

## GUEST EDITOR'S PREFACE

"Globalization" has gradually become a key concept in many disciplines over the past decades. Within disciplines dealing with culture, the focus has mainly been on how transnational enterprises have dispersed the same and more of the same to all corners of the world, causing "grayout" and McDonaldization processes. The rapid expansion of Internet communication since the mid-nineties has changed the rules for globalization. You no longer need a transnational enterprise to push your stuff. Globalization processes pick up more speed every day.

In music, globalization processes had already started with the first use of recording technology and mass reproduction of commercial recordings and were very soon boosted by broadcasting. Tango and jazz spread very quickly all over the globe, to be followed by numerous other styles. Music is also in the avant garde when it comes to Internet communication. The MPEG3 format for distributing music on the net has been a hot issue in 1999. As ethnomusicologists, we are in a privileged situation when it comes to studying globalization.

The articles in this volume deal with interaction between the global and the local in music. Remes, Edström, Araújo, and Minks look at how local/regional/national communities in different parts of the world have reacted to and integrated global musics. Stillman and Goertzen/Azzi tackle the processes at work when musics get globalized. There is a typical pattern resulting from these articles: local music style is picked up by music business and mass distributed to a great number of new localities where it is adapted to existing local musics, giving birth to new local music styles that in turn may be entered into the globalization process.

Scherzinger's article is on a somewhat different aspect of globalization. It is a response to some of the statements on the ethnocentric features of international copyright treaties in the articles on copyright and the globalization of music business in YTM Vol. 28, 1996. Is there really any difference between the *Geist* (spirit) that inspired Beethoven and the spirit that inspires the Shona *mbira* composer/musician?

I want to thank all the authors for their efforts in writing and rewriting the articles. Many thanks to the anonymous referees who have scrutinized the proposed contributions and been of valuable help in the selection and improvement of the articles. I am also very grateful for the efforts of Amanda Minks in making the articles fit for publication. And last but not least: thanks to Dieter Christensen for his very valuable comments and advice.

Stockholm, August, 1999

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