

# WORLD MUSIC

Timothy Taylor (2012)

homogenization

"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"

Digital world has atomized World music so that it has broken and disseminated to the point where it is not easily recognized. For music industries "profit driven ends".

In a Western-biased world, all forms of "world music" often get thrown into the same box and "reduced to a 'style' or 'genre' so it could be disciplined, managed, and discursively constructed" (184).

the shift in preference away from the kind of world music that was valorized by the industry—music, the least thought of as "authentic" in the sense of being "pure" or unspliced—to music that is heard as "hybrid"

World music is better represented in both recordings and print media than ever before, yet the ways that these sample libraries are marketed speaks to old attitudes about non-Western musics, as they are still represented as exotic, strange, and evocative.

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

Like ethnomusicology, world music had an academically liberal mission, to oppose the dominant tendency of music institutions and publics to assume the synonymy of music with Western European art music.

Western listeners regard foreign musicians as "other" and only want to see stereotyped performances by them. Racism and no sense of belonging to the same culture still exist.

The pressures within the advertising industry (and consumer culture) has led to the discard of authenticity in favor of efficient, easy-to-produce music.

better represented in the music industry right now but still viewed as "foreign". Advertisers still use world music for luxurious products, to invoke a "foreign" image. It has also caused some "de-differentiation" since Western Music is penetrating foreign countries and replacing their local music. Xenophobia is still prevalent in Western countries, since few Asian and African musicians are recognized

gained popularity recently, but riddled with problems

Yet, this is so falsified because today's authentic is just an old fusion

"The myths and cliches of national and cultural traits flourish in the marketing of music"

Represents Western fixation on "authenticity"

Western listeners still consider themselves as "tourists"

Definition of "authenticity" by musical root signifiers  
Authenticity in this context means that the piece contains a stereotypical musical signifier that represents the music's location. This implies, in the music industry's perspective, that if a piece lacks this signifier the song is no longer authentic or doesn't have the same value in the market.

Used to promote the study of non-Western practices.

World music was no longer dominated by academic documentation and promotion of traditions. Rather, the phrase swept through the public sphere first and foremost signifying a global industry, one focused on marketing danceable ethnicity and exotic alterity on the world pleasure and commodity map. By century's end, world music had come to signify "a small world with a huge number of possibilities: sonic excursions as close as a CD player"

increases diversity, but also exploitation

"Is world music a form of artistic humiliation, the price primitives pay for attracting the attention of moderns, for gaining entry into their world of representation?" Perhaps it is still worth it to showcase different music from around the world despite the potential exploitation and seeming disrespect towards the original artists and sounds.

benefits customers by increasing choices available to them. Big media houses can easily exploit small, indigenous musicians. Causes lots of anxiety since laws are loosely defined and easily surpassable

Steven Feld (2000)

Created a binary.

The relationship of the colonizing and the colonized thus remained generally intact in distinguishing music from world music.

"In whose interests and in what kind of academy must *ethno* and *world* remain distinct from a discipline of music, a discipline where all practices, histories, and identities could assert equal claims to value, study, and performance?"

fusion

ethnomusicology incorp. rare insights from popular music studies to effect a shift from studying bounded and discrete musical worlds to ones crossed out of contact histories and colonial legacies, out of diaspora and hybridity, out of migration, urbanization, and mass media.

In a way, it seems that all music should be considered world music! We are all part of the world, after all.

To me, the term "World Music" is almost hilariously redundant. We are all citizens of the world, so "World Music" is really just music.

Do you have other definitions or your own?

Unrepresentative

Certain cultures often get stereotyped for a certain type of music. For example, South Korea is often associated mainly with K-pop, but it has many styles of music.

Usually, the music that people tend to focus on are from cultures that are economically and politically dominant. The music from other cultures tend to be ignored by the "world"

improving, but lacklustre

World music has gained mainstream popularity in recent years. However, only certain languages, like Spanish and French, have benefited from increased popularity, many types of music like African and Indian are still stereotyped and viewed as "other"

World music (non-western) music is "exotic"

This music is seen as a "thing" and "cute but safe." The idea of the exotic allows Westerners to feel like they're exploring a culture without actually interacting with it.

Simultaneously restrictive and too expansive

In fact, there is more music in sheer quantity, currently defined as world music, than any other kind. When we talk about world music we find ourselves talking about 99 percent of the music on this planet.

"a catchall that commonly refers to non-Western music of any and all sorts"

"The use of the term world music is a way of dismissing artists or their music as irrelevant to one's own. We...music is beautiful but irrelevant they are, by definition, not like us."

Creates "Us" and "Them" Relations

The "world" in "world music" implies being foreign or alien, lumping any music different from mainstream Anglo-Western culture into one category.

This idea of the "Other" that comes with the label of world music is developed by Byrne. The focus becomes on categorizing the artist's culture/background rather than focusing on the art they produce at the same level and attention Western artists receive.

"It's a way of relegating this 'thing' into the realm of something exotic and therefore cute, weird, but safe, because exotica is beautiful but irrelevant; they are, by definition, not like us."