About the possibility to listen to the Other: voice, *world music*, interculturality

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Abstract

Starting from a concern raised by the reading of a text of Roland Barthes, 1968 - which stated that the voice is what is really at stake in modernity - this text develops a conceptual discussion about the media listening in the global era. Also addressing the concept of *world music*, we discuss listening as a form of cultural consumption that can enable the knowledge of the Other, the different, mediated by technical media in the songs, at a time when global and local flows are in a confrontation and negotiation, setting intercultural spaces. In this context, the voice and listening to media acquire a prominent role in a world where identities and senses of belonging are under constant reconstruction. One hears that brings into play new connections between own / foreign, local / global, in that "listening is listening to" (Barthes).

Keywords

Listening. *World music*. Soundscape. Globalization. Interculturality.

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1 Introduction

This paper[1] presents a conceptual discussion on the issue of listening and presence of voice in the media and intercultural society, in which songs and what commonly is named as '*world music*' contribute to a reflection on the phenomenon of globalization in its cultural sense.

The origin of this text stems from a concern raised by the reading of Roland Barthes who, in a 1968 essay called 'Lesson in writing', stated that the voice is what is increasingly at stake in modernity. The author suggested that, rather than a civilization of the image, in the modern world, leisure and entertainment activities have speech and voice as prevalent, forming a civilization of speech (BARTHES, 1984).

Moving forward in his argument, one notes that Barthes proposes a distinction between voice and language. This voice would be at risk due to the

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[1] A shorter version of this reflection was presented in the Communication Research and Urban Culture Centers, at the IX Meeting of Communication Research Groups/Centers, an event within the 32nd Brazilian Congress of Communication Sciences, in Curitiba/PR, in September 2009.

prevalence of an expression and representation discourse based on a culture grounded in linguistic (verbal) communication. The author was referring to the growing generalization of speech technologies, such as telephony and broadcast radio and television, in which voice and words prevail, forming what is named audiovisual language.

We can interpret that with these approaches Roland Barthes seeks to go deeper, bring more elements and even go against a certain trend present in Communication studies (but not only in those) that argue about the primacy of the image and the visual in modern and media society. Some suspicion that Barthes already seemed to announce in his works on photography and advertising and that would become even clearer in the essays on the voice, listening and music.

We emphasize a little more Barthes' considerations on the differentiation outlined between language/word – as the verbal component of speech – and voice, as being the pure expressiveness of the body. The voice as a specific substance of communication, beyond words and verbal language, in an appreciation of the bodily meanings of communicative acts, which is present in his famous essay *The Grain of the Voice* (BARTHES, 1990). Barthes attaches importance to the meaning of this "grain of the voice" present in every speech/singing divested of word, trying to discover how the voice listening occurs, taking

it in its specificity, not exclusively and necessarily linked to the verbal meaning. In this way, one gives shape to what Janet El Haouli (2002) calls "voice-music", meaning everything the vocal ability is able to produce. What we can infer from both authors is the need to give attention to the presence of a body, the human presence across vocalization, a voice in its most essential and fundamental expression, previous to verbal language. We will return to this issue of voice and listening and how it can enable the knowledge about the Other later in this text.

It seems valid to wonder whether today, in the 21st century, this presence of the voice still occurs just as Barthes suggested 40 years ago. This paper does not intend to give this answer or exhaust the subject, but only contribute with a few thoughts about the sound and the visual in contemporary global society. The songs' characteristic of combining elements that come together and are transformed has been intensified with the advent of media and with globalization, redefining notions of identity and cultural boundaries, problematizing notions such as tradition/modernity, local/global, own/foreign, configuring intercultural territories of confrontation and negotiation. We seek to understand the specific role of listening as a formulator of meanings, of interpretations about the world, about cultures, about the Other, in a reality where the displacements/migrations and the presence of the media seem increasingly to work in the construction and

rearticulation of identities amid local/global flows. By establishing bridges or paths of dialogue between the fields of Communication and Anthropology, seek to understand the phenomena linked and engendered by the sound media and the media listening.

This way of thinking has been sketched since the preparation of my PhD thesis.[2] On that occasion, I analyzed the experiences of listening to Bossa Nova songs in Rio de Janeiro, in the 1950s and 1960s, through the interpretation of the memories of their listeners nowadays, where historical and social issues dialogued with other ones more directly linked to the sound media (recording industry), listening, recording and broadcast technologies, among others. The path opened by this work has been a cultural understanding of listening today (as something active in assigning meanings), of memory, of soundscapes and media songs, in a research way that relates and tightens the fields of Anthropology/Communication/Music. The cultural approach to the topic is one of the ways that Anthropology can offer to the study of the sound media.

2 Media culture, *world music*, globalization

It is nothing new to argue that the current stage of capitalist modernity is characterized by a technological acceleration that has been raising new interconnected technical, economic, political and cultural variables, forming what has for some time been called globalization. As argued by Renato Ortiz (1994), there should be a distinction between what is called global and world(wide), the first term being applied to what refers to technological and economic processes and the second term being used to conceptualize what is related to the specific domain of culture. These transformations are only possible within a society in which the technical development accompanies the globalization process, helping to operationalize it.

According to Nestor García Canclini (2007a), it is in the context of culture that the various signs of this phenomenon that is in progress are more properly revealed. In his opinion, one should reflect on what questions can interculturality ask globalization, that is to problematize how to make art, culture and communication at this current stage, putting in the agenda the conflict between imaginaries. The cultural look on globalization highlights a process redefining specificities, regionalisms, locations, pointing to themes such as the deterritorialization of symbolic goods, ideas and people, the proliferation of collages, hybridizations, the birth of a world culture that, instead of annihilating the other cultural manifestations, interacts and feeds on them.

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[2]   PhD thesis completed and defended in 2004, within the Program for Graduate Studies in Social Sciences – Anthropology at the Pontifical Catholic University of São Paulo.

Anthropologist Arjun Appadurai's studies (2004) can be aligned in this same approach when he stresses the role of culture (or "cultural", as he prefers) in the junctions and disjunctions engendered by global flows nowadays. According to the author, the "cut" with the past seen today is different from that occurred in early modern times (18th and 19th centuries). This is a disruption in which the media and migration assume a prominent position and a leading role, exerting their joint effects on what Appadurai (2004) calls the "work of the imagination" as a constitutive feature of modern subjectivity. Accordingly, electronic communication and migration (which are not new phenomena, but over the last years they have reached a degree of circulation never before seen) help create new social imaginaries that mix, articulate and put global and local cultural flows in confrontation, creating "public spheres of diaspora" in which the notion of difference, otherness and interculturality are necessary for us to reflect on the contemporary global cultural phenomena – which imply the mixture, the paradoxes, the relationships, the differences in confrontation (APPADURAI, 2004, p. 15).

In this sense, one notes the importance of culture in this process, thereafter, according to Appadurai (2004), nominated not as a noun (culture), but as

an adjective (cultural). This change in the term proposed by the author shows his concern to withdraw a certain idea of essentiality and ethnicity that the term *culture* can cause, assuming the adjective *cultural* because it is relational, brings out what is so dear to Anthropology: the notion of difference, otherness, interculturality. Indeed, in order to reflect on the contemporary global cultural phenomena – implying the mixture, the paradoxes, the relational – the adjective "cultural" seems more appropriate. Still recalling García Canclini (2007a, p. 12), thinking about the identities amid globalization means examining the cultural processes that bring us closer and keep us away, constituting "transnational public spheres".

Some contributions that the field of Anthropology can bring to the study of global cultural dimensions of today's world and the role of the media – particularly the sound media – in this process are being outlined there. The media listening takes this role of enabling the knowledge of the afar, of the different, which is not free of conflicts, prejudices, ideologies, but which, somehow, collaborates in this process of game and confrontation of imaginaries that globalization challenges us. For regional, local or popular cultures are changing and redefining themselves in the confrontation with the processes and global flows.[3] Accordingly, it is important to

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[3] It is impossible to dissociate the increasing advance of globalization and the redefinition of local cultures, since even within the media globalization contradictions thereof are already being drafted. If it is true that, from an economic standpoint, communication systems are globalized, forming large conglomerates of companies that combine the control of radio, television, press and music industry, it is also necessary to consider that the messages that are produced there point to characteristics of specialization, and localisms and multiplicity, and not just of homogenization and massification, as often argued (MIRA, 1994).

reflect on the role of the media in the formulation, articulation and reconfiguration of national and cultural identities. In a world that seems dominated by cultural repertoires and global collective imaginations that still keep local traces – intensifying the complexity and contradictions between own/foreign – the communication media and the media songs begin to have a key role in the mediation and construction of these new hybrid, fragmented, multiple identities (HALL, 1997).

Regarding the media music, this process has been operating in the heart of traditional cultures, which have also interfered with the global media products. According to Heloisa Valente, from the 1990s there is an exacerbation of already created musical genres and their mixing with elements from local traditions, transforming them into what is being called *world music*, where the musical manifestations not belonging to the pop universe of the global culture fit, not in an autochthonous manner or preserving the original/local musical characteristics, but hybridized with elements that provide them with modern guises and arrangements (VALENTE, 2003a).

The discussion about the fact that *world music* constitutes a specific genre of music is long and complex. It is argued that the concept helps reinforce the distinction between first and third world, or even brings some exoticization and undervaluation of local cultures, bringing misunderstandings as what is sold as *world*

music removes the content and original meaning of a (ritual, religious, mythical) musical expression and gives it new meanings, guises and social uses, such as entertainment and consumption, for example (BARAÑO et alli, 2003). *World music* often features a sound pasteurization materialized into something commonly called "electronic music", in which rhythms, harmonies and melodies are homogenized so that one can not easily identify the musical traits, the specific sonorities of a local music, being played in airports, lounges, shopping malls, resulting in a "no-sound" (in reference to Marc Augé's concept of "non-place"), a sound without specific, particular, local traces. Thus, an idea of "invisible songs" (MARTÍ, 2004) is configured, meaning those songs that are listened to without having to be listened to, present in the everyday life (movies, advertising, supermarkets, waiting rooms), going mostly unnoticed.

Nowadays, in the media music there is a renewed taste for roots, for the resumption of elements of regional, traditional and folk cultures to mix them with more recent technologies, which shows to be a strategy of recording industries in the quest for market segmentation and suitability for different consumer groups. If we take the field of electronic music, for example, we note that the taste for exotic, different elements (including percussion instruments performed live alongside DJs) merged with other sounds have been acquiring a sign of "distinction" (BOURDIEU, 1988) in the incessant

struggle for hegemony, denoting a character of good taste, sophistication, vanguard, compared to other manifestations of the same music that does not produce such mergers. In fact, the concept of *world music*, apparently extolling and singing diversity, does not fail from framing this diversity within social hierarchy structures and taste and cultural legitimization standards.

So, thinking about cultural movements amid the global world means to assume that the needs inherent to the musical field (BOURDIEU, 1988) currently show to be active, materialized in the need for renewal, for the alternative, the exotic, the different. A musical field in which fragmented identities, voices, sounds and moving performances, "mixed", with the ability to join multiple identities, have value and legitimacy in the symbolic goods market.

However, even being aware of this current ideological and marketing process of search for legitimacy, hegemony, power, involving music and culture, we should not forget the fact that the soundscapes (a concept that will be discussed later) and media listening are also pointing to the formation of multiple identities, the result of the global culture diaspora, of the sensitivities of the modes of listening to the world, generating musical tastes, listening and belongings that flee the schematic pattern of (orthodox and heterodox) legitimacies of the of cultural/musical field. A musical cultural consumption that may have a political sense, aggregating, articulating

new identities, new belongings and new symbolic networks, formulating new "public spheres of diaspora" (APPADURAI, 2004).

Therefore, one does not assumed here an annihilation of traditional/local songs, but the development of a shared repertoire of sounds, rhythms, melodies, voices, and particularly a global/world listening that is in crystallization at the moment, that makes and remakes itself from the confrontation and negotiation between global and local flows. A listener of today that can obtain or listen to or get (via download, streaming, sharing networks) almost every song in the world that is at his/her fingertips, developing a type of listening proper to this time. A global process that permeates all cultural manifestations, situating itself and taking roots in individuals' daily practices. Accordingly, it is important to know how this link and confrontation between local/national/global have been working in the production of localities (APPADURAI, 2004), that is, in the way these local cultures have been shaping up, rebuilding, drafting new identities, new belongings.

Contemporary listening has showed to be as an open field for reflection on how the urban environment, the global imagination and new technologies impinge on the listeners' affections and perceptions. If musical genres such as fado, samba, bossa nova, bolero and tango increasingly present combinations of elements that merge, mix and transform themselves (forcing a redefinition of the idea of genres linked to

national identities), the modes of listening amid globalization also change, whether in the ways of dealing with the techniques and media of the sonic universe, or in the forms of assessment and formulation of musical tastes, affected and modified by the soundscape and the technologies present in the recordings. Notions of boundaries between musical, cultural and national identities established are redefined. The music analysis in terms of its performance (ZUMTHOR, 1997) – vocal and gestural techniques, uses of recording technologies, arrangements and reverberation – helps understand the changing soundscapes, where listening, besides being musical, is understood as a listening of the world.

Thus, if the central problem of global interactions seems to be the stress between cultural homogenization and heterogeneity, one must assume that this stress is not simple or dichotomous, but complex, disjunctive, where one can no longer understand the phenomena through the terms center/periphery or consumers/producers. Resuming Appadurai's arguments (2004, p. 50), the "global cultural economy" of today has to do with disjunctures and paradoxes that the author tries to explore from five dimensions of global cultural flows. The first, *etnoscape*, would designate the (land)scape of persons who constitute the moving world – tourists, immigrants, refugees, guest workers - who help shape new social imaginaries about places, countries, cultures. The second, *tecnoscape*, refers to the increasingly fluid global configuration of technology

crossing previously impenetrable boundaries. The third, *financescape*, very linked to *tecnoscape*, demonstrates how much the global capital shows up quick, hard to follow, unpredictable. A fourth element would be *mediascape*, which designates the electronic capacity to produce and disseminate (printed, electronic, sound, image) information that is available to a growing number of people, bringing representations and images of different worlds, countries and places, helping to develop increasingly complex and global social imaginaries, also providing large and complex repertoires of images, narratives, sounds and voices to the entire world, building "pieces of reality" and forms of knowledge of the Other, of the different, of afar. Finally, the fifth element is *ideoscape*, which are also images, narratives and ideas electronically scattered, but generally having a political and ideological connotation.

3 Sonorities, listening and interculturality

Although Appadurai does not focus on a reflection on the sound media or listening, his ideas make us think about the sonic universe and the issues experienced by it amid this global era. Spurred by the idea of scapes pointed out by this author, we can think about the notion of "soundscape" (SCHAFER, 1991) and its structure, which is currently changing. Without extending too much the definition and discussion about soundscape – already done in another paper (PEREIRA, 2009) – we just point out that

listening should be perceived not only as musical listening, but inserted into a larger complex that comprises the sounds of cities, the noise, the environment, affecting and changing even the ways of making music and, even more, the new forms of audible sensibility, new habits of listening and formulating musical tastes, what we consider desirable and undesirable sounds. This is where the need to pay heed to "what effects the sounds of the environment have, or what relations are established between them and the music of a time, what differences would exist in a musicality composed in an urban environment, or in the country, or by the seaside" (PEREIRA, 2009, p. 141) lies.

One has to think about the performance of the song recorded to a record as soundscape. One should know what sounds are present, what they evoke, what senses listeners attach to it. In the specific case of songs, sounds that are made up of the singer's voice, of the instruments, but also of the arrangements, of the technologies used in the recordings, techniques for capturing sound, recording, mixing, etc. Here comes what François Delalande (2001) calls "sound", a concept that refers to the sound result obtained in a recording, dependent on technical factors, but which is appreciated in aesthetic terms, referring to the sound quality (lo-fi or hi-fi), reverberation index, channel control, equalization.

By thinking of sound and its production, we can reflect on the incorporation of technologies in current music up to the limit of many of the songs recorded today having at least some parts of electroacoustic music, denoting a soundscape that incorporates the sounds, the noise of modernity, of the time acceleration, making the musical language let be permeated by the sounds of the city, of machines and of the world. A growing presence, within music, of technologies affecting perceptual habits, ways of listening, what is meant by quality sound and music-making itself (CHANAN, 2000). This sets up a time when musical genres or styles such as fado, bolero, tango, and bossa nova seem to be appreciated by many only if they can be replayed, reworked, mixed with other sounds, rhythms, voices, intensities and timbres as manufactured in the studio.[4]

Technologies, however, are not only sound and image transmitters, but they also collaborate in the construction of new ways of listening, looking, feeling and knowing the Other, changing sensibilities, modes of perception and ways of knowing and listening to the world and life. Listening is something understood as a complex mental and subjective operation, embodying the way sounds are received by the sense organs, providing a sense-generating listening. Let us recall the considerations of Roland Barthes

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[4] We can mention as examples groups like *Gotan Project* (an Argentine group that mixes deep house and techno with tango); *Everything but the girl* (an English duo that plays bossa nova mixed with techno); experiences like the CD *Madredeus Eletrônico* (an electronic and mixed reading of the songs of Portuguese group *Madredeus*).

(1990), with the aim of understanding how we hear sounds, how they challenge us, how they make sense to us. The author makes a valuable reflection on listening, distinguishing it from the physiological and mechanical act of "listening", giving it a status of psychological act that is only defined by its purpose and intent. Barthes also listed out three types of listening.

The first, whose attention is directed to "indices", serves as a warning of the presence of someone, a danger or the loved object. It also operates with a principle of selection, assessment and appropriation of space-time situation, capturing degrees of distance from and proximity to the world around, so that we can distinguish what was confused and uncertain, turning it into something relevant and distinctive, thus ensuring certain security, since it helps define the territorial space, what is familiar and what is strange.

The second type of listening refers to decoding. It occurs when the ear tries to capture signs by means of certain codes and listening turns away from the mere vigilant function to become creation. With rhythm – the regular pulse of rhythmic incisions repeated at length, a human trait that dates back to the prehistoric period – the existence of language becomes possible, because the sign is based between the going and coming of the marked and the unmarked, which Barthes calls a paradigm. The transformation of the index into a sign is the basic characteristic of

the second type of listening, which is the sense, the deciphering of the not possible (as a prey or the object of desire), but of what is hidden, immersed in reality – the mystery, the unclear that awaits our decoding from codes to come to consciousness. A type of listening that ends up putting about two subjects, a total interpellation of one individual to another, like a singer who with his voice almost in physical contact with the ear of the subject that is listening to him, in which listening also means to touch, to know of the other's existence. This decoding listening transforms man into a dual being, a dialogue in which the listener's silence is as active as the emitter's word, where "listening speaks".

Finally, the third type of listening, to which Barthes takes a modern approach – comparing it to psychoanalytic listening – where what matters is less the spoken or the emitted, and much more who speaks and emits, not waiting for certain or classified signs, developing an intersubjective space not conceivable without the intervention of the unconscious structured as a language. Voice listening inaugurates the relationship with the other, a process in which the body movement is very important. Through voice we know the other's way of being, their state of joy or sadness, sometimes conveying just the body image. Here the voice can often delight more than the very content of the speech.

This third type of listening inspires us to reflect on listening in the global era, a listening of the Other, which may be the distant, the exotic, the unknown,

but which is done by the mediatization and the flow of people and global imaginaries throughout the world (in a real or virtual way). A reality that helps create new social representations of the different, of other cultures, mixing, combining and making negotiate global and local cultural flows, setting transnational public spaces in which the notion of otherness and interculturality are necessary to reflect on the global cultural phenomena of contemporaneity – which imply the mixture, the paradoxes, the relationships, the differences in confrontation. A recognition of the different, which is largely done by listening to media songs, in which near and distant become fluid categories, in an interaction caused by body, relational listening, in which the voice takes the leading role, almost independent of words (which often are not understood). Identity, otherness and belonging are put in a complex manner, in a game of transfers, in which listening is listening to oneself (BARTHES, 1990).

What is needed in this listening is not much what is said, sweeping unknown spaces, but rather the implicit, indirect, dispersed in a polysemic opening, undoing the law of a single listening and entering the scope of what Barthes calls "significance". In this total, unusual, and creative listening, there is a process of enjoyment allowing individuals to know the other and ultimately themselves better, in a listening of the undeciphered, of desire, of life.

Let's deepen the Barthesian notion of "grain of the voice" (1990), the place where a language finds a voice, assuming a dual posture: to be language and to be music. He refers to that value given by the listener on a voice linked to a body, in an "erotic" relationship in which timbre and language interact, where the listener can tell whether he/she likes or dislikes a voice. When this voice is pleasant to the listener, an abstract pleasurable side is revealed, where the singer's voice is individual, making one hear a body, with an unknown name, personality or words sung, and even being a body deprived of materiality, it transports to the expressive symbology of the materiality of a body that speaks, in the "voluptuousness of significant sounds", bringing about the joy that reaches the listener.

Sounds and voices that reach us from other places, times and cultures, but which establish, at the time of listening, the possible approach, a performance and interaction by listening to the voice and the body, where "the voice shines because the listener introjects himself/herself in it" (VALENTE, 2003b), establishing communicative links sensed as a tactile and engaging approach. A body that talks to us from the voice and its diction and materiality, found in the pronunciations, in the ways of expressing words, consonants, vowels; more than poetry and its significant words, there is a "voluptuousness of sounds", of the "grain of the voice" in which the perception of the body that sings brings a listening of the speaker, taking possession of the sounds and transferring them back to the emitter (" listening is listening to oneself"), in a transfer establishing the performer-listener symbiosis.

Still on the voice and singing, Barthes makes an important distinction (based on Julia Kristeva's propositions) between pheno-song and geno-song. The pheno-song refers to all elements that belong to the structure of the language to be sung, everything that is put at the service of communication, expression and representation; the pheno-song relates to the concrete statement plane, the speech manifest in music. Whereas the geno-song provides the notion of germination of "significant sounds", encompassing all the games underlying this apparent structure where melody, voice use and vocalizations are independent of words and have their own life; the geno-song refers to the timbre of the voice, the diction of the language appearing not so much for the vocal technique or the drama contained in it, but for the "grain of the voice", in a joint work of body (voice) and language. Barthes shows a clear appreciation of the geno-song, saying that the history and sociology of music (as we know it today, which is purely pheno-textual) would need to be retold from this new notion, which points to an infinite significant (given to listener) and is not fixed only to musical and communication structures. According to the author, we would be moving away from the creative and loving potentialities of the voice, its meanings to the human and to life.

4 Final Remarks

> the voice transcends cultures. It has the power to rediscover memories, sensations and feelings for which we do not have more words to translate or that were forgotten or repressed [...] a

kind of archeology of voice, with its textures, its energies [...] the voice is a universal language (MONK apud EL HAOULI, 2002, p. 101).

Well, if we assume that listening is not a passive act, it is important to understand the ways in which it takes place, what are the elements of identification between the listener and emitter, how we listen to the mediatized songs, performances, voices and timbres coming to us from far, from other cultures, with the facilities introduced from globalization, in which it seems that we have within our reach an endless repertoire of sounds, voices, soundscapes – an endless "disco". Reflecting on the soundscape, the elements that are present in the performance of the media music/song shows up as a fruitful path to understand some aspects of the globalized culture, permeated by technological, global and also local, referential elements. But thinking of the receiver, in his/her active and sense-formulating listening, is also key to understand this same globalized culture, where the listener's perception is also in transformation, integrating values, conceptions, different patterns of listening, composing nomadic, hybrid cultural identities.

If we agree with Appadurai, we can conclude that currently there is a certain "public sphere of diaspora" (APPADURAI, 2004), which is formed by the flows of people around the world, simultaneously to the constantly-changing soundscapes, as well as the auditory sensitivities increasingly transformed amid global flows, where new identity, musical

cultural consumption and listening arrangements are sketched. The sound media and its supports (LP, CD, MP3, WMA, etc.) are valuable tools for research and reflection and also keepers of past performances, from other times and other places. Sounds and voices that are not crystallized, but moving, living, nomad, offering the listener new and indeterminate meanings at each new listening, in different times and places. The perception that the listener has about a song, a voice, or a sound will not be the same in different times and places, for the reality and context are different, as well as the etnoscape, the mediascape and so the soundscape.[5]

The *world music*, media listening and – resuming Barthes' arguments pointed out earlier –the presence of the voice nowadays seem to be a privileged locus of analysis for understanding the pathways, contradictions and complexities of what seems to be not only a concept, but also a very concrete reality today: interculturality (GARCÍA CANCLINI, 2007b), the spaces for meeting, confrontation and negotiation of cultures.

We outlined here a brief overview about how the cultural approach can contribute to the understanding of media music and contemporary listening. A pathway of reflection that values the processes of negotiation between own and foreign, local and global, popular and massive, and the redesign of the musical and cultural expressions to remain alive and present amidst the cultural diasporas around the world that have been configuring transformed and modified, but increasingly pulsating etnoscapes, mediascapes and soundscapes.

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[5] In my study done on the *Bossa Nova* (PEREIRA, 2004), it was possible to see this process in listening to the songs in different times/spaces if compared to the "original" ones (1950s/1960s). The current performances can be adapted, reintegrated and modified in a kind of saturated miscegenation of elements which, listened in the present, produce several forms of perception. An example of this could be the work of Bebel Gilberto, of the *Bossa Cuca Nova* group, among other ones, and even the song "*Só tinha de ser com você*", by Tom Jobim, which in 2001 was recorded and extensively played in a "modern", electronic guise mixed by DJ *Patife*, incorporating drum'bass, and sung by Fernanda Porto. Apparently, this is the audible and possible form of the *Bossa Nova* for the general audience – and specially for the younger audience – at a time when quiet, a slower tempo, suggested by the "original" style, does not seem to find a place in a fast-paced world and in a so different soundscape.

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Sobre a possibilidade de escutar o Outro: voz, *world music*, interculturalidade

Resumo

Partindo de uma inquietação suscitada pela leitura de um texto de Roland Barthes de 1968 – em que afirmava que a voz é o que está realmente em jogo na modernidade – este texto faz uma discussão conceitual sobre a escuta midiática na era global. Abordando também o conceito de *world music*, discutimos a escuta como forma de consumo cultural que pode possibilitar o conhecimento do Outro, do diferente, mediado pela técnica nas canções midiáticas, num momento em que fluxos globais e locais se acham em confronto e negociação, configurando espaços interculturais. Neste contexto, a voz e a escuta midiática adquirem papel de destaque num mundo em que identidades e sentidos de pertencimento se encontram em reconstrução constante. Uma escuta que põe em jogo novas articulações entre próprio/estrangeiro, local/global, em que "escutar é escutar-se" (Barthes).

Palavras-chave

Escuta. *World music.* Paisagem sonora. Mundialização. Interculturalidade.

Expediente

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