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The Mediamorphosis of Hindustani Music:

An Examination of the Role of Emergent Technologies in the Transformation of Northern Indian Music

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The Mediamorphosis of Hindustani Music: An Examination of the Role of Emergent Technologies in the Transformation of Northern Indian Music.

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ABSTRACT:

The effects of the introduction of new methods to encounter music in the globalized social sphere are difficult to follow as they are continually in the process of change. Humans are recurrently encountering musical traditions through a new lens, forged by their shifting and continually adapting reality. This capstone will address the role of technology as a mediating factor in the transmission of Indian classical music. This research will examine these issues in order to understand technological effects as it specifically pertains to Hindustani music, the classical musical tradition of North India. This study takes a historical approach to explicate the traditional methods of learning Hindustani music through oral transmission and apprenticeship and looks forward into new methods of transmission shaped by the current context of encountering and understanding the music. This research is relevant to the Arts Management field in that it will provide implications of appropriate representation methods for cultural programmers involved in Hindustani music education.

KEYWORDS:

1. **Hindustani Music**: The classical musical tradition that originates from the northern region of India.

2. **Oral Musical Tradition**: Music that is taught through language, often using vocalized mnemonics to symbolize various methods of producing sound and rhythm. This method is distinctly different than the classical Western method of the use of visual notation as the primary source of understanding a piece of music.

3. **Emergent Technologies**: Computerized technologies in the modern era that have the capacity to change the way we encounter music from different cultures.

4. **Mediamorphosis**: A term coined by Kurt Blaukopf that refers to the effect of electronic mutation as a means to radically change the nature of musical

dissemination.   Therefore, this refers to the transformations that result from

emergent technologies mediating the representation of a traditional musical form.

This change is often characterized by shifting trends, values, and practices.

5. **Gharana**: The historical method of Hindustani music education which was

   traditionally characterized as similar to an apprenticeship and was transmitted

   orally through hereditary or symbolic lineages.

The purpose of this capstone is to explore the effects of historical processes and

emergent technologies as mediating factors in the conceptualization and understanding of

Hindustani music, as seen reflected in educational contexts. The findings will provide

insight into the current context of Hindustani music education to advise Arts

Administrators involved with Cultural Programming of Hindustani music. These

implications may also serve to provide insight on the present context of other traditional

aspects of Indian arts and culture. The two courses that I used to frame my research and

formulate my conceptual lens for this capstone were Introduction to Ethnomusicology

(MUS 551, Winter term, 2010) and Public Folklore and Cultural Programming (AAD

510, Winter term, 2010). Additionally, I have included some emic reflection on my

previous experience of studying this musical form to add a personal dimension to the

research.

<u>Framing the Necessity</u>

Arts administrators need to understand the varied and shifting contexts of ethnic music

traditions in their endeavor of creating appropriate representations through programming.

This necessitates a deep cognition of the present state of a music tradition in contrast to past practices. Music traditions from the past to the present are in a constant state of transformation. In her article entitled "Thinking About Music" (2009), Bonnie Wade makes this point by stating:

> We can no longer assume that ethnic musical materials will serve as markers of particular ethnic identities… Such globally shared music is consistently recontextualized by those who listen to it, given new meanings, and made to perform new as well as the same old functions – a process that some ethnomusicologists call glocalization [global localization] (p. 22).

Therefore, Wade recognizes the potential of a wider global platform to alter and expand musical meaning. In addition, the capacity of technology to accelerate "glocalization" within this wider context also must be considered. Mediating technologies continue to advance in the current day, continuously changing the way we encounter and perceive culture. Understanding the impact that these changes have on educational constructs is an important aspect for arts managers to consider. Changes in any form of traditional music educational practices should lead to accompanying changes in methods of programming practices. These considerations illuminate the need for arts administrators to accommodate the new context of Hindustani transmission, as seen reflected in current methods of musical dissemination and practice.

Arts presenters and programmers are continuously faced with the challenge of cultural representation in their work. Understanding the implications of new contexts to experience cultures is paramount in the endeavor of producing proper representation of any culture. Arts administrators who have the difficult task of presenting and programming music education with which they are unfamiliar often look to cultural brokers and/or public folklorists to illuminate the context of the musical culture they are

interested in. Scholarly work focused on explicating the transgressions of changing

musical cultures will further assist arts administrators in the undertaking of providing

appropriate representation.

The Positioning of Hindustani Music within the Context of Indian Music

In order to understand the implications that arts administrators must consider in regards

to technological transformations within the context of Hindustani music, it is pertinent to

initially distinguish its characteristic differences from other forms of music in India.

Hindustani music is the classical music of Northern India. It is an oral tradition, passed

from generation to generation verbally through mnemonic syllables in contrast to visual

notation, which is predominant in the Western classical tradition. Bonnie Wade (2009),

ethnomusicological scholar who primarily studies Indian music, explains the traditional

character of oral transmission:

> Where music is taught primarily by oral transmission, the teacher plays a
> significant role, as a repository of knowledge and technique, the individual
> responsible for musical quality, and often a guide in life (as the Indian *guru* is).
> (Wade, 2009, p. 24).

Therefore the teacher of classical Indian music is often called the guru or master,

paralleling the relationship between a spiritual leader and his/her disciple.

Although the classical music is transmitted orally in both northern and southern

India, Hindustani music repertoire and stylistic characteristics are markedly different

from Carnatic music, or the classical music from the south. Both Hindustani and

Carnatic music are based on ragas, meaning they are monophonic, following a melodic

line and employing a drone set by a tanpura. The tanpura usually plays the tonic note and

another significant pitch of the raga. Yet one of the main features that demarcates the difference between northern and southern Indian music is the greater impact of Persian, Mogul, and European influences on Hindustani Music due to their close proximity in the north. In addition, Hindustani music is characteristically more improvisatory in nature than Carnatic music. Although there is some room for improvisation to a lesser degree, Carnatic music tends to be more formulaic in nature. This is clearly exposed in the rhythmic aspect, or tala, of the south, which is much more technical and mathematically derived than the tala of the north. Another major difference is in the ragas themselves. Some of the ragas with the same tonal features are named differently in the north and south, while some ragas with the same name are tonally and melodically different in the north and south.

Due to its extreme popularity, Bollywood music is also worth noting. It is the most popular form of music in India today and its name is derived from the booming movie industry in Mumbai (formerly Bombay). Although this music has some elements of Hindustani musical instrumentation, Bollywood music is characterized by increased Western pop influence, which is reflected in its instrumentation choices (keyboards and guitars are often employed) and inclusion of harmonic elements. Classical music in India is also an individually distinct and separate tradition from "tribal" or "folk" music traditions. India has a very rich tradition of regional folk music styles. The extreme extent of regional cultural diversity creates endless varieties of folk styles. Tribal and folk music is not taught in the same way that Indian classical music is taught. In classical music there is traditionally a formal period of apprenticeship where the student is able to devote their entire life to learning the music, yet the economics of rural life does not

permit this sort of practice. The musical practitioners must still attend to their normal duties of hunting, agriculture or whatever their chosen profession is. Therefore, music in the villages is learned almost by osmosis, as the children listen to music from a young age and learn from observation.

Technological Intervention and Social Repercussions

Technological intervention has the transformative potential to make significant changes on both the educational and performative aspects of Hindustani music transmission. For the purpose of this capstone, I have decided to focus primarily on the effects on educational constructs because explaining the effects on performative aspects as well would expand the scope of the paper beyond what can be covered in a somewhat limited amount of space. Therefore, arts administrators who specifically focus on the educational component of programming will find applicability of these concerns within the field of arts and culture.

When looking at the topic of the changing context of Hindustani music transmission through an ethnomusicological lens, connections between education and social reflections of change become apparent. Current changes of Hindustani music are reflected in the social dimensions of the music. In addition, changes in Hindustani educational processes will likely have social ramifications. Therefore, this resulting social dimension of music is an area that requires examination. When looking at this progression through an ethnomusicological framework, it is important to see the connection between social and educational reflections of change.

Ethnomusicologist Regula Burckhardt Qureshi (2000) believes that Western music traditions have allegedly separated music from society and further argues that this theoretical separation is wrongfully imitated in regards to Hindustani music: "Altogether, the scholarship of Indian art music quite replicates the Western conceptual separation of music from society." (p. 18). Qureshi also contests that ethnomusicological study has traditionally considered only the social functions of Indian music in areas of folk, popular, or religious musical practices. However, Qureshi feels that there is a lack of consideration of the social transformations as it relates to Hindustani music. Qureshi clearly makes this point by stating: "…until very recently, little social theory has ever made it into considerations of process in [Indian] music scholarship." (p. 19). Therefore, an investigation into the historical transformations impacting the social aspects of traditional methods of Hindustani music transmission is important.

This concept also must be considered in regards to general judgments of musicians within India. According to James Kippen (1988), author of *The Tabla of Lucknow,* perceptions and attitudes towards tabla musicians have changed over time. He notes that the attitudes are "influenced by the general images of the tabla player as a lower-class, hereditary musician of moral ill-repute…" (p. 86). Yet he goes to state that current tabla musicians are attempting to change this social perception:

> Members of the new generation of tabla players been attempting both to break the musical mould and to free themselves from the ignominy associated with their social category by presenting the public with a new, clean-cut image. Socially and culturally, younger players identify more closely with the public they serve [primarily middle class] and, though they well might appreciate and admire musicians of the older generation for their musical abilities, they have openly joined the public condemnation of, and have thereby distanced themselves from, the lax moral behavior that was associated with previous generations of tabla players. (p. 86).

As social perceptions continue to be challenged in the modern context, technological mediation also has the capacity to defy social stereotypes and provide a more realistic and appropriate portrayal of musicians. As Kippen's statement above describes, past stereotypes of Hindustani musicians consisted of negative connotations of "lax moral behavior." These negative portrayals stemmed from their original association with tawaifs, or courtesans. Yet the current context of listening to the music through various forms of technological mediation does not identify or recognize these past associations and therefore leaves the listener with no reasons to make assumptions about the moral character of the musicians.

Traditional Form of Hindustani Music Education: The "Gharana" System

Arts programmers involved with cultural representations need to understand the transformational processes that have changed the platform of encountering music traditions. In order to illuminate the transformative processes that have occurred within the educational constructs of Hindustani music, I decided to focus my research paper for the capstone course, Introduction to Ethnomusicology, on the gharana system. The gharana system, also called the guru shishya pampara, has customarily served as the foremost method of musical transmission of classical music in North India.

Gharanas serve as ideological forms that dictate style and aesthetics in Hindustani music. These ideological forms of musical dissemination are often recognized as regional techniques and often change substantially from one gharana to another. Associated with both instrumental and vocal music, gharanas directly affect the teaching, performance, and appreciation of Hindustani music. Gharanas are also related with dance,

as this tradition is closely linked to the Hindustani music tradition. In her article

"Thinking About Music" (2009), Bonnie Wade explains this close correlation: "In India,

the word for 'music,' *sangita*, is used to encompass dance as well as vocal and

instrumental music, but in other places, a word for 'music' refers only to instrumental

music" (p. 6). Therefore, the literal meaning of words within any language have the

power to express the conceptual significance and connection of various arts within a

given culture.

In Hindustani music, a gharana is the system of musical dissemination and social

organization linking musicians by lineage or apprenticeship. A gharana also indicates a

comprehensive musicological ideology and an adherence to a particular musical style.

The musical style is exposed in ornamentation choices, compositional features, and

technique. Often "well-versed" Hindustani musicians can recognize the gharana that a

musician adheres to by listening to their exposition of a raga (mode/melodic framework).

The style of playing Hindustani music becomes translated into a cultural feature of is

regional origin. Therefore, a gharana can be considered as a compound of social feature,

which requires membership and cultural feature, which involves regional style (Neuman,

1980).   For example, there is a certain camaraderie felt between musicians of the same

gharana in a social gathering. They often know the same compositions and can recite

them together verbally through the mnemonic syllables. Yet this also involves the

cultural feature of stylistic components which are indicative of the region in which this

style of music was born. Given the multitude of cultures and traditions within India itself,

gharanas provide artists within India and beyond with a sense of belonging and cultural

identity.

Rules of behavior to follow in traditional music learning situations are also important factors to consider. In the Western context, many students at Hindustani music colleges are unaware of social mores to follow in regards to Indian music scholarship. For example, in India it is considered disrespectful for a student to point their feet toward their teacher. Therefore a student simply stretching his/her legs during a lesson might wonder why a traditional Indian teacher might look at him/her with disgust. Arts administrators should recognize that understanding these unwritten rules is important and should be considered when music is learned within a different and sometimes foreign context.

Historical Roots of the Gharana System

The historical roots of the gharana system can help to illuminate current transformations of Hindustani music transmission and its significance for arts administrators. The word gharana comes from the Hindi word "ghar," which means "family" or "house," which is also traceable to the Sanskrit word "griha," meaning the same (Sharma, 2004). Therefore, the gharana system of musical transmission in Hindustani music can be seen to parallel a literal or symbolic blood lineage. Musical techniques, compositions, and theories are orally transmitted through a cultural bond forged between teacher and student, or master and disciple (Silver, 1976). The Sanskrit words given for this tradition of musical transmission is called the guru shishya pampara. Although this tradition of passing knowledge typically refers to music, it can additionally refer to the dissemination of spiritual wisdom (Martinez, 2001).

In ancient India, music historically took root in hermitages in the form of sacred sacrificial rites to accompany religious ceremonies. The art of the music in this context flourished for centuries until the foreign invasions of north India during the Mughal era. The Mughal Empire ruled much of India from 1527 to 1857, although effective rule declined drastically by 1748 (Shankar, 1968). During this time, Hindu religious musical practices were discouraged as Mughal kings were Muslim. However, the Mughal princes were fortunately lovers of art, so non-religious Hindustani music continued to thrive under their patronage (Sharma, 2004). The centrality of the Mughal kingdom during this time is of utmost importance as its influence continues to be reflected in the modern form of Hindustani music. This comes in the form of Persian influence on instrument style, Arabic and Urdu song texts, and the increasingly improvisatory nature of Hindustani music in contrast to other Indian music styles.

According to Daniel Neuman, the "mother" of gharanas traces back to the banis (or vanis). These banis denoted only style; they originally had no link to hereditary lineages. These banis are traced back to four major musicians in the court of Akbar (Neuman, 1980). Yet, eventually the loss of royal patronage due to the influx of British rule compelled musicians to move to urban centers to gain employment by playing public concerts. It is from this point that musicians began to identify themselves by gharanas that were associated by the region from which they came. This was an effort to retain identity outside of the Mughal courts (Sharma, 2006). In order to investigate the impact that technological intervention had on the process of musical transmission of Hindustani music, it is important to understand that the shift away from royal patronage had an immense effect on the nature of the relationship between the guru and shishya. Gurus

could no longer focus their entire attention on their shishya, or student, as they had to play concerts and find other means of self support.

Characteristics of a Gharana

Understanding the characteristic features of a gharana can aid arts administrators in recognizing how Hindustani music has changed over the centuries. Gharana means "style" in a loose sense of the word (Caudhuri, 2000). It is important to understand the concept of style in this context because the word "style" used here refers to the two most vital components that govern aesthetic preferences: technique and repertoire. Technique is also further broken down into aspects such as production and control of voice, posture, fingering, strokes, and hand positions. Repertoire includes the types of compositions that the musicians specialize in as well as techniques of composition and improvisation, which form an integral part of a Hindustani music transmission and performance (Kippen, 1988).

Daniel Neuman (1980) has conducted extensive anthropological research on gharanas. He has helped to clarify understanding of the characteristics of a gharana by identifying seven essential ingredients of a gharana summarized below:

1. The gharana must have a family of musicians at its core, who pass a musical tradition from generation to generation through their disciples and students.

2. The gharana must have a founding member with a charismatic personality.

3. The gharana must be represented by a living member of the original family.

4. The gharana must have a famous personality who is living.

5. There must be at least three generations of distinguished musicians representing the gharana.

6. The gharana must have a distinct and unique musical style.

7. Gharanas as stylistic schools are represented only by soloists, not accompanists.

(Neuman, 1980, p. 200-201).

James Kippen, author of *The Tabla of Lucknow* (1988), contests this final point by stating that all tabla musicians he has met in Lucknow, Delhi, and Calcutta "disputed this distinction outright" (p. 64). Aside from the final criteria identifying the musician of a gharana being a soloist, Kippen affirmed that all the tabla musicians he met felt their gharana fit all of the criteria of the first six characteristics identified by Neuman. Additionally, in all the further research and experience that I have encountered, the existence of tabla gharanas has been identifiable and corroborated.

Historical Ideals of Practice: "Riaz"

The past ideals of music practice should also be considered in order for arts administrators to understand as this is drastically different from the current context in which Hindustani music functions. Much of the criteria that Neuman identifies as essential elements of a gharana involve intense practice, or riaz. In order to become an extraordinary musician who has the ability to pass on the knowledge of a gharana to a pupil, one is required to put themselves through hours of rigorous training. Yet unfortunately, the lack of royal patronage as a viable support system for musicians makes this type of fastidious training less practical or feasible in the modern day as musicians must often support themselves through other various means. There are innumerous stories of the hours of scrupulous riaz involved in becoming a master musician in the past. For example, Pandit Ravi Shankar said of his guru Ustad Allaudin Khan:

> Sometimes when he practiced, he tied up his long hair with a heavy cord and attached an end of the cord to a ring on the ceiling. Then, if he happened to doze while he practiced, as soon as his head nodded, a jerk on the cord would pull his hair and awaken him. (quoted in Neuman, 1980, p. 33).

This aptly portrays the intense importance traditional Hindustani musicians gave to rigorous training and fastidious hours of riaz involved with the endeavor of becoming an accomplished and respected musician. However, cultural programmers in the current day realize that this is not possible in the present context of Hindustani music education. The education of Hindustani music through cultural programs must have somewhat lower expectations due to the comparatively limited amount of time that can be devoted to practicing the music in the present context.

In the past, the practice of intense riaz not only developed a musician's skills, it was thought to develop a pupil's inner spiritual discipline. As Neuman puts it; "The concept of riaz encompasses more than its translations as 'practice' would suggest" (Neuman, 1980, p. 34). In Neuman's view, it also involves an accomplishment of one's inner development as well. This is of interest when considering the modern context of Hindustani transmission as it is often more divorced from spiritual practice. For example, meditation, which is largely practiced around the world, is considered a way of developing spirituality. However, practicing Hindustani music is not usually considered synonymous with meditation as it was with the employment of riaz. In addition, spiritual chants are largely not accompanied by Hindustani musicians. These are a few examples of how the changing features of the gharana system have the capacity to change the embedded meaning of musical practice.

The Changing Features of the Gharana

Early in its inception, the gharana system was characterized by a close, familial type relationship in which the pupil was in servitude to the teacher. The master, or guru, has complete control over who was chosen to be his pupil. The knowledge imparted by the master was considered to be highly valuable and secretive, and therefore earned through completing chores according to the wishes of the master. The student may be called upon to perform all kinds of services, from fetching pan, to doing household chores, or even laundry (Kippen, 1988). This system worked well during the times when musicians were supported by patronage of the royal courts because there was no need of supplementary income for the teachers.

As mentioned, royal patronage during the Mughal era was an effective way for the classical musical arts to be supported through an institutionalized monarchy system. Yet through the lessening of the power of the courts as a result of British rule, employment through All India Radio, public performance, and college music education became more viable forms of employment to support musicians.

Changes were also apparent on the creation of new gharanas. As aforementioned, gharanas differ from one another in their marked diversity in the exposition of ragas.   In this framework, even the same composition can be rendered differently depending on the gharana from which the musician belongs. If an innovation offered by a musician has lasting quality that becomes a distinct characteristic of all the generations of pupils in the lineage, this quality builds the structure for the establishment of a new gharana. Yet as current music lineages are often not exclusive to familial relationships, students may not feel compelled toward complete patronage to only one guru.

Ultimately the shift away from royal patronage toward public performance and music colleges also had an effect on the traditional relationship held between the guru and disciple. The ability of a disciple to live in the guru's house became less practical. Since Indian independence, a profound shift has occurred in the decline of traditional music educational forms. The gharana system, which was traditionally founded on a hereditary basis, has become less secretive as well. It became more open to people of all religions, ethnic groups, and classes. The decline of the guru shishya pampara was replaced by a college based tradition (Shankar, 1968).

The College Tradition of Hindustani Music

Music colleges in India developed in the early twentieth century as a part of a general trend to institutionalize and systematize music education and make it accessible and respectable. The shift toward music colleges was additionally driven by negative stereotypes of musicians. Muslim musicians especially were often illiterate and considered mischievous (Sharma, 2004).   Parents of young girls often held suspicion and mistrust of gurus as they feared the guru's potential for sexual misconduct with female students (Kippen, 1988).

The trend toward institutionalized music education has virtually replaced the gharana system as the predominant form of music dissemination. The exchange of a monetary value for education dramatically changed expectations of students. Pupils no longer needed to earn their education through extracurricular activities. Considering the deficiency of government patronage for Hindustani music, another very important aspect of the trend toward music colleges was the tangible reward of receiving a degree for

extended education. This is a major incentive in that this degree is required in order to

gain employment as a teacher in the Hindustani music education system (Kippen, 1988).

Another important function of the move towards music colleges was the

cultivation of audiences for Hindustani performances. As Bonnie Wade (1984) puts it:

> Another mediator is the institutionalized activity of music 'training' in schools
> and universities where large numbers of the citizenry study music…This type of
> general school and university training results not in producing performers but in
> producing an audience educated to be musically more knowledgeable. (p. 20).

The production of an audience to understand and appreciate the music is important in that

it ensures the continuance of exceptional and challenging Hindustani musicians, therefore

further promoting the preservation of quality within this musical form.

Colleges often employ teachers from varied and diverse gharanas. Therefore, the

developments of future gharanas have often consisted of a combination of several

different styles characteristic of gharanas from the past. These new formations are often

not recognized as new gharanas as they are consistently changing from generation to

generation. In this context, gharanas have begun to lose their individuality as students

continue to be taught by several different teachers rather than one guru. The students

therefore end up establishing a style that is a combination of several different gharanas.

Therefore, modern day musicians are considered less "traditional" when describing their

affiliation to particular gharanas. James Kippen (1994) quotes musician Kumar Bose to

exemplify this view:

> I belong to the Benares gharana but I take material from all sources. One
> shouldn't be limited or narrow-minded. We are a new generation of musicians.
> We are more educated and sophisticated than our forefathers. Therefore we
> should show that we have the knowledge [of the old masters of the various
> gharanas] and can incorporate everything into our playing (p. 88).

This exemplifies the concept that the general trend of the newer generations is to move away from the strict adherence to the gharana system in contrast to the ideals that were traditionally upheld.

"Traditionalist" Responses to the College Based Tradition

Another factor that should be considered when analyzing historical changes in Hindustani music education is the response of "traditionalists." The shift toward music colleges changed the context in which musicians learn their craft. The environment of a classroom with a teacher and several students is drastically different than living in your guru's home and completing chores to gain highly guarded knowledge. As seen by traditionalists, or people who value the traditional methods of practice above newer forms of dissemination, music schools have mixed attributes. They support musicians and create an informed listening public, but their teaching methods are antithetical to the spirit of the guru shishya pampara. For example, students in music schools must learn ten to fifteen ragas a year, yet the idea of learning a large number of ragas is viewed by the traditional musician as a fundamental misunderstanding of the nature of a raga. Traditionalists often agree that it is more important to understand the depth of a few ragas than to understand many ragas superficially. Contrasting to the music college approach, gurus teaching under the gharana system often take years to expose their shishya, or student, to perhaps one or two ragas in more depth.

The move toward relatively brief instruction of ragas compared to older practices has resulted in some ragas going to the grave with old musicians. Less well known ragas that were very prominent in the past are now on the verge of obscurity. Author Wim Van

Der Meer predicts that the difference of ragas with the same tonal material will be further simplified because of the difficulty in maintaining discrete markers of individuality of ragas in the systematic way in which they are currently taught (Van Der Meer, 1980). In addition, although Hindustani music is an oral tradition, students in colleges often use the mediation of visual script which can serve to be a crutch rather than a visual reminder of the lesson. Traditional musicians who adhere to the gharana system often insist their students learn all the lessons by memory without the help of visual aids. In addition, students in colleges often learn abstract rules of raga structure that theoretically conceptualizes the music in contrast to the dynamic process involved with the gharana method of oral transmission (Neuman, 1980). This theoretical conception serves as yet another mediator in the understanding of Hindustani music. As a student of Hindustani music within the gharana tradition, I have often wondered why certain aspects of my study were inconsistent with a "music theory" or systematized approach to understanding the material. Yet customarily, Hindustani music never used this approach. Traditional music gurus feel no need to qualify obscurities as they are expected to be left unquestioned and therefore valid.

In addition to the identified positive and negative attributes of Hindustani music colleges, many students feel the inclusion of teachers from many different gharanas at the same college leads to confusion. James Kippen, the author of *The Tabla of Lucknow* (1988)*,* explains the confusion of learning the tabla in an institutionalized school which has teachers who ascribe to several different gharanas by quoting a critic:

> The teachers all play different styles of tabla. One will tell you something and you'll go to another person and he'll tell you it differently. Benares, Lucknow, they'll tell you how to place your hands differently. This is the thing. You go to

one class and get something from a Benares person, then the following day the Lucknow person will say it is wrong! (p. 108).

To further draw from an emic perspective as an ethnomusicological approach, my personal experience with learning the tabla resonates with this concept. I began learning the tabla in India under the tradition of the Delhi gharana. I then continued my study at the Ali Akbar College of Music in San Rafael, California. Pandit Swapan Chaudhuri, teacher from the Lucknow gharana, noted that my hand placement was completely wrong (i.e. different technique), which basically necessitated that I relearn the instrument from scratch.

Concepts of authenticity, representation, and context of Hindustani music education are important to consider in regards to the evolving and changing nature of music transmission. These concepts were integral discussion topics in the Public Folklore and Cultural Programming class as they related directly to methods of providing appropriate cultural programs for communities. One of our essays for the class included synthesizing concepts of authenticity, representation, and context as illustrated in a personal experience. As I have mentioned, my analysis for this capstone involves emic reflection on my personal encounters with Hindustani music education. I feel that excerpts from this particular synthetic essay are appropriate to integrate into the overall topic as the issues of authenticity, representation and context relate directly to the changing nature of music transmission in India and it implications for arts programmers to consider.

Authenticity, Representation, and Context: An Emic Reflection

Below I have provided an excerpt from a synthetic essay that I wrote for the Public

Folklore and Cultural Programming class. It helps to provide a personal depth to the

issues of authenticity, context and representation as they relate to modern Hindustani

music education:

Public folklore involves articulating cultural value and merit of tradition across a multitude of contexts. A personal illustration will suffice in a description of a unique context in which I was positioned to represent the "authentic" realm of Indian Classical music (a.k.a. Hindustani music) to a public domain. By labeling it as "authentic," I refer to the general acknowledgement of Hindustani music as the Classical music tradition of India, yet I do not claim authority over the authenticity of all methods involved in the musical transmission of Hindustani music. Hindustani music involves many diverse traditions in its various methods of musical dissemination.

Several years ago, while I was studying music in India, I was hired as a Hindustani Music Appreciation teacher at a Montessori school in Bangalore, India. Although I didn't realize it at the time, this position placed me as somewhat of a mediator between cultures. A reflective look at my placement in this role will help me to illustrate the complex relationship between the concepts of representation, context, and authenticity, all of which were involved in this position.

I am an Indian born in the United States; therefore my ethnicity has a dualistic nature. I have traveled to India throughout my life, yet I enjoy the culture of being an American. Although I have studied Hindustani music extensively, it was not a part of my upbringing and I have developed a deep appreciation for the music independently. When anyone is given the job to portray the value of a traditional style of music, the representations of these traditions are subjective and are always in danger of inaccuracy and misunderstanding. The notion of "authenticity" is continually re-conceptualized by individuals with varying understanding of the culture or the tradition being represented. I imagine a person born and brought up in India might have a deeper understanding of the music and a different, or as some would say more "authentic," method of conveying concepts of Hindustani music within the context of an Indian school. Yet the administrators at the school specifically chose me because they felt that it was more impressive that I had come to an appreciation of the music on my own accord, despite being essentially an American.

This was a very unusual context for me to teach within. I have taught workshops on Indian music in America, but the context of teaching Hindustani music to Indian children was entirely different. Typically, when I have taught workshops in an American context, the audience is unfamiliar with the basic concepts of Hindustani music. However, these children were accustomed to hearing their parents, or sometimes grandparents, listening to this music so it was not completely new to them. This presented another challenge of fostering an appreciation for the familiar, which is often an aspect of our lives which many of us take for granted…

…I was hired by the Montessori school for a specific purpose. The administrators felt that there was a general gravitational interest of youth toward popular culture. Musical forms such as Bollywood and Western forms of pop music were often preferred over the classical traditions of Indian music. They hired me with the consideration that I come from a Western culture that the children admire, yet I have independently chosen to study Hindustani music. This concerted effort was in hope that I would provide a youthful, fresh perspective of the music that the children would respect. In essence, I served as a "representation" of Hindustani music to the children within a new and unique context…

…Although this was not specifically articulated, the purpose of my positioning was to cultivate a momentum for these children toward an appreciation, and therefore revitalization, of the "authentic" music traditions of India. The new context of an American teacher teaching about this tradition was intended to serve as a "new mode of transmission" for the Indian children.

My position as a communicator of culture through the construct of the alternative education system was unique. My role was in, as Nicolas Spitzer would describe, both "cultural conversation" and "cultural conservation." However, my use of the term "conservation" does not indicate that I was in the role of a safeguard of Hindustani music or a protector of its unforeseeable demise. As Spitzer (2007) states:

> At best, perhaps, cultural conservation cannot be taken as a metaphor for the literal "saving" or "conserving" of a specific culture from "death" or diminution, but as a metonym indicating the pragmatic alliance with individuals and in communities where the link of balance and continuity in natural and cultural forces is especially in need of articulating (p. 96).

Therefore, the tendency of children's interest toward pop music was, in the view of the school administration, out of balance and in need of more emphasis on Hindustani music through the expression of its significance.

In conclusion, a reflection on my past experience of teaching music has provided insight on the important role that a public folklorist possesses as communicators of culture within the public domain. Appropriate representations of conceptual ideals of "authenticity" within individual contexts involve careful understanding of the dynamics of human interaction. Cultural communication must be catered to specific audiences in order to be meaningful and successful. My dualistic upbringing as both an American and an Indian provided me with a unique opportunity as a musician and teacher. The specific context of teaching to Indian children at an alternative school also provided an interesting and challenging context to work within. My experience of serving as a representation of both an American and a specialist on Hindustani music placed me as a "cultural conversationalist" and "cultural conservationist" at the same time. Public folklorists must manage these dualistic and multifaceted relationships continuously in their perpetual work as conveyors of culture.

This synthetic essay reveals both the integral and intertwined nature of the concepts of

authenticity, context, and representation as they relate to programming in education. The

context of teaching Hindustani music to Indian children within India was drastically

different than my prior experience of teaching about the music to adults in the United

States.   However, the continuously changing context of learning ethnic music traditions

in the current day through mediation of various forms of technology also requires

perpetual consideration as it continues to shift at a rapid pace. Technological mediation

serves as a cognitive platform for encountering music traditions and it often has the

capacity to alter approaches to issues of authenticity and representation of music

traditions. Arts programmers must consider the role of technology and how it plays a

significant part in mediating the educational context in which all music is learned.

The Role of Technology

Literature on the role of technology in the changing patterns of traditional music is

mounting.   Ethnomusicologist Pedro Van Der Lee (1998) illuminates the need for further

research by stating, "…while in the field of ethnomusicology, issues such as the

preservation of traditional styles remain important, but there is an increased interest in the

process of change and the effects of technology." (p. 45). Scholarly interest in the

transformative process of shifting musical traditions is apparent when investigating this

issue. Steven Feld adopts the term "schizophonia," a term coined by Canadian composer

Murray Schafer, in describing the current state of musical transmission. He quotes

Schafer's book, *The Tuning of the World* (1977) to describe this phenomena:

"Schizophonia refers to the split between the original sound and its electroacoustical

transmission or reproduction" (quoted in Feld, 1995, p. 97). These statements expose the

existence of a growing curiosity within the arts and culture field about the constant

transformational role that technology plays in the modern musical environment. The concept of schizophonia is central to the topic of technological mediation as individuals are increasingly encountering music in various contexts, often divorced from its original acoustical production. Through recording devices, radios, CDs, computers and the like, people are recurrently experiencing music in a different venue.

Technologies not only change the acoustical listening environment, they also change the context of musical learning. Many scholars believe the influx of radio and television as well as other forms of mediating technologies has led to a reduction in emphasis on oral instruction as well as a move toward eclectic styles that infuse several different gharana styles (Sharma, 2006). In addition, mediation of Hindustani music through microphones is another impacting factor in the shifting character of the music. The use of microphones has become commonplace in the current environment of Hindustani music performances. Some critics and traditionalists in India argue that the practice of amplification has led to a weakening of vocal delivery in singers (Farrell, 2000, p. 567). This is characterized in a shift from loud voices that could carry across a room to soft voices with less noticeable nuances. Today, a loud voice can overpower a microphone and lead to an unpleasant sound (Van Der Meer, 1980).

This leads to another issue involved with the practice of recording Hindustani music. Some people believe that definitive renderings of a raga will lead to absolute versions of a rag, crystallizing the conception of a raga on a recording. The fear that collections of these recordings may overtake the gharana system of the past as a mechanical embodiment of the tradition has led many orthodox traditionalists to detest the process of recording (Neuman, 1980, p. 225).

The vast railway system introduced by the British in the 1850s also played a role in technical mediator that led to the transformation of gharanas. (Farrell, 1997). Originally, musicians strictly adhered to the gharana that was representative of their region. Yet today, many scholars believe that the increased ability for musicians to travel throughout India, and now throughout the world has made specific gharanas less distinctive and has led to cross-pollination of styles and genres. Modern means of transport have made it difficult for strict regionalism of gharana systems to survive (Karnani, 1976).

In Kurt Blankopf's (1994) article, *Westernisation, Modernisation, and the Mediamorphosis of Music,* the author contends that changing patterns of musical behavior must be investigated in relation to electronic mutation of musical communication. He coins the term "mediamorphosis" to refer to the concept of the effect of electronic mutation to radically change the nature of musical dissemination. Blankopf's use of the term "mutation" exposes his distrust and slightly disapproving stance against this process, yet the concept is still useful in consideration of the current mediated context of musical dissemination and education of Hindustani music. The concept of mediamorphosis is exemplified in the whole range of electronic alterations, from the old broadcasting radios to the computers of today. The ability of anyone with access to a computer to observe and learn the techniques of a particular gharana from the web has the capacity to change the way in which the music is conceived and understood. I believe technology cannot be considered a replacement of the traditional gharana system because it operates in a completely different context. Rather, I feel technology should be considered a reinforcement to support current forms of oral music education.

Bonnie Wade (2009) explores this concept further by mentioning the crucial role and the potential effect that recordings can have as a mediating factor in oral musical transmission, yet she does not discount the qualitative advantage of personal instruction:

> The availability of recordings can change the degree of dependence of a pupil on a teacher, as well as the degree of control a teacher has over musical knowledge, but personal instruction provides a qualitatively different learning experience. (Wade, 2009, p. 24).

Therefore, Wade recognizes certain effects of electronic mediation on the nature of the relationship between the student and teacher while remaining optimistic that this process will not necessitate the complete discounting of the gharana method of learning. In my personal experience of learning the tabla, no computer program could replace the effect of my teacher placing my finger on a particular spot on the tabla to produce the right tone. In addition, listening and watching the instructor physically playing the composition provided a personal and qualitative understanding of what it should sound like that no video could replace.

Changing Approaches of Ethnomusicological Scholars

As aforementioned, Introduction to Ethnomusicology was one of my capstone courses from which I investigated the central issue of technological mediation of Hindustani music education. As revealed in Introduction to Ethnomusicology, approaches to ethnomusicological research have changed dramatically since its inception. This is an important aspect to consider as my research is seen through the lens crafted by ethnomusicological study.

Early researchers such as Alan Lomax looked at musical culture in a very systematic way, often overlooking several intricate cultural processes at work. Lomax

designed the system of cantometrics as a method to analyze music from non-Western

European cultures in a consistent and meticulous manner. Lomax states: "Cantometrics

is a system for rating a song performance in a series of qualitative judgements; one day it

may be a way of using song as an indicator of social and psychological pattern in a

culture." (Lomax, 1962, p. 426-427). All the music that Lomax analyzed was seen

through the same criteria crafted from this system. Lomax correlated social organization

and music formation as interrelated and reflective of the social structure of the respective

cultures under consideration. For example, he generalizes all the music and cultures of

what he calls the "Bardic Style of the Orient." Lomax finds their musical style to be

reflective of a strict social stratification which requires virtuosic and rigorous training.

When analyzing this region, he links social characteristics with issues of control and

power. He relates these issues of power to be reflective of societies that are characterized

by central control of main subsistence such as water. He finds these socially restricted

societies to be predominant in "Oriental" regions that are based on centrally controlled

canal systems; i.e. Peru, China, India, Indonesia, Mesopotamia, and Egypt. Lomax states

about this vast region:

> Depersonalized conformity to authoritarian tradition is the norm for such a
> society ['Bardic Style of the Orient']. Everywhere in the hydraulic world
> [agricultural systems based on canals] song styles shows an analogous set of traits.
> The singer learns to use his voice in a formalized way and then masters a complex
> set of rules for starting and improvising a theme, and he displays his talent by
> showing how far he can develop this theme without breaking the rules that apply.
> The growth of modal systems, with the elaborate set of beliefs and customs
> surrounding them, reminds one strongly of a society in which social stratification
> strictly limits the development and growth of each individual from birth to death.
> (p. 443).

Although this conclusion might be seen to hold some truth in a few isolated cases, it is a

wide generalization of an array of unique and diverse cultures. When discussing

Lomax's approach and conclusions, many students in the Introduction to

Ethnomusicology class felt his oversimplified methods seemed to be somewhat archaic

and lacked the needed depth associated with current ethnomusicological study.

Rather than analyzing vastly different cultures through one lens,

ethnomusicologists such as Steven Feld tend to delve deeper into one culture, in his case

the Kaluli, and analyze iconicity and cultural processes from an internal cultural

conception. Additionally, a scholar learning to play the instruments from the cultures

which they are investigating is also much more predominant in current research. This is a

concept called "bi-musicality." According to Folklorist Joanna Pecore, Mantle Hood's

theory of bi-musicality was monumental in that it "paved the way for new approaches to

uniting academic, performance, and cultural studies" (Pecore, 2003, p. 31). Hood's study

of the gamelan, which emphasized imitation and rote learning, led him to the conclusion

that "training of the ears, eyes, hands and voice…assure a real comprehension of

theoretical studies" (Hood, 1960, p. 55). In introducing his concept of "bi-musicality,"

Mantle Hood (1960) writes:

> Perhaps it is not necessary to remind the reader that we are speaking of the world
> of music, that training of basic musicianship of one order or another is
> characteristic of cultivated music wherever it is found and to some extent is
> unconsciously present in the practice of indigenous music. It may be of some
> comfort to the music student of the West to realize that the Chinese, Javanese or
> Indian student also must jump through a series of musical hoops. But if this kind
> of training is indeed essential [as he purports], the Western musician who wishes
> to study Eastern music or the Eastern musician who is interested in Western
> music faces the challenge of 'bi-musicality.' (p. 55).

The prerequisite of "bi-musicality" therefore supports my approach to studying a music that I am familiar with by "jumping through the series of musical hoops" as Hood would describe. My previous experience in studying Hindustani music positions me in an appropriate role to investigate the modern issues of technological intervention which have arisen within the Hindustani musical tradition.

The Exotic, Ideological, and Static "Other"

In investigating issues of technological mediation and issues of representation in non-Western cultures, it is important to understand the underlying themes embedded in the rhetoric. Author and ethnomusicologist Kurt Blankopf contends that the European interest in the musical traditions from other continents initially stemmed from the interest in the "otherness" of these people in an attempt to preserve the "static" nature of traditional musical cultures (Blankopf, 1994). The early ethnomusicological attempts to "save" musics from extinction are approaches that reinforce this stereotype. Yet neither music nor culture can be considered static as they are both constantly in a state of transformation. The idealistic romanticizing of the traditional aspects of these cultures continues to marginalize and stifle understanding of their potential for innovation in the modern era.

This concept of the "static" interpretations of traditional cultures is further exposed in issues of cultural tourism. In an interview included in the *Folklore Forum* journal entitled, "A Conversation with Jeff Todd Titon," Professor John Fenn asked "What do you see as the crossover between applied ethnomusicology and public folklore?" (Fenn & Titon, 2003, p. 128). In his response, Titon states:

Ethnomusicologists should consider promoting music-cultural tourism, but do we really want to encourage communities to think that the best use of their music is as a display for tourists? Do we want to encourage competition among musical groups as they try to be the ones chosen for display to outsiders? We know that if the primary audience is outsiders, the musicians will learn how to play for that audience… They have a music for tourists and another for themselves… (Fenn & Titon, 2003, p. 129).

Therefore, Titon recognizes that the promotion of music within cultural tourism has the capacity to change the natural progression of music as musicians craft their music to fit the expectations of outsiders.

The concept of the assumed "static" nature of Non-Western music is also explored in Kippen and Bel's (1994) article, *Computers, Composition, and the Challenge of "New Music" in Modern India*. They assert that ethnocentric biases are exposed in the assumption that creativity and novelty is a characteristic of European and American music culture, while Non-Western music traditions are considered unchanging and therefore stagnant. The authors conclude that "this fundamental prejudice upholds the notion that it is Western society who should maintain a leading role in modern art production, while others should content themselves by preserving their cultural heritage" (Kippen & Bel, 1994, p. 84).

Many early ethnomusicologists were idealistic about traditional music cultures and their reflection in society. For example, Alan Lomax describes the "Pygmy" or "Bushman" cultures in a utopian manner, as an ideolistic society. When Lomax researched these cultures under the consideration of the cantometric profile, he found ideals of egalitarianism to be reflected in their music making process. He considers the relaxed nature of their singing to reflect their system of open communication within their social structure. Yet modern ethnomusicologists such as Michelle Kisliuk (2008) were

more careful not to idealize these types of societies. Kisliuk began her research with the BaAka people by questioning the egalitarian ideals that were purported by Lomax and other researchers about the "pygmy" people living in central Africa. She observed several situations which involved argument and disagreement (Kisliuk, 2008).

Kilsiuk describes the tendency of researchers to attempt to interpret reality for their informants. She raises the issue of whether metaphor can assume to translate experience from the academic realm into the field. She believes that moving into the metaphoric realm risks obscuring the meaning rather than clarifying the experience. She also finds that many ethnographers assume authority over interpretation without allowing the meaning to reveal itself within the field.   Kisliuk contends that all researchers are affected by their identity and personal experiences when conducting ethnographic writing. She further explicates this concept by asserting that fieldwork is inseparable from the fieldworker, as it is always seen thorough the lens molded from the researcher's past experiences. Therefore, all experience within the field is reinterpreted through the personal identity of the researcher (Kisliuk, 2008).

This predominant aspect of looking at traditional cultures as the "other" has also been reflected in the media. This concept is purported in Timothy Taylor's (2000) assertion that the representation of Non-Western cultures in the media reflects the continuance of the concept of "exotic Otherness" (p. 163). Much of the imagery that surrounded the concept of Indian music and culture continues to be based on a theme of exoticism. For example, after observing Ravi Shankar perform at the Monterey Pop Festival in 1967, Richard Golstein, a writer for the Village Voice writes:

> During his concerts, Philharmonic Hall brimmed with the face of sought-after-satori. Seated on an Indian carpet, and surrounded with wafting incense, Ravi

> Shankar made love to this weird giraffe of an instrument called a sitar. He stroked and petted it and made it groan-whine; he tickled its belly and rubbed its back. His bare feet, knotted at rest, kept the rhythm.
> (Shankar at the Monterey Pop Festival, 1967, p. 8).

The imagery in this passage of the incense, lovemaking, and bare feet are all clear examples that directly emphasize the point that the music was romanticized and made to seem exotic. This reaffirms the Western cultural construct of the "mysterious East."

An article by Jody Diamond titled "There is No They There" illuminates this concept (1990). The article investigates the implications of research that identify the researched as the "other." Diamond feels that the context of viewing the subject of research as the "other" in cross cultural exchange places a defined boundary between researcher and the researched. She feels that this separation reinforces concepts of social hierarchy. By contending that "there is no they there," she is placing the researcher as an integral part of a communication rather than a subject/object relationship. Her response to those who condemn musical transformation in traditional musical systems is that music is not made in a vacuum; it is always in a state of flux. She also feels that making a sharp distinction between the researcher and the informant reinforces stereotypes and assumes the researcher is in the position of power. Economic advantages also place the researcher in a powerful position, which reinforces this concept of inequality. Diamond also feels that there has been a persistent and habitual lack of recognition or ownership on albums which include native artists. She condemns the use of generalizations, like saying "Indian" or "Indonesian" music instead of identifying particular composers and musicians.

The concept of "exoticism" and "otherness" examined by ethnomusicologists serves as gage toward the progression of scholarly perceptions of non-Western music

34

traditions. Yet these concepts do not only apply to scholars. As scholarly perceptions have changed through the times, so have the perceptions in society. This is of upmost importance for cultural programmers because of the social role they play as cultural informers. Cultural programmers often play a part in challenging stereotypes and try to avoid labeling and generalizing about diverse cultures. Looking into these issues through an ethnomusicological lens helps illuminate these key concepts and processes for cultural programmers to consider.

World Music and World Beat

The modern context of encountering recorded versions of Hindustani music often falls in the category of "World Music." In Timothy Taylor's article (1997), "Global Pop: World Music World Markets," Taylor purports that marketing strategies often attempt to lump diverse musics into single categories. The labeling of "World Music" also tends to divide the world of music into two categories: Western and non-Western. As similarly noted in Diamond's article, most world music is also categorized by ethnicity rather than the particular type of music. Timothy Taylor contends that the rise in popularity of these music forms comes from an interest in something "new" and out of the mainstream. Recently, the term "cultural" has become synonymous with "ethnic" or "authentic" music. Marketers also use the concept of authenticity in marketing music and consider traditional music as a static form that should be "untainted" by globalization. Many international musicians often run the risk of being considered by consumers as a "sell-out" if they make money on their art (Taylor, 1997). Yet, paradoxically, the music must endure commodification to a certain extent to be brought to a mainstream audience.

Steven Feld (2000) finds the interpretations of the effects of a world music industry are found to be both anxious and celebratory. As Feld describes in his article "Sweet Lullaby for World Music," the anxious nature of interpretation of the world music industry began from the suspicion that capitalist concentration and competition in the recording industry is always productive of a lesser artistry, a more commercial, diluted, and sellable version of a music which was once more "pure," "real," or less commodified traditional music. Therefore, this led to the notion that the music industry's impact of commercializing aspects of traditional music would result in a negative impact on authentic artistry. Many felt that the world music industry would result in hegemony of traditional musics, lacking true depth, simply made to be consumed and discarded by the industry. These critics worry that the impact of the commercializing industry could potentially result in a cultural "greyout," a term introduced by Alan Lomax describing tendency toward less originality and character specific aspects of a culture (Feld, 2000). On the contrary, the celebratory interpretation of the music is that it represents a cultural conversation between vastly different music cultures, between global popular music and the traditional musics of different cultures. Celebratory narratives also tended toward hopeful scenarios for cultural and financial equity in the entertainment industries (Feld, 2000). Both the anxious and celebratory interpretations of the phenomenon of world music serve as starkly different understandings of the same process. It is important for arts programmers to understand the underlying themes surrounding the concept of world music as they continue to serve as presenters and representers of cultural identities. Knowledge of the underlying themes involved with cultural representation can provide

depth to programs and provide art administrators with the insight they need to illuminate issues that can be addressed through multicultural dialogue.

The Technological Potential

Investigation into effects of technological intervention on specific musical cultures may lead to a wider platform of understanding the current methods of Hindustani music education in contrast to traditional practices. As noted above, ethnomusicologists have progressively been changing their approaches in their research to be more nuanced or respectful of the multiple perspectives at play in interpreting musical traditions and practices. Furthermore, computer technology has the ability to disseminate Hindustani music by making it acoustically and visually available to the ears and eyes of the mass public. Availability through technology without the necessity of notation has potential to make it accessible and understandable to a larger audience without the need of notation as a mediator.

Public Folkorist Robert Baron (2007) recognizes the need to look at the shifting role that technology continues to play in the reformation of culture. In reference to the insurgence of nostalgic interest in American heritage, he states:

> In a nation undergoing rapidly expanding technological development, the reshaping of local cultures by the forces of modernity become more apparent, and nostalgic interest in American heritage, local history, and folklore went on the upswing (p. 310).

Although he is referring to the effects on American historical heritage, the culture of America consists of people of all cultures and backgrounds. Therefore, this concept can be extended to interest in traditional Indian cultural heritage as well. As this expresses,

effects of technology are grabbing the attention of ethnomusicologists and public

folklorists alike. He further writes:

> Folklorists also recognized that the 'use' of folklore in public presentations
> within new contexts resulted in new modes of transmission and functions for folk
> materials. They saw that by acting as agents for the presentation of folklore in
> new contexts they could contribute to the revitalization and perpetuation of
> traditions (p. 312).

These new modes of transmission are seen in modern educational constructs of Indian

music that can be found in colleges such as the Ali Akbar College of Music in the United

States as well as educational tools for learning Hindustani music employed on the

internet. Sites such as Youtube can mimic an actual guru teaching, albeit without the

physical interaction. Furthermore, a simple google search of "learning hindustani music

online" results in over 147,000 hits. Yet the notion of "perpetuation of traditions" that

Baron alludes to might imply that the educational constructs embedded within these

traditions somehow remains in a void, unchanged by new contexts. As Robert Cantwell

(2007) puts it:

> But the presentation of folk culture cannot arise in a vacuum. The tacit system of
> shared understandings that makes any presentation intelligible…demands a
> tradition of *representation* in which and through which folk festivals have their
> meaning. The representation of folk culture, moreover, whether literary, popular,
> or social scientific, constitutes and frames the category of folk culture itself,
> opening in official culture a fictional space that reduplicates the cultural
> opportunity in which folklife has its existence (p. 274-275).

Therefore, he recognizes that new frameworks for experiencing traditional culture are

inevitable, but proper representation is key to giving those experiences meaning.

Bruno Deschenes' (1998) article, "Toward an Anthropology of Music Listening,"

positions his view that recent technological development has modified the context in

which music is enjoyed compared to previous centuries. He contends that musical

cognition of any type of music performance is contingent on psychosocial factors. Therefore, he concludes that universal understanding of musical forms cannot be achieved unless we consider the varied contexts of the culture from which the music came. Deschenes feels that the current state of wide accessibility of music from around the world also has the potential to lessen the divide between the classes (Deschenes, 1998). Technological advances have made music available to people of virtually all classes and cultures with the literal touch of a fingertip. Therefore, it can be considered that previous limitations of person and place have become less predominant in the current context.

Moving Forward: Implications for Arts Programmers

Within the context of Hindustani music, understanding the transformations that have occurred in its transmission and performance will provide cultural programmers with tools to ensure appropriate representation of this art form without neglecting the importance of traditional forms. The gharana system still operates as an educational construct, yet it must be recontextualized by arts presenters and programmers to fit the current conditions. As this capstone has explored, the Hindustani educational system of the past was crafted to fit its context. The original context of learning music through the gharana system was incubated during the times when the patronage system supported the arts. Yet the transition away from the court system necessitated that gharanas continue to adapt to new situations. From patronage forms to college based traditions, teachers and students alike have transformed with the times. These transformations have come in the form of shifting performance characteristics and the blending of stylistic features that

were once strictly dictated by individual gharanas. A few examples of changes in

Hindustani performance are shortened length of performance, more emphasis on

accompanists, and effects of amplification on technique. A full description of all the

transformations that have occurred in Hindustani music performance alone would fill the

pages of another capstone.

It is paramount that arts programmers reevaluate transformations as they continue

in the modern global context with which all musical traditions encounter. Arts

administrators need to understand both the historical and current context of the artform

they are representing in order provide an effective portrayal for their audience.

Effectiveness is revealed through thought provoking engagement among the participants

of the cultural programs. The goal of cultural programming is to provide audiences with

meaningful and engaging participation that has a lasting impact. Arts programmers must

have a good grasp on the current context of the music tradition they are representing in

order to actualize their overall goal toward providing meaningful programs to the

community.

In the article titled "World Music in Education" from volume 34 of the *Folklore

Forum*, Johanna Pecore (2003) addresses the important of participation and commitment

to change for programmers engaged in employing world music education. In concluding

her essay she writes:

> This survey of and visions for world music in education illustrates the importance
> of participation via questioning, dialoging, and relationships in promoting
> intercultural dialogue and cooperation. Long-term, cross-cultural, thematic,
> interdisciplinary, grass roots, and multi-sensory experiences can enhance the
> effectiveness of these strategies (Pecore, 2003, p. 44).

She therefore elucidates the need for varied approaches to engaging the participants in

understanding the complex interrelationships involved when learning about music from a

different tradition. In speaking of this type of approach to world music, Pecore feels that

cultural programmers must keep these types of models in mind. She states:

> I suggest, however, that these methods should become commonplace and regular
> components of pedagogy that are employed within applied contexts for world
> music. Successful programming of this kind will require patience, cooperation,
> and long-term commitment, as well as the flexibility and willingness to critique
> and modify long-term visions. Most importantly, cooperation with others who
> share similar visions will ensure that a more active kind of marriage between
> multiculturalism and world music will become a norm rather than an exception
> (Pecore, 2003, p. 44).

Pecore clearly expresses the need for patience, cooperation, and commitment in the field

when approaching education that involves multicultural perspectives and methods.

Collaboration is a crucial element to successful cultural programming. Understanding

how other community partners are contributing toward these common ends and knowing

which cultural offerings have been found to be successful and effective will mutually

help serve the organizations and therefore the community. As cultural leaders, arts

administrators must serve their constituents in a meaningful way by providing

appropriate representation of unfamiliar traditions through careful and considerate

contextualization. Reflection on past practices is also a vital element of attaining these

goals. Cultural organizations can effectively move forward toward actualizing their

common long-term visions of multiculturalism through collaboration and cooperation.

Conclusion

Understanding the changing contexts of musical transmission is a vital tool for arts

administrators to employ when programming educational activities. It is a vital tool

because contextualization of the arts into its current platform provides a common launching pad from which audiences can engage with the arts and well as the community. Technological mediation has changed the way people interact with the world and with one another. Music is an aspect of culture that is constantly in a state of flux, continually transformed and recontextalized to fit its ever changing environment. As communities continue to become more diverse, it is important to understand the changing aspects of any culture in order to provide appropriate cultural representations within the community.

Hindustani music transmission has undergone transformations throughout its history. The gharana system and the college-based tradition both operate in a new context, constantly adapting to new situations. Technological mediation has also served to make the music available to be presented on a much wider, global platform. Coursework from both Introduction to Ethnomusicology and Public Folklore and Cultural Programming have served to craft a conceptual lens to investigate the role that technology plays and the potential that it has to change the context in which music is learned. Arts administrators and programmers have a key role to play in representing culture in its many diverse forms. Understanding the current context of learning Hindustani music will serve to assist future arts administrators who may be unfamiliar with this tradition.

Mediation in its various forms has changed the way people learn, access, and listen to music within its various platforms. Understanding the implications of these processes is important in order to provide proper representation of various international arts through cultural programming. Cultural Programmers must be capable of relaying the traditional context of the musical art for they are representing, while recognizing the

modern platform of learning and experiencing the music is completely different.

Reflecting and understanding the shifts that continue to shape the experience of

traditional musical forms is a key element toward providing depth to cultural

representations.

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