

Such factors may be particularly important for electronic dance music. Because it primarily exists in order to facilitate dancing and related forms of sociality, its consumption is closely tied to particular kinds of venues, especially the club, which typically builds its clientele by playing a specific genre or sub-genre capable of drawing a crowd in its particular locale. Moreover, while the international stars of electronic dance music genres generate income...by releasing heavily promoted albums, touring, and headlining festivals, and are for that reason geographically footloose, most producers can only monetise their art through regular DJing, with a “residency” at a single club generally being the most efficient way in which to achieve this. In consequence, electronic dance music genres are characterised by a particularly strong association between producers, consumers, and places (exemplified by the Chicago house scene, which began with Frankie Knuckles’s famous residency at the Warehouse gay club). The association with place means that the potential for the development of such genres is severely restricted without appropriate venues, as evidenced by the difficulties several of our interviewees faced before their entrance into the (East) London scene. Thus, decentralisation of the production of electronic dance music *tracks* may have less geographical impact than might be supposed upon the production of their *value*.

—Allington et al, p. 215

- **Do you agree that ‘placelessness’ is a luxury afforded only to the best-known producers?**
- **Is music *always* tied to a place of some kind, or are there exceptions?**

Roots has its problems. Whilst the Xavante appear to have been treated with respect and receive royalties, it is unclear how they understood the project and what they will get out of it. The Xavante had little say on how the piece was set within the album (although 'Itsari' was not overdubbed at all). Neither can Sepultura ensure that those who purchase their albums will not exoticise the Brazilianness in the project. Nonetheless, Sepultura did approach *Roots* in a spirit of discovery that avoids many of the pitfalls that other artists have fallen into in such projects. The collaboration was not intended simply to add exotic 'colour' to their music, but was a sincere (if perhaps naive) attempt to collaborate and learn from Sepultura's fellow Brazilians. Moreover, the Xavante of Pimentel Barbosa have become skilled at dealing with non-Xavante Brazilians and non-Brazilians and Cipasse, the president of the Xavante of Pimentel Barbosa and Sepultura's primary contact, had toured with Milton Nascimento. The Xavante also released a statement warmly commending the collaboration.

—Harris, pp. 22-23

- **What, in your opinion, is the most ethical approach to cultural borrowing in musical works?**
- **How much does intention matter here?**