



# The conditions of global discourse of diversity: Music Encyclopedias, Dictionaries and Ethnomusicology

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## Abstract

Discourse of diversity acquired positive value in the present day and enough strength so as to organize some of the global enunciations and even those which are proposed to be universal. Ethnomusicology has embodied this discourse of diversity, so as to propose the study of the musics of the world without hierarchies, comprehending these musics according to the system of thought of their own cultures. It makes this science typical of our present time, and having it as privileged corpus of analysis may shed light upon the conditions for the forging of the discourse of diversity, revealing the forces involved on it and who is in the position to pronounce it. This article attempts to understand those issues, basing its research on music dictionaries and encyclopedias from the past three centuries, providing a historical overview for comparison, as much as a lucid picture of the present. These objects are valuable, since they are supposed to reunite all the human knowledge within their areas, complexifying the relation between universal and particular. As in the study here presented about the *Garland Encyclopedia of World Music*, such corpuses may reveal that the discourse of diversity has its rules of differences and inequalities.

## Keywords

Music – ethnomusicology – encyclopedia – dictionaries – Garland – globalization – diversity.

## Resumo

O discurso da diversidade adquiriu, na contemporaneidade, valor positivo e força suficiente para organizar algumas das enunciações globais, até mesmo aquelas que se propõem universais. A Etnomusicologia incorporou esse discurso da diversidade para propor o estudo das músicas do mundo, sem tomá-las hierarquicamente, compreendendo-as de acordo com o sistema de pensamento de suas próprias culturas. Isto torna essa ciência típica de nosso tempo, cujo corpo de análise privilegiado pode colocar alguma luz sobre as condições de forjamento do discurso da diversidade, revelando as forças nele envolvidas e quem está na posição de pronunciá-lo. Este artigo busca compreender essas questões, tendo por base uma pesquisa em dicionários de música e enciclopédias dos últimos três séculos. A partir desta visão histórica, poderemos ter um quadro mais lúcido sobre o presente. Os objetos aqui escolhidos são valiosos, pois propõem reunir todo o conhecimento humano em suas áreas, complexificando a relação entre o universal e o particular. Como no estudo aqui presente sobre a *Garland Encyclopedia of World Music*, tal corpo pode revelar que o discurso da diversidade tem suas regras de diferenças e desigualdades.

## Palavras-chave

Música – etnomusicologia – enciclopédia – dicionário – Garland – globalização – diversidade.

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In his classic work of ethnomusicology, *The Anthropology of Music* (1964), Alan Merriam criticizes the notion of music held by his contemporaries, reflected on dictionary entries. The critique is based on the following descriptions found by Merriam. According to the *Oxford Universal Dictionary* (1955), music is “that one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of thought or feeling”. In the *American College Dictionary* (1948), music is “an art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and color” (Merriam, 1964, p. 17).

Merriam comments as follows:

It is significant to note that both definitions proceed from the premise that music needs only be defined in Western terms. Music in other cultures is not necessarily concerned with beauty as such; the problem of the expression of ideas and emotions through music is definitely one which has not been finally solved; and many musics do not use the element of harmony. Neither are the definitions useful from the standpoint of the social scientist, for they tell us nothing about the element of social agreement which plays a major part in shaping sound. (Merriam, 1964, p. 27)

The critique on the supposed *westerncentrism* is accompanied by the use of the plural “musics” (Kaden, 2004, p. 34-39), which is significant and ever more frequent amongst authors who are evidently very much in debt with cultural anthropology since Franz Boas. Using the plural form they try to stress the necessity of seeing different musics as different systems, to be understood in themselves and not according to a paradigm that is essentially forged on the European classical model. As stated by a prominent Ethnomusicology representative:

ethnomusicologists are egalitarians. [...] they regard all musics as equal. Each music, they believe, is equally an expression of a culture, and each culture and each music must be understood first and foremost in its own terms. [...] They try to bring an understanding of their musics to their own society, believing that the teaching of their subject will in a small way promote intercultural – maybe even international – understandings, that it will combat ethnocentrism and build respect for the traditions of the worlds societies. (Nettl, 2005, p. 15)

Ethnomusicologists address their critique firstly to the European musicology, which considered the music of their continent as universal, either ignoring the other



musics (not only the non-Western, but also the non-classical, non-white, non-upper-class, non-male-Western music), or reducing it to terms like *primitive* or *exotic*, giving the 'other musics' the status of music only if a European classical author was, in the end, its author. The Turk, the Romani or the Arab musics could become music only if magical – and trained – hands and minds of composers like Mozart, Verdi, Liszt or Schubert touched and transformed them.<sup>1</sup>

The project proposed by ethnomusicology in the second half of the 20<sup>th</sup> century is then clear: music should be enumerated, pluralized and dehierarchized. The comparisons should not be – as it was for the first musicologists studying non-Western music – based on a paradigmatic system (European classical music), and the multiple systems should be understood in their own terms. And for this purpose, the 'amazing' European composers cannot contribute much, because since music is now embedded in culture, only those carrying that culture can fully understand their music. The native view gains distinction and only the natives can teach their music to the outsiders, who must be apt to carry the cultural complexity of that society in order to grasp the meaning of music and possibly learn it. Suddenly the disgraced, ignored and exploited (because the music now much appreciated is that coming from European ex-colonies) of the previous centuries could acquire in modern ethnomusicology the status of teachers. In anthropological terms, it is the Other's (emic) vision that acquired prominence. As John Baily states, anthropology taught ethnomusicology to understand the object "from inside, to explore the emic view, the folk view, actor's view, evaluation" (Nercessian, 2002, p. 12).

From this perspective, one can understand the critique of ethnomusicologists in a broader and, at the same time, a more contemporaneous debate. One can say that ethnomusicologists criticize the Grand Narrative (music) which has been proposed by few, and try to show the so many small, particular narratives that exist – or should exist – which cannot be reduced to one Grand Narrative. In other words, ethnomusicologists propose the diversity of musics against the universal of music. In this sense (and if my vision of ethnomusicology is correct), one can approximate the modern ethnomusicology debate to the political (related to multi or intercultural politics<sup>2</sup>), philosophical (related to particularism or relativism *versus* universalism<sup>3</sup>), artistic (related to the end of the history of art<sup>4</sup>) and social scientific one.

Therefore, I intend in this article to analyze ethnomusicology under the notion of diversity. I propose that we are dealing today with the predominance of the discourse

<sup>1</sup> For further on the subject of the exotic and music, see Bellman (1998).

<sup>2</sup> See Schulte (1993).

<sup>3</sup> See Steinmann e Scherer (1998).

<sup>4</sup> See Belting (2006).



of diversity, in opposition to the former discourse of the universal. In order to proceed this investigation, I follow what I consider an instigating way to apprehend a *Zeitgeist*, the reason why I started this text with the quotation by Merriam above. I will analyse music dictionaries and encyclopedias (those dedicated to music) from the past three centuries in an attempt to apprehend what they have to show us, based on my concerns herein. In music dictionaries, I looked specifically at one entry: music. I was amazed to realize that many of those dictionaries present no entry on their own subject. Those dictionaries are evidently excluded, and I focused on a final list of 25 titles (the first was published in 1732<sup>5</sup> and the last in 2005<sup>6</sup>), all of them limited to the German and English idioms. I also took the entry for music from the Wikipedia ([www.wikipedia.com](http://www.wikipedia.com)). The main encyclopedia I approach here is the *The Garland Encyclopedia of World Music*, published between 1998 and 2002, which will be described at the appropriate moment, and will bring us the most important results and figures of this investigation.

I want to shed light on two issues: firstly the transformation that shaped the discourse of diversity; secondly, how this discourse is articulated, by whom, and under which conditions.

### MUSIC AS UNIVERSAL

Robert Fossier (2009) rightly points out that there is a larger gap between the death of St. Augustinus (year 430) and the birth of St Thomas Aquinas (1225) than between the death of the latter (1274) and the birth of Kant (1724). However, we insist on approximating the first two Christian thinkers, considering them as part of the same system of thought; meanwhile we distance the German idealist from anyone born one hundred years before him. I want to avoid such a mistake at the same time that I advocate for the rightness of reuniting my analytical corpus in two groups divided by time. The first group, the one to whom I dedicate this section, will cover the music dictionaries between 1732 and the end of the first half of the 20<sup>th</sup> century. I do so bearing in mind that during these more than 250 years many things have changed in the way we see music, as much as many characteristics that could be seen in 1732 on the description of music are still present in 2009. However, my point is to look at a specific issue, which is the debate between the universal and the diversity, for which the artificial homogeneous division proposed here may be justifiable. Therefore, taken as a group, I do not need to quote every text, but I can propose the general impressions of the corpus.

<sup>5</sup> Walter, J. G. *Musicalisches Lexicon oder Musicalische Bibliothec.*

<sup>6</sup> *Musiklexikon.* In vier Bänden. Dritter Band L bis Rem.



A frequent feature of the dictionaries of this first group is the preoccupation in narrating the history of music, which is more important here than the mere attempt of chasing any kind of definition besides the common statement (with some variants): “*Musica* (lat. Ital.) [...] as an adjective is always used as a noun and generally represents the *TonKunst* [...]” (Walter, 2001 [1732])<sup>7</sup>. In such terms, music will be described as having a Greek origin (the art of the Muses), as developed in the Medieval Ages (specially with Guido of Arezzo in the 11<sup>th</sup> century), acquiring some definitive characteristics during the Renaissance, and reaching its most finished and universal characteristic with Bach and Händel in the 18<sup>th</sup> century. What interests me here is the universalistic proposal present in such a view, based on Eurocentric and progressive perspectives.

The three following quotations should serve as good examples of this view. I start with the entry for music in the *Musikalisches Lexikon*, from Heinrich Christoph Koch, published in 1802:

Music. With this word, originated in the Greek language, it is described nowadays the art to express feelings by using tones. In contrast to this, the ancient Greeks linked it to a broader, more extended concept: they did not just think of *Tonkunst* or dance, but simultaneously incorporated poetry, eloquency, philosophy and grammar, overall everything which the Romans denominated *Studia humanitas* afterwards. [...] In the first millennium of the Christian calendar no other music [but the European church music] was known, except such built upon the principles and theorems of the Greeks. Harmony was probably invented after this time [...]. In the first half of the first century [of the second millennium] the benedictine Monk Guido of Arezzo started one of the weirdest [merkwürdigsten] reforms of the *Tonkunst*. [...] The advantage of these reforms was that students taught in the singing school [Singschule] Guido founded made incomparably quick progress. (Koch, 1964 [1802], p. 994)

The entry in the *Neues Universal-Lexikon der Tonkunst*, edited by Eduard Bernsdorf in 1857:

Music. For the Greeks the expression music stood for the arts of the Muses [...]. Accordingly, the first music was song [Gesang], and the first melodies were particular tones of the now audible feeling, dis-

<sup>7</sup> Author’s translation, as all the following translations into English.



continued recitative without rule or art, to which the affect determined the tempo. As the measure [Takt] ruled over the tones, music gained a certain form and order. It was not a necessity anymore to dispose of bare feelings, instead music began to please by itself, through its unstrained play [...]. Observed from the scientific point of view, it [the music] breaks down into theory and praxis. The former captures acoustics, [...]. In regard of the external means, music is divided into vocal – and instrumental music; further into [...] church –, theater-, chamber- [...] music. Also even according to different countries, where the spirit of music [der Geist der Musik] shows itself specifically different according to the different nationally shaped individuality, therefore one differentiates music and refers to a German, Italian and French [music]. (Bernsdorf, 1857, p. 1072-3)

And finally, the *Handlexikon der Tonkunst*, organized by Oscar Paul and published in 1873. His approach is similar to Historicism and divides the history of music in 19 ages as the following:

1) Age of Hubald. The 10<sup>th</sup> century. 2) Age of Guido. The 11<sup>th</sup> century [...]. 11) Age of Monteverdi (1600-1640). The beginning of the dramatical style. Origins of opera. [...] 14) Age of Leo and Durante, for the protestant Church music, especially Bach and Händel (1725-1760). Neapolitan School. Reconfiguration of the aria. Opera buffa. Diversification of the instrumental music through the introduction of wind instruments in the opera. Virtuosi. The theory of the Tonkunst receives an upswing. At first in the teaching of harmony. [...] 15) Age of Gluck (1760-1780). Opera seria [...]. 16) Age of Haydn and Mozart (1780-1800). Viennese School. Quartet and great symphony. The German national opera blossoms. 17) Age of Beethoven and Rossini (1800-1830). Highest development of instrumental music and of virtuosity. The German song. The German romantic opera. 18). Age of the epigones of Weber, Spohr and Rossini (1830-1840). Age of Meyerbeer, Mendelssohn and Schumann (1840-1850). The most recent age still needs better defined boundaries, to be mentioned on its own terms. (Paul, 1873, p. 168-9)

From these examples I may reach the following conclusions: European classical music is 'the music' in itself; it is the only heir to the Greek music; the Greek music marks the birth of music itself and from which music has evolved, or I'd better say,



progressed, according to well-demarked stages, always denoting some kind of improvement. I will keep the theorizations for the next sections, but I would like firstly to note that these perspectives are clearly imbued with the spirit of the time, that follows the *Aufklärung* (Diderot's *Encyclopedia* was published in 1751), and try to rationalize a particular kind of knowledge – disregarding other kinds of knowledge – and organize it as a universal discourse, with the “ambition of ordering the whole human knowledge in the sciences and in the arts” (Ortiz, 2008, p. 23). In doing so, what does not fit in this universal is neither to be considered, nor to be transformed; and not even to have its existence denied.

Another characteristic of the first group of my corpus is related to the learning of music. The music considered ‘universal’ must be learned. It is not accidental that the already quoted *Neues Universal-Lexikon* (Bernsdorf, 1857) is dedicated “for artists, friends of art, and all educated ones [Gebildeten]”. And Gottfried Johann Walter (2001 [1732]) states clearly that “a master [Lehr-Meister] is necessary for the learning of the free arts”. That’s why there will be a science of music, which, according to the *Kurzfaßtes Musikalisches Lexikon*, published in 1806 by Georg Friedrich Wolf, could cover the following subjects:

- 1) The rhetorical music, which considers the nature of the tones, their origin, their importance [Größe] and formation.
- 2) The practical music, which teaches, how we skillfully combine the tones with one another, and how we should recite them to the hearing.
- 3) The physical music which takes the reasons, through which the tones are produced, from the natural science; and
- 4) the mathematical music, which explores the importance [Größe] of the tones and their proportions between each other, for which determination the Arithmetic and the Geometry is used. (Wolf, 1806, p. 202-3).

The fact that this music can be learned and scientifically taught cannot be understood without the complementary notion that the feeling for music is an inner gift that cannot be acquired. In the entry dedicated to music in the *Musikalisches Conversations-Lexikon: Encyclopädie der gesammten Musikwissenschaft*, A. Gathy (1871) states that

musical feeling, an inherent sense, is the predisposition, within the soul itself, for all musical impressions; the ability given by nature to understand and sense music according to its more sophisticated meaning. Therewith has to affiliate a musical ear, the receptiveness, lying within the hearing organ, for musical impressions. This consists



on the ability to distinguish between the harmony or dissonance of tones at the very moment the ear perceives them and to easily grasp music, vocally reproduce or replay. The musical hearing perceives the body of the tone, the musical feeling, the soul. A successful organization of this double-sense is necessary, in order to grasp music in its real peculiarity and in its pure impact on the mind entirely, and it is possible to say, that nature has reserved itself the right to give the consecration of the higher mysteries of the Tonkunst only to particular people. (Gathy, 1871, p. 263)

In this sense, one could say that music is inherent to the human being; but only some of us have the privilege, given by nature, to understand the complexity of it. At the same time, music is a science and it can be rationally studied and learned. Here are two points I want to discuss very shortly in comparison to the view the Europeans had of the non-European music.

Jonathan Bellman (1998), studying the reception of the Hungarian Gypsies music in Europe, stated that in the nineteenth century the Romani musicianship was characterized

as natural, untaught, as if given to them (in their presumably savage state) by nature. The power of their music seems to stem from a physical need to express their “animal” sorrow and joys; the ability for any higher musical learning is clearly felt to be beyond them [...]. (Bellman, 1998, p. 80)

The same view is dedicated by the Europeans to other people at that time, in a profusion of hierarchies then created placing their culture, their ‘civilization’, their ‘race’ in the highest rank.

Therefore, for both the European and non-European (under the European view), music is a gift provided by nature. However, if for the non-European musician such a gift was simply magically given, with no intermediaries, for the European one it was given under the condition of two categories: Rationality – music must be learned, and its learning demands more “ability, than to climb a high mountain” (Walter, 2001 [1732]) – and Progress – there is a necessary and always advancing History behind and ahead –. Those categories are both inherent of a universal discourse under the age of the *Aufklärung*, and the fact that non-Western musics cannot be related to those categories means they are out of this discourse; in other words, they are out of the universe. (I will come to this in the next section.)



There are other consequences on this differentiation. Since musical talent – in spite of being ideally within everyone – can only be developed under specific circumstances of rational training, only a few people will succeed, and there will be a difference between those who do and those who do not succeed. This difference is only possible in an age when the individual, with his own characteristics and goals, surges. The arising of the individual can be easily seen in the dictionary entries as we advance into the 19<sup>th</sup> century. One may notice the predominance of the composer – similarly as the above cited *Handlexikon der Tonkunst* (1873) –, and the division of functions among the composer, the interpreter, and the audience. It confirms the analysis of Christopher Small (1998) as it opens way to the emergence of the professional musician, who can embody, as an individual, the absolute of music (Kaden, 2004, p. 234).

I propose to understand the rise of the professional musician involved in a complex context (far from being here sufficiently covered), in which the universal discourse of music of the 18<sup>th</sup> and 19<sup>th</sup> centuries is an important element. As the representatives of the non-Western musics are excluded from the universal discourse, they are also prevented – always according to the Western view – from being professionals, a situation we still can observe today, as already pointed by Philip V. Bohlman (1996).

All these exclusions caused by a supposedly universal discourse about music will be argued in the following centuries, under new material realities. This is the theme of the next section.

### **THE REFUTATION OF THE UNIVERSAL DISCOURSE: MUSIC IS PLURALIZED**

It is not my aim here to make a historiography of this debate between the universal and the diversity in contemporary society. I will make quick points on this matter in order to give substance to the discussion that really matters in this article.

The debate comes into being according to a new reality that Europe was experiencing with the intense immigration after the Second World War<sup>8</sup> – which led to the adoption of the so-called policies of multiculturalism in some of its countries; very strong and effective social movements claiming for civil rights for the minorities (especially Black and women) in the United States; the formal decolonization of the world – with the independence of parts of Africa and Asia; and the surging of anthropological, linguistic and philosophical theories (structuralism and post-structuralism) – or non-theories –, that were reflecting the material reality, as was presumed.

<sup>8</sup> According to Habermas (2009, p. 155), between 1800 and 1960 the Europeans represented 80% of the intercontinental immigration movement. Therefore, receiving immigrants is something new in modern European history.



As this text is more concerned with a theoretical discussion, I will limit myself to drawing a few lines about the intellectual debate, bringing it to the field that matters here. The structuralists bring the cornerstone of the discussion on denying the possibility of treating different cultures according to hierarchies, as in this exemplary sentence by Lévi-Strauss:

If the criterion chosen [to compare societies] had been the degree of ability to overcome even the most inhospitable geographical conditions, there can be scarcely any doubt that the Eskimos, on the one hand, and the Bedouins, on the other, would carry off the palm. (Lévi-Strauss, 1952, p. 27)

Yet, it was the French anthropologist who changed, in 1948, the name of his *Cathedra* from “Religion of non-civilized people” to “Religions of people without writing” (Dosse, 2007, p. 42), denoting his effort to bringing the former hierarchies and prejudices down. However, the searching of the structuralists for ‘universals’ among the world’s cultures was considered by those who followed them as a vestige of ethnocentrism (Derrida, 2006, p. 125-172, and Kimmerle, 1997). It was necessary to deconstruct the whole arsenal of European thought. With all their differences, authors like Foucault, Rorty, Derrida, Lyotard, the latter Barthes and Deleuze<sup>9</sup> were dedicated to bringing the structures of European philosophy down.

I want to point out here what I presume to be a common preoccupation that underlies the thesis of these authors, and that reflects a much more widespread and common issue, affecting the everyday life of many people, especially in European and North-American societies: how to face and to define the ‘Other’ when this other is your neighbor, who sells you coffee and plays the music you are hearing. I believe that the answer given by those authors can be summarized – and evidently I over-simplify it – as an attempt to explode the ‘Other’ as a ‘Grand Narrative’ – to term after Lyotard (1986) – in order to give way to numberless mini-narratives, which would be focused instead on the *différance* – now, after Derrida – and not on ‘sameness’. This project comes from a diagnosis that since the raising of the notion of the ‘Human’ – according to Foucault, which came into being only in the 16<sup>th</sup> century, in Europe (1994, p. 386) – as a universal discourse, the possibility was created of discriminating one who did not fit into this notion, as non-human. Human created its double, the non-Human, in order to discriminate it. Since what is Human

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<sup>9</sup> I am not concerned with evaluating the acceptance or the rightness of the theories of these authors. They figure here because they proposed probably the most radical critic of the European system of thought. The mere fact that such a critic may be done reveals much about the conditions of our age. Still, it is not hard to notice that most of these authors deeply influenced a significant part of ethnomusicology.



was defined by the European (white, male and elite) consensus, the 'Other' was discriminated as a whole, as the other side of the universal, as the excluded non-human.

The position is understandable, when one looks at a petition of German settlers addressed to deputies of the Reichstag in reference to the Southwest African German colony, around the year 1900:

From time immemorial our natives have grown to laziness, brutality and stupidity. The dirtier they are, the more they feel at ease. Any white man who has lived among natives finds it impossible to regard them as human beings at all in any European sense. They need centuries of training as human beings, with endless patience, strictness and justice. (apud Mann, 2005, p. 102)

It is Jean Baudrillard who states the most explicit critique to the notion of Human. I quote:

Today, every men are men. The universality is not founded, in fact, in nothing, except in the tautology and in the duplication: it is there where the 'Human' assumes its strength of moral law and principle of exclusion. Because the 'Human' is immediately the institution of its structural double: the Inhuman. He is, in fact, no more than that, and the progress of the Humanity, of Culture, are not anything else, but the successive discrimination, which accuses the 'Others' of inhumanity, and therefore, of uselessness. For the savages who say 'men', the others are other thing. For us, on the contrary, under the sign of Human as a universal concept, the others are nothing. (Baudrillard, 1996, p. 171)

What this discussion has to do with ours is that the 'Other' will have to be diversified and the 'European Self' should no longer be in the center and dictate the rules. The systems of thought and the culture of the 'Other' should be respected and considered on the same level as that of the 'Self' and the notion of Human should be either denied or decentralized.<sup>10</sup>

These discussions, and I repeat, all the material realities already cited above, could not leave the notion of music intact. If the dictionaries and encyclopedias are

<sup>10</sup> I believe that, if the first option was followed by some of the post-modernists, authors like Jack Goody followed the second, trying to show that what is used to characterize the essential supremacy of Europe in the world is only contingent and potentially present in other parts (see Goody, 1996).



to be believed, our notion of music in the contemporary age has also entered into the era of diversity, an era in which, as Renato Ortiz (2008, p. 12) has well observed, “there is an inversion of the expectations. The diverse is synonym of the richness, an untouchable heritage. Every idiom, in its modality, is a universe irreducible to the others, and its death would be the loss of a conjunct of world vision from different peoples”. This tendency is so strong that Peter Wood (2003) stated that within “just a few years, diversity has become America’s most visible cultural ideal”, and as Walter Benn Michaels (2006, p. 12) says “diversity has become virtually a sacred concept in American life today. No one’s really against it”.

However, does it not sound at least odd that we are talking about diversity in dictionaries and Encyclopedias dealing with a catch-all term like music? Are Encyclopedias, created by the Chinese in the 12<sup>th</sup> century and spread to Europe after the 18<sup>th</sup> century, not the place where the whole of common knowledge was to be organized and rationalized in order to create a universal discourse? Are we not facing a contradiction?

I propose we can find a solution for this supposed contradiction if we face diversity not as concept but as a discourse. Diversity was not absent in the universal discourse of the 18<sup>th</sup> and 19<sup>th</sup> centuries, as one can see when one looks at the Romantics. At the same time the universal is not absent from the 20<sup>th</sup> and 21<sup>st</sup> centuries. What happens is that, if diversity was organized under the discourse of the universal, the universal is today organized under the discourse of diversity. In other words, the universal must be present and denied at the same moment, being discoursed as an enunciation of the powerful contemporary discourse of diversity. And, as we pick up terms from Foucault, although not his whole theory, it is not redundant to bring him here:

We will say, therefore, that a discursive formation is defined (at least in terms of its objects) if it is possible to establish a similar conjunct; if it is possible to show how any object of the discourse in question finds there its place and its law of appearing; if it is possible to show that it can originate, simultaneously and successively, objects that exclude each other, without it itself having to be modified. (Foucault, 2007, p. 49-50)

This is what we have today. A similar collection in which contradictory objects or enunciations can appear together and, still, the whole is maintained. In practical terms, we can discourse the diversity and still do so under universal values, concepts and structures. What we have to investigate, therefore, is not exactly this apparent contradiction, but the consequences and the characteristics of this discourse of



diversity in contemporary society. I am dedicated to this task till the end of this text.

### THE DISCOURSE OF DIVERSITY

I start with music dictionaries to show that the notion of music, in spite of repeating some of the old creeds, has recently changed. It is important to notice that the changes are not so easy to be seen in this *corpus* (in comparison to the other *corpus* dealt with ahead), since dictionaries tend to be more conservative, for they mostly maintain the definitions of the previous edition. However, and because of this conservative position, we must assume that any change we find is very meaningful indeed. Therefore, we can see in *Der Brockhaus Musik*, published in 2001, an entry for “Musik”, which states:

Fundamentally, music outside the European historical context cannot be seen isolated from everything, but has to be regarded only in connection with its holistic-human bonds. The task here is to understand the different perception and handling of music. Since usually it is not about a rationally saturated, autonomous “free” art, it is not possible without effort to distinguish the specifically musical aspects (like tonal system, allocation of numerical proportions, interpretations of music) from the empirical and cultural-sociological premises. (*Brockhaus*, 2001, p. 511)

This differentiation states very clearly, that if Western-classical music can be analyzed in itself, as an autonomous entity, then other musics are only to be analyzed according to their social context. This is a notion that pervades all the other contemporary dictionaries covered by this research, except the *Garland Encyclopedia*. Still, it is possible to find in a dictionary, published in 1982, the following text in its entry for music, after repeating the same Eurocentric music history:

With the advent of broadcasting and the gramophone in the 20<sup>th</sup> century a new musical dimension was created. The emergence of jazz at about this time and the subsequent development of popular music led to a vast commercial market in music that has little connection either with the art music of the 18<sup>th</sup> and 19<sup>th</sup> centuries or traditional European folk music. Vibrant with African rhythms and orchestrated with European harmonies, pop music now provides an idiom of its own nations, cultures, and persuasions to communicate with each other. (Isaacs; Martin, 1982, p. 258)



And in the *Musiklexicon*, published in 2005, the entry for music states in its beginning a discussion about the “problem of a global determination of a concept” for music (*Musiklexicon*, 2005, p. 365).

Yet, it is in the 2001 edition of *The New Grove Dictionary of Music and Musicians* where we find the most remarkable change. If in the dictionary edited by George Grove, in 1880, there was no entry for music, in *The New Grove* of 2001, edited by Stanley Sadie (2001), there is an extensive entry for it, including the following item: “the concept [of music] in a variety of cultures”. Such an item is divided as following: 1. Contemporary Western Culture; 2. East Asia; 3. Iran and the Middle East; 4. India; 5. Some African cultures; 6. Some Amerindian and Oceanian cultures (Sadie, 2001, p. 428-431).

Therefore, if it is clear that we still find the Eurocentric point of view (specially in terms of the dichotomy autonomous *versus* social conditioned; rational *versus* irrational) about music in some of the dictionaries, we realize that the universal value of music is hardly kept. Furthermore, we may notice that the discourse of diversity does not prevent anyone from being Eurocentric. We can see it further if we look through the all those dictionaries and realize that there are entries, for instance, for salsa, Indian music, Gamelan music etc. Yet, in the above cited *Brockhaus* (2001), there is a chapter (this dictionary presents not only entries, but some thematic short texts) called “Vom Exotismus zur Weltmusik”. However, in the chapters under the rubric “Epochen, Gattungen und Personenartikel”, out of the 21 texts, only 2 may not be considered as dedicated to classical European: “Beat” and “Jazz”. And even in the entries “music”, the part dedicated to non-Western music does not exceed one quarter of the extension of each entry.

The discourse of diversity gains clearer contours when we look first at a new media, recently invented, and then at an old media, but never used in this context. I refer to the online Encyclopedia *Wikipedia* and the *Garland Encyclopedia* dedicated to World Music. *Wikipedia* cannot be the object of this research, because it is not an Encyclopedia or dictionary exclusively dedicated to music. Therefore, it will suffice to say that the entry for music in its English version ([www.wikipedia.com](http://www.wikipedia.com), accessed on 24<sup>th</sup> October 2009) one can read that “creation, *performance*, significance, and even the *definition of music* vary according to culture and social context”; also, as there is a section for Western, there is another for non-Western music (repeating, we must say, the same ordinary, problematic and anti-Edward Said division); and as the item “research” presents a discussion about musicology, there are also lines dedicated to ethnomusicology.

However, it is in *The Garland Encyclopedia for World Music* where the discourse of diversity may have been approximated to its ‘ideal type’, to term after Weber. That enormous Encyclopedia, published between 1998 and 2002, has 10 volumes,



covering over 10,000 pages, named as the following: Vol. 1: Africa; Vol. 2: South America, Mexico, Central America and the Caribbean; Vol. 3: The United States and Canada; Vol. 4: Southeast Asia; Vol. 5: South Asia, The Indian Subcontinent; Vol. 6: The Middle East; Vol. 7: East Asia, China, Japan and Korea; Vol. 8: Europe; Vol. 9: Australia and the Pacific Islands; and Vol. 10: The World's Music: General Perspectives and Reference. According to the general editor's preamble, "About *The Garland Encyclopedia of World Music*", presented in all volumes:

Scholars have created many kinds of encyclopedias devoted to preserving and transmitting knowledge about the world. The study of music has itself been the subject of numerous encyclopedias in many languages. Yet until now the term *music encyclopedia* has been synonymous with surveys of the history, theory, and performance practice of European-based traditions. In July 1988, the editors of *The Garland Encyclopedia of World Music* gathered for a meeting to determine the nature and scope of a massive new undertaking. For this, the first encyclopedia devoted to the music of all the world's peoples, the editors decided against the traditional alphabetic approach to compartmentalizing knowledge from A to Z. Instead, they chose a geographic approach, with each volume devoted to a single region and coverage assigned to the world's experts on specific music cultures. (*Garland's* general editors, 1998, p. xi)

Before I continue presenting the project, I request the reader to keep in mind that, as an Encyclopedia, it is also proposed to be universal, reaching "the music of all the world's peoples", which is in itself unreachable, except if the way of defining the peoples and the world is internal to a discourse that is itself presented as closed and systematic. In these terms, it repeats the same circular structure of all the other Encyclopedias, according to which it is universal because it deals with everything, as much as only what is represented in the text can be considered existing. This allows the Encyclopedia to create its own way of announcing the world, and in the *Garland* it is said that the geographical approach was adopted, devoting each volume to a region of the globe. But who defines these regions? They are clearly not only based in the geo-politic, because, in that case, Mexico should be "upgraded" to North America, and Asia should be reunited. Nor even cultural similarities, because in this case one could argue that such a culture is closer to another far from itself (due to immigration and other movements) than to the one of its neighbor (I do not want to give examples, because I could repeat the same mistakes I criticize, but I believe my point is clear). It is not necessary to go further in this quite obvious discussion.



Suffice is to say that the Encyclopedia created its own universe, and though it proposes to be the reflection of reality, it is arbitrary, based on a specific point of view, laden with (and now I am sure the ethnomusicologists will agree with me) specific cultural values. It is important to notice that this discourse of diversity (the Encyclopedia itself), as proposed to be universal, cannot be anything else but ethnocentric in its own structure.

Another point I would like the reader to bear in mind is the quoted text that states that the Encyclopedia is written by “the world’s experts on specific music cultures”. I want to add to this expression, that in many volumes the editors stress that they give voice to the authors who are part of or very familiar with the culture under analysis. As an example, in the volume dedicated to Africa, it is stated that all of its authors – from Africa, Europe, Asia and USA – “conducted fieldwork in Africa, experiencing firsthand the artistry about which they write” (Stone, 1998, p. xi). As the matter of authorship can be analysed as empirical data, I will bring it up in the next section as the main support for my key arguments. For the moment, I will just point out that it is the emic vision (as already mentioned above) that is supposed to prevail in those discourses.

Continuing the description of the Encyclopedia, it is said that the volumes “comprise contributions from all those specialists who have from the start defined the field of ethnomusicology: anthropologists, linguistics, dance ethnologists, cultural historians, and performers” (*Garland’s* general editors, 1998, p. xi), and all the volumes are structured as follows:

Part 1: Introduction to the region, its culture, and its music, as well as a survey of previous music scholarship and research. Part 2: Major issues and processes that link the musics of the region. Part 3: Detailed accounts of individual music cultures.<sup>11</sup> (*Garland’s* general editors, 1998, p. xi)

Still, the meaning of music itself is contested and removed from its universal discourse, being diversified. As another example, Ruth M. Stone (one of the editors of the Encyclopedia) states in reference to Africa:

Honest observers are hard pressed to find a single indigenous group in Africa that has a term congruent with the usual Western notion of

<sup>11</sup> By way of example, in Volume 7 on East Asia more than one section serves the function of providing detailed accounts of each music culture: Part 3, China; Part 4, Japan; Part 5, Korea; and Part 6, Inner Asia (Stone, 2002, p. vii).



“music”. There are terms for more specific arts like singing, playing instruments, and more broadly performing (dance, games, music); but the isolation of musical sound from other arts proves a Western abstraction, of which we should be aware when we approach the study of performance in Africa. (Stone, 1998, p. 7)

I want to use this massive *corpus* to analyze two aspects of the discourse of diversity: who is the position of discoursing on it, and what one can discourse about it. We know that, from the analysis above, the voices of the music dictionaries from the 18<sup>th</sup> and 19<sup>th</sup> centuries pertained to Europeans writing about European classical music. Now that this voice is not so much valued as a universal potency, who is in the position to carry the discourse of diversity, and about what one may speak?

In the next section I explain the methodological approach and present its results. In the last section I make the correspondent analysis.

#### **THE GARLAND ENCYCLOPEDIA OF WORLD MUSIC<sup>12</sup>**

The volumes feature a list of contributors as well as the country in which they worked at the time when they wrote their texts. I base the data herein on this information. Of course we may suppose that some of the contributors although based in one country could be native of another. However, basing the data on their country of work is, in methodological terms, more secure and revealing. It is more secure, because otherwise I would have to choose a criterion hard to keep constant. For example, if I were to choose the criterion of birth, this would be quite limited: it may not really matter, since a person may be born in such a country, but spent most of his/her productive life in another. The choice of the criterion based on the place where one spent most of his/her productive life is also hard to maintain, because it may bring me ambiguous data that should be decided by some sort of subjective approach, which I wanted to avoid. The criterion I chose is also more revealing, because knowing where the voice, at the time of writing, comes from, can accurately show us who is in the position of carrying the discourse.

For this criterion, I have unfortunately excluded Vol. 1, Africa, and Vol. 9: Australia and the Pacific Islands. The reason for the former is that there is no list of the contributors with their place of work attached to the volume. I could have tried to research their names in the internet, but it would corrupt the methodology, for I would probably find where they are today and not at the moment of their writings. Besides, I would have to trust the information collected in the internet, which is not

<sup>12</sup> Most of the result that will be presented in this section have already been presented in my recently published book. (See Nicolau Netto, 2010)



always accurate. The reason for the exclusion of the latter, is that the list, in spite of being presented, is inconsistently shown, since it does not inform the country or institution of each contributor. Besides, this volume presents a different characteristic: the majority of the articles is written by more than two authors, reaching even seven authors together. I decided then to exclude this volume from the research, in order to keep a homogeneous corpus.

Making those exclusions I have a corpus of 474 different authors and 490 contributors in total, since some authors contributed with more than one text. I base the research on the last number (490 contributors), because my study is not based on the individual scholar, but on the conditions of the discourse. It is a massive number of contributors for an Encyclopedia that only for the third part of each volume presents 471 (excluding the Vol.1, 9 and 10) articles.

Given the methodology, I may now present the first result. Firstly, I want to see where the contributors are based. For this I used the same structure presented by the encyclopedia in order to crossrefer the data. Therefore, I did not consider the country of the contributors, but the territory to which each one would be related according to the organization of the Encyclopedia.

Table 1 – General Overview. Contributors according to regions

The United States and Canada	65.31%
Europe	16.53%
East Asia	10.82%
The Middle East	3.06%
South America, Mexico, Central America and Caribbean	2.24%
South Asia	1.22%
Southeast Asia	0.82%
<b>Total</b>	<b>100.00%</b>

It is remarkable that the distribution of the contributors, in spite of being excessively concentrated in the first three regions, gives voice for those of the other countries. So, the first conclusion is obvious: the voices massively pertained to those contributors from the United States/Canada and Europe, but there are other actors participating. The fact that the voices are more concentrated on the United States must be taken into account, but moderated by the fact that the Encyclopedia is itself an American publication, and it is to be expected the American contributors to be the majority.



However, the research gets more interesting when one analyzes how these contributors are distributed according to the subject of their text. Looking at each specific region,<sup>13</sup> one can verify the following:

Table 2 – Contributors X Region<sup>14</sup>

<b>Vol 2: S. America, Mexico, C. America and Caribbean</b>		<b>Vol 3: The United States and Canada</b>	
The United States and Canada	70.83%	<i>The United States and Canada</i>	<b>98.43%</b>
<i>S. America, Mexico, C. America and the Caribbean</i>	<b>22.92%</b>	Europe	1.57%
Europe	6.25%	Africa	0%
Africa	0%	Australia and the Pacific Islands	0%
Australia and the Pacific Islands	0%	East Asia	0%
East Asia	0%	S. America, Mexico, C. America and the Caribbean	0%
Southeast Asia	0%	Southeast Asia	0%
Middle East	0%	Middle East	0%
South Asia	0%	South Asia	0%
Total	100%	Total	100%
<b>Vol 4: Southeast Asia</b>		<b>Vol 5: South Asia</b>	
The United States and Canada	62.96%	The United States and Canada	6.765%
<i>Southeast Asia</i>	<b>14.81%</b>	Europe	19.12%
Australia and the Pacific Islands	11.11%	<i>South Asia</i>	<b>8.82%</b>
Europe	7.41%	Australia and the Pacific Islands	4.41%
East Asia	3.70%	Africa	0%
Africa	0%	East Asia	0%
S. America, Mexico, C. America and the Caribbean	0%	S. America, Mexico, C. America and the Caribbean	0%
Middle East	0%	Southeast Asia	0%
South Asia	0%	Middle East	0%
Total	100%	Total	100%
<b>Vol 6: Middle East</b>		<b>Vol 7: East Asia</b>	
The United States and Canada	51.43%	<i>East Asia</i>	<b>53.06%</b>
Europe	28.57%	The United States and Canada	37.76%
<i>Middle East</i>	<b>20%</b>	Europe	8.16%
Africa	0%	Australia and the Pacific Islands	1.02%
Australia and the Pacific Islands	0%	Africa	0%
East Asia	0%	S. America, Mexico, C. America and the Caribbean	0%
S. America, Mexico, C. America and the Caribbean	0%	Southeast Asia	0%
Southeast Asia	0%	Middle East	0%
South Asia	0%	South Asia	0%
Total	100%	Total	100%
<b>Vol 8: Europe</b>			
<i>Europe</i>			<b>55%</b>
The United States and Canada			41.67%
Australia and the Pacific Islands			1.67%
Middle East			1.67%
Africa			0%
East Asia			0%
S. America, Mexico, C. America and the Caribbean			0%
Southeast Asia			0%
South Asia			0%
Total			100%

<sup>13</sup> Although the volumes for Africa and Australia are not considered in general terms, we can include them here in relation to the other regions, since the names of the contributors appear in the respective volumes analyzed, and not in those dedicated to Africa and Australia.

<sup>14</sup> Emphasis in italics refer to the region where the authors writing for that specific volume come from.



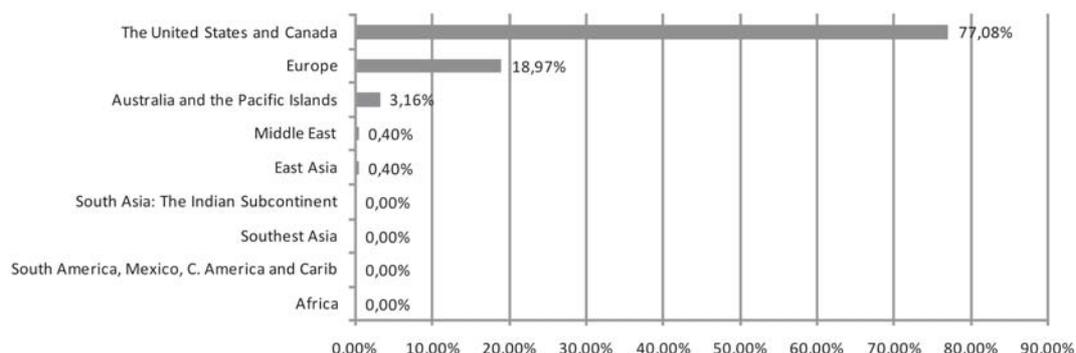
Here I want to point out two results. Firstly, the authors coming from The United States or Canada account for at least 37.76% of the contributions, and excluding the volumes dedicated to Europe and the Middle East, they make over 50%. In this matter it is also important to note that the Europeans, despite their distance from the North Americans, are present in every volume. Secondly, for each volume we can see a substantial presence of contributors originally coming from the region referred by the volume. Marked in italics, they are always in first, second or third position of the overall contributions and, excluding the volume dedicated to South Asia, they account for over 10% of the contributions.

Therefore, it is right to say that in spite of the clear domination of the North American, and to a lesser degree that of the European contributors, the voice of the local is heard. I could problematize this assertive by saying that the fact that someone is a scholar or a performer in a specific country, as he is analyzing the music of a specific people, within the frontiers of that country, does not make him local. A scholar based in New York may be just as foreign in relation to the music of a specific American Native people as someone coming from Bangladesh. It is a point we must bear in mind in order to make the critique, but it still does not deny that there is an effort of approximating the voice of the discourse to the material reality of it. Still, if the voices are far from being rightly distributed – the domination of the North American voice is massive – the fact that other voices are heard must be questioned, but not denied. If we compare with the situation we saw in the other sections related to previous moments of music research, one can say that essentially there is a diversity of voices, in spite of the fact that the degree is still far from satisfactory. The most optimistic would say, in terms of essence the fair distribution of voices is on its way. Of course the assertive would be naïve, but there is another fact more striking – internal to the essence of the discourse – I should analyze in order to show how the discourse of diversity is organized.

If we look carefully to the results we can find that there is an essentially unequal distribution on the subjects to be discoursed – and now I do not mean in terms of degree, but in terms of how the discourse is structured. Let me try to explain it based on the following approach. I propose now to exclude the contributors writing about their own region. That means I do not consider the North-American contributors writing about USA and Canada, or Europeans about Europe, or South Asians about South Asia etc. In this sense, we have now 253 contributors left with the following results:



Graphic 1 – Excluding contributions for one’s own region.



Here we can see what I consider to be the most striking issue in the discourse of diversity. The contributors from Africa, South America, Mexico, Central America and the Caribbean, and South Asia write exclusively about their respective region. When one removes their contributions to their own region, they generate a zero result; they are not supposed to write about the rest of the world (only to invert the ethnocentric, but usual expression). Almost the same can be said about those authors from East Asia, Middle East and Australia and the Pacific Islands. The writing about the world itself is exclusively a “gift” held by the contributors of the United States and Canada, and in a lesser scale, but still significant, Europeans. To state it clear in one sentence: in the discourse of diversity, only to the European and North American (USA and Canada based) thinkers have the possibility of discoursing about the world; to the others, only their own backyard may be their subject. With some theories about globalization and *mondialisation* I head off to the last section of this study in order to problematize this reality.

### THE FIXED AND THE FLEXIBLE

The Western eyes that look at the cover of Jack Goody’s *The East in the West*, Cambridge edition of 1996, may be surprised to see a painting of an early modern Japanese representation of a Dutch landscape. And the surprise may come from what I tried to show in the last section: the representations (and studies) of cultures are distributed according to rules that lie underneath the visible and audible discourse.

This point should be discussed according to its consequences and, which concerns me here, to the context in which the discourse of diversity is performed. Therefore, it is important to note that this discourse is contextualized by a situation of globalization in which man became flexible (to term after Richard Sennett, 2006)



and this flexibility is the condition for his/her success (or even existence) in modernity. This is what Marshall Berman (1983) already saw dealing with the modern times. According to him:

In order for people, whatever their class, to survive in modern society, their possibilities must take on the fluid and open form of this society. Modern men and women must learn to yearn for change: not merely to be open to changes in their personal and social lives, but positively to demand them, actively to seek them out and carry them through. They must learn not to long nostalgically for the 'fixed, fast-frozen relationships' of the real or fantasized past, but to delight in mobility [...]. (Berman, 1983, p. 93)

As I agree with Renato Ortiz (2003, p. 69), when he states that the "world-modernity would be the moment of radicalization of all the previous modernities", I can propose that this flexibility is the condition of our contemporary time. In this sense, I also agree with Zygmunt Bauman (2005, p. 35) when he says that "in our liquid-modern age, in which the free floating individual, unblocked, is the popular hero, 'to be fixed' – to be 'identified' in a inflexible way and without alternative – is ever more badly seen". This is close to the perspective of Anthony Giddens (2002, p. 11), when he advocates that in "the settings of what I call 'high' or 'late' modernity – our present-day world – the self, like the broader institutional contexts in which it exists, has to be reflexively made. Yet this task has to be accomplished amid a puzzling diversity of options and possibilities". It is, therefore, necessary in the present time to be flexible, to reflexively decide (with all the torments it may bring) one's own identity. The fixidity, therefore, must signify a sign of exclusion.

This perspective is better understood if we accept that the process of globalization has not only provided new perspectives in the way one sees the world – that cannot be limited to the notions of homogenization or heterogenization, as those terms are not mutually excluding –, but that it created a new space in which the dichotomy external *versus* internal ceases to exist. The world-modernity has broken the "national limits, blurring the internal *versus* external frontiers" (Ortiz, 2003, p. 279) creating a totally internalized space, the world in itself. As well stated by Octavio Ianni (2006, p. 13), "the earth became the world, [...] the globe is not anymore alone an astronomic figure, but a territory in which everyone is related and interlaced, differentiated and antagonist".

The discourse of diversity is performed in this context. All those who put their voices on it are doing so from a world territory (and not alone from their national, regional or any limited contexts), whether it be the North Americans, the Europeans,



the Asians or the South Americans. It is so as they are, in the case here analyzed, discoursing in a structure that sees itself as the representation of the world, and not only in geographical terms, but also in cultural aspects, as it is supposed to be universal. Therefore, in this context new rules are produced and other kinds of inequality come into being. If we can observe – and it is important to say so – voices previously mute now speaking out, at the same time we must affirm that some of the voices are more privileged than others. In the terms here analyzed, there exists newly formed hierarchies and it is important to notice how perverse they may be.

Those actors discoursing in this world territory from a peripheral perspective have their voices limited to their peripheries. They are prevented from speaking about the world as a territory in which they are graced or condemned to live in. Their voices, when they pronounce about something out of their cluster, are once again mute, while the voices of those who come from the old centers are the only ones to be free, to move themselves across the globe, to pronounce anything related to the world itself. I have somewhere else (2009) proposed to understand these differences as the creation of the fixed and flexible actors (denying the idea that today there are only the flexible ones). I believe these same terms can be here applied. The consequences are perverse if we consider, as stated above, that only the flexible ones are well adapted to succeed in our contemporary society. In practical terms, it is important to retake something I already mentioned: the fictitious creation of the territory dealt with in the *Garland Encyclopedia* may lead to the fact that only those territories that are of interest of the dominant voices will be part of the discourse of diversity, of the created universe. As long as the non-European and non-North American authors are part of these selected territories, they are able to have their voices heard. However, as the interest changes and their part on the world's territory are downgraded, they are not able to move to other parts of that territory. Only those flexible actors can.

Therefore, the discourse of diversity, even if it really represents the diversity, is forged by few who are able to float across the globe, making themselves flexible, at the same time they make the others fixed. The perversity for the fixed actors is obvious and here well stated. However the impoverishment to the representation of the cultures of the flexible ones is also to be noted: rarely can they see the beauty of a Japanese representation of the Netherlands.



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