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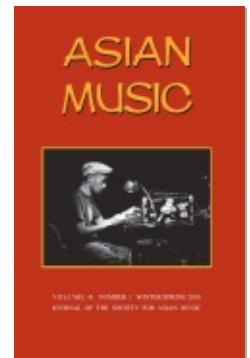
Global Bollywood: Travels of Hindi Song and Dance (review)

Gregory Booth

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Some information on musical instruments, scores and repertory, transmission process, percussion and rhythmic aspects, and the vocal liturgy can be found in chapter 10; musical transcriptions are found in the appendices, and an accompanying CD provides audio examples. Anyone looking for hardcore description and analysis of *sheng-guan* ritual music in this book, however, will be disappointed. Instead they will find a fascinating story of a very personal journey intertwined with the joys and trials and tribulations of each of the musicians and their music making in a Chinese village. If one has to find one fault in this ethnography, replete with wonderful photos, it is the sheer volume of it (426 pages!). Having said that, this weighty masterpiece provides an unrivaled description and depiction of rural music making in China and will appeal even to readers with no previous active interest in that country or its music.

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Reference

Barz, Gregory F., and Timothy J. Cooley, eds.

2008 *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, 2nd ed. New York/Oxford: Oxford University Press.

Global Bollywood: Travels of Hindi Song and Dance. Sangita Gopal and Sujata Moorti, editors. Minneapolis: University of Minnesota Press, 2008. 340 pp.

Within its suitably disjunctive cover, *Global Bollywood* examines the local and global meanings of “Bollywood” song and dance (broadly, the popular performance and mediated culture of the Mumbai film industry). The editors successfully address the “Bollywood” label in their introduction. Although this is not a work of ethnomusicology, much of the content in this volume should contribute to the increasing number of courses on Bollywood music being taught by ethnomusicologists. The introductory essay by Gopal and Moorti is, perhaps, the best overview to date of the multifaceted histories and meanings of Hindi song and dance. The subsequent twelve essays are organized around three themes.

“Home Terrains” examines historical and industrial aspects of film, film music, and popular music in India. “Eccentric Orbits” offers three fascinating accounts of the roles played by Hindi films, songs, and dance in other culture industries (Egyptian cinema, Indonesian *dangdut*, and Israeli advertising). “Planetary Consciousness” will be of special interest to students of the Indian diaspora as it focuses on Bollywood’s performative, queer/gendered, racial, and musical presences in the West.

Collectively, these essays contribute significantly to our understanding of the complexity of Bollywood's production and reception. Some are outstanding, such as Basu's in-depth analysis of the 1998 release, *Dil Se*, and Shresthova's excellent case study of the transformation of "Bollywood dance" into a performance art for young diasporic South Asians (and others). Also noteworthy are Bhattacharjya's and Mehta's examination of interactions among the culture industries and the state in relation to national identity and Armbrust's fascinating account of Bollywood's orientalized "silliness" in Egyptian culture. Other essays, however, needed more editorial input for various reasons. Morcom's condensation of a chapter from her 2007 volume on film music is available elsewhere. Sen's attempt to "trace the history of popular [film] music" reveals fatal weaknesses in historical and (ethno)musicological theory.

As with any edited volume, I could offer additional minor quibbles about redundancy, consistency in translation, connectivity, and some lacunae (dance and performance get short shrift here). These are minor quibbles indeed, however, for a volume that will contribute significantly to the study of Bollywood across a range of disciplines.

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Sounds of the Silk Road: Musical Instruments of Asia. Text by Mitchell Clark. Boston: MFA Publications, 2005. 168 pp., 100 color plates, color map.

Sounds of the Silk Road begins from the premise that musical instruments can tell a "particularly rich story" (4). One story that they may tell is the connection between music cultures and musical instruments in the areas along the ancient Asian trade routes known as the Silk Road. Thus, in a general sense, musical instruments are "among the world's most telling cultural artifacts, reflecting an elaborate marriage of technology, artistry, symbolism, and religious beliefs" (4). While this book does not attempt to investigate this nexus in a theoretical or detailed way—and one is tempted to ask in what myriad other ways musical instruments may be evocative—the book does cover a wide swath of attractively photographed and documented musical instruments from regions along the Silk Road.

The book's strong point is its combined breadth of coverage with narrative and visual documentation. This aspect reflects the book's genesis as a catalog for a 2005 exhibit of the same name at the Museum of Fine Arts, Boston (MFA). Aside from the book's visual appeal and sampling of instruments, it will not likely be a source of new information or ideas for scholars or specialists in the region. It would, however, be a useful teaching resource for illustrating instrument types