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Seeking A New Path: Pasacalle Activists Practicing Culture in Villa El Salvador, Perú

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Abstract. This article investigates the development of a novel communal art form called pasacalle that is associated with the district of Villa El Salvador on the outskirts of Perú's coastal capital city, Lima. The main performers of pasacalle are youth of rural Andean descent whose parents immigrated to the city seeking to improve their lives. They belong to a community that has always existed on the lower rungs of Limeño society in terms of socioeconomic status and political agency. The genre of pasacalle, driven by drum music of Afro-Brazilian origin, has become central to their expressive culture while serving as a vehicle for solidifying communal bonds and resisting marginalization.

Non-Isochronous Musical Meters: Towards a Multidimensional Model,

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Abstract. This article examines different concepts and models of musical meter in light of a case that illustrates some of the challenges of developing a general theory. More precisely, in the musical example analyzed--a Swedish Polska tune--there seemingly are no isochronous metric levels (measure, beat, subdivision). Given this observation, the aim is to consider the explanatory potential of different models of metrical coherence as well as to suggest some new avenues of enquiry. The article concludes by offering an alternative framework for understanding how temporal relationships can be controlled and form coherent patterns despite vast irregularities.

The Marketplace of Devotional Song: Cultural Economies of Exchange in Bengali Padāvalī-Kīrtan

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Abstract. In the past two decades, professional performers of a genre of Hindu devotional song known as padāvalī-kīrtan have begun to introduce a variety of promotional techniques to further their careers. Advertising, media production, and transformations of musical style are but some examples of this trend. These recent changes have spurred journalists, kīrtan scholars, and kīrtan instructors in urban Kolkata to suggest that professional kīrtan musicians are guilty of transforming the musical style of this genre in

order to attract new audiences, while further subverting the genre's association with themes of social prosperity. In this article, I study the social and musical values that surround this debate, as I argue that these negative critiques overlook the ways that money, music, and religious belief are intertwined in the lives of present-day musicians. Theories of musical commodification, neoliberal entrepreneurship, and the influence of capitalism on musical style are considered as I focus on a specific musical style of padāvalī-kīrtan that uses large meters and slow tempos in performance.

From Agricultural Tool to Identity Symbol: Musical and Socio-Political Change in the Pestle-and-Mortar Music of the Natuna Archipelago, Indonesia

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Abstract. For centuries the Islanders in remote Bunguran played pestle-and-mortar music with cosmological associations to lighten the chore of stamping husks off rice grain. Different villages developed their own musical syntax, terminology, and repertoire to play at domestic celebrations. Discovery of natural gas in the 1960s led to weakened communal life, while the subsequent stamping of corn and seeds instead of rice required less group energy for music-making and new secular associations. In 2004 Natuna Regency chose the pestle-and-mortar music as a Malay identity emblem which will help it survive, with domestic participatory performances continuing alongside presentational performances for government, corporate and tourist audiences.

Francis La Flesche and Ethnography: Writing, Power, Critique

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Abstract. Francis La Flesche, an early ethnographer who grew up in the Omaha tribe, has much to teach us about representing peoples and ways of life. By examining writings by and about La Flesche during his lifetime, we can see that he engaged and challenged power structures on many levels and in many contexts. La Flesche worked as an informant and interpreter, and wrote autobiographical, fictional, and ethnographic works. In his writings, both the content and structure tended to disrupt emic and etic perspectives and address the complexities of representing subjectivity and culture.