

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?**

It is but a short step to arguing that all music and music-related activity takes place within a scene or scenes. This assertion allows us to avoid the endless task of drawing boundaries between what is a scene and what is not. It recognises that no musical practice can take place entirely separately from social processes. The implication is that scenes include everything, from tight-knit local musical communities to isolated musicians and occasional fans, since all contribute to and feed off a larger space(s) of musical practice. Even the simple action of buying a CD means to become 'involved' in a scene, in however slight a way, by virtue of causing some sort of effect within it. One cannot make a rigid distinction between 'active' and 'passive' membership. It also follows that everything within a scene, and indeed scenes themselves, may exist within a number of other scenes. A musical text, for example, may circulate within a number of scenes at once. Moreover...scenes themselves are constantly shifting, splitting and combining - any stability can only be momentary.

—Harris, p.25

- **Do you agree that all music takes place within scenes?**
- **What is the difference between scene and subculture (you may want to look earlier in this paper to see Harris's view)?**