ACKNOWLEDGEMENTS

I owe special gratitude to my committee chair, Judith Peraino. She has been an exemplary advisor in every sense, and above all, she has persisted in providing the guidance that I needed at each step of this project. Her generosity and patience in advising me both on and off campus over these years speak for themselves, but her penetrating insight in identifying important ideas and how I might further clarify them were critical to this dissertation’s completion. The intensity, rigor, passion, clarity, and sense of purpose with which Judith approaches her own work continue to inspire me.

Marty Hatch and Steve Pond’s guidance have also significantly shaped these chapters, and I am grateful to them for the care with which they read my work and provoked me to improve it. Marty’s insistence on the continuing significance of traditional practices around the world will forever ring in my ears, and his enthusiasm for popular music cultures around the world is infectious. I am also grateful to Marty for helping me complete my fieldwork in London. Steve Pond’s expertise in issues related to the music industry, ethnicity, and technology in music have influenced my own ideas more than he realizes; I am however most grateful to him for asking me some fundamental questions. Those questions, which I continue to grapple with, will motivate the future development of this work.

I would also like to thank Cornell faculty members James Webster, Annette Richards, the late Lenore Coral, Saurabh Dube, Farina Mir, Michael P. Steinberg, Jonathan Culler, Viranjini Munasinghe, Dipali Sudan, Salah Hassan, and Shawkat Toorawa. My classes and conversations with them were integral to my developing the competence to complete this project. In
addition, the Cornell Department of Music, the South Asia Program, and the Visual Culture Colloquium graciously permitted me to present my work within their respective colloquia series, and a Foreign Language Area Studies (FLAS) grant administered through the South Asia Program supported my research and studies in 1999. My engagement with these three communities on campus situated me within an immensely rich exchange of intellectual currents.

Within the music department, Marianne Tettlebaum, Steve Curtis, Ronit Seter, Nancy November, Gary Moulsdale, Emanuele Senici, and Bethany Collier provided critical friendship, critique, and encouragement at different points. Outside the department, Iftikhar Dadi, now a professor at Cornell himself, made me envious of his discipline but also lent his expertise on South Asian culture as an unofficial member of my committee and an invaluable colleague. My interactions with Iftikhar were what first motivated me to consider the aesthetics of modern and postmodern art outside European contexts. Sheetal Majithia has also been a true colleague in South Asian cultural studies, and the fierce energy and rigor with which she approaches music, literature, art, and film has often reinvigorated my own efforts; she is also a treasured friend.

There are many others whose friendship made Ithaca more bearable—Sonam Singh, Larissa Parson, Isabella Trauttmansdorff, Aoife Naughton, Dorian Stuber, Bhavini Kalan, Sarah McKibben, Rajesh Bhaskaran and Monika Mehta, Eugene Cobble, Alex Moon, Dave Leheny, Shuchi Kapila, David Salinas, Mahesh Rangarajan, Geoffrey Govier, Eri Konii, Ahilan Kadirgamar, Vasuki Nesiah, Nanthikesan, Sanjeevi and Nawal Nanthikesan, Aathavan, and Elizabeth and Rehan Dadi. Playing Brahms, Haydn, Mozart, Schubert,
and Beethoven with Jim Rundle, Lizzy Evett, Evelyn Kalish, Katy Gottshalk, and Sarah Chandler enabled me to reconnect intimately with what drew me to the study of music in the first place and take pleasure in the friendship of some extraordinary individuals.

In New York, I relied on the hospitality of my friends and family to help me attend regular shows at the Mutiny club. I am grateful to Mutiny organizers Vivek Bald and Rekha Malhotra for their ingenuity in bringing British Asian musicians to New York, but even more so for their willingness to speak with me and support my work. My friend Nusrat Durrani shared his passion for music and the creative impulse and opened my ears. I am also grateful to my brother Durjoy and my sister-in-law Usha Shanmugam and her family, as well as longtime comrades Jin H. Choi and Jin U. Choi, and Alison Armstrong for making me feel at home in New York.

In London, I was blessed with yet another group of friends who became my family. Geoffrey Govier and Eri Konii generously offered me a room in their home in Golders Green for an extended time, as well as glorious food and company. Arun (Sam) Zaman made me feel at home in London and ensured that I encountered everything I needed to complete my research; his influence on my dissertation is incalculable. Arun shared his life, his music, his work, and his family without reservations, and I am eternally grateful to him for his friendship, wisdom, and love, as well as to rest of the Zaman clan—Dr. Zaman, Kiron, Parul, Kajal, Deeder and Leslie, and Bubbly Choudhury and her late brother Ash. Lisa Das, Anniruddha Das, Deeder Zaman, John Pandit, and Steve Savale of Asian Dub Foundation met with me to discuss their work at ADFED and invited me into their studios; the late vichittra veena maestro Gopal Shankar Misra generously permitted me to
observe his recording sessions at the Real World studios. In Kolkata, choreographer Tanushree Shankar graciously met with me at her home to discuss her work, and her continuation of Ananda Shankar’s legacy.

The Five College Fellow program and my colleagues at Mount Holyoke College provided me the time and space to help complete my dissertation during 2003-2004. My colleagues Linda Laderach, Louise Litterick, Larry Schipull, David Samford, and Michèle Scanlon in the Music Department were especially welcoming, as were Calvin Chen, Joshua Roth, Beth Notar, Sejal Shah, Naoko Nemoto, Durba Ghosh, and Sarah Greene; the Five College Asia Pacific American Studies Committee; and the Five College Ethnomusicology Committee, particularly Margaret Sarkissian and Becky Miller. Elsewhere in Massachusetts, Kirupa and Rajan Hoole welcomed me into their home, fed me well, and overwhelmed me with their courage.

Since fall 2004, my colleagues at Colorado College within the Music Department—Vicki Levine, Richard Agee, Michael Grace, Ofer Ben-Amots, Susan Grace, Victoria Hansen, Daryll Stevens, Made Lasmawan, Dan Brink, Stephen Scott, and Miles White—have been ideal colleagues and friends and provided crucial support in every way. I am also indebted to Judy Lewallen, Bonnie Clark, and the late Lyn Sullivan. Outside the department, I am especially grateful for the support and friendship of Rebecca Tucker, Tamara Bentley, John and Kum Williams, Haeng-ja Chung, Joan Ericson and Jim Matson, Phoebe Lostroh, Emily Chan, Tracy Coleman, Hong Jiang, Peggy Berg and Jonathan Lee, and Rashna Singh. Ailsa Craig, Tangerine Almeida, and Aditi Mitra have also served as vital support systems off campus.

My parents, brother and sister-in-law, and surrogate grandparents thankfully supported my decision to become a different kind of doctor, for my
fear of needles and blood did not bode well for my success as a physician. I
would not have been able to abscond from my premedical studies at Wellesley
College to the musicology program at Cornell without the encouragement and
support of Charlie Fisk, Nancy Cirillo, the late Arlene Zallman, Claire Fontijn,
Jay Panetta, the late Jonathan B. Knudsen, Marty Brody, Suzanne Stumpf,
Maureen Issa, Aruna Reddy, Sophia Sid, Margaret Li, Edwina Li, Rebecca
Kim, Helen Lyons, Catherine Montjar, and Hannah Murray. I am also grateful
to Wellesley College, whose Anne Louise Barrett Alumnae Fellowship helped
support my fieldwork in London.

Lastly, I thank my husband Aaron Moore, whose diligence has inspired
me to finish—and whose compassion, wit, intelligence, patience, and courage
inspire each of my days.