ABSTRACTS:

Collectivity, Popularity and History in the World of Orchestras: Perspectives from India and Indonesia

Catherine Basset, Centre National de Recherche Scientifique, **Gamelan: Collective Instrument, Collective and Cosmic Body**

In contrast to a western concept of orchestra as a temporary gathering of individual instruments, gamelan sets to work a collective body-mind on a collective instrument (excepted the individual instruments added in many Javanese musics), each gamelan being the voice of a community, with its particular tuning. Gamelan is part of a larger social body in the « multimédia » and « multi-musics » global ritual work (*karya*) that in Bali is still the most important context for music, dance and drama. Far from being the Jean-Jacques Rousseau‟s « language of the feelings » (as a linear succession of musical events), steady, mechanical ritual musics — boring at first — are very efficient in minimizing ego, its troubles and the feeling of time duration, according to an ideology where people are at first members of social bodies in the global body of the universe. That‟s the case especially in Bali where only the well-read initiates (in cosmological, esoteric knowledges, mantras and aksaras, meditation) are real individuals, that means complete beings, having built their divine cosmic body-mind and got potential power (*sakti*) from the universe through views influenced by tantrism/saktism. A hierarchized society and good motivations concerning Dharma order (mainly promoted by traditional dramas) is still far from the gamelan players‟ cosmology of the universe, of the social body... and of the musical structure ; initiates only begin to partly open the veil (as a consequence of the Ajeg Bali cultural movement), players pretend to know very little about the kabbalistic tantrical (melted with sufism in Java) system of analogies aimed to purify and put in harmony cosmos and many kinds of cultural productions (esthetical rules and others). However, that may be part of their inner « schemata » inside the neuro-cerebral system, out of any verbal expression. Focused on the players‟ speech that contemporary anthropology prioritizes, most researchers are not aware of the cosmological aspect, its goals and efficiency.

Specific cognitive experiences in learning, playing and teaching gamelan and the content of old treatises lead to criticism of international modern academic theory of gamelan which, since its origin, is strongly linked with the western needs and way of thinking and learning music. That includes the use of (linear) musical scores, of ciphers to name the pitches, together with the counting of musical time (unknown in tradition), and to the use of western inappropriate notions like duration, melodic contour, added time standards (measure, referential strata), etc. Born quite artificially in reaction to this westernisation, but becoming at once a musical belief and a politically correct conviction among most researchers, a new Javanese way of counting time and analysing mélodies brings even more complexities and difficulties

in cross-cultural practice and creation. Other methods begin to be tried in France, more spontaneous in the learning process and playing, and more strongly linked to global Javanese (*kejawen*) or Balinese Indianized culture.

Matthew Isaac Cohen, Royal Holloway, University of London, **Musical Impressions of Java and Bali in Interwar America**

Histories of the internationalization of gamelan typically start in the 1940s and 50s with the establishment of the youth gamelan Babar Lajar (in Holland) and Mantle Hood‟s gamelan programme at UCLA (in the US). Sometimes tours of gamelan groups to world fairs and colonial exhibitions are noted, as well as the influence of gamelan on European and North American composers, prominently Claude Debussy, Colin McPhee, John Cage, Benjamin Britten and Lou Harrison, who mined structural principles of gamelan to enrich their musical resources. But this story of the growth of gamelan as an „ethnic ensemble‟ in university and community settings, touring gamelan troupes and intercultural abduction does not capture gamelan‟s internationalization in all its complexity. To complicate the narrative, this paper examines Polish composer-pianist Leopold Godowsky and American composer Henry Eichheim, who approached gamelan to convey impressions of a distant land in the manner of the travelogue, and the development of universalist musical theories and practices in American educational settings before World War Two.

Eva Fock, Independent researcher, Denmark, **Courts and concubines - Javanese gamelan and Bollywood in Denmark**

How can we work with orchestral traditions of the world in high schools...without the orchestras around? This was the reality I was confronted with, in my recent cooperation with a group of high school teachers, and it became one of the central challenges in the project 'Across Musics' - a 2-3 year project aiming at developing teaching methods and materials for teachers in Denmark. Javanese gamelan was one of the traditions included in the programme - in a Danish context this was brand new, no experience, no traditions, no musicians, few instruments.
  My engagement in the Bollywood scene has been slightly different. Attempts to include it in teaching programmes have been fruitless, though things are moving in the right direction. Instead I have been involved with Bollywood film viewing for some time, with a combination of critical Danish academics and sentimental immigrants, where dreams and emotions meet artistic discussions. Or maybe it doesn't meet at all, though sharing the same room? My contribution to the workshop will be some open reflections about these genres in a larger transcultural teaching context, and how my experiences differ from those of the UK.

Rolf Killius, consultant and film producer, **The Goddess loves Drums: The ritual Orchestras of Kerala**

This paper explores the relationship of the Hindu religious rituals to the percussion dominated orchestras, such as *chenda melam* and *panchavadyam*, in the south Indian state Kerala. It is both, an introduction to the ritual performances and to the musical styles. It takes up the quest to investigate how ritual meaning is expressed through music, it illuminates aesthetic beauty and the relative independent importance of the musical styles within the ritual context. The paper investigates

how and why the temple music ensembles are dominated by the ubiquitous drums and bronze cymbals and based on a sophisticated rhythm structure rather than on melody. It analyses the hierarchical structure within the orchestras, investigates how the musical aspects relate to the socio-religious concept, and finally elaborates on the musician communities themselves.

Extended fieldwork within these communities in Kerala enabled the author, Rolf Killius, to arrange his work from the viewpoint of the musicians. As there are thousands of hereditary professional temple musicians in the districts of central Kerala, his work is mainly based on the oral knowledge of these communities. The paper will be illustrated with several short films displaying performances of the various orchestras, the musical education system, and the general context of the Kerala Hindu temple festivals and rituals. Within the context of Kerala‟s orchestra culture Rolf will also elaborate on some aspects of ethnographic film making with a special reference to ensemble filming. With the other participants of this workshop Rolf is interested to find out why the orchestras of Kerala have found so little attention in comparison to orchestras in other parts of the world.

Jeanne Miramon-Bonhoure, Université Paris Sorbonne - Paris IV, **Experiencing ensembles in Indian music – two case studies**

My contribution to this workshop will focus on two aspects of experiencing music ensembles in North India and Europe:
- Composing, arranging and performing with Indian Master Hariprasad Chaurasia and a European orchestra: The *Adi Anant* Project (interview with Henri Tournier, artistic co-ordinator)
- Being a flute player today in New Delhi: hierarchy, status and power within music ensembles (interview with Rishab Prasanna, bansuri player).

1. The *Adi Anant* Project : Concerto for Indian Bamboo Flute, Tabla and European Orchestra

'Hariprasad Chaurasia has long had a dream ... to create a work uniting the Indian and Western musical Tradition'. Adi Anant is the result of nearly six years collaboration between the Indian flute maestro and composer Pablo Cueco, flautist Henri Tournier, jazz composer and pianist Patricio Villaroel and the Transes Européennes Orchestra. Presented as a concerto for bansuri, tabla and chamber orchestra, the structure follows the model of a rag development (prelude in free pulse, melodic elaboration with a regular pulse, medium tempo composition) allowing few improvised sections moving from one rag to another in *ragamala* type (garland of rag). Based on various discussions shared with Henri Tournier, this presentation wish to give a greater understanding of how musicians work together in such eclectic ensemble, the creative roles of both performers and composers, rehearsal processes and issues that might have been encountered during these years of collaboration.

2. *Hierarchy, status and power within music ensembles today in India: perspectives from a flute player (New Delhi)*

This case will examine different aspects of being a musician within ensembles in North India from the point of view of a young Indian flute player. Rishab Prasanna is 25, son of flute and shahnai master Rajendra Prasanna he received classical music training from his childhood. As most of his musician friends in New Delhi, in parallel with his classical career, he is involved in many music projects: fusion bands, theatre

music, film music ensembles, dance accompaniment. For the purpose of this workshop, Rishab accepted to share insights about his experiences as a musician through an interview conducted on skype: his role as a leader flautist in his fusion bands, rehearsal processes when recording for film music and hierarchy and power issues experimented within theatre music ensemble will be discussed.

These discussions will be highlighted with examples from my own experiences as a musician and researcher in France and India.

Anna F. Morcom, Royal Holloway University of London, **Hindi film orchestras: sights, sounds, meanings and purposes**
  Ensembles in Hindi sound films grew from being purely or slightly expanded light-classical groups in the early 1930s to large orchestras by the late 1940s. These ensembles and the large range of cosmopolitan styles they played can be seen as being inspired by, rooted in and enabled by the popular culture of Bombay, and the communities of largely Goan Christian and also Parsee musicians in Maharashtra, as recent research by Gregory Booth and Bradley Shope has shown. In this paper, I look more closely at Hindi film ensembles/orchestras and the styles they play that are not of Indian origin, focussing on the place, purpose and meaning of the music in the narrative rather than its sociology. I broadly distinguish the cosmopolitan popular music styles on the one hand, and symphonic, classical Hollywood music on the other, arguing that these sounds have different places and functions in Hindi films. I look at what is heard and seen, discussing the different narrative purposes these styles have, and argue for narrative meaning as a strong driving force behind the use and growth of the symphonic and violin-dominated sound that has been such a typical feature of film songs (and background scores) in particular from the 1940s till the 1990s. I also address the question of the purpose, presence and meaning of orchestras and the styles from the point of view of practical ethnography, looking at my experience of trying to understand the construction and purpose of music in Hindi film songs (as well as background scores) that was „unheard", to use Claudia Gorbmann"s term.

Tina K. Ramnarine, Royal Holloway University of London, **Symphonic projects on South Asian popular songs: thoughts on interaction and community**

This presentation will offer a few reflections by way of framing my current interests in looking at the orchestra from a global perspective. Using the City of Birmingham Symphony Orchestra"s South Asian projects as a case-study, the presentation will discuss audience engagement, reaching out to new communities, orchestral interaction as a mode of civic collaboration and interconnected histories. The case-study links symphony, qawwali and Bollywood orchestras and raises issues about diversity, community projects and musical purposes.

Bradley Shope, University of North Texas, **Jazz Orchestras in Bombay: Influence on Hindi Film Cabaret Sequences, 1940s-1950s**

Popular discourse often suggests that the foreign content of early Hindi film songs came from a fixed gaze directed towards the allure of Hollywood tunes - or that a pre-existing monolithic and uniquely Indian filmsong aesthetic sensibility was altered in the face of incoming trajectories of hegemonic western music. Many Hindi

film development models tend to script such paradigms in terms of direct movement between the music of the West and the music of the East. This presentation will suggest that access to foreign music was not only a matter of exposure to distant sounds and images, but also an adaptation of many of the characteristics of live performance practices found in the public sector in Bombay itself. Jazz orchestras in Bombay provided many of the necessary resources to produce cabaret scenes in Hindi-language films in the late 1940s and early 1950s. To expound, I will focus on the work of African American jazz musicians who lived in India and inspired musicians in urban centers to perform in local jazz orchestras, which ultimately blossomed into a jazz cabaret economy pervasive in posh venues in Bombay. I situate the consumption of western music in the domestic live-venue industry, and propose that beginning in the 1930s, musicians in jazz orchestras also recorded in film studios, interacted with film music composers, performed in films as backdrop dance band musicians, and were even ghost composers and arrangers.

Neil Sorrell, University of York, **Gamelans dépaysés: flowery stories on conceptions (and misconceptions) of transculturated Javanese orchestras**

In 1993 I was commissioned by La Cité de la Musique in Paris to go to Java and arrange the manufacture and freight of a complete gamelan, just as I had done for the University of York in 1981.   I illustrate the process of such an enterprise and its culmination in a special ceremony, using the discussion to question the uses of such gamelans, destined to reside outside their native Java.

Divakar Subramaniam, University of Glamorgan**, Tamil film songs: digital music technologies in creative music practice**

The music and sound of Tamil film songs, originating in the south Indian state of Tamil Nadu, have undergone radical transformation in the past two decades, reflecting social, political, economic and cultural climate in the region, nation and from around the world. Many of these changes arise from the way Tamil film songs are conceived and produced. This study investigates the role of digital music technologies in composing and producing Tamil film songs. The hypothesis here is that the availability and particular use of digital music technologies have significantly influenced creative music practices related to producing Tamil film songs, redefining its music and sound in a way that reflects the region‟s relationship with popular music from around the world. This inquiry aims to present fresh insights into the correlation between Tamil film songs and creative music practices associated with it. Tamil film songs hold sway over popular music in the region and significantly influence the region‟s social practices, politics and culture. However, musicological aspects of Tamil film songs have received minimal scholarly consideration from academic disciplines studying popular music and musical cultures. Investigation of musical, historical and social circumstances of this music‟s creation and production will provide a distinct and captivating means of comprehending recent changes to the music and sound of film songs in south India. Furthermore, a musicological review of Tamil film songs leads to new perspectives of popular music practice in the region. This research adopts the following methodologies to reflect a variety of contexts for contemporary south Indian film songs: multi-sited ethnography of south Indian film song composition and production involving field interviews and observant participation (through industry oriented creative music practice), historical research,

musicological analysis of Tamil film songs and textual analysis of song lyric. These approaches are unified by a shared concern with connecting modern technological influences to the recent significant culture change, that have been modelled by agencies such as social, cultural and economic globalization, modernization, diasporas, internet, national and regional identity in India and notions of tradition. Using audio examples from field interviews and industry-based creative practice, this presentation will review practices surrounding the creation and production of Tamil film songs and discuss their metamorphosis in relation to the introduction and use of digital music technologies, from musical and social contexts. Discussing the progressive shift in compositional approach, performance, production roles, method and recording spaces, this presentation will elucidate the emerging dominance of digital music technologies (promoting plural musical environments and new music-making paradigms) in producing Tamil film songs.

Wim van der Meer, University of Amsterdam, **What are the musicians doing?**

My first year students often start sniggering when I show them a music-and-dance scene from an Indian movie. In the beginning it shocked me, but then of course it also prompted me to make them talk about their reactions. The answers were very revealing: "it‟s so funny", "this is so hilarious" and more nondescript stuff. It turned out to be difficult to pinpoint what exactly produced this effect, but some keywords are "funny poses and movements", "quirky dresses and stage settings", "kitschy colors", "not in sync". In this talk I will focus on the last issue. The Indian film song very often uses semi-diegetic sound, in which some of the sound-producing subjects and objects are represented on the screen but others not. Or is it more accurate to to speak of semi-diegetic visualization of the audible sounds? Thus, we often see sounds being produced, while we don‟t hear them, like the frantic sitar-player that apparently makes harmonium music. The disjunctures between what we see and what we hear can certainly surprise us. Of course, this happens in Hollywood too. We see hands on a piano playing anything but the piece we hear. The "better" film will avoid this trap, either by not showing the hands, or by simultaneous shooting-recording or using a technical solution like the disklavier. It is interesting that sound that is either completely non-diegetic or completely diegetic doesn‟t provoke the uneasiness that semi-diegetic sound produces. Perhaps it‟s like music that is neither in nor out of tune - bhaunga - as musicians say. In many cases this can be explained in terms of quick-cheap-and-dirty work that is typical of a fast low-cost production cycle. However, in many Indian films the disjuncture of visuals and sound takes on such extreme proportions that we cannot ignore the possibility that it is not a side-effect of the production method but an intentional device, with aesthetic or semantic implications. I will try to demonstrate that the disjuncture of sound and image becomes part of a coherent narrative that constructs a completely new interpretation of the „reality‟ being portrayed. This follows up on Christopher Byrski‟s suggestion that popular Indian cinema has deep roots in Indian theatrical traditions and aesthetics. Some of the examples to be looked into are the courtesan (ganika/baiji) performance and the ethnic (village) scene. I suggest that the narration, the music and the visuals do not attempt to reconstruct social histories but rather combine to create what Abhinavagupta called *sadharanikarana,* the de-particularized that is neither the reality of the actor, the impersonated hero or of the spectator. What specially interests me are the (musical) ideas that have gone into this construction and how their meaning was adapted to the environment they engaged with.