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Improvising a Musical Metropolis: Detroit in the 1940s–1960s

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Abstract. The author, born in Detroit in 1943, presents a survey of the musical life of that city, roughly in the time of his youth. Starting with personal grounding, the article lays out factual information about the training of musicians in the public schools and the musical life of subcultures, then concludes with a return to the individual's perspective through considering how music is available--physically, psychologically--to people in a metropolis.

Drumming to One's Own Beat: Japanese Taiko and the Challenge to Genre

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Abstract. Taiko groups throughout the world are perceived as performing an established style of ensemble drumming grounded in an imagined Japanese tradition (Bender 2012; De Ferranti 2006). Since its inception, however, taiko has been a cosmopolitan musical movement in constant flux, combining diverse sources in innovative ways (Pachter 2013). Review of scholarly debates on genre, Japanese music, and the flexibility of taiko, reference to globally renowned performers, and ethnographic research with contemporary groups in Kyoto reveals that the complicated nature of taiko may defy any categorization, in turn challenging established understandings of genre itself (Holt 2007), while affirming that we nonetheless rely on such systems of organization to make sense of musical worlds.

要約.自分の鼓動で太鼓を打つ: (創作) 和太鼓と音楽ジャンルへの挑戦
世界中に存在する和太鼓グループは、日本の伝統に則り培われた演奏方法に基づいて演奏していると考えられている。(Bender 2012; De Ferranti

2006) しかしながら (創作) 和太鼓は、国籍や民族にとらわれない音楽で常に様式が移り変わり、いろいろな種類の音楽を斬新に組み合わせてできている。(Pachter 2013) この論文では、音楽のジャンル分け、日本音楽、(創作) 和太鼓の柔軟性、世界中での高名な和太鼓の演奏者、現在京都で活躍する和太鼓グループを交え民族誌学的アプローチの調査により、和太鼓というジャンルの複雑さゆえのカテゴリー化の難しさ、音楽のジャンル分けそのものに対する理解への挑戦と、(Holt 2007) 音楽の世界を理解するためにジャンル分けというシステムを使わざる負えない事柄について論じている。

Environmental Crisis, Culture Loss, and a New Musical Aesthetic: China's "Original Ecology Folksongs" in Theory and Practice

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Abstract. Since the early twenty-first century, a craze for "original ecology folksongs" has overtaken China. Performed by village-born singers in local dialect and obviously traditional style, these songs and the related discourse stress ties to place, cultural authenticity, and the interrelationship of physical environment with human culture. Their aesthetic stands in stark contrast to the twentieth-century preference for European-inspired modernization and standardization of Chinese traditional music. Reflecting widespread Chinese angst over rapid culture loss and major environmental degradation, this song phenomenon and the discussion it provokes resonate productively with Western scholarship in musical sustainability, intangible cultural heritage protection, and ecomusicology.

标题：环境危机、文化损失及新音乐审美观—中国“原生态民歌”的理论与实践

摘要：自二十一世纪初始，“原生态民歌”热在中国悄然兴起。此类歌曲多由乡村歌手以本土方言演唱，具有鲜明的传统风格。这些歌曲及相关论述强调了地域联系、文化真实性、以及自然环境和人类文化的相互关系。原生态民歌蕴含的美学观与二十世纪中国传统音乐中崇尚欧式现代化和标准化的观念形成了强烈反差。这个音乐现象以及随之引发的讨论反映了中国人对文化损失的加剧与严重环境退化等问题产生的普遍焦虑，同时也有效引起了西方学界在音乐延续性、非物质文化遗产保护以及生态音乐学等领域的共鸣。

Listening with the Body: An Aesthetics of Spirit Possession Outside the Terreiro

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Abstract. This article discusses how those who experience spirit possession within Bahian *Candomblé* religion listen to ritual music outside of the ceremonial context. It proposes a theory of aesthetics based on bodily sensations and mythological imagination that initiated dancers develop through experience and socialization. This embodied aesthetics is then linked to discourses of black empowerment, processes of self-fashioning, and issues of secrecy and representation of *Candomblé* in Bahia.

Este artigo discute como aqueles que experimentam possessão ritual no âmbito da religião do Candomblé baiano escutam estilizações da música ritual fora do contexto cerimonial. O trabalho propõe uma teoria estética baseada nas sensações corporais e na imaginação mitológica que os dançarinos iniciados desenvolvem por intermédio da experiência e da socialização. Finalmente, essa estética corporalizada é ligada a discursos de empoderamento negro, a processos de formação de identidade individual e coletiva, e questões de secretismo e de representação do Candomblé.

Atmosphere as a Concept for Ethnomusicology:
Comparing the Gamelatron and Gamelan

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Abstract. In this article I compare a robotic gamelan sound installation (the gamelatron) and tradition gamelan, as performed in the American gamelan subculture, in order to specify the concept of atmosphere for use within ethnomusicology. I argue that at the level of affect the gamelatron and gamelan afford similar experiences that I call “atmospheres of felt-relation.” At the level of comprehension they are registered as divergent because of their differential alignment to several discursive binaries: live/recorded, human/machine, individual/group, subject/object and body/prosthesis.

Native Seattle in the Concert Hall: An Ethnography of Two Symphonies

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Abstract. Musical collaborations between Native North American tradition bearers and non-Native musicians are no longer rare events, but such encounters continue to involve the dynamics of cultural hegemony and negotiations between different modes of musical thinking. Two projects involving the Seattle Symphony Orchestra, Western art music composers, and Coast Salish tribes of western Washington State exemplify the complex processes of intercultural relationship in the composition and performance of two works, “The Healing Heart of the People of this Land,” and “Potlatch Symphony.” In this paper I focus on the strategies employed by local Native participants to maintain traditional protocols for the distribution and performance of Coast Salish songs.