

drum strokes or combinations of strokes.

As a drummer and drum teacher myself, it is enriching to learn of yet another tradition that works in this way and confirms some of my essentialist ideas about how humans interact with and learn cycles of sound and rhythm. I use my own made up mnemonics when teaching and can testify to the learning of mnemonics as an invaluable aid in whole body awareness of the rhythm. A number of “cooking” drum solos and *bakks* are included on the CD, and numerous examples of the rhythm broken down into its component parts. As a performer, I especially appreciate the multi-media platform for presenting research where either sound or sound and visual can be presented to deliver a much richer product. In this case its only audio, which is useful to musicians wishing to get right into the techniques and rhythms of Senegal, as well as to the dedicated lover of the world’s rich oral cultures. The book doesn’t present itself as a drum teaching guide, however it will appeal to a wide audience from academic to world music consumer or drum student.

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Beyond Exoticism: Western Music and the World. Taylor, Timothy D. 2007. Durham: Duke University Press. xv, 304 pp., 16 illustrations, notes, bibliography, index.

The seven chapters in the book are divided into two parts. One is called “Colonialism and imperialism” and the other “Globalisation”. The book covers the conceptualisation of sound from the early modern period to the present, and considers the various ways in which the west confronted, represented and appropriated those whom it has taken or constructed as its Others. What is more pressing for Taylor is bringing these discussions into greater dialogue with other fields in the Humanities and Social Sciences. This intention is not new, and one is obliged to find those areas in the book which speak to innovation. Engagement with social and cultural views of history and historical views of society and culture are regarded the central theme in every chapter of the book.

In the first few lines in the Introduction, Taylor asserts that the book is about the power of the representation of Others in music, in the periods of colonialism, imperialism, and “what we now call globalisation”. Representation is the key word in his ruminations. As such, he takes umbrage at scholars who consider classical music a religion. He says, too often composers are regarded as gods and their works sacred texts. Composers shape a figurative world in which performers and the occasional musicologist compete for the position of high priest.

The book is intended as a bridge between ethnomusicology and musicology. Taylor observes that musicologists have not as yet thoroughly investigated processes of globalisation in classical music. Their focus on the work as an entity that exists on its own terms, and the over reliance on biography as a means to explaining musicological tasks, is a practice he is at odds with. Taylor observes that musicologists continue to ignore

history and culture. Moving away from an essentialised concept of the Other, he believes he is assisting the development of a new ethnomusicology. For reasons provided in the conclusion of this review, I consider this endeavour presumptuous, but a tough call nonetheless.

The first chapter deals with the rise of European colonialism in relation to the development of tonality, and how musical signs signify non-western Others. The central argument in this chapter is that tonality and opera gained a foothold, and then dominance in western European culture when they did because of European conceptions of selfhood and otherness. This required a reliance on the construction of the Other as savages but always in relation to the development of selfhood, a process by which the self could only come into being with a discovery of the Other. Tonality in this sense is attributed to the long supremacy in western European music of spatialisation in which there is a consideration of geographical and psychological centres and margins. In music, this is translated into the construction of a tonic key and its dominant. Tonality in opera, in this light, had provided strong new means of depiction and representation and consequently, powerful new means of containment.

In the second chapter, Taylor examines the influence of Darwinian thought on conceptions of difference. There emerges the discredited dialectic of savages and civilisation. Following on his vision in the first chapter, his intention is to bring some of the insights of cultural and social history together with those offered by musicology, and attempt to examine them in the context of cultural theory. He emphasises the development of opera, in tandem with the increasing intercourse of peoples and the mobility of musical sounds and styles in the 16th century. Taylor's explanations are substantiated with references to the use of *turquerie* (Turkish) in Rameau's *Les indes Galantes* and Mozart's *Die Entführung aus dem Serail*.

In the following chapter, Taylor moves on eagerly to the subject of multiculturalism and emphasises the difficulties posed by the collaboration of western artists with non-western artists. He begins by claiming that the Other evolved from ignorant savage in the period of the Enlightenment to a representation of historical evolution. Characterisations of African and non-western musics echoed the more general writings on peoples. He cites Parry, who observes that at the very bottom of the process of development are those savage howls which have hardly any distinct notes in them at all. Chinese and Indian music, in Parry's estimation, have the potential for sophistication but these nations are still plunged in barbarianism and childish ignorance (p.77). Much of the book is about western conceptions of non-western difference and in this chapter Taylor elaborates on the utilisation of the exotic in the musics of Debussy, with his borrowings from Javanese gamelan, and Ravel, who sought inspiration from another French colony, Madagascar. The Other was transformed into an object of consumption. The transformation of the Other called on an interrogation of the aesthetic realm, which by the early 20th century had taken on a new, previously undeveloped valence as a rubric for treating musics and

people from other cultures. In these pages, Taylor raises thought provoking arguments for the role of aesthetics in the representation of the Other. The discussion on aesthetics is linked appropriately to modernist ideals, but I imagine more discussion is required on how this relationship is articulated within a modernising conceptual framework.

In the introduction to the second part, the issue as to whether or not states have the power to set the rules by which global commerce works is one that calls for further debate, but it is neglected here. Taylor goes on to say that the ideologies of colonialism and imperialism are still with us, but as systems of domination, these are largely though not wholly defunct. This is certainly contentious posturing, since there is evidence that these systems have in fact reinvented themselves. They may not have the same signifiers as in older times because of the change in their policies, but they continue to be felt by the Other in much the same way they were before. This is the reason I am also not sure how far one can separate these early globalising experiences from the experience of domination in the present moment. The present, after all, is one of Taylor's primary concerns. The goal of the second part of the book is to explain how sound is implicated in the processes by which "today's consumers participate in a complex circulation of new experiences, commodities, and meanings, playing with different identities through their consumption habits and experiences" (p.117). It is these discursive engagements with the outside, which perhaps provide clues as to how the Other is transforming in relation to its outside.

Appropriately, the fourth chapter examines the question of hybridity in world music. The argument is that globalisation and then multiculturalism are new incarnations of an older set of conceptions of difference, as well as its consumption. This may be seen in the influential position maintained within the music industry by the producer. The producer has access to myriad samples and a growing inventory of technological hardware with which he is able to literally produce the means by which sound operates in the exchange between forms of representation. Taylor assumes that westerners are all producers and as such, agents of hybridisation. He describes how the issue of collaboration between western and non-western artists has created a forum for the development of hybrid styles, and how these produce sophisticated images of the Other and entrench power relations. Paul Simon's *Graceland* is one of the examples used to illustrate and develop his arguments.

In the fifth chapter, Taylor continues the discussion on the pressing issue of hybridity. He is moreover concerned about the regimentation and policing of the "world music" category. He believes that hybridity in transnational musics emphasises the practices of the music industry and its employment of a discourse to market musicians from other places. Hybridity is an emerging aesthetic value, which has become increasingly popular in the domain of the music industry. The employment of this term means that older discourses of authenticity are no longer the only ways that the music industry labels music from other places. Western listeners had taken into custody the musics from other places.

Importantly, citing the popularity of Bhangra music in the Punjabi diaspora, Taylor believes that hybridity has become a marketing term that reproduces old prejudices and hegemonies. But following Bhabha's interpretation of hybridity as a social attribute, the concept of hybridity has nonetheless become a way for many diasporic South Asians to locate a sense of stability in a complex environment. The relationship between hybridity as social attribute and hybridity as aesthetic and economic value has room for further discussion.

Chapter 6 challenges the blatant appropriation of world music in advertising. Taylor says world music in advertising does not seem authentic at all. He spends a good deal of time discussing the disaggregation of a music and marketing concept – world music – in relation to advertisements. On this basis, Taylor may be accused of being opportunistic, but it takes some courage to discuss an area of music that scholars more often have a passing interest in. The argument of the dissolution of the Other through musical appropriation provides much food for thought. The unusual element in this chapter is taken further by Taylor's discussion of the various meanings implied in the consumption and production of country music. What for example, he asks, makes country music less than world music? He goes on trying to understand why the music industry strangely considers the music of Hawaiian cowboys, with its resemblance to country music, as world music. The answer, he suggests, lies in the values that elite groups attribute to certain kinds of music. He uses his concept of "authenticity as primality" as justification for his argument.

A discussion of the relationship between world music and advertising is continued in the seventh chapter. Taylor focuses on the invention of languages and the lack of cultural and geographic specificity in these sounds. Advertising agents employ the technique of needle dropping to procure sounds from any recording. Citing the group *Adiemus*, with former South African singer Miriam Stockley as the lead singer, he holds that world music has become classicised. In the Delta Airline advertisements he analysed, he observed that the music's signification lies in a vague spirituality or mysticism in keeping with the clear mission in the advertisements. Viewers are promised a journey from the here and now toward an exoticised elsewhere. Taylor claims that the increasing classicisation of world music means that it is more and more closely associated with high culture.

In the conclusion to the book, Taylor asserts that exoticism is a stylistic label, that it does not explain anything in and of itself. Instead, it obscures.

The endnotes for each chapter are comprehensive and detailed. These endnotes provide further explanations and directions to sources which complement Taylor's observations. The bibliography is diverse, drawing on scholarship in various disciplines such as critical theory, musicology, and philosophy, and it utilises sources such as newspapers and the internet. The latter are necessary because much of Taylor's arguments are informed by the here and now, which he acknowledges as the one potential shortcoming

in ethnographic work of this nature. A number of music examples are used to support his theorisation on tonality in western classical music.

The book takes one along several trajectories where the multiple and diverse manifestations of tonality in the past, and the production of sounds in the present, are intimately associated with perceptions of the Other, and the ongoing reinvention of how sounds may be commoditised. His attempt at situating these developments within paradigms such as hybridity, culture, authenticity, and aesthetics, many of which are nearing their sell by date in other disciplines, is a promise which has yet to establish itself in musicological and ethnomusicological studies. Taylor has fine interpretations of these concepts but there is, however, not enough or equal discussion on each. He passes through terms such as hybridity and culture on his way somewhere else. As it stands, the book would have been a better read had Taylor instead relied on fewer interpretative concepts and developed their potential more, for after all, it is his intention to build the relationship between musicology and ethnomusicology and their relationship with fellow disciplines in the humanities.

Theoretically, the book would have benefited from a larger, overarching conceptualisation, which would have made the incisive observations around culture, hybridity, authenticity, and representation, more anchored. As it stands, the book goes into considerably rich and varied historical contextualisations, and is interpreted within the goals he established in the beginning. The first section of the book examines the emergence of tonality in western classical music. This implies distance and resemblance. For these terms to have deeper meanings, and for his research to have had a greater impact, the concept of mimesis, for instance, would have created a valuable forum for the engagement of theory with representation.

The book invites thoughts on how many in the “exotic” realm should respond to the ongoing commercialisation of their sounds, and the falsifying virtue of exotic sounds in western “world music”. The title of the book announces clearly that his interpretation of the world is from a western perspective. But one issue that nags the reader is how we in the “exotic” world are equipped to manage the appropriation of sounds, which, as Taylor rightfully suggests, no longer have an identifiable source, since dependence on sampled sounds and the virtual and easy access to music repertoires and instruments, obviates going to the source. Taylor cautions that the West will remain “modern” or postmodern and continue to force the non-West into positions that the West defines any way it wishes, but never as equal (p.183). His emphasis on History as a recourse for the explication of processes in music has one think that Taylor may have high regard for the interests of the Other. There is an emphasis on the westerner, and even on western thinkers such as Hall and Bhabha. There is some redemption I believe with Taylor’s reference to Nandy. Nandy’s theories on colonialism in India have a universal appeal and are justifiably appropriate to the task. One would hope that western ethnomusicologists these days rely instead on the experiences and voices of the exotic Other, where that is their primary

concern, because there is a continuing hegemony, and I use the word with all the intentions Gramsci and Williams had, of ethnographies with western interpretations of the Other. Here the number of references to Stoler in the Bibliography could have provided more flesh to Taylor's arguments. Stoler, a westerner and one of the leading scholars on colonialism in Indochina, is effectively de-exoticising the Other. Her work is a model for other western scholars who still only speak in the current self-reflexive fashion of the exotic Other. Speaking from the exotic side of the world, the authenticity of the book, one of Taylor's choice words, may be called into question.

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Worksongs. Ted Gioia. 2006. Durham and London: Duke University Press. 350 pp., notes, recommended listening, bibliography, index.

So, when did you last break into song as you were washing the dishes? Or perhaps at the last committee meeting the chairperson led a call-and-response chant. Not likely. More likely you had the radio or CD player on as you attended to chores, and just outside the boardroom music was being piped into the workspace. We no longer sing as we work, and if there is music in the work environment, it is not our own.

By contrast, the performance of music has traditionally been a part of every conceivable economic undertaking, from hunting and gathering to herding, tending crops, fishing, logging, mining, and working in factories. And this is music that is intended to accompany work, functioning universally not only as a way of relieving the drudgery of hard, physical slog, but also as a means of achieving co-ordination, affirmation, and control. As the author happily admits, this is a book about work and its history as well as music and its origins, and so interwoven are the two that in some societies there is no separate word for a given economic activity and the music that goes with it.

Gioia discusses numerous work-related songs, some ancient, some recent, from Africa, the Americas, the Caribbean, and Europe. These songs speak to nature or invoke higher powers. They complain, they boast, they express gratitude for plenty, or hope for better times. They contain exhortations to harder work, or even yearning for love. There are references to cruel overseers, bad pay, and social inequality.

The history of work-songs is told and illustrated through an array of revealing stories and anecdotes, often centering around colourful individuals as well as communities at various stages of development. One such individual was John Henry, who allegedly competed with a steam-powered drill to show that a man could do the same work even faster. Henry was immortalised in several ballads and songs, and was himself the "singingest" of men.

Work-songs were a conspicuous part of the musical culture of African-American slaves, a culture which impacted on jazz and related musics. Gioia is himself a jazz scholar, so it is not surprising that he devotes a chapter to the legendary field research,