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## World Music Today

Timothy D. Taylor

A good deal has happened in the realm of “world music” since my book *Global Pop: World Music, World Markets* appeared in 1997. Although I have written much about world music since then, I have had few opportunities to step back and consider the long view of world music in the marketplace. My aim in this chapter is to lay out the nature of certain changes that have taken place in the last decade or so and to fill in some lacunae in *Global Pop* that have emerged since its publication. This chapter is less about “world music” itself than how its representations and constructions have changed in the years since 1997. The music itself, in fact, has not changed very much. To be sure, it often demonstrates an increasing familiarity with Anglo-American popular music and makes use of more sophisticated technologies and production techniques. In a more abstract and broader sense, however, it is still a category of music that includes many clever and complex amalgamations of Anglo-American popular musics with local musics worldwide.

Since *Global Pop*, world music has become somewhat better known, increasingly part of the average American’s musical landscape. It is heard in the soundtracks of television programs, films, and advertising, and as background music in shops. But world music sales are still quite small, so meager, in fact, that the Recording Industry Association of America, which maintains records of sales in various categories, does not even include a world music category, instead relegating it to a category labeled “Other,” which, the Association notes, includes ethnic and folk music, among other genres. Indeed, the designation of “Other” accounted for 97.1 percent of sales in 2008, the last year for which data are available as of this writing (Recording Industry Association of America 2008).

Still, world music is better represented in both recordings and print media than ever before. New sources have emerged such as the World Music Central website,

containing musicians’ profiles, interviews, book, CD, and concert reviews, obituaries, and other resources; the Critical World website, offering more scholarly information; dozens of Internet radio sites devoted to world music, including Pandora, which can be tailored to a listener’s taste; and a surprising number of world music videos on YouTube. Print sources include *World Music* (Bohlman 2002); *Contemporary World Musicians* (Thompson 1999), an encyclopedic compendium of 404 biographies; *Rhythm Planet* (Schnabel 1998); and *Songcatchers* (Hart 2003), which lionizes artists who made field recordings of music from around the world. A glossy magazine, *The Songlines*, began publication in 1999. World music has even entered the school curriculum, with a spate of textbooks and a number of recent books targeting teachers.<sup>1</sup>

Yet, in most respects, the impact of world music has been minor. Significantly, however, a market for sample libraries has been growing, composed primarily of digitized bits of prerecorded music for use by composers and artists. Sample libraries contain snippets of various kinds of music that can be pasted into compositions being created on a computer, a common practice in most popular music today that is as simple as cutting and pasting text in a word-processing program. World music occupies a noticeable niche in the market for sample libraries, and through these sample libraries world music has insinuated itself into more mainstream kinds of pop and rock music, including, as noted, music used as soundtracks for film, television, and advertising, where world music has been replacing classical music in commercials for expensive goods, as I have written elsewhere (Taylor 2007, chap. 7).<sup>2</sup>

The ways that these sample libraries are marketed speaks to old attitudes about non-Western musics, as they are represented as exotic, strange, and evocative. A company called Killer Tracks was one of the first companies to enter the market a few years ago with the BMG Explorer Series, which the company described as follows:

The Explorer Series draws on authentic ethnic music from around the world. Our comprehensive selection is highly evocative, conjuring up the atmosphere of exotic places, peoples and cultures. Imagine tribal dances and whirling fiestas, picture raucous traders in the medina, smell the aromas of an Indian spice market, they’re all here in this global offering. This is music that appeals to all of the senses.<sup>3</sup>

Killer Tracks included a sample of strung-together snippets that travels all over the world, although some of the music was clearly composed, not world music at all, and other excerpts were meant simply to evoke another music but were, in fact, fabrications. With the sound of the tin whistle, which most people learned to recognize from James Horner’s soundtrack to the 1997 blockbuster *Titanic*, Irish or Celtic music is signified, but this is not Irish music at all. The one-and-a-half-minute sam-

pler included snippets featuring the Australian Aboriginal didgeridoo, the Chinese bamboo flute, Tex-Mex music, the Middle Eastern oud, and many more. In the last few years, the number of "world music" samples from Killer Tracks and other suppliers has increased dramatically, although, based on a random sampling, they are only occasionally truer to the musical traditions they purport to draw on than Killer Tracks was.

But Killer Tracks and other sample libraries that employ acoustic instruments represent the high end. Another kind of collection is frequently used in the commercial world and is simply known as "library music," which is pre-composed and stockpiled so that advertisers or advertising agencies can purchase it when the cost of commissioning original music is prohibitively high. Library music companies normally provide online searchable databases with sound samples, so that potential buyers can locate music by, for example, style, genre, or mood. One such provider is Fresh Music,<sup>4</sup> which sells sixteen different CDs of library "world music," for \$89 per disc. One disc, *Global Village*, is described thus: "this music features ethnic rhythms and instruments made popular by such artists as Peter Gabriel and Paul Simon [and] . . . will definitely give your productions a worldly edge." Tracks from this disc, with titles such as "Global Village," "Hebridees [*sic*] Caliegh" [*sic*], and "Raja's Journey" clearly are cheaply produced by employing samples or synthesized sounds (such as the Highland pipes in the second track cited). A description of the tracks gives some idea of their intended usage:

Global Village      Time: 3:06  
 Style: World (Ethnic, African)  
 Use: Adventure, Light Industrial, Travel  
 Category: Light Hearted, Motivational, Warm

Hebridees Caliegh    Time: 3:10  
 Style: World  
 Use: Ceremonial, Current Affairs, Travel  
 Category: Inspirational, Pastoral, Traditional

Raja's Journey      Time: 3:08  
 Style: World  
 Use: Ceremonial, Educational, Light Industrial  
 Category: Floating, Meditative, Pensive<sup>5</sup>

Although most libraries employ their own composers, some seek tracks elsewhere to complement staff compositions. Online advertisements for world music tracks are telling in their flexibility toward authenticity and their insistence on high production values:

#### AUTHENTIC WORLD MUSIC NEEDED BY UK MUSIC LIBRARY

Library Music Publisher with various placements in Film TV is looking for authentic-sounding World music. They're in need of various styles, such as South American, European and the Far East. Real instruments are preferred but very good synth/sampler recreations are acceptable.

PRICE: \$5.00 Submission fee (per Song)

#### L.A. PRODUCTION MUSIC LIBRARY SEEKS WORLD MASTERS

This successful Production Music Library is looking for Orchestral masters for placement in Film, TV Advertising. They are predominantly looking for world fusion as their clients wouldn't usually require something extremely authentic—however if it is good and done in a contemporary way they would still be interested in traditional world music too. Production quality is very important here as they will not remix or re-record your tracks: they must be broadcast-quality.

#### PRODUCTION MUSIC LIBRARY SEEKS WORLD INSTRUMENTALS

Successful Production Music library that has been around longer than (probably) anyone reading this (!) is looking for World-influenced instrumentals to sign to their library. Production Music libraries are like Music Publishers and Record Companies combined so they are interested in your composition and production skills. They release CD's of their composer/producers music and pitch them to companies in Film, TV, Advertising, etc. Music should lend itself to background use BUT that does not mean it can be boring.

PRICE: \$5.00 Submission fee (per Song)

#### JAPANESE MUSIC LIBRARY SEEKS WORLD FUSION INSTRUMENTALS

Japanese Production Music Library is looking for instrumental (only) World/Ethnic Fusion tracks. They can use any influences you like (ie Asian, Latin, Celtic, etc.) but should have a contemporary production rather than 100% authentic. Also you must own both publishing & master rights to any tracks you submit. Please submit 2–4 tracks.

NB: Your song will be submitted by post on Audio CD. They will not accept email.

PRICE: \$5.00 Submission fee (per Song)<sup>6</sup>

Elsewhere in the realm of commercial music, the importance of "world music" is now such that composers working in the advertising industry routinely state that they need to know how to compose in many different "styles" and "genres," as I have written elsewhere (Taylor 2007). The most recent book (Zager 2003) about

writing commercial music speaks of this at some length, greater than I have seen in any other such book. That this subject would be treated at significant length in a recent book speaks to the significance of world music in today's commercial music landscape. After exhorting readers to learn how to compose and arrange for unusual instruments, the author, Michael Zager, writes:

One should hire native musicians to perform a composition written in a typical folkloric style. The use of ethnic instruments requires a complete understanding of not only the technical limitations of the instruments but also of the creative playing style. There are typical rhythms, patterns, and ornamentations that are native to the playing of particular instruments. Even if a musician knows how to play the instrument, it will not sound authentic if the musician is not involved in the culture and customs of the native society. (Ibid., 24)

A vocalist who records a good deal of music for commercials told me recently, however, that she has learned how to fake various world music vocal styles. She recognizes that she does not sound as "authentic" as a traditional singer would, but given the time constraints of the advertising industry in which the music is frequently composed and recorded in as little as a day, it is far more efficient for music production companies to hire a professional commercial singer to mimic styles (Steingold 2009). One of the most successful of these, Lisa Gerrard, has invented her own language so that she is frequently employed as an all-purpose "world music" singer. The singer I interviewed told me that she is often asked to sound like Lisa Gerrard. One wonders if we now need a new language to describe this mode of production as post-postmodern, since we are speaking here not simply of simulacra of world music but imitations of those simulacra.

To return to this guidebook, Zager later attempts to educate his readership about the study of world music as a way to emphasize the importance of knowing it for the purposes of advertising:

*Ethnomusicology* is the study of non-Western cultures. George Harrison, of the Beatles, did more to promote the synthesis of ethnic instruments in traditional pop music than any other musicians. He studied the sitar (a guitar-like instrument) with the world-renowned Indian classical sitar player Ravi Shankar. He then proceeded to use the sitar on the Beatles albums *Rubber Soul*, *Sgt. Pepper's Lonely Hearts Club Band*, and several others. This was the beginning of what is now known as World Music. *Billboard*, the leading music magazine, has a contemporary World Music chart that is printed every week. (Zager 2003, 25)

"Authenticity" in these situations clearly is extremely fluid and negotiable. Most important is not that the music "is" authentic in a way that it can be traced to real people playing music in traditional ways but that it merely signifies this kind of authenticity. High production values clearly matter more than music that is clearly linked to traditional musical practices. All that is necessary today is to have some kind of "root" musical signifier of musical roots, for example, the tin whistle for Irish music or didgeridoo for Australian aboriginal music. Christoph Borkowsky Akbar, director of Piranha Records says that,

Styles such as the Cuban *son* or Balkan Gypsy music became so successful because they are a perfect answer to this need, forever renewing themselves without losing their authenticity in the international arena. . . . All you need [for the next big thing] is a strong musical tradition with musicians who understand how to adapt to new times and strange audiences, as well as record labels who understand how to communicate between these musicians and the global markets. (Quoted in Henderson 2002, 40)

Despite the growing number of world music sounds, or sounds that signify "world music," the music industry's usual racism, xenophobia, and Euro- and Americocentrism remain. The *Billboard* charts and Grammy Award winners have scarcely changed since I wrote *Global Pop*. Musicians whose music sounds more like Anglo-American pop are at a great advantage. And even if they're not popular musicians, they can do well if they are American or European. Italian tenor Andrea Bocelli was considered a world music act by *Billboard* magazine and was proclaimed *Billboard's* top-selling world music artist in 1998 and 1999 (Henderson 1998, 1999).

The Grammy Awards, since *Global Pop* was published, have continued along the lines I wrote about more than a decade ago. The winners since *Global Pop* are:

Year	Artist	Album	Country
1996	The Chieftains	<i>Santiago</i>	Ireland
1997	Milton Nascimento	<i>Nascimento</i>	Brazil
1998	Gilberto Gil	<i>Quanta Live</i>	Brazil
1999	Caetano Veloso	<i>Livro</i>	Brazil
2000	Joao Gilberto	<i>João Voz e Violão</i>	Brazil
2001	Ravi Shankar	<i>Full Circle—Carnegie Hall 2000</i>	India
2002	Rubén Blades	<i>Mundo</i>	Panama

Immediately obvious are the presence of perennial favorites, the Chieftains and Ravi Shankar. The number of Brazilian musicians is also striking, and it is

possible to include Rubén Blades in this list if we expand “Brazilian” to something broader, such as “Latin.” I am pleased that these musicians have received mainstream recognition, but at the same time there are Latin Grammy Awards for their music, which makes one wonder: Where are the musicians from elsewhere? With the exception of Ravi Shankar, all the awardees are from Europe or the Americas.

Perhaps finally recognizing this geographical bias, the National Academy of Recording Arts and Sciences, which oversees Grammy Awards, instituted several changes in the “Best World Music Album” category, announcing these changes in 2003 as follows:

World music is now represented by two categories in its own field: Best Traditional World Music Album and Best Contemporary World Music Album. The Traditional World Music category will include recordings of international non-Western classical music and international non-American and non-British traditional folk music, as well as international cross-cultural music based on the above criteria. The Contemporary World Music category will include recordings of world/beat, world/jazz (with a higher percentage of world than jazz), world/pop and cross-cultural music with contemporary production techniques. (“Academy Elects New National Officers” 2003)

The first nominees in these new categories showed a much better spread than in the past. The “Best Traditional World Music Album” brought in musicians and recordings that were scarcely recognized previously such as mountain music from Puerto Rico, Indian ghazals, and Tibetan chanting, the eventual winner; the “Best Contemporary World Music Album” nominees include musicians who have always been well represented on the nominee list such as Caetano Veloso and the winner Cape Verdean chanteuse Cesaria Evora. All the winners following the change in policy are listed in Table 1. Certainly all are worthy recipients, but, nonetheless, the selection was rather cautious: all are well-known musicians or genres.

This bifurcation of the Grammy world music category demonstrates the new importance of musical sounds that are not heard as “authentic” or “pure” but partake freely of Anglo-American musical sounds and styles. Elsewhere I have written of the shift in preference away from the kind of world music that was valorized by the industry—music the West thought of as “authentic” in the sense of being “pure” or unspoiled—to music that is heard as “hybrid” (Taylor 2007; Frith 2000). The “purer” musics did not sell very well; what sold, and continues to sell, are musics that are more palatable, closer to the classic Bhabhaesque formulation of difference and the Other, with the Other being “almost the same, but not quite” (Bhabha 1994, 86; emphasis in original). Critics who once excoriated certain musicians for not being “authentic” enough and for caving in to Anglo-American

Table 1.

Year	Award	Artist	Album	Country
2003	Best Traditional World Music Album	The Monks of Sherab Ling Monastery	<i>Sacred Tibetan Chant</i>	Tibet
2003	Best Contemporary World Music Album	Cesaria Evora	<i>Voz D'Amor</i>	Cape Verde
2004	Best Traditional World Music Album	Ladysmith Black Mambazo	<i>Raise Your Spirit High</i>	South Africa
2004	Best Contemporary World Music Album	Youssou N'Dour	<i>Egypt</i>	Senegal
2005	Best Traditional World Music Album	Ali Farka Toure and Toumani Diabate	<i>In the Heart of the Moon</i>	Mali
2005	Best Contemporary World Music Album	Gilberto Gil	<i>Eletracústico</i>	Brazil
2006	Best Traditional World Music Album	The Soweto Gospel Choir	<i>Blessed</i>	South Africa
2006	Best Contemporary World Music Album	The Klezmatics	<i>Wonder Wheel</i>	United States/ Jewish
2007	Best Traditional World Music Album	The Soweto Gospel Choir	<i>African Spirit</i>	South Africa
2007	Best Contemporary World Music Album	Angélique Kidjo	<i>Djin Djin</i>	Benin/United States
2008	Best Traditional World Music Album	Ladysmith Black Mambazo	<i>Ilembé: Honoring Shaka Zulu</i>	South Africa
2008	Best Contemporary World Music Album	Mickey Hart, Zakir Hussain, Sikiru Adepaju, and Giovanni Hidalgo	<i>Global Drum Project</i>	Various
2009	Best Traditional World Music Album	Mamadou Diabate	<i>Douga Mansa</i>	Mali
2009	Best Contemporary World Music Album	Béla Fleck	<i>Throw Down Your Heart: Tales from the Acoustic Planet, Vol. 3, Africa Sessions</i>	United States/ Africa
2010	Best Traditional World Music	Ali Farka Touré and Toumani Diabaté	<i>Ali and Toumani</i>	Mali
2010	Best Contemporary World Music Album	Béla Fleck	<i>Throw Down Your Heart, Africa Sessions Par 2: Unreleased Tracks</i>	United States/ Africa

popular music sounds and styles reversed themselves and began to praise those very same musicians for their hybrids, which became a new form of authenticity.

## The Problem of Cultural Imperialism

Even as world music climbs the ladder of mainstream awareness, many Americans are cognizant that their popular culture is popular around the world. In the popular press, with the increasingly salient coverage of the phenomena of globalization, transnationalism, and other views that exclaim “we’re all one world now,” a good deal of coverage has been based on the realization that American popular culture travels farther and more quickly than ever before. Although academics have not, by and large, adopted a theory of homogenization with the alacrity of the popular press (Pieterse 1994; Barber 1995), the mainstream American press now routinely uses the phrase “cultural homogenization” (occasionally when discussing music); and the word “McDonaldization” has entered the public lexicon as well (Ritzer 1993, 1996; Alfino, Caputo, and Wynyard 1998). Fears of the demise of local cultures and musics are registered in such endeavors as the Endangered Music project of the American Folklife Center at the Library of Congress. In short, the death of the local is thought to be occurring with the rise of the global, which has a decidedly American accent (Hannerz 1996; Lash and Urry 1994; Wilson and Dissanyake 1996; Guilbault 1993).

The rise of the global is sometimes true, at least and, perhaps most noticeably, in the case of music. Young people around the world dream of becoming the next pop star like their American export equivalents. Electronic dance musics, unlike all other popular musics, do not have lyrics that might limit their audiences, and they are being produced and danced to around the world. Goa, or psychedelic, trance, for example, is produced in Europe, Israel, India, South Africa, and North America, and it is usually difficult to tell where a particular track was made.<sup>7</sup>

In the last few decades governments worldwide have been complaining more and more vociferously about what is seen as the onslaught of American popular culture.<sup>8</sup> Governments in Canada, France, Israel, New Zealand, and South Africa have imposed quotas for ensuring that domestic musics receive adequate radio airtime; other countries are considering such quotas (Farnsworth 1994; Greenberg 1998; Lee 1974; Pfanner 2005; Shuker and Pickering 1994). Canada is perhaps the most outspoken as of this writing; in the late 1990s the heritage minister convened two international conferences on American cultural imperialism—which it describes as the replacement of non-Canadian forms with American forms—and is aggressively pursuing ways of limiting the influence of American popular culture on Canadian culture.<sup>9</sup> Cultural imperialism has received some coverage in the American press as well (Cowen 2007; Garten 1998; “Uncle Sam is Pop Culture to the World” 1989).

Most scholars who examined the cultural imperialism concept with respect to music, however, ultimately rejected it as inadequate to explain how musics intermingle (see Martin, this volume).<sup>10</sup> It was too “top-down” a model, with its assumption of the wicked West imposing its sounds on the unsuspecting masses of a so-called Third World that was assumed to have neither the knowledge nor the agency to protect itself from foreign assault. Cultural imperialism also was too rigid a model to explain the myriad and complicated ways that cultural forms can mix. I am arguing here that if people take cultural imperialism to be real, we must take it seriously ethnographically, and it is possible to do this without adopting it wholesale as an analytical framework.

Furthermore, fears of the global homogenization of music tend to oversimplify. A music that sounds as though it has been polluted by Western musical styles can, nonetheless, occupy the same social space and fulfill the same social function as a more “traditional” music that is being supplanted by newer music. In other words, if one views music not simply as a formalistic-stylistic entity and understands it instead as an activity serving certain functions in particular cultures, it might not be so easy to conclude that Western music is wiping out local musics.

Consider, for example, *gita gisalo*, a guitar music of the Bosavi people of Papua, New Guinea, recently anthologized by Steven Feld (2001). In the liner notes to that anthology, Feld writes that the guitar and ukuleles were introduced to the Bosavi area in the mid-1970s, around the same time as the appearance of cassette players and cassettes of Western popular musics. These two novelties fueled musical experimentation, and by the 1980s and 1990s some string bands were fairly proficient. According to Feld, the song, “My Father, My Heart,” by the Kemuli String Band, continues the tradition of using ceremonial song poetics to evoke memories of the dead, in this case the father of the composer and singer Oska. The most significant feature here is the use of the syllable *ya-*, which, Feld says, represents the sound of the crying voice. When the singers utter this syllable, “they simultaneously imitate the vocal break of the crying voice,” which “makes Bosavi listeners think of the sound of the sung-weeping of funerary laments for the recently deceased” (Feld 2001, 32).

The sounds that appear to be “Western” to Western ears are coupled with sounds and devices that sound Bosavi to Bosavi ears. Assuming that Western cultural forms somehow wipe out or overpower the forms of other cultures is no less Euro- and Americo-centric than most writings on globalization. Thus there appears to be a problem with theories that are too abstract to capture what goes on in certain cases; for example, it is fruitless to theorize that cultural “gray out” is or is not occurring without referring to specific cases. If one thinks in these terms, it becomes clear that instances arise where Western forms replace or seriously imperil other forms; there are also cases of resistance, and many more cases where sounds from different cultures coexist. If general theorization is possible, one could argue that,

overall, global cultural production is becoming more diverse, not less, although this diversity does not necessarily mean that some musics are not disappearing at the same time. It may be that the global popularity and influence of certain American and European sounds will come to mean that even as new musics crop up around the world, they will be less different than they used to be in some places, in a process Scott Lash (1990) described as “de-differentiation,” which he sees as symptomatic of contemporary times. But to theorize that wholesale homogenization is, or is not, occurring is difficult, if not impossible, to do without reference to the myriad practices in real places and in real time, as some have begun to do (Diehl 2002; Luvaas 2009; Meintjes 2003; Wallach 2008; White 2008).

## World Music and Social Class

One feature of world music that has become clearer since *Global Pop* was published is the nature of its audience. Record labels frequently leave cards in the CD jewel cases that solicit information from consumers, and labels sometimes make this information known. For example, Bob Haddad, president and producer for the now defunct Music of the World, an independent record label based in Chapel Hill, North Carolina, said that the cards consumers returned “show that the buyers of purer ethnic music tend to be well-educated, well-travelled [*sic*], 25 and over—often between 35 and 60 years old—and might speak several languages” (quoted in Henderson 1997, 52). This is a group, in other words, with high educational capital and, presumably, fairly high incomes. One record company executive, commenting on a radio station in Los Angeles that was in the process of changing from so-called easy listening to “contemporary rock artists and singer-songwriters with a smattering of folk, soul, blues, reggae and world music” was a little more blunt: “The demographic it appeals to is one that advertisers find very appealing for their education and financial status. Even if the station only gets a certain level of success, those people are the ones that advertisers really want to get to” (Puig and Hochman 1994, 24). Another record company representative said that “we discovered that the demographics of the people buying Irish albums were the same as for those buying reggae and world beat. Not the same individuals, necessarily, but the same demographic—mostly white, college-educated adults looking for something different.”<sup>11</sup>

But this segment of the middle class cannot necessarily be seen as an index of “world music.” I believe, in fact, that there is a new kind of capital, in Pierre Bourdieu’s (1984) sense of cultural capital, that is increasingly deemed necessary in this moment of hype over globalization. In an article on the use of world music in television advertisements (Taylor 2007), I called this new capital “global informational capital,” referring to the increasing importance in developed countries of possessing a kind of capital that stands in for real knowledge of the world in the current so-called information age.

The importance of global informational capital needs to be understood in part by examining the recent emphasis in the business world on globalization and, more generally, on discourses of globalization in the public domain, for it is now commonly believed that today everyone lives in an information, or global, economy.

## Classicalization of World Music

Because of the music industry’s realization of the high cultural and educational capital of the world music audience and the rising importance of global informational capital, world music is encroaching on the space once held by classical music; indeed, world music is replacing classical music in certain ways and is becoming increasingly “classicalized.”

Considering the former point first, classical music in the United States brings in little revenue for record labels and is slowly losing audiences. Orchestras and opera companies are failing, and the prestige of classical music is waning. Further, major labels release fewer classical albums than ever before, and world music is coming to occupy that slot. For example, the major record retailers, at least in New York City, increasingly sequester world music from the rest of the shop, just as classical sections are separated in such stores. One of these shops in Times Square eliminated its classical section entirely, and world music now occupies the noise-proofed portion of this store.<sup>12</sup> Another major retailer in New York City also noise-proofed the world music portion of its store and even has a separate entrance so patrons can walk directly to that area. This segregation of world music in stores is similar to the kind of protection from other customers and sounds that classical music listeners expect.

Treating world music as one would classical music is not only occurring in the United States. In the United Kingdom *Gramophone*, the venerable British classical recording review magazine, began a new spin-off magazine, *The Songlines*, to my knowledge, *Gramophone*’s only non-classical magazine. *The Songlines*, according to its editor, offers more serious and in-depth coverage of world music compared to its competitors such as *Folk Roots* in the United Kingdom or *Rhythm Music* in the United States (quoted in Broughton 1998). Although this seems to be true, these more in-depth articles are fairly brief, sometimes only a page. Significantly the magazine was originally the size of a journal, less than 9½ inches, which emphasized its status as a connoisseur’s journal and not a slick commercial magazine, though that is what it subsequently became (Taylor 2007). Another development is that BBC Radio 3, which until fairly recently was the classical station, began to air world music under the direction of Roger Wright, who began as controller in 1998. The record label Naxos, which occupied the low-budget classical niche, has now branched out into world music.

More than simply filling in the gap left by a waning classical music niche, world music has begun to mix with classical music sounds. It is now possible to hear clas-

sicalized world music performances such as Jonathan Elias's *The Prayer Cycle*, released in 1999, featuring singers as diverse as Alanis Morissette and Nusrat Fateh Ali Kahn (Elias 1999). The result is a mixture of world music, classical, and new age styles, an increasingly common sound (see Parney 1999). It is not a coincidence that Jonathan Elias heads one of the biggest advertising music companies, Elias Arts. To give some idea of the sound of this work, and its somewhat forced eclecticism, the sixth movement of nine, "Innocence," features a chorus that sings in Swahili, Alanis Morissette in Hungarian, and Salif Keita in Bambara. I should also note that this recording was released on the Sony Classical label, another sign of the classicalization of world music—or, in this case, the "worldification" of classical music—as the label seeks to broaden what may be included in the classical category.

## Conclusions

Sales data clearly indicate that, although world music is not commercially important to the music industry, as it does not provide much revenue, it nonetheless has seeped into the broader musical soundscape of the contemporary West, largely through samples and usages in broadcasting. In a sense, the digital world has digitized, atomized, world music so that it is broken up and disseminated everywhere, though not always in ways easily recognized by listeners. This process could only have taken place after world music—which is, after all, a vast collection of wildly different musics from all over the planet—had been reduced to a "style" or "genre" so it could be disciplined, managed, and discursively constructed. The music and marketing industries could then dissect and disseminate it for their profit-driven ends, marking their triumph over this vast collection of musics—at least for now.

## Notes

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1. Books for teachers include Anderson and Moore 1997; Anderson and Campbell 1996 [1989]; Campbell 1996, 2001; Campbell, Drummond, and Dunbar-Hall 2005; Floyd 1996; Leith-Philipp 1995; Reimer 2002; and Volk 1998. Textbooks include Alves 2005; Bakan 2007; Miller and Shahriari 2005; and Nettle et al. 2007.

2. On the sampling of world music, see Théberge 2003. see

3. <http://www.killertracks.com/frontdoor/ourmusic.cfm>.

4. <http://www.freshmusic.com>.

5. <http://www.freshmusic.com>.

6. <http://www.themusicbroker.net>.

7. For more on Goa/psychedelic trance, see Taylor 2001.

8. European fears of Americanization are not new, however. See Kuisel 1993; and Pells 1997.

9. This conference was widely reported around the world but was scarcely noted in the U.S. press. For an overview, see Cobb 1998.

10. For example, Goodwin and Gore 1990; Laing 1986; and Robinson et al. 1991. For an excellent overview and critique of the discourse of cultural imperialism, see Tomlinson 1991.

11. Some retailers and label executives refer to this group as "cultural creatives," a term that originated in an *American Demographics* magazine article in 1997 that was used to describe a group of thirty-five year olds and above who are well educated, financially solvent, and curious about other cultures and traveling (Ray 1997). See also Ray and Anderson 2000. For a discussion of this group with respect to world music, see Fries 1999.

12. I thank Jason Oakes for bringing this to my attention.

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# 10

## The Promise of World Music: Strategies for Non-Essentialist Listening

*Bob W. White*

Sound is the same for all the world  
 Everybody has a heart  
 Everybody gets a feeling  
 Let's play! Sound box!  
 Rock, reggae, jazz, mbalax  
 All around the world . . . the same  
 Pachanga, soul music, rhythm and blues . . . the same  
 La samba, la rumba, cha-cha-cha . . . the same  
 Sound is the same for all the world  
 Everybody has a heart  
 Everybody gets a feeling  
 Mbaqanga, ziglibiti, high life music . . . the same  
 Merengue, funk, Chinese music . . . the same  
 Bossa nova, soul makossa, rap music . . . the same  
 Come on people, dance  
 Everybody in the world has a culture  
 Believe what you believe  
 Respect your customs  
 Everybody must do what the heart says  
 Don't cause trouble; Treat people well  
 Be sociable; Exchange ideas  
 Music is the same the world over  
 Musicians, too, are cut from the same cloth  
 We're aiming to entertain you  
 —Youssou N'dour, "The Same," Sony/Columbia, 1992