

messages can become desensitized in the context of the global music market, where songs are enjoyed as entertainment.

Chapter 7, 'The Institutional Divide', investigates the formalized structures developed for ITSP within local and national agencies. Five categories of institution are identified, including governmental, educational, voluntary organizations, the service industry, and the music industry, with the motivation for and impact of each being examined.

Finally, chapter 8, 'Irish Traditional Song in a Global Context', concludes with a synthesis of the foregoing chapters in a discussion of musical change and the impact of globalization. The recognition of a dislocation between the prevailing nationalist history of Ireland and its cultural history reaffirms the need for a pluralistic perspective on ITSP, with Motherway advocating the need to 'embrace alternative definitions of Irishness within the global' (p. 182).

Citations throughout the book could have been made more robust; occasional arguments are not supported by appropriate evidence. Similarly, there are a few inaccuracies running throughout, including reference to the 'Scottish Revolution' (p. 92) rather than *Scottish Reformation*, and the misrepresentation of the author/translator of the famous Ossian verses as 'a schoolteacher by the name of MacPherson' (p. 50). The book will be of relevance to those with interests in ethnomusicology and popular music studies, in addition to globalization theory and Irish cultural history. Not only is this book essential for the robust framework it proposes for ITSP, it should also be recognized for its comprehensiveness and in-depth engagement with a wide variety of song genres. While globalization theory helpfully contextualizes the myriad contexts of Irish traditional song, it is the convincing discussion of *sean-nós*, Enya, Orange song, and the Afrocelts, among many others, within a single monograph that makes it valuable.

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Music and Globalization: Critical Encounters. Ed. by Bob W. White. pp. viii + 233. (Indiana University Press, Bloomington and Indianapolis, 2012, \$24.95. ISBN 978-0-253-22365-4.)

Music scholars have long been interested in the way music mediates contact among social

groups, whether among distant localities or between powerful centres and provincial margins. With the rise of the charged category 'global' in the past quarter-century, scholars have faced the challenge of explaining how music-making within the contemporary global ecumene differs from that in previous world systems. Exploring the ways music-making reflects and spurs on the contemporary processes collectively referred to as 'globalization' has thus become a well-established pastime over the past twenty years.

Music and Globalization: Critical Encounters is the newest book-length entry drawing together ethnographic case studies and political economy perspectives to further illuminate the relationship between music and globalization. The book assembles ten essays featuring a wide range of musicians—from British pop and Afropop stars to Pacific island string bands and Central American violin makers. Key to the book's approach is a focus on what editor Bob W. White calls the 'global encounter': the 'chance meetings, coordinated misunderstandings, and ongoing collaborations' (p. 6) that characterize musical exchange. In his introduction to the volume, White argues that these pivotal moments of engagement are important for understanding the ongoing results of the encounter and provides a way to ground large-scale musical trends in their microsocial relations.

The book is divided into three slightly overlapping parts ('Structured Encounters', 'Mediated Encounters', and 'Imagined Encounters'). The essays as a whole speak to two key debates related to globalization and its effects. First is the degree to which political and economic structures determine musical and social agency. While acknowledging an uneven terrain, individual authors vary markedly in whether they emphasize local agency or structural determination. The second debate, often more implicit, is the degree to which the complex of social processes glossed as 'globalization' represent change or continuity with the past. The book's historical accounts as well as historically situated ethnographies generally lean towards continuity against prevailing narratives of rupture.

The four essays in Part I examine the political and economic institutions that structure musical encounters. The first essay by political anthropologist Denis-Constant Martin demonstrates the ways in which 'world music' (which stands in as the musical emblem of globalization) is embedded in the history of violence and domination originating in the institution of slavery. Martin argues that musical

encounters—even those occurring on markedly uneven terrain—are necessary for inducing creative ‘cross-fertilization’, and that ‘domination never extinguishes creation’ (p. 33). Rafael José de Menezes Bastos’s fourth chapter resonates with and against Martin’s, arguing against cross-fertilization as a necessary result of encounter in describing the short-lived collaboration between British pop superstar Sting and indigenous Amazonian artist Raoni. Menezes Bastos argues that, despite a seeming alignment of interests centred in indigenous rights and rainforest preservation, incommensurability characterized the encounter, and the Amerindian ‘logic of difference’ provides a helpful model for understanding sociability within the contemporary cross-cultural rendezvous. The middle two essays, by Steven Feld and Philip Hayward, both address how two different societies recontextualize musical resources from afar to achieve their own ends. Feld describes the discourses surrounding the creation and reception of Brian Eno and David Byrne’s influential album *My Life in the Bush of Ghosts* (1981), showing how these pioneers of pre-digital sampling use sonic fragments of folk and non-Western religious music to create a sense of ‘spiritual otherness’ (p. 50). Feld interprets this album as ‘schizophonic variations’ on a much older theme: Western experimentalist composers’ use of the decontextualized ‘exotic’ as a signifier for primality, authenticity, and transcendence of the commercial. In contrast to this imagined participation in a primordial spirituality, the Pacific islanders in Philip Hayward’s study use musical styles from afar as resources for constructing a sense of national identity in their contemporary context. Hayward argues that, from the perspective of the Ni-Vanuatu, globalization is ‘simply the latest in a longer wave of Western interventions’ (p. 53) that have included missionary efforts, colonialism, and militarism. Through case studies of four musical genres in post-independence Vanuatu, Hayward’s essay shows how musicians adopt and adapt foreign musical products to serve their own purposes, even as they are subtly transformed by the desire for inclusion in the global marketplace.

Part II (Mediated Encounters) features three ethnographic and historical case studies focused around individuals and groups of musical intermediaries. Daniel Noveck’s essay provides a richly textured account of a series of encounters between indigenous Rarámuri violin-makers of Northern Mexico, a Jesuit priest, a *Gringo* entrepreneur, and modern violin-makers in Cremona, Italy. The story

places the Rarámuri violin as its nexus, which Noveck argues is an important site where modernity and indigeneity are not only enacted, but produced. Weaving together accounts of individual social actors with larger-scale economic trends, Noveck’s account highlights the agency and structural constraints on each actor within the complex web of relations. Ariana Hernandez-Reguant’s and Richard M. Shain’s essays give complementary historical accounts that chart the development of Cuban music into ‘world music’, describing the formation of networks of relationships between ‘world music’ record producers, West African musicians, and the Cuban diaspora abroad. Hernandez-Reguant traces these links by following the curatorial efforts of independent producers from the USA and Europe working in Cuba in the decades preceding Ry Cooder’s *Buena Vista Social Club* (1997). Though the role of these cultural intermediaries is often overlooked, Hernandez-Reguant contends that they were, for their Cuban collaborators, the ‘faces of the global economy’ (p. 129) and did much to shape the sound of the emerging world music genre. Shain follows the career of Senegambian singer Laba Sosseh, demonstrating how Sosseh was a network node of musical exchange between Cuba, West Africa, and the Cuban diaspora. Shain’s case study serves as a reminder of what Jocelyn Guilbault (1993) has observed: that musical transmission in the era of globalization does not only run unilaterally from centres of power to the periphery, but also multilaterally through and among diasporic networks.

The book ends with three loosely connected reflections that comprise Part III: Imagined Encounters. Barbara Browning’s essay sheds light on a series of connections between the metaphors of the slave ship, the blood-borne virus, and digital information. Tracing these images through the music and politics of Afropop star Fela Kuti and Brazilian Tropicália musician-turned-politician Gilberto Gil, Browning shows how these connected metaphors are crucial for understanding the interrelationship between political exploitation, disease, and cultural transmission in the digital age. Timothy D. Taylor describes change and continuity in how the marketing category ‘world music’ is discussed and represented since the writing of his *Global Pop* (1997). While ‘world music’ remains a synonym for packaged exoticism, his account highlights several intriguing developments. Despite its marginal place within the recording industry, world music (in the form of digital samples) has become a necessary resource for composers of

music for film and advertisements. Interesting also is Taylor's suggestion that world music now functions similarly to classical music, in that it is produced by an industry that enlists the aid of academic interpreters and is patronized by a small, well-educated, elite audience. The section and book conclude with a two-part essay in which Bob W. White sets out 'non-essentialist listening' as an ethical imperative for Western consumers of world music. The first part of the essay rehearses the essentializing discourses within world music's marketing, while the second part—seemingly geared towards an undergraduate student rather than an academic practitioner—poses a series of questions for listeners related to musical and marketing practices.

The volume as a whole has several strengths: it brings to the fore the work of scholars less known within Anglophone music scholarship and includes accounts from a few familiar figures in academic writing about 'world music' and musical globalization. Several of the essays offer intriguing pre-histories of the artists and genres now well known within the world music 'canon'. Taken together, the essays cover a wide range historically, geographically, and topically. The explorations comprise both detailed accounts of encounters between individual music-makers and more general accounts of large-scale systems. Both argue strongly for the importance of music within contemporary social and economic processes.

With its many richly textured accounts of individuals, institutions, and ideas meeting at musical crossroads, the book succeeds as an account of musical encounter primarily between powerful and peripheral peoples. As a book about music and globalization, it falls short for two reasons. First, the book's concept—what 'globalization' is or is not—does not come clearly into focus. In his introduction, White notes the slipperiness of the term but concludes that 'instead of fretting over the word, we need to focus on what globalization does, or, more precisely, what people do with globalization' (p. 4). Yet, without a clear sense of what social processes are involved, 'globalization' remains a catch-all term for an undefined set of processes

whose relationship to (post)colonialism, capitalism, commercialism, militarism, and technological change are left up to each contributor to define. Given the position taken by most authors that the contemporary period is marked primarily by continuity rather than rupture with world systems of the past, the reader is often left wondering if there is any difference between the 'global encounter' and cross-cultural encounters in previous eras. Much work in ethnomusicology since the early 1990s has attempted to shed light on the issue of continuity and change that is at the heart of debates about globalization. This leads to the second major shortcoming of the book: as a whole, it neglects much of the leading work on globalization within music scholarship. Several of the essays could have been strengthened or nuanced through engagement with Thomas Turino's work on cosmopolitanism, Mark Slobin's categories for transnational musical formations, Ingrid Monson's reflections on the relationship between African diasporic musics and globalization, or Jocelyn Guilbault's work on the redefinition of the 'local' through multi-lateral relationships enabled by 'world music'. For scholars within musicology and ethnomusicology, the book's failure to engage with key works in the field will hinder its usefulness as a resource for research. Many of the book's essays would provide a useful introduction for students, but individual essays vary markedly in their accessibility to an undergraduate readership. The companion website (www.criticalworld.net), while as yet not fully developed, does provide useful sound and video clips that can be used alongside the text as a teaching resource.

Despite these shortcomings, *Music and Globalization* contains many valuable case studies of musical encounters demonstrating the ways music-making both structures and yet provides space for human agency.

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