from the Solomon Islands, which are located just east of Papua New Guinea, roughly 8,000 miles east of the Central Africa rainforests where pygmies live
- Re-released on CD in 1990 by UNESCO as part of their "Musics and Musicians of the World" series,
- Distributed by record company Avidis
- Also had made recordings of the Dan people of Cote d'Ivoire, many of which were also released by UNESCO

So, we begin with the ethno musical interest in non-western music, which literally catalyze the production of world music, and we had famous the notorious we may say of case study of the production of the world music album, which began with ethnomusicologist; a Swiss ethnomusicologist doctor Hugo Zemp, who was part of the ethnomusicology department of the musicolo and the center National De La (Refer Time: 12:27) in Switzerland, who recorded a song called Rorogwela by a women called Afunakwa in 1970. Now, this was a Beagu Lullaby from the Soloman Islands, which are

located east of Papua New Genia roughly 8000 miles, east of the central Africa rain forests where pygmies live. This album which was released on CD back in 1990, almost two decades later by UNESCO, as part of their new music's and musician of the world series, distributed by the record company auvidis.

(Refer Slide Time: 13:23)



This was re-recorded, this was recorded by a group called deep forest; a musical group. Originally consisting of two French musicians Michel Sanchez, and Eric Mouquet, in this album deep forest mixed new album which mixes new edge electronics with UNESCO feel recordings of music, from the democratic republic of Congo; the Salomon island Burundi, Tibesti, and the Sahel was nominated for the Grammy award for best world music album in 1994.

(Refer Slide Time: 14:09)



**Sweet Lullaby**

- Gained popularity in 1992 and 1993 when it was released as a single
- Became a top 30 hit in many European and Oceanian countries
- 1994 Re-released in remixed versions
- Used the vocal sample originally recorded by Zemp in 1970 by procuring it from UNESCO
- Raised a major controversy about cultural appropriation



And it stirred it opened a kind of honestness. A particular number in the deep forest album all sweet lullaby, which gained popularity in 1992 and 1993, where it was released as a single. It became a top thirty hit in many European and oceanic countries. In 1994, this was re-released and remixed version. This number used the vocal samples originally recorded by Doctor Zemp in 1970 by it procuring it from UNESCO, and it had received the (Refer Time: 14:54) permission of Dr. Zemp not directly, but indirectly, but raised a major controversy about issues of cultural appropriation about royalties, about de contextualizing and de toritalizing the music of other people.


(Refer Slide Time: 15:35)



Let us listen to this album to look at this some of these issues. So, let us listen to deep forest sweet lullaby in its original versions. So, this is the sweet lullaby which was recorded by Dr. Zemp, and which was used by the script called. So, you can see how this very (Refer Time: 18:53) Lullaby sung by mother for a child, was commercialized by the group deep forest in the album, and that brought out very well commercial of cultural appropriation in the case of world music.

(Refer Slide Time: 19:15)

Zakir Hussain



- Appreciated both in the field of percussion and in the music world at large as an international phenomenon.
- A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but gained him worldwide fame.

Now, I will take you to some of the earlier practitioners of world music, from the Indian subcontinent. We begin with Zakir Hussain, the tabla maestro, and therefore, I introduce you. He does not need an introduction and yet, I will introduce you borrowing from his own website, says that his appreciated both in the field of per percussion, and the music world at large as international phenomena. He is essentially a classical tabla which was of the highest order.

(Refer Slide Time: 20:16)



His consistently brilliant and exciting performances, have not only established him as a national treasure in his own country, but also gained him a worldwide fame. His playing is marked by an uncanny intuition, and masterful improvisational dexterity, founded in formidable knowledge and study, incidentally happens to be the elder son of Ustad Ala Lakha Khan the tabla maestro. And he has been the favorite accompanist for many of India's classical musicians and dancers, and yet, he is not let his genius rest there. For those of you who have not had the opportunity of listening to Zakir Hussain alive. Let us look at Zakir Hussain performing the table.

(Refer Slide Time: 21:06)



So, that was just a quick look at Zakir Hussain's tabla, but we will move on to this jugalbandi. Just to give you a taste of his performances.

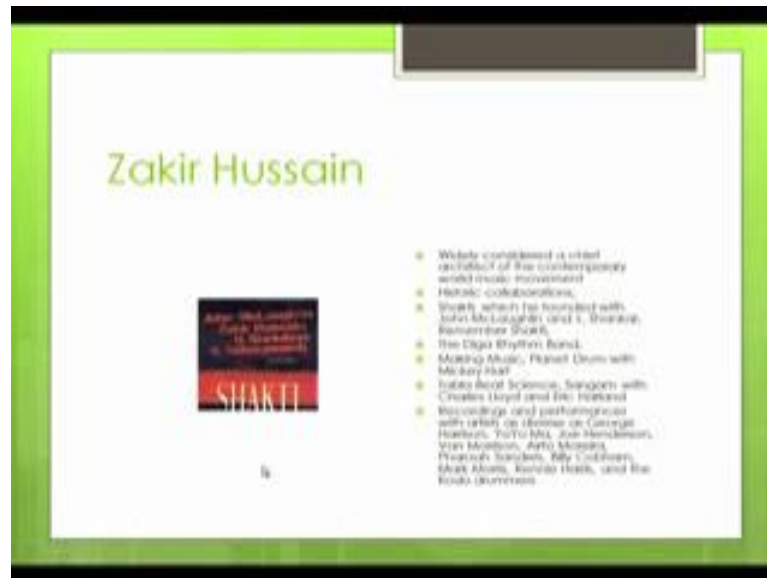
(Refer Slide Time: 22:29)



I am sorry they are. So, here is Zakir Hussain with his favorite partner, Zakir Hussain on tabla and Shiv Kumar Sharma on the santoor, and his jugalbandi with Shiv Kumar

Sharma. This is again a live performance. We will not have time to go into the entire performance, it is 49 minutes long, but that is for those of you, who have not watched him in action, for those of us who have watched it live. It is an experience which is in describable, watching him perform live on stage.

(Refer Slide Time: 24:32)



But what interests here us here is that Zakir Hussain is considered a cheap architect of the contemporary world music movement, and it is his historical collaborations with a number of groups. The first group is Shakti which he founded with John McLaughlin and N. Shankar, and these is the first group which he founded and remember Shakti, the Diga Rhythm Band, making music planet drum with Mickey Hart tabla beat science Sangam with Charles Lloyd and Eric Harland. And recordings and performances with artist as diverse as George Harrison Yo Yo Ma Joe Handerson, Van Morrison, Airto Moreira Pharoah Sanders, Billy Cobam, Mark Morris, Rennie Harris and the Kodo drummers. So, these are only some of the few performances, some of the little collaboration, but he was the first to have been noticed as part of world music, and has been one of the architects of world music.



(Refer Slide Time: 25:36)



The slide features a green border and a white background. On the left is the album cover for 'Shakti' by John McLaughlin, Zakir Hussain, Vikku Vinayak Ram, and Hari Prasad Chaurasia. On the right is a bulleted list of facts. In the bottom right corner, there is a small circular portrait of a woman with dark hair.

- The first Planet Drum album
- Released in 1991 on the Rykodisc label.
- Went on to earn the 1992 Grammy Award for Best World Music Album
- The first Grammy ever awarded in this category

So, the first planet drum album was released in 1991 on the reko disk lable, and went on the original Shakti Group had John mclaughin, Zakir Hussain, Vikku Vinayak Ram and Hari Prasad Chaurasiya. This went on to the 1992 Grammy award for the best world music album, and it was the first Grammy award ever in this category. So, let us listen to Shakti. This is the live concert; I cannot get the album for some reason. Let us listen to them live. This is remember, Shakti. We will not go to, remember, Shakti, but we can go to the live performance. Let us look at the concert in 77 Shakti live in Philadelphia in 77.

(Refer Slide Time: 27:41)



So, that was Shakti, and we go to some of the other albums, to show you what kind of talents, what kind of collaborations that is.

(Refer Slide Time: 29:58)



So, from there we move on to the first planet drum album, which was released in 1991 on the. So, this is the first album and then we move on to the next album, the global

drum project album, and tour which brought Mickey Hart, Zakir Hussain, Sikiru Adepoju and Gio Jiovanni Hidalgo together again, in a reunion sparked by the 15th anniversary of the ground breaking album Planet Drum. The album Global Drum Project won the Grammy award for best contemporary world music album at the 51st Grammy awards ceremony held on February 2009, and let us listen to the global drum album now quickly. So, let us look at the global drum project.

(Refer Slide Time: 30:59)



So, that is the global drum. So, that was Zakir Hussain for you, and as I said Zakir Hussain is (Refer Time: 34:48) a talented performer, but he is an extremely mesmerizing performer, because, he knows how to mesmerize his audience, and will conclude with this album, sorry end of percussion.

(Refer Slide Time: 34:50)



The slide features a green border and a white background. At the top center, the name "Nusrat Fateh Ali Khan" is written in a green, sans-serif font. Below the name is a black and white photograph of Nusrat Fateh Ali Khan performing, with the text "Nusrat Fateh Ali Khan 1948-1997" overlaid on the image. To the right of the photograph is a bulleted list of facts about him.

### Nusrat Fateh Ali Khan

- Born on October 13, 1948 in the city of Faisalabad, Pakistan
- Fifth child and first son of Ustad Fateh Ali Khan, a musicologist, vocalist, instrumentalist and Qawwali
- Began by learning to play tabla alongside his father before progressing to learn Raag Vihari and Bil Sindhani.
- Went on to learn to sing within the classical framework of khayal.

(Refer Slide Time: 35:21)



Let us look at Zakir Hussain in this. We will conclude with this. I am getting you a taste of this, because this is the context in which the kind of context which had an intrinsic appeal, for people in the west, and somebody like Zakir Hussain who knows how to relate to the west, to explaining very complex aspects of classical music in very simple terms .For instance this is one of his classic, very classical kind of. We stop at this. now

what is important is, how these classical musicians, who would normally perform in context like this, this a festival in Calcutta, and how these figures who were extremely gifted figures, very gifted artists, very traditional classical artist how they were packaged and sold to the west, to a discriminating group of listeners under the label world music.