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On Flogging the Dead Horse, Again: Historicity, Genealogy, and Objectivity in Richard Waterman's Approach to Music

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Abstract. In a critical appraisal and expansion of the historical methodology championed by ethnomusicologist and anthropologist Richard Waterman, this essay reconsiders the historicity of musical performance and demonstrates ways in which treating ethnography genealogically may serve as a means of doing what Thomas Solomon calls "postcolonial music history." This essay is broadly divided into three parts: a review of Waterman's work, a theoretical revamping and an abbreviated case study taken from my own research on Catholic patron saint rituals in Bahia, Brazil.

Resumo. Através da avaliação e ampliação críticas da metodologia histórica difundida pelo etnomusicólogo e antropólogo Richard Waterman, este trabalho reconsidera a historicidade da performance musical e busca demonstrar como o tratar genealógico da etnografia pode servir para a construção daquilo que Thomas Solomon chama de "história pós-colonial da música." O presente trabalho é dividido em três partes: a apresentação da obra de Waterman, a reformulação teórica desta e um abreviado estudo de caso oriundo de minha pesquisa sobre os rituais realizados para os santos católicos padroeiros na Bahia (Brasil).

Westernizing Reform and Indigenous Precedent in Traditional Music: Insights from Turkmenistan

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Abstract. Ethnomusicologists have often shown how traditional musics at prestigious institutions have taken their current form only recently, under Western influence. The post-Soviet state of Turkmenistan at first appears to offer yet another case: contemporary musicians have used modern technology and Western notation to studiously reproduce masters' classic versions of traditional pieces, all the while using terms that recall canonizing discourse from European art music. But this article argues that the Turkmen practice is well grounded in indigenous precedent that predates Soviet modernization efforts. This finding therefore complicates the usual story about the rise of canonization processes in Western-influenced musics.

Teswirnama. Dürli medeniýetleriň sazларыny öwrenijiler (etnomuzykowedler) abraýly mekdeplerdäki tradision sazларыnyň öz häzirki görnüşine ýaňy-ýakynda Günbataryň täsiri astynda gelendigi hakda ýygy-ýygdan aýdyp geçýärler. Öň Sowet Soýuzynyň düzümine giren Türkmenistan döwleti hakda aýdaňda ýagdaýlar başgaçarak ýaly: häzirkizaman sazandalary öz halypalarynyň tradision eserleriniň nusgawy wersiýalaryny döretmek üçin döwrebap tehnologiýany we Günbataryň şertli belgilerini ulanmak bilen bir hatarda Ýewropanyň klassyky sazyna degişli kanonizirleýiş diskursyny ýadyňa salýan terminleri hem ulanýarlar. Emma bu makala türkmen praktikasynyň (meselesiniň) Sowet Soýuzynyň kämilleşdirmek tagallalaryndan hem öň bar bolan ýerli nusgalara düýpli esaslanandygy hakda gürrüň berýär. Şeýlelikde bu netijenama kanonizasiýa prosesleriniň Günbataryň täsir eden sazларыnda kemala gelendigi hakdaky adaty wakany çylşyrymlaşdyrýar.

Fascination, Musical Tourism, and the Loss of the Balkan Village (Notes on Bulgaria's Koprivshitsa Festival)

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Abstract. For American Balkan music tourists, it is disillusioning to reconcile the Balkan village (a long-imagined source of fascination) with the urbanity they encounter in Bulgaria. The Koprivshitsa festival, however, does offer visitors images of the "folk." Based on fieldwork and surveys conducted with tourists, the article examines the varied expectations that festival attendees hold for Koprivshitsa as timeless village, cultural center, and contemporary town, and calls for an ethnomusicological consideration of the nature and role of fascination within musical tourism. It concludes by relating "meaningful blindness" (integral to these tourists' fascination) to their imaginings, arguing that sonic encounter *in situ* brings fascination not to an end but rather to a more self-aware stage of subject-to-object relationship, through the reciprocal witnessing of Selves and Others.

Очарованието, музикалният туризъм и изгубването на Балканското село (бележки върху фестивала в Копривщица, България)

Резюме. Американските туристи, които посещават Балканите заради традиционната музика се разочароват от разликите между балканското село така както са си го представяли (и което като такова отдавна ги е очаровало) и модерния градски живот, който виждат в България. Националният събор на българското народно творчество „Копривщица“ обаче дава на посетителите представа за "народа." Въз основа на проведени научни проучвания и анкети статията изследва как различните посетители очакват Копривщица да бъде вечно село, културен център и съвременен град и предлага етномузикологията да разгледа същността и ролята на очарованието в музикалния туризъм. Накрая статията свързва идеята на Оливър Харис за "meaningful blindness"/ "значеща слепота" (необходима за очарованието на тези туристи) с образа, който си представят туристите, като защитава тезата, че музикалната "среща" *in situ* не слага край на очарованието, а по-скоро води чрез взаимното наблюдаване на себе си и другите до неговата трансформация в по-осъзната връзка между субект и обект.

Copyright Law and the Changing Economic Value of Popular Music in India

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Abstract. Using archival and ethnographic data, this study examines Indian understandings of music as intellectual property, as expressed in industrial logic and practice, in industrial, legal and public discourse and through the content of, and approaches to, the Indian Copyright Act. Those understandings were powerfully influenced by changing technology, market dynamics, and Indian relations with the world economy (after 1984). Collectively, these phenomena led to sometimes extreme changes in the nature and economic value of music commodities in India between 1970 and 2010, and, ultimately, to the Copyright (Amendment) Bill 2012, the “Bollywood” amendments.

Terrains of Bollywood Dance: (Neoliberal) Capitalism and the Transformation of Cultural Economies

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Abstract. This article explores ways of theorizing cultural change in contexts of liberalization and rapid economic growth. I focus on post-1990s India, looking on the one hand at the emergence of a Bollywood dance craze within middle class (transnational) India, and, on the other hand, at the rise of dance bars, where girls danced seductively for a male audience, a phenomenon that was subject to a vigorous moral campaign and a ban. I explore capitalism in its ability to (indiscriminately) fuel, scale, and feed phenomena as well as its production of class and disparity. I also look at lavish expenditure and ostentatious show in contexts of music and dance, exploring the connections yet contradictions of the vast surpluses of capitalism, the use of performing arts as a medium to display this money-power as status, and ideologies of productivity and industriousness and, on the other hand, of waste. I further analyze the unevenness, unintended consequences, and powerfully moral dimensions of (neoliberal) capitalism through contextualizing it as a form of liberalism. Thus I examine the ways in which we can understand the sheer

pervasiveness of capitalism and its transformational power, yet also its unevenness and unpredictability, its dystopias as well as utopias.

The Global Tabla Industry: An Instrumental Ecology

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Abstract. Building on colloquial understandings of improvisation, jugāḍ karnā, which roughly translates “to make do,” and Sunil and Chitra Sahasrabudhey’s concept of lokavidya, or “people’s knowledge,” this article introduces readers to the rich life-world of musical artisans in India, the challenges they face, and the creativity with which they meet those challenges. Growing global demand for sets of drums, called tabla, has transformed business practices among instrument makers in Banaras, also known as Varanasi, India. It has inspired innovation, increased competition, and opened new opportunities for makers on the global marketplace. Changes in instrument manufacture ultimately impact the sound musicians can create from them. By thinking about the tabla industry as an ecosystem in which artisans, instruments, musicians, workshops, and retailers all interact and contribute, this article uses actor-network theory to demonstrate the contributions of a wide variety of actors to musical production.