

Sadbhavana

DIGEST



Sadbhavana Digest

Issue #16, March 2023

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1 Editorial

Rachmaninov had once said, that "music is the silence between two notes", and John Cage had taken that silence some decades later, to turn it into his post-modern 3'11" -- music, however, was everywhere between these two silences.

Music has always been a potent amalgamation of aesthetics and politics- pertaining to the fact that it has a syntax but not a semantic code. This in-between-ness lends music to be used in distinctly different contexts. This is beautifully demonstrated by Charles Chaplin in his remarkable film

The Great Dictator (1940), where the same music (overture to Lohengrin, by Richard Wagner, incidentally the favourite composer of both Hitler and Mussolini) has been used both at the sequence of the dictator's dream of world victory as well as the climactic speech about unity and humanity (Zizek, The Pervert's Guide to Cinema). Many would know, that the Bridal Chorus synonymous with Christian weddings is also from the first act of the same Opera - Lohengrin. So which is it, the carnage or the carnival? What does the music of Lohengrin (and by extension Wagner) mean and signify?

Brecht had also said-

**In the dark times
Will there also be singing?
Yes, there will also be singing.
About the dark times."**

So, what better time to talk about music than now? To look at the subversive power of music, to add meanings to something that permeates the mundane and the spectacle equally. Almost every culture boasts of its own musical heritage, and hence there are two objectives that we have tried to meet here- firstly, to include a diverse musical canon - from Hindustani classical to operas, to Carnatic music, to film scores, to popular music, and so on. and secondly, to express musical responses to various issues- communalism, gender, mental health, racism and so on.

In these articles, we have tried to understand music through its technique, its economy, its eco-system, its politics and of course its history. It's relationship with other art forms (theatre, cinema, painting, etc.) has also been explored here.

One specific thing that we have been careful about, is to not repeat the intersecting ideas that we have already touched upon in the previous Digests. The articles that we have not included here can be found in some of the previous issues then.

The digest we have compiled thus, is about survival, and love, and beauty, and peace, and harmony- but somewhere between those notes, it's also about silence.

Vijay Mahajan & Ankush Gupta

2 Prologue



Story of Tansen's music teacher: Song of songs

Swapna Dutta

Slowly, gently, the exhausted musician laid his tanpura on the carpet. The exquisite strains of raag darbari still vibrated within the hall. Emperor Akbar looked up, his eyes lit with admiration. "Wonderful!" he said. "Superb! I listen to you every day, but I can't seem to have enough!"

Tansen bowed in silent gratitude.

"I think you have the most wonderful voice in the world!" said **Akbar**.

"But I don't, Shahenshah!" said Tansen with a smile. "There is someone who sings far better than I do."

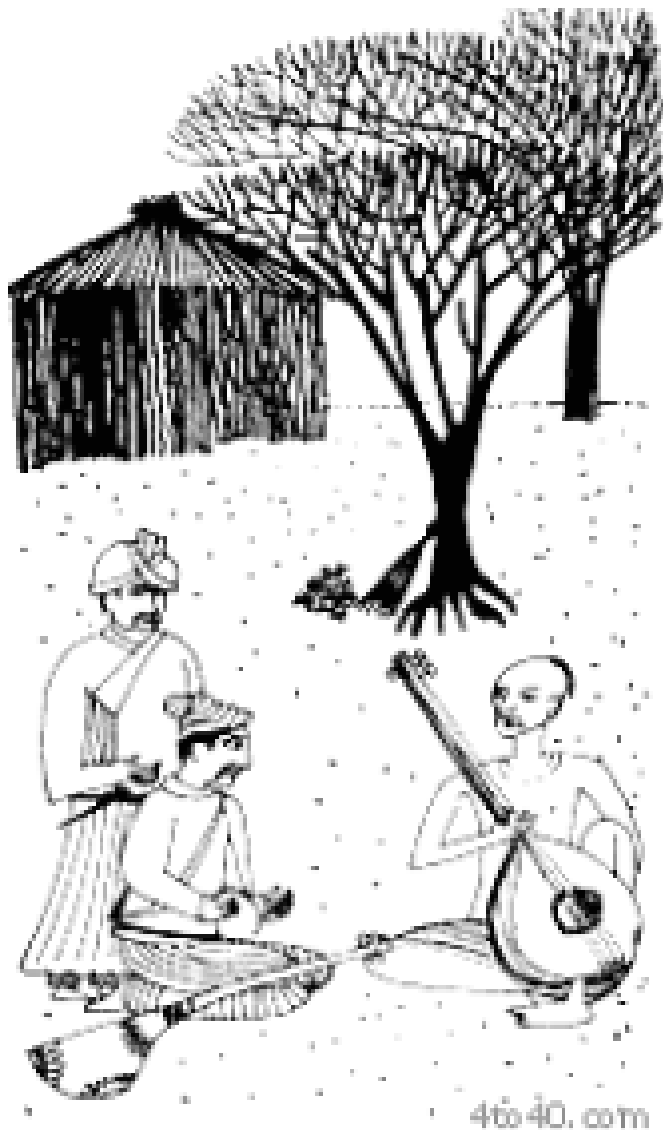
"Really?" cried the disbelieving Akbar. "Then I must have him sing in my court. Can you arrange it?"

Tansen shook his head. "I'm afraid he will not come, Sire."

"What! Not even if he hears that the emperor himself summoned him?"

"No, not even then."

Song of Songs: Story of Tansen's Music Teacher Sant Haridas



This reply would have enraged any other emperor. But Akbar was different. “Very well, Ustadji,” said Akbar, smiling into Tansen’s half-scared eyes. “If he doesn’t come, I shall go to him myself. Will you take me to him?”

“Yes, Sire, provided you do not come as the emperor of **Hindustan.**”

“I shall go as a humble lover of music.”

Sant Haridas was the man Tansen had spoken of. He had been Tansen’s music teacher, and he lived the austere life of a hermit. When Tansen and the emperor reached his hut, he was busy with his daily chores. When they asked him to sing, he smiled but said firmly, “I am long past the age for singing.” Even his favourite pupil could not persuade him to change his mind.

But Tansen knew how to get round him. He offered to sing before his guru. And he made a deliberate mistake. “That’s not the right note, Tansen,” cried his teacher, amazed. “What has happened to you?”

Tansen did not seem to understand his teacher and he made the same mistake again. Exasperated, Sant Haridas took the tanpura from Tansen’s hands and sang the right note. Then he went on to the next and the next!

The melody of his voice spread across the forest, like the first glimmer of dawn or the fragrance of jasmine. Both Akbar and Tansen listened to him as if they were hypnotized, and the emperor realized that Tansen had spoken the truth. He had not known that music could be like this! He had certainly never heard anything like it before.

As they walked back, the emperor suddenly broke the silence to ask Tansen, “Why can’t you sing like him, Ustadji?”

Tansen smiled. “Shahenshah, I sing at your command – the command of the emperor of Hindustan. But Guruji sings for one who is king of kings! His music springs from the depths of his soul, free and unasked for. How can my music hope to reach those heights?”

3. Sadbhavana with Self

3.1 Former ballerina with alzheimer's performs 'Swan Lake' dance



Click the link below to watch the video:
https://youtu.be/IT_tW3EVDK8

3.2 What is music therapy and how does it work?

Heather Craig, BPsySc,

Scientifically reviewed by Jo Nash, Ph.D.

Have you ever been going about your daily business, when all of a sudden you hear a song that takes you right back to a significant time in your life?

Perhaps the music leaves you feeling calmer. Or happy. Or, let's face it, downright sad. I am sure all of us can attest to the power of music.

Did you know, however, that music therapy is in itself an evidence-based therapy? Keep reading to learn more about the profession of music therapy.



Bruscia (1991) defined music therapy as *'an interpersonal process in which the therapist uses music and all of its facets to help patients to improve, restore or maintain health'* (Maratos, Gold, Wang & Crawford, 2008).

A little later, in 1998, Bruscia suggested another alternative definition of music therapy as *'a systematic process of intervention wherein the therapist helps the client to promote health, using musical experiences and the relationships that develop through them as dynamic forces of change'* (Geretsegger, Elefant, Mössler & Gold, 2014).

Does music therapy simply consist of music used therapeutically? As Bruscia's definitions demonstrate, music therapy is much more complex. It shouldn't be confused with 'music medicine' – which is music interventions delivered by medical or healthcare professionals (Bradt & Dileo, 2010).

Music therapy, on the other hand, is administered by trained music therapists (Bradt & Dileo, 2010).

How does music therapy work? Well, it is claimed that five factors contribute to the effects of music therapy (Koelsch, 2009).

Modulation of attention

The first aspect is the modulation of attention. Music grabs our attention and distracts us from stimuli that may lead to negative experiences (such as worry, pain, anxiety and so on). This may also explain the anxiety and pain-reducing effects of listening to music during medical procedures (Koelsch, 2009).

Modulation of emotion

The second way music therapy work is through modulation of emotion. Studies have shown that music can regulate the activity of brain regions that are involved in the initiation, generation, maintenance, termination, and modulation of emotions (Koelsch, 2009).

Modulation of cognition

Music also modulates cognition. Music is related to memory processes (including the encoding, storage, and decoding of musical information and events related to musical experiences) (Koelsch, 2009). It is also involved in the analysis of musical syntax and musical meaning (Koelsch, 2009).

Modulation of behavior

Music therapy also works through modulating behavior. Music evokes and conditions behaviors such as the movement patterns involved in walking, speaking and grasping (Koelsch, 2009).



Image Courtesy-

<https://w7.pngwing.com/pngs/818/845/png-transparent-music-dream-photography-computer-wallpaper-double-bass-thumbnail.png>

Modulation of communication

Music also affects communication. In fact, music is a means of communication. Therefore, music can play a significant role in relationships, as alluded to in the definition of music therapy (Koelsch, 2009). Musical interaction in music therapy, especially musical improvisation, serves as a non-verbal and pre-verbal language (Geretsegger et al., 2014).

It allows people who are verbal to gain access to pre-verbal experiences (Geretsegger et al., 2014). It also gives non-verbal people the chance to communicate with others without words (Geretsegger et al., 2014).

It allows all people to interact on a more emotional, relationship-oriented way than may be possible relying on verbal language (Geretsegger et al., 2014).

Interaction also takes place with listening to music by a process that generally includes choosing music that has meaning for the person, such as the music reflecting an issue that the person is currently occupied with (Geretsegger et al., 2014).

Wherever possible, individuals are encouraged to reflect on personal issues that relate to the music, or, associations that the music brings up. For individuals who have verbal abilities, another important part of music therapy is to reflect verbally on the musical processes (Geretsegger et al., 2014).



Image Courtesy-

<https://e7.pnggg.com/pngimages/430/318/png-clipart-culture-communication-public-relations-music-art-jazz.png>

A look at the psychology

Looking at a psychological theory of music therapy is extremely challenging, given the fact that there are multiple ideas regarding the mechanisms of music used as a therapeutic means (Hillecke, Nickel & Volker Bolay, 2005).

The psychology of music is a relatively new area of study (Wigram, Pedersen & Bonde, 2002). Music therapy is a multi-disciplinary field, and the area of music psychology is an innovative interdisciplinary science drawing from the fields of musicology, psychology, acoustics, sociology, anthropology, and neurology (Hillecke et al., 2005; Wigram et al., 2002).

Psychologists use experiments and diagnostics such as questionnaires, and the paradigm of cognition, to analyze what happens in music therapy (Hillecke et al., 2005).

Important topics in the psychology of music are:

- The function of music in the life and history of mankind
- The function of music in the life and identity of a person
- Auditory perception and musical memory
- Auditory imagery
- The brain's processing of musical inputs
- The origin of musical abilities and the development of musical skills
- The meaning of music and musical preferences for the forming of identity
- The psychology of music performance and composition (Wigram et al., pp 45 – 46).
- In understanding how people hear and perceive musical sounds, a part of music psychology is psychoacoustics – one's perception of music. Another important facet of the psychology of music is an understanding of the human ear, and also the way the brain is involved in the appreciation and performance of music (Wigram et al., 2002).
- Lifespan music psychology refers to an individual's relationship to music as a lifelong developmental process (Wigram et al., 2002).



Image Courtesy-

<https://music.uwo.ca/research/images/music-and-psychology-banner%20880x330.jpg>

A brief history of music therapy



Image Courtesy-

https://www.themusicschool.ca/uploads/5/2/7/8/52785941/image-1_orig.jpg

The largest music therapy organization in the world, the American Music Therapy Association traces the formal beginnings of music therapy back to 1789.

The earliest reference to music therapy was a paper called “Musically Physically Considered”, that was published in a Columbian magazine (Greenberg, 2017).

This was told in Chapter 16 in Prophets:

“And it happened that whenever the spirit of melancholy from God was upon Saul, David would take the lyre (harp) and play it. Saul would then feel relieved and the spirit of melancholy would depart from him”

(1 Samuel, 16:23).

There may even be earlier accounts of music therapy. Whether such religious texts are historically accurate or not, music was conceived as a therapeutic modality when such texts were written (Greenberg, 2017).

Music therapy emerged as a profession in the 20th century after World War I and World War II. Both amateur and professional musicians attended veterans' hospitals to play for the veterans who had suffered physical and emotional trauma (The American Music Therapy Association, n.d.).

The impact of the music on the patients' physical and emotional responses saw the doctors and nurses requesting to hire the musicians.

It became apparent that the hospital musicians required training before starting, and thus ensued the beginning of music therapy education (The American Music Therapy Association, n.d.).

Research and studies

To begin this discussion into musical therapy research, I will share a couple of Cochrane Reviews. Cochrane Reviews are systematic reviews that are internationally recognized as the highest standard in evidence-based health care.

A Cochrane Review of 5 studies examining music used in different ways as a part of the psychological treatment of people with depression found that reporting of the studies was poor. It did, however, find that most of the studies that made up the review did show positive effects in reducing depressive symptoms (Maratos et al., 2008). Therefore, the authors suggested that further research in this area is necessary.

Another Cochrane Review looked at 10 studies (a total of 165 participants) that assessed the effect of music therapy interventions that were conducted with children with autism spectrum disorder (ASD) over periods ranging from one week to seven months (Geretsegger et al., 2014).

Individuals with ASD experience impairments in [social interaction](#) and communication. Music therapy provides a means of communication and expression through musical experiences and the relationships that develop through them (Geretsegger et al., 2014).

Geretsegger and colleagues (2014) found that in terms of social interaction within the context of therapy, music therapy was associated with improvements in the non-verbal communicative skills, verbal communication skills, initiating behavior and social emotional reciprocity of individuals with ASD. However, there was no statistically significant difference in non-verbal communication skills outside the context of the therapy (Geretsegger et al., 2014).

In terms of secondary outcomes, music therapy was found to be superior to 'placebo' therapy or standard care in promoting social adaptation and quality of the parent-child relationships (Geretsegger et al., 2014).

In a Cochrane Review, authors found that a limited range of studies suggest that music therapy may be beneficial on improving quality of life in [end-of-life care](#) (Bradt & Dileo, 2010).

However, the results are derived from studies that have a high risk of bias. Bradt and Dileo (2010) therefore concluded that more research into this particular area is needed.

In other studies, Klassen and colleagues (2008) looked at 19 randomized controlled trials and found that music therapy significantly reduced anxiety and pain in children undergoing medical and dental procedures.

The study also showed that rather than the use of music alone, use of music as a part of a multifaceted intervention may be more effective (Klassen, Liang, Tjosfold, Klassen & Hartling, 2008).

The music is used to distract the patient from painful or anxiety-provoking stimuli, and this can also reduce the amount of medication required (Klassen et al., 2008).



Image Courtesy-

https://mir-s3-cdn-cf.behance.net/project_modules/fs/2b655d72710705.5bf0c143caeeb.png

Gerdner and Swanson (1993) examined the effects of individualized music in five elderly patients diagnosed with Dementia of Alzheimer's Type. The patients resided in a long-term care facility and were confused and agitated.

Results from the study, both the immediate effects and the residual effects one hour after the intervention, suggest that individualized music is an alternate approach to management of agitation in confused elderly patients (Gerdner & Swanson, 1993).

Forsblom and colleagues (2009) conducted two parallel interview studies of stroke patients and professional nurses to ascertain the therapeutic role of listening to music in stroke rehabilitation.

They found music listening could be used to help patients relax, improve their mood and afford both mental and physical activation during the early stages of stroke recovery. Music listening was described as a 'participative rehabilitation tool' (Forsblom, et al. 2009).

Music plays an integral role in the therapy and may be called a 'co-therapist'. Individual patient needs and goals influence the music that is selected for the session (Smith, 2018).

The Dalcroze Eurhythmics is a method used to teach music to students, which can also be used as a form of therapy. Developed by Èmile Jaques-Dalcroze, this method focuses on rhythm, structure, and expression of movement in the learning process. Because this method is apt for improving physical awareness, it helps those patients who have motor difficulties immensely (Smith, 2018).

An advantage of music therapy interventions that apply these receptive methods is that a therapist is not limited to working with the client in person.

The therapist may also 'prescribe' music medicine or guided imagery recordings containing music for the client to listen to outside the therapy room by making use of a digital psychotherapy platform such as [Quenza](#) (pictured here).

Therapists can use modern platforms such as these to send pre-recorded audio clips directly to the client's smartphone or tablet according to a predetermined schedule.

Likewise, the therapist can track clients' progress through these audio activities via their own computer or handheld device.



Image Courtesy-

https://info.utheory.com/content/images/downloaded_images/Dal-who--Your-what--An-introduction-to-Dalcroze-Eurhythmics/1-s_ohTpfm8BrWEo2HrYZXA.jpeg

It is thought that Zoltàn Kodàly was the inspiration for the development of the *Kodaly philosophy of music therapy* (Smith, 2018). It involves using rhythm, notation, sequence, and movement to help the patient learn and heal.

This method has been found to improve intonation, rhythm and music literacy. It also has a positive impact on perceptual function, concept formation, motor skills and learning performance in a therapeutic setting (Smith, 2018).

Neurologic Music Therapy (NMT) is based on neuroscience. It was developed considering the perception and production of music and its influence on the function of the brain and behaviors (Smith, 2018).

NMT uses the variation within the brain both with and without music and manipulates this in order to evoke brain changes which affect the patient. It has been claimed that this type of music therapy changes and develops the brain by engaging with music. This has implications for training motor responses, such as tapping the foot to music. NMT can be used to develop motor skills (Smith, 2018).

Orff-Schulwerk is a music therapy approach developed by Gertrude Orff. When she realized that medicine alone was not sufficient for children with developmental delays and disabilities, Orff formed this model (Smith, 2018).

“Schulwerk”, or ‘school work’ in German, reflects this approach’s emphasis on education. It uses music to help children improve their learning ability. This method also highlights the importance of humanistic psychology and uses music as a way to improve the interaction between the patient and other people (Smith, 2018).

A list of music therapy techniques

Different music therapy techniques are put forward by Soundscape Music Therapy:

- Drumming
- Listening to live or recorded music
- Learning music-assisted relaxation techniques, such as progressive muscle relaxation or deep breathing
- Singing of familiar songs with live or recorded accompaniment
- Playing instruments, such as hand percussion
- Improvising music on instruments of voice
- Writing song lyrics
- Writing the music for new songs
- Learning to play an instrument, such as piano or guitar
- Creating art with music
- Dancing or moving to live or recorded music
- Writing choreography for music
- Discussing one’s emotional reaction or meaning attached to a particular song or improvisation



What does a music therapist do?

This information about what music therapists do was found on the 'Your Free Career Test' (n.d.) website.

Music therapists work in a variety of settings, including schools, hospitals, mental health service locations, and nursing homes. They help a variety of different patients/clients.

A music therapist evaluates each clients' unique needs. They ascertain a client's musical preferences and devises a treatment plan that is customized for the individual.

Music therapists are part of a multi-disciplinary team, working with other professionals to ensure treatment also works for the client to achieve their goals. For example, if a person is working on strengthening and movement in order to address physical limitations, a music therapist could introduce dance into their treatment plan.



Image Courtesy-
[Facebook](#)

3.3 Wladyslaw Szpilman and the incredible true story of “The Pianist”

Kara Goldfarb

Wladyslaw Szpilman was a Jewish pianist living in Warsaw, Poland during World War II. He didn't know that his musical abilities would save his own life.

You may have heard the expression music saves. Well for Wladyslaw Szpilman, the expression took a literal meaning.

Born in Poland on December 5, 1911, Wladyslaw Szpilman took his first piano lesson with his mother. He couldn't have known at the time that this would be the first step in saving his life.



Wikimedia Commons/GettyWladyslaw Szpilman and Officer Wilm Hosenfeld. Wikimedia Commons/GettyWladyslaw Szpilman and Officer Wilm Hosenfeld.

He went on to [study](#) at the Higher School of Music in Warsaw from 1926 to 1930 and continued his studies in Berlin until 1933 before returning to Warsaw once again to take lessons until 1935.

In 1935, Wladyslaw Szpilman became the house pianist for Polish State Radio in Warsaw, playing classical works and jazz. He played for the radio until September 1, 1939 – the day Germany invaded Poland and set in motion the European theater of [World War II](#).

The Germans forced the Polish State Radio to shut down. The last live broadcast the people heard before the German occupation was Szpilman's performance of Chopin's Nocturne in C sharp minor.

Wladyslaw Szpilman's Life Under Nazi Rule

Wladyslaw Szpilman and his family were placed in the [Warsaw Ghetto](#), the largest of all the Jewish Ghettos established by the Nazis during World War II.

The extremely cramped ghetto imprisoned over 400,000 Jews and only provided minimal food rations. In fact, a majority of the food was smuggled in illegally. Periodically, deportations would occur, forcing some to transfer to concentration camps.



Imagno/Getty Images: A dead man in the street surrounded by a crowd in the Warsaw Ghetto.

There were still a few recreational facilities in the ghetto and while he was confined, Szpilman continued to play. In order to support his family, he worked as a pianist at a Café called Café Nowoczesna.

The summer of 1942 was the start of large-scale deportations to the concentration and death camps. Though able to keep safe for a little while, eventually Szpilman and his family were ordered for deportation to Treblinka, an extermination camp in Poland. Built specifically for death, Treblinka was only second to Auschwitz in casualties.

By some strange chance, a member of the Jewish Ghetto Police recognized Szpilman from one of his concerts and pulled him away before he boarded the train. Though he had been rescued, Szpilman watched as his parents, brother, and two sisters were shipped off to Treblinka. None of them would survive the war.

Wladyslaw remained in the Ghetto, helping smuggle in weapons for the [Jewish resistance uprising](#). Then, on February 13, 1943, he managed to escape.

He hid in an abandoned building around Warsaw until August of 1944, when he found an attic to hide in at 223 Niepoldeglosci, Warsaw, Poland. That was the address Captain Wilm Hosenfeld — a World War I veteran decorated with the iron cross first class for gallantry and member of the Armed Forces of Nazi Germany — found Szpilman.

Wladyslaw Szpilman and his family were placed in the [Warsaw Ghetto](#), the largest of all the Jewish Ghettos established by the Nazis during World War II.

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His fortuitous discovery by a sympathetic nazi

Wladyslaw Szpilman recounted his encounter with Hosenfeld in his memoir, [The Pianist: The Extraordinary True Story of One Man's Survival in Warsaw](#). "I sat there groaning and gazing dully at the officer," he said.

Hosenfeld asked Szpilman what he did for a living, to which he replied that he was a pianist. Hosenfeld then brought Wladyslaw Szpilman into the dining room of the house where there was a piano. He demanded Szpilman play something.



His fingers were stiff and covered with dirt. He was rusty from lack of practice.

His nails were uncut. Nervously, Wladyslaw Szpilman brought his hands to the keys and began to play.

It was then that Hosenfeld said, after a moment of silence, "All the same, you shouldn't stay here. I'll take you out of the city, to a village. You'll be safer there."

"I can't leave this place," was Szpilman's reply.

"You're Jewish?" the officer asked.

"Yes."

Though this clearly changed things for Hosenfeld, who previously thought Szpilman was a non-Jewish Pole hiding after the 1944 Warsaw Uprising, he still didn't report him.

Instead, Wilm Hosenfeld asked Szpilman to show him the attic he had been hiding in. On their way up, Hosenfeld was able to see something Szpilman hadn't: a board that created a loft right above the attic's entrance.

The dim light made it very hard to see, but, having an expert eye, Hosenfeld was able to. It was a better hiding place.

After that, Hosenfeld continued to keep Szpilman hidden. He brought him bread and jam periodically and left him a German military overcoat to keep from freezing.

The Germans were defeated in 1945. Wladyslaw Szpilman had survived the war. He didn't learn the name of the officer who helped him until 1950.

Wilm Hosenfeld was later convicted of alleged war crimes and sentenced to 25 years of hard labor. Hosenfeld reportedly saved other Jews during the war and while on trial he wrote a letter to his wife asking her to contact them to help with his release, including Szpilman.

In 1950, with the attempted assistance of the Polish secret police, Szpilman tried to help Wilm Hosenfeld but was unable to do so. Hosenfeld died in a Soviet prison camp in 1952.

Life after the war for Wladyslaw Szpilman

With the war finally over, Wladyslaw Szpilman picked up where he left off and continued to do what he knew best.

From 1945 through 1963, Szpilman [played the keys](#) and acted as the director of the music department for Polish Radio.

In addition to Hosenfeld, many others, including [Irena Sendler](#), contributed to Szpilman's survival during the Holocaust.

After his death in 2000 at the age of 88, his legacy and music were immortalized in the 2002 Oscar-award winning film, [The Pianist](#), featuring Adrien Brody who won an Oscar for Best Actor for playing Szpilman.

However, the most fitting tribute came in 2011 when Polish Radio's Studio 1 was renamed for Wladyslaw Szpilman.

**"The Pianist" hero -
Wladyslaw Szpilman interview
by David Ensor Peter Jennings
ABC**

Click the link below to watch the video:

https://youtu.be/_vb9c1NxGdg



3.4 Trans-opera singer Holden Madagame



Click the link below to watch the video:

<https://cdn.jwplayer.com/previews/JxdedLMT>

About half a year ago, my girlfriend told me about the Glyndebourne Academy, and it was like my social justice dreams had come true: a training program for aspiring opera singers who had non-traditional career paths, with an emphasis on diversity. The world-famous opera house has long been known for its ability to nurture young singers (many greats have started out there), but I didn't know they had devised a course that perfectly met my needs.

If you look at me, you might not know why this was such a godsend, but if you sit me down with a coffee, you'll quickly learn why. I'm 27 (much older than I look), Native American, queer and transgender. This means that I was assigned female at birth, but no longer identify as female. I use male pronouns, my voice sounds suitably masculine, and I have some scruff on my chin most days. I am also a tenor who used to be a mezzo soprano.

A very enthusiastic choir teacher gave me the tools to realise that I loved singing at high school, and I was good at it. I did competitions and participated in the top-level state choirs for several years, and also got into the final rounds for solo competitors in my last year.

This was all very exciting, but it wasn't until my singing teacher gave me an aria from an opera that I knew what I wanted to do in life. It was Cherubino's aria, "Voi che sapete" from *Le nozze di Figaro*, and I was immediately entranced by this world.

I went on to study voice and performance at the University of Michigan, and would have been ready to take my first steps in my career when I graduated – were it not for the changes taking place in another aspect of my life.

I came out as trans about four years ago, after moving to Berlin. As a third of the world's opera is in Germany, I had had the plan to move there in the back of my mind for several years.

Just after moving, I was depressed, dysphoric (uncomfortable in my body as a trans person), and couldn't sing a note without sobbing and ending up on the floor in a puddle.

I had been resisting coming out because I knew that I wanted to take testosterone, and had researched the effects of testosterone on the singing voice. There wasn't much information at the time, but the conclusion was basically this: don't take testosterone; you will never vocally recover enough to have a professional career.

At the time, I knew of no trans-masculine singers doing this. There were a few trans women who had come out publicly, but after contacting them I realised that the experience they had was nothing like mine, outside of being a transgender person in this world. With that perspective, the choice then became "Trans vs La Voce". Up to this point it had been no contest: the voice is the most important thing to a singer. We are nothing without our voices; are voices are us.

This was the first lesson I had to learn: I am not my voice.

Realising that, since I was too depressed and dysphoric to sing anyway, and the way I was living wasn't viable, I decided to come out and start testosterone, notwithstanding the un-researched effects it would have on my voice. Many colleagues and teachers tried to dissuade me – or at the very least gave me their unsolicited opinions about my decision.

I'll leave that to your imagination, but I would be lying if I said it wasn't hurtful, or that it didn't affect me. For me though, there wasn't much of a choice.

Here's what it felt like: I was hanging off a cliff, losing my grip on an icy ledge, seconds away from falling into a black void, and a rope started to dangle in front of me labelled "testosterone".



On top of the cliff were people looking me straight in the eye and saying: "Think of your career! If you take that rope, you'll be making a very bad choice."

But there was no choice. It was life or death for me, and I knew I wouldn't have had a chance of a career if I hadn't started testosterone. My career now won't look like what these people imagined for me, but no one's career is how they imagine it to be.

I really made the decision after sending an email to my pedagogy teacher at university. I asked her what she thought might happen, and if she thought it was possible that I could still have a career after starting testosterone. I didn't realise I was looking for permission, but she gave it to me. "Well, it will be an adventure – and who knows, maybe you'll be a tenor?"

Let's fast forward now to a year after starting testosterone. My voice was weak. I was starting to be able to sing some basic, early arias again, but I was nowhere near the ability I had as a mezzo.

I headed to Bangkok for my top-surgery (a double mastectomy), and was in recovery for what felt like a lifetime. I have never been in so much pain in my life, and have never been so happy for it.

Through surgery, I found that I had more friends than I knew. More people who really supported me and loved me than I thought possible. I also learned how to ask for help.

The second lesson I learned: asking for help doesn't make you weak, it makes you smart.

After battling post-op depression and slowly building up my repertoire again, I started to become something more or less like a tenor. I had previously been a lyric coloratura mezzo (which means I was a lower female voice type that could move quickly between high and low notes), but my tenor voice was turning out to be a different story.

I still had passable coloratura, but nothing near as fast. My voice wasn't light and flexible anymore, and high notes were excruciating at first because of how absolutely wretched it sounded. I was constantly breaking and cracking, and I had to start rebuilding my technique from the ground up, and it was difficult not only practically, but emotionally.

The University of Michigan had given me incredible vocal performance training. I got a wonderful education, not only on technique but on acting, diction, languages, repertoire, theory, etc. As a musician, I am still very skilled, but the voice itself has been slow to catch up after starting testosterone.

This disparity between my skills was and continues to be a point of pain and embarrassment for me. Although my voice has settled more and more with every month and year – and I know it's simply that the voice needs time to stretch and acclimate itself to my new body and new vocal folds – it's not always possible to explain that.



Image Courtesy-
[Facebook](#)

What testosterone does to the body is act like a steroid. It increases muscle, and changes the fat/muscle distribution. So although I still have an anatomically female larynx and bone structure, my vocal cords have thickened and lengthened, which makes them resonate at lower frequency, which in turn produces a deeper pitch. Even if it were possible to explain how complicated and miraculous this is to people, it's not necessarily graceful to constantly be making excuses for oneself, no matter how legitimate or interesting.

My voice is much stronger, but I haven't done my Bachelor's as a tenor. I still have many more years as a mezzo soprano under my belt than I do as a tenor, and my physiology is different from any tenor you will ever meet.

At this point of frustration, I applied to the Glyndebourne Academy. Glyndebourne offers a range of options to bring on and encourage young talent, from participation in youth operas to membership of the Glyndebourne chorus. A colleague had told me about this particular program, and I immediately felt that it was made specifically for me, whether they knew it yet or not.

The official student profile was this: "Glyndebourne Academy is for those young classical singers (16-26) who have missed out on the chance to develop their vocal talent through lack of access to specialist knowledge, funds, or who have faced some other barrier which has prevented them reaching their full potential."

Glyndebourne was creating a safe space for singers to accept their flaws or inadequacies, and to work on them without judgement, and to give them a real chance to make up for lost time due to finances, illness, disability – or in my case, the two years lost while taking testosterone.



Image Courtesy-

https://glyndebourne-prod-assets.s3.eu-west-1.amazonaws.com/wp-content/uploads/2019/02/11163736/SJS_0035-1920x1280.jpg



Madagame performing with Kiefer Jones at a showcase for Glyndebourne Academy 2017 participants (Sam Stephenson)

From the very first audition, I felt supported and loved by the Glyndebourne Education team. During our auditions, they sat me down to ask me questions about my situation, and really listened to what I had to say. It gave me an incredible sense of validation that I didn't know I had been looking for: you are a good artist, you are worth the time and effort, we want to listen to what you want to communicate.

Their concern was genuine. One major piece of evidence of this was that, on the very first day, we had a presentation from a therapist who would be with us for the entire week, almost 24/7 (the course consists of a week-long residential course, followed up by a further weekend where performances take place).

He explained the ways that anxiety, depression, and other mental health problems might affect us, and how it can hinder our abilities to do our jobs. He gave us very simple tools to combat strong emotions like embarrassment, shame, and more. By answering every one of our questions calmly and without judgement, the Glyndebourne Academy's on-hand therapist created the ideal environment for us to learn efficiently and to enhance the amount of information we could process.

But my main priority in going to Glyndebourne was to sort out my vocal technique. The celebrated voice coach Mary King, who seems to be the closest thing to a fairy godmother that I know, was our teacher at the program. Without judgement or preconceptions about my voice, she helped me to overcome some of hurdles that previously seemed impossible.

Most of the time we worked on mixing head and chest voice, which after having seen several other voice teachers I had thought was impossible with my new voice. In a matter of minutes, it was sorted. And one moment, while we were studying the character of Monostatos (from *The Magic Flute*), she very simply made me realise that, both in singing and in life, I'm using too much of my energy. I need to be efficient and smart.

After leaving the Academy, I felt a renewed sense of ambition, and a sense of hope in my career that I hadn't felt in a very long time. Although I'm still working to master my art, I now have the confidence to know that I'm on the right path, and that I have mentors to support that.

Since leaving the Academy, I already have done several auditions, one of which has been successful, and I hope to keep building my artistry to be an utterly engaging and necessary character tenor.

Glyndebourne Education has a number of courses available for developing talent. Please go to : glyndebourne.com/education

Video by Tom Goulding.

4. Sadbhavana with Others

Image_Courtesy: <https://www.artzolo.com/sites/default/files/uploads/multi/326/largest/music.jpg>

4.1 Making carnatic music a symbol of communal harmony

TM Krishna, [Nishadh Mohammed](#)

As a public intellectual, the ace Carnatic vocalist, speaks and writes about issues affecting the human condition and about matters cultural.



TM Krishna needs no introduction. Uncommon in his rendition of music and original in his interpretation of it, Krishna, a Ramon Magsaysay Award winner, is at once strong and subtle, manifestly traditional and stunningly innovative.

As a public intellectual, the ace Carnatic vocalist, speaks and writes about issues affecting the human condition and about matters cultural.

His honest interventions in current issues are examples of unparalleled activism. And his upcoming act that will be held at the Christ the King Church, Loyola College, a rare platform for a Carnatic music concert, is yet another attempt in that direction.

The organisers of the concert to be held at 7 pm on February 26 — Islamic Forum for the Promotion of Moderate Thought, Loyola College, and Sri Vishnu Mohan Foundation – are quite in sync with the theme Abide with Me — In togetherness, set in the context of promoting communal harmony. “India is very precariously poised. There is a concerted effort by extreme religious groups backed by political fronts to sharpen the divisions between us. This is affecting the way people feel, think, eat, and celebrate.

There is an urgent need to resist this attempt to make India a monolithic cultural entity.

In my mind, this concert is a challenge to religious and sociocultural bigotry,” begins Krishna.

Interestingly, the idea of this concert, took shape at another.

“Just a few months ago, I sang in the Afghan Church in Mumbai along with the ghatam maestro Vikku Vinayakram.

It was after that performance that we decided upon Abide with Me — In togetherness.

Rector of Loyola college, Fr. AM Jayapathy Francis SJ, my friend Faizur Rehman and I worked on making this happen.

The message is obvious in our title. I do believe this is just a beginning. I would love to sing at the Thousand Lights Mosque and I do hope I can sing on Christ and Allah in Hindu temples without hesitation,” adds Krishna.

Krishna’s brand of music isn’t bogged down by conventions of Carnatic music. At an earlier performance for instance, he interweaved a Bengali song and a Viruttam by writer Perumal Murugan. But what happens when an artiste breaks away from the mould?

“If art is about being free, then the artistic journey must give us the insight to recognise and dismantle things that strangle art itself. All that I do comes from this gift that music has given me. I am still learning,” he says.

One of his pioneering efforts, the Urur Olcott Kuppam Vizha, that recently held its fourth edition, has become an avenue for art to thrive beyond societal hierarchies and barriers. However, it continues to face criticism which also included some calling it cultural appropriation where folk culture was being co-opted into the classical.

“In the Vizha, the non-classical has its own pre- eminent position. The curation comes from the wide range of people which includes the people of the village. Critics forget that the people of Urur Olcott Kuppam have their own agency and preferences.

This festival is as much a celebration of the culture of the fisherfolk, as it is about allowing all art forms and people to intermingle.

Over the last few years, the Vizha has also held non-classical events on stages that usually reserved for classical performances. I wish people who feel this way engage with the Vizha with greater seriousness. We can all learn from each other,” he puts forth.

It is perhaps because of these efforts that we’ve seen an increase in the number of youngsters, beyond the rasikas, attending Carnatic music concerts. “I think we need to take Carnatic music beyond the sabhas and let everyone experience it. I am not worried about numbers, but I would love to see diversity in the Carnatic universe.

Everyone has right to access and that cannot be stifled by upper-caste conservatism,” he says assertively.

There is another section’s perspective that there is a fear of art getting diluted when you try to make a complex art form more accessible. “The undertones in such a statement are so disturbing. Not only does this imply that the classical is far too complex for the common person, meaning that the common person is not good enough.

This line of thought is so very problematic,” he explains. But is there no fear or apprehension in exploring certain narratives considering how creative freedom is under threat? He responds with a resounding “No”. Speaking of politics, will we see him entering active politics? “I am in politics and political. I also think it is essential that the political becomes an everyday truth rather than just an electoral instrument. Right now, I do not see myself as a party politician,” he responds.

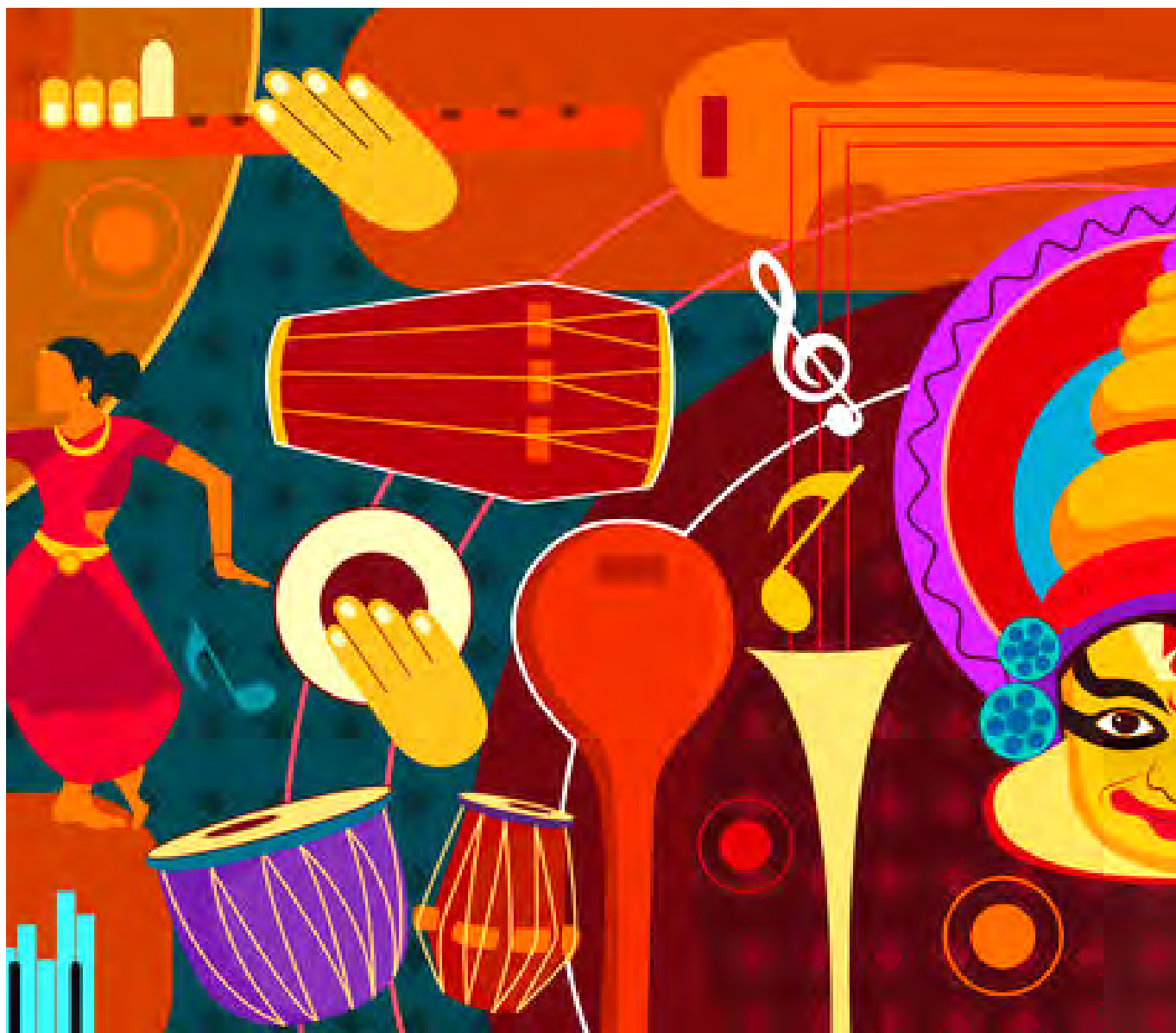


Image Courtesy:

<https://qph.cf2.quoracdn.net/main-qimg-74ae65845a31123c5abeace1d04f55d8-lq>

4.2 The processes of music and peacebuilding

[Ellie Adelman](#)

"This world is inhabited by all kinds of people. They are isolated by land and water, religion, customs, habits. The minds and hearts of these people are much alike. Under sudden or stressed emotions, they blossom forth or explode in riots, fights, dance, song, prayer. At such times, they become one mind, one heart, and the world vibrates with the intensity of their feelings, emotions, angers, laughters." [1] -- Gandhi

The peacebuilding field is defined by its interdisciplinary kaleidoscope of approaches for addressing peace and conflict. From peace education to high-level negotiation and mediation, from peacekeeping interventions to grassroots reconciliation and trauma healing processes, peacebuilding is at its core creative and diverse.

Throughout the many stages of conflict, we look for ways to transform its violent and destructive manifestations into a more positive force of social change. In the great silencing inequality of structural violence and oppression, we look for ways to elevate the voices of those who have never had a chance to speak for themselves or their communities. Among groups who have been torn apart from one another by mistrust, anger, and fear, we look for ways to bridge deep chasms and repair wounded identities.

Music provides a unique approach to peacebuilding, which has the potential to help communities address the many stages of conflict in a more constructive and creative way. Of course, music does not in itself end wars, eliminate structural inequalities, or heal deep psychological wounds. What it does, though, is to engage us in a thought process.

Former South African President and champion of social equality and nonviolence Nelson Mandela attests, "Artists reach areas far beyond the reach of politicians. Art, especially entertainment and music, is understood by everybody, and it lifts the spirits and the morale of those who hear it." [2] Music is a spark that can ignite a cycle, at times of social change, at times of interconnection, at times of healing. Music allows us to access a deeper emotional context that we otherwise may never approach.

The power of music

In its endlessly diverse forms, its fluid adaptation over time and context, and its uncanny ability to get under our skin, music is a powerful global and local force. Music has power *over us* as we listen to the melody and lyrics, and at the same time gives us power in creating and performing it. June Boyce-Tillman specifies three ways of experiencing music: "listening, performing, and composing." She continues, "Music is a multi-faceted art. It can unite us with ourselves, with others, with the natural world, and with spiritual powers." [3]

Though I will focus primarily on the more positive potential of music in peace and conflict processes, the power of music does not belong exclusively to peace initiatives. There are certainly examples of music's influence on perpetuating violence and group divisions.

Olivier Urbain recounts an incident in which a UNHCR representative who was enjoying a performance by traditional Hutu musicians later “learned with horror that the lyrics were about the need to eliminate all Tutsis.” National anthems and other nationalist music have been used similarly to inspire not only group pride, but antagonism against other groups.[4]

Lisa Schirch refers to this as “negative identity” formation, “where one only knows oneself by who one is not,” and can lead groups into a continued cycle of aggression and violence.[5]

The ability of music to lend itself to this sort of destructive identity formation indicates the need for a greater attention to the effects of music on politics and public opinion. John O'Connell argues, “The place of music and warfare needs greater scrutiny, specifically instances” where music is “employed to mobilize support and to incite violence.”[6]

In both its destructive and its transformative forms, music's power is indeed a critical force that must be more closely examined by peacebuilders and state governments alike. Though it is sometimes used to divide rather than to connect people, music is in the end an expressive outlet which can be employed by all people. This is at once the danger and the beauty in the universal accessibility and appeal of music to people worldwide.



Image Courtesy:

<https://www.creativefabrica.com/wp-content/uploads/2023/01/15/music-can-change-the-world-Graphics-57797692-1.jpg>

Music as an agent of social change

“If you look at it historically, music has always been the accompaniment of social change.”^[7] -- Mary Travers

The widespread accessibility of music to both listeners and musicians makes it an invaluable tool in the process of social change. For groups who have been oppressed or abused—and for musicians advocating for these groups—music provides a creative and nonviolent avenue for inspiring social consciousness and affecting change.

It is increasingly recognized within the peacebuilding world that structural inequalities and violence often ignite destructive and long-lasting conflicts.

Matthew Dixon eloquently explains, “The way that music-making reaches and draws out the essential humanity of the most unreachable people places it in direct opposition to political violence, which denies the humanity and individuality of its victims.”^[8]

Music can allow people who might otherwise respond to oppression with violence and aggression to have a voice, and to expose their issues to a greater audience.

Arab hip hop artist Mana explains her own perspective on creating music. She says, “With hip hop you can break boundaries...As a female Iranian-American, I can also be a voice for women who might be put in prison if they said some of these things.”^[9]

Like this young woman, many people young and old have found music—hip hop and otherwise—to be a way of breaking boundaries, expressing identity, and pushing for social change.

Music education professor Baruch Whitehead gives the examples of music throughout slavery in the United States and the subsequent Civil Rights movement.

He explains, “The slaves would go into the woods away from the slave masters to sing and shout. These sessions were very spirited and served as social and religious gatherings.”^[10]

In protest of the restrictions placed on their activities and decisions, enslaved people used music to maintain and reaffirm their identities. Adapting the lyrics and style of songs to suit their situation, slave communities employed music in their work, in their spirituality, and in their social gatherings. A century later, “this practice of altering text became widely used in the music of the civil-rights years,” among black and white activists alike.^[11]

Transforming the song “I Will Overcome” into “We Shall Overcome,” Guy Carawan created one of the great anthems of the Civil Rights Movement. This and many other songs, “based in the tradition of [Black Americans’] ancestors, carried the movement beyond what was humanly possible.”^[12]

Both black and white activists during the Civil Rights Movement used music to express their anger and frustration with oppression and segregation, and to advocate for equality, freedom, and respect.

Music as a connector

*“Are we not formed, as notes of music are,
For one another, though dissimilar?”*^[13] -- Percy Bysshe Shelley

Just as music has given many groups the courage and the means to expose injustices and advocate for their rights, it has also provided a bridge between dissenting groups. Though there are certainly instances in which music has been used in the formation of aggressive identities, “musical values... may also be manipulated to foster tolerance by emphasizing similarity in musical practice.”^[14]

Musicians and even listeners may be brought together through their experience of shared music. O’Connell explains, “Music rather than language may provide a better medium for interrogating the character of conflict and for evaluating the quality of conflict resolution.”^[15]

Lena Slachmuisjlder finds this to be true among Hutu and Tutsi drummers in Burundi. Working with Studio Ijambo, a radio program aimed at reconciliation in Burundi, she affirms, “Sharing the rhythm of the drum, new relationships of trust and solidarity have been created and maintained, and self-esteem raised through drumming has led to personal transformation.”^[16]

Going beyond language, these drummers have found a way to connect with one another through a shared rhythm. Ghanaian drummer and teacher Nicholas Kotei Djanie similarly explains, “Drumming helps people start to move together, to breathe together, and that is where their connection begins...

The drumming creates an embodied experience of how we are connected to each other.”^[17] Not only hearing and performing, but also *feeling* music in this way creates a unique bond between participants.

This is not to say, of course, that any two people from disputing cultures would necessarily feel a connection by playing music together. Much of the emotional affinity people feel towards music stems from its link with cultural tradition. Cynthia Cohen points out, “In many instances, it is not music’s universal appeal that gives it much of its power as a peacebuilding resource, but rather recognition of the distinctive meanings that emerge from its place in historical events and cultural traditions.”^[18]

Groups who come from similar cultural, and particularly musical, backgrounds may find it easier to build relationships through music, especially in the short term. However, music, like conflict (resolution?), is itself a process.

It adapts and integrates over time and space. In this way, music is not only a connector across groups but also across time. Though gradual and subtle, music changes with the people who create and experience it.

If we look at the origins of bluegrass music, for example, we can see the influence of diverse groups from multiple continents. “Bluegrass bands today reflect influences from a variety of sources including traditional and fusion jazz, contemporary country music, Celtic music, rock & roll...old--time music and Southern gospel music.”^[19]

Hip hop music seems to have had a similarly unifying effect. Worldwide, we see the influence of hip hop among youth especially. In their explanation of strategic peacebuilding, John Paul Lederach and Scott Appleby refer to the importance of “bringing together key relationships and influence that would not naturally converge.”[20]

The convergence of diverse musical traditions seems to do just this. No one ever would have thought that Iranian youth would one day use hip hop music to express their identities and worldviews, or that African, American and Irish music would blend together into the beautifully solemn tradition of bluegrass. Music is an ever-adapting process that both follows and leads people through a journey of fear, love, sorrow, memory, and pride. By recognizing this power of music to connect us across time, space, ethnicity, and identity, we can better utilize its unifying effects deliberately and effectively.

Music as a healer

“After silence, that which comes closest to expressing the inexpressible is music.”[21]

-- Aldous Huxley



Image Courtesy:

<https://www.canstockphoto.com/healing-power-of-music-29561177.html>

Along with its role in social change and intergroup reconciliation, music is perhaps most known for its potential in trauma healing. Beyond the specific scope of peacebuilding, music therapy has a long history of helping people return from the depths of various forms of trauma. Music therapy started as early as classical Greece, and officially surfaced as a profession after WWII.

Maria Elena Lopez Vinader defines music therapy as “the art and science of healing through the use of the power of music, sound and movement as a treatment modality within a therapeutic relationship, with the purpose of rehabilitation and enhancement of the human condition.”[22] The goals and effects of music therapy align closely with those of peacebuilding, focusing on relationship-building, rehabilitation, elevating voice, and improving the quality of life.

Many of the people we work with as peacebuilders suffer trauma, often repeatedly and deeply. Julie Sutton suggests, “Perhaps the pre-symbolic—some would say pre-conscious level at which we experience music in the body as emotion has a special role in work with those traumatized.”[23]

Along with its strong emotional implications, music can be empowering for traumatized individuals and groups. As mentioned in the section on social change, music gives people who have been silenced and oppressed a voice.

Lederach and Appleby stress the importance within peacebuilding of “the restoration of voice and presence” and “support for those most excluded and affected by the violence.”^[24] Where trauma robs people of their voice, and often identity, music is restorative. Whether in the case of collective or individual trauma, music can empower people to express pain and loss, and restore identity and self-worth.

Amela and Randall Puljek-Shank recount the powerful experiences of Bosnian interfaith choir Pontanima. “Songs from other faith traditions are sung in the cities and towns of Bosnia and the region where these songs are understood to be ‘enemies’ songs.”

In areas where people have been gravely affected by violent massacres, they explain, “The healing enters in the space that is most sacred, i.e. religious identity. These songs create space for listening to the other that otherwise would not happen.”^[25] Through the transformation of this religious music, Bosnian communities were able to begin healing as a community and redefining other groups in a more positive light.

Though collective trauma and trauma healing are greatly implicated in large-scale conflict, music therapy is particularly effective at the individual level as well. Julie Sutton recounts her work with an 8 year old boy named Jerry whose father had been involved in and endangered by the Northern Ireland conflict. She explains, “Jerry was only too aware of the danger his father was in.”^[26]

While Jerry struggled at first with the music therapy sessions, he was eventually able to find his voice in the process. “As he was able to make choices and organize what happened in the room, so he began at first to whisper and then quietly to speak.”^[27] By regaining control of his surroundings – something stolen from survivors of trauma – Jerry was able to find a voice and work through his fear and confusion.

Like Jerry and the Pontanima choir’s audiences, communities and individuals worldwide have seen the powerful effects of music as a healing force. Programs like Save the Children’s Healing And Education through Art (HEART) program^[28] and World Vision’s Creative Activities for Trauma and Stress Diminishment^[29] have begun to recognize this potential. By placing a greater emphasis on music and arts in trauma healing, peacebuilding organizations can empower communities to engage in a healing process and find their voices after decades of silent suffering.



Conclusions

“The greatest movements forward, when you look really closely, often germinated from something that collapsed, fell to the ground, and then sprouted something that moved beyond what was then known. Those seeds, like the artistic process itself, touched the moral imagination. To believe in healing is to believe in the creative act.” [30] -- John Paul Lederach

Whether in its capacity for connecting people across time and space, inspiring social consciousness and change, or healing deep emotional wounds, music is certainly a powerful force. Though it has culturally contextual elements, music moves us and moves *with us* in its many forms. Because of this great potential of music to affect peace and conflict, both in negative and positive manifestations, we share a responsibility as musicians and as peacebuilders to acknowledge and harness the power of music towards peace and justice.

In *The Moral Imagination*, John Paul Lederach explains the critical capacity of certain individuals to inspire connections between people across and within various levels of society. He uses the metaphor of a spider web, “a continuous act of strategic and imaginative spatial response.”[31] There are people in every society that have this ability to connect between and within elite and grassroots communities.

Musicians may have just such a place in affecting change and working towards peace. They certainly have significant appeal and influence for diverse actors at multiple levels. Consistently in the public eye, celebrated musicians have a much greater influence on public opinion and political processes than many of them (and many peacebuilders) seem to realize.

Everything from their lyrics to their personal lives to their political engagement is closely monitored by fans worldwide. Cynthia Cohen asks the critical question, “Can arts projects be linked with other peacebuilding efforts so that emotional, cognitive, and relational gains can be connected to political, economic, and ongoing cultural projects?”[32]

I would answer that there absolutely can and should be a more strategic linkage between peacebuilding efforts and the music community. While such a relationship may not be the ultimate answer to establishing lasting peace, it has the potential to spark a process—a process of social change, of interconnection, and of healing. As we continue to search for more effective and meaningful processes for establishing and maintaining peace and justice, we can find in music a process that accompanies us, inspires us, and empowers us along the way.



Image Courtesy:

<https://www.timeforrelaxation.com/wp-content/uploads/2022/02/music-therapy-instruments.jpg>

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- [32] Cynthia Cohen. "Music: A Universal Language?" in Oliver Urbain, ed. *Music and Conflict Transformation*. (New York: I.B. Tauris), 2008. 37.

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4.3 A strain of music that has flourished in India for centuries is being silenced by communalism

Malini Nair

Muslim jogis, who were once venerated for their singing powers, are being pushed to the margins.



Shamsuddin Khan on sarangi, his son Asru on harmonium and Azad | Malini Nair

Shivaratri is a busy time for the Muslim jogis of Mewat. This is when the minstrels of the mystic Nath order are booked weeks in advance to sing the epic ballad of Shiv ka Byavla (Shiva's wedding) at all-night jagrans. The jogis unfold the story over 12 hours, narrating the ordeals of the divine couple with ardour.

For the rest of the year, most jogis live on the edge of penury, their vast repertoire of music fading from communal memory. This includes legends about ascetic kings with transcendental powers, battles of Mahabharata and Ramayana, local heroes who followed the yogic path of Gorakhnath, Krishna's lores and a treasure trove of folk songs about love and sacrifice.

"The culture and history of Muslim jogis is unconventional, and people no longer understand it," lamented Jumme Khan, a seasoned jogi from Pinan, a village off the shiny new Delhi-Mumbai expressway. "We are devotees who sing in praise of Gorakhnath and Bhola [Shiva], and we are Muslims too."

Tonight, Jumme Khan is singing at the memorial service for a patron in neighbouring Burja village. He has been asked to perform a chetavani (warning), a popular folk genre – a song of moral cautioning about the ephemeral nature of mortality and material wealth. The occasion is solemn but the music is raucous, bolstered by a deafening speaker.

Jumme Khan's chetavani is grim but funny: "So you thought your mansions and palaces would be with you forever, but no one, not even the wife who swore eternal loyalty to you, accompanies you in death." The attendees are soaking it up, many of them singing along.

In the midst of this easy camaraderie, it is easy to forget that Mewat has been the site of unconscionable bloodshed in recent years. It has pushed the Muslim jogis further into the margins – both for the Hindus as well as the Muslims, they are the other.



Jumme Khan. Credit: Malini Nair.

Jumme Khan is disturbed enough by the recent killing of two Muslim youths in February, allegedly by cow vigilantes, to write a song on it, *Kaiso Aayo Jamano Beimaan*. He is an impromptu songster, with a remarkable and popular skill of putting to lyric any issue that catches his attention. His home sits on land donated by a nearby Mahadev temple as a tribute to his musical services to its deity.

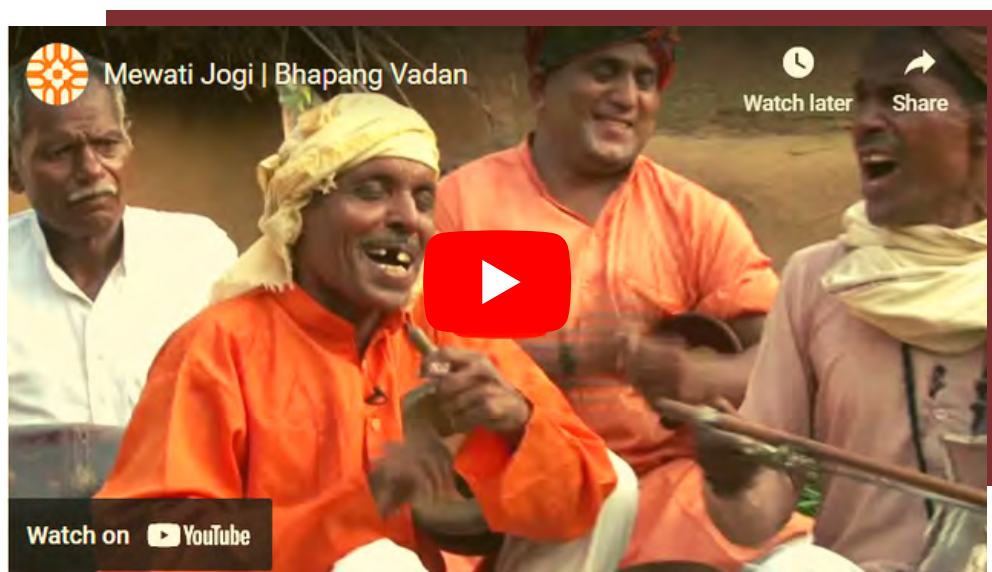
This seamless mix of religious and spiritual practices is increasingly threatened today, he says. "The events of the past few years have badly hit our tradition and our place in the community," he said. "It is frightening."

Musical memories

Historically, the Meos of Mewat, the larger community to which the Nath jogis belong, have been hard to bracket by any yardstick. They can only be described as a kaleidoscopic mix of beliefs and traditions. This non-conformism caught the attention of both the Tablighi Jama'at and the Hindu right wing in the 1920s, each of whom tried to haul the community into its fold, albeit with little success.

There are four clans of performers among the Meos – the jogis, mirasis (musicians and dancers), bhands and nats, the last two known for their acting skills. Among them, it is the jogis who once occupied a place of veneration for their "powers".

An oft-cited saying on their self-willed nature goes like this: “Jogi, raja, agan, jal/Inki aldi reet/Inse bachta rehna hai/Ki thode rakhe preet”. Steer clear of jogis, kings, water and fire for they belong to no one.



A documentary by West Zone Cultural Centre.

There was a time when the jogis were sought after by their patrons, Meo landlords, to liven up family celebrations. At weddings, the baraat ensconced in the bride’s village for three nights and the entire neighbourhood would sit around on dehlas (large charpoys) set up in courtyards to hear their songs. Harvests too were a time to summon the jogis, believed to be vested with powers to both bless and curse.

But that is now a thing of the past, both their place in society as well as that of their art is threatened. Rarely heard in villages and small towns of Mewat, the ballads are mostly sung in formal performative spaces or institutions dedicated to conservation, such as the government-run zonal cultural centres and bodies like the Sangeet Natak Akademi.

Global music forums sometimes offer the space that the old patrons don’t. Many jogis in the area have travelled to Europe with their music, only to return to anonymity and poverty at home.

Interviews with jogi families on both sides of Mewat, between Alwar in Rajasthan and Nuh in Haryana, show that their rare musical memories are fast fading because of shifting cultural preferences of the young as well as the loss of performance platforms, especially for the complex ballad tradition.

“When fundamentalism became vicious in the early 2000s, we were told by the Meo jajmans, ‘Halla mat karo [don’t create mayhem]. Come collect what is customarily due to you but don’t sing,’” said Yusuf Khan, a bhapang player and singer from Alwar.

“For the youngsters of the jogi community, it was humiliating to watch their elders stand at the doors of rich homes, simply waiting for alms, the music silenced. The young turned away from the tradition. They would now rather do casual work at building sites and wedding banquets.”



A documentary by West Zone Cultural Centre.

Yusuf Khan is struggling to document many of the jogis' epics, especially Pandun ka Kada, about the clash of the two clans in Mahabharata. There is no clarity on this, but the work was supposed to have been written by a Meo poet, Sadullah Khan, between the 16th and 19th century.

Another epic of the jogis, Lanka Chadhai, is credited to one Nizammat Meo. In their heyday, these ballads were written and sung by Meos, for Meos.

Ballads such as Pandun ka Kada, Bheruji, Chandrawal Goojri, Katha Gopichand, Raja Bharthari, Narsi Ka Bhat, Nihalda are set and sung in a standard doha-dhani (couplet) style but need considerable vocal skills and power for hours of recitation.

Orally transmitted between generations, it is hard to salvage them from oblivion, especially since they are set in an archaic Mewati dialect. "I have to sit with my granduncle Shakoor Khan who remembers well over 20,000 couplets, listen, transcribe and then cross-check with him on meaning and authenticity," said Yusuf Khan. "It is slow, painstaking work with few takers."

Communal divide

Along with Muslims, there are Hindu jogis in this belt too and tradition assigns them a different role: while the bhapang and jogiya sarangi are the domain of Muslim jogis, Hindu minstrels play the unique bakri ki masak and the chikara, a smaller sarangi.



A documentary by West Zone Cultural Centre.

In Jogi Nangal, a small village off Alwar city, Ram Sarup has specialised in the bakri mashaq, which can only be described as a kind of Mewati bagpipe made with goatskin that resembles a goat's body and has an origin story that goes back to Shaivite lore. His brother Pappu Ram plays the chinkara, a small sarangi.

Together, they travel the village on auspicious days and during bajra and wheat harvests, performing and seeking alms from Hindu families. Never have they had a quarrel with Muslim jogis.

But Alwar is a different story from Haryana's Mewat. The communal divide here has impacted the music traditions of the area much more. For one, the Muslim jogis here have pretty much stopped performing traditional ballads centred on Hindu deities.

Young Muslims tend to adhere to the diktats of the clergy and are far more particular about asserting their identity, said an elder: "If we insist on singing, say, Pandun ka Kada, there could be gadbad [trouble]. But the older generation still relates to this music." What does click, without ruffling feathers, are local sagas such as Rustam Pehalwan, Jehangir Chor and Qasam Haji and folk songs like singalwati (eulogies to patrons) and ratwais (romantic ballads).

In Gokalpur, half an hour from Nuh, the Mewat capital in Haryana, Shamsuddin Khan's family has been adhering to the jogi traditions for generations. In his home, the jogiya sarangi has been gathering dust in a rexine bag hung on a wall.

He is irritated with its discordant notes when he attempts to play it. It has been years since he touched the instrument, he says, since there is little demand for it in the villages surrounding Gokalpur.



Ram Sarup (left) and Ram Babu. Credit: Malini Nair.

Once he has tuned it, the sarangi plays a perky accompaniment to his son Asru's rendition of a popular ratwai:

*Mere nandi ka beera ondi to roti hai ghee ghano
Kha le mera raaj tome mero ji ghano*

*(Oh husband, the roti is coarse so I have layered it with plenty of ghee.
Have it, for my love for you knows no bounds).*

"Anything beyond this holds no appeal for the young anymore," said Shamsuddin, packing away his sarangi.

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Read this article on: <https://scroll.in/magazine/1046607/communalism-is-silencing-a-rich-strain-of-music-that-has-flourished-in-india-for-centuries>

4.4 Creating the music of the Na'vi in James Cameron's Avatar: An ethnomusicologist's role

Invited essay by Dr. Wanda Bryant, introduction by Jon Landau

Our goal with the musical score for Avatar was to resonate traditional film sensibilities, but also to introduce a new culture, «the Na'vi of Pandora», and to make it part of the score. To create that new musical culture, one that was logical within the scope of the film, we sought out an ethnomusicologist with a wide knowledge of many diverse cultures to work with composer James Horner. Dr. Wanda Bryant from California Institute of the Arts brought a new perspective to our work and with her input, we were able to flesh out the musical voice of the Na'vi and marry it into the general score. - Jon Landau, Avatar producer, Lightstorm Entertainment



Image Courtesy:

[https://media.proprofs.com/images/QM/user_images/2503852/New%20Project%20\(97\)\(109\).jpg](https://media.proprofs.com/images/QM/user_images/2503852/New%20Project%20(97)(109).jpg)

On January 25, 2010, James Cameron's Avatar became the highest grossing film in history. I was privileged to be part of Avatar's creative team as ethnomusicology consultant to film composer James Horner. In Global Soundtracks, Mark Slobin states that the job of a film composer is "to construct an integrated and logical society, music and all" (2008:4). In this case, Horner and I constructed the musical culture for the imaginary Na'vi of Pandora.

I was contacted about the opportunity to work on Avatar in the spring of 2007. Lightstorm Productions reached out to the Music Office at the California Institute of the Arts where I was teaching, looking for an ethnomusicologist with a broad knowledge of many diverse music cultures.¹ Unlike many ethnomusicologists who focus on one primary musical tradition or cultural area, my teaching positions at CalArts and also at Pasadena City College required that I teach not only the typical world music survey course but also courses on contemporary western art music, music and film, the history of rock, and (at CalArts) a six-semester series of world music courses featuring an in-depth look at a different musical culture each semester. The preparations that I undertook for those courses, as well as during my education at UCLA, served me well in my work with Horner.

Aaron Copland stated that the first purpose of film music is to “create a more convincing atmosphere of time and place” (in Prendergast 1992:213). Since no Na’vi culture exists, we had to create a convincing atmosphere in the absence of the two principal sources for achieving musical color in film: indigenous musical material and culturally identifiable musical devices (ibid.:214). The film composer’s job is also, according to composer Leonard Rosenman, “to help ‘sell’ the film” (Rosenman 1968:127). Avatar’s huge budget—a reported \$310 million—meant that marketability was a key concern (Fritz 2009). The old vaudeville query, “Will it play in Peoria?” was always in the back of our minds. How could we create an alien music without alienating film audiences?



Image Courtesy:

<https://img-www.tf-cdn.com/artist/10/aaron-copland.jpeg? v=20220226165710&fit=crop&crop=faces%20entropy&w=1200&h=630>

In our initial phone conversation, Horner asked me to find unusual musical sounds that “no one has heard before,” by which he really meant sounds not readily recognizable by the average American movie-goer as belonging to a specific culture, time period, or geographical location (Horner 2007a). Our new sounds would represent the music culture of Cameron’s Na’vi race.

At our first face-to-face meeting, Horner, music editor Jim Henrikson and I were guided to the moon of Pandora by producer Jon Landau. We saw images of the Na’vi for the first time and began to ponder the types of music that these big blue creatures would produce. Landau told me, “It was important that James’ score evoke that sense of music belonging as part of a culture.”

My job as an ethnomusicologist was to help create an integrated and logical music culture for these creatures. Prior to our demo recording sessions, Horner and I considered the nature of the Na’vi and their world from an ethnomusicological perspective. He usually chooses the instrumentation first and then lets the melodic material evolve from there. “For me, what comes first is what the colors are, what my palette of orchestral instruments is going to be. . . . Then I’ll decide what the melodic lines are going to be” (Adams 1998:40).

So one of our first decisions was the instrumentation of the Na'vi soundscape. We felt that it would be appropriate in this aboriginal culture to utilize voices, idiophones and membranophones as the primary instruments, with ornamentation and atmosphere added by aerophones.

Horner and I pondered such aspects as the physical nature of the people, their environment, spiritual beliefs, social structure, important cultural traditions, and the function of their music. For example, the creatures' four digits had suggested a pentatonic scale to *Avatar's* artists and production designers, but Horner and I immediately vetoed that concept as being too recognizable as Asian, African, or Native American, and too limiting for him in terms of developing a full film score.

Several other aspects of production design also raised our concerns. The artist's rendering of the Blue Flute (the clan totem) was not a flute, but organologically speaking, a trumpet. Another sketch showed a chordophone reminiscent of Harry Partch's kithara. A drawing of a drum mentioned a "complex rhythmic structure which features multi-layered elliptical time signatures derived from the orbital patterns of their solar system." I realized that there was a disconnect between the artistic concept and the ethnomusicological/organological perspective. They were drawing interesting pictures; I was looking for musical logic. Months after the film was released, I discovered that Cameron himself was aware of similar issues. He justified these concerns by explaining that on occasion, a detail or two may have been overlooked or consciously ignored in the interest of storytelling.



Image Courtesy:

<https://www.pbs.org/wnet/americanmasters/files/2005/07/AaronCopland.jpg>

At our first meeting, I played about 20 brief sound samples for Horner and we discussed their suitability for our purposes. Over the next few weeks, I brought him approximately 250 additional samples. He is quite well versed in non-Western music, so I had to dig deep to find “new sounds” for him.

The samples I chose ranged from ten seconds to a minute long. They came from cultures all around the world, illustrating different musical devices, vocal and instrumental timbres, vocal performance techniques and textures, extended instrumental techniques, and song structures. In some cases, the samples were from relatively well known cultures such as India or Sweden. But I also delved into field recordings and the repertoires of lesser known minority cultures.

The stranger and more obscure sounds I found, the better. According to Landau, “James was never about accepting the ordinary when the movie called for the extraordinary,” so it was a challenging assignment.

Through a process of elimination we came up with 25 workable possibilities, including examples of Swedish cattle herding calls, folk dance songs from the Naga people of Northeast India, Vietnamese and Chinese traditional work songs, greeting songs from Burundi, Celtic and Norwegian medieval laments, Central African vocal polyphony, Persian *tahrir*, microtonal works by Scelsi, the Finnish women’s group Värttinä, personal songs from the Central Arctic Inuit, and brush dances from northern California. None was an exact blueprint of what we were seeking, but each had at least one interesting musical device or characteristic that we could utilize. In some cases, it was a timbre that we might hope to mimic; in other cases, it may have been a song structure, an ornamental style, or interesting intonation.

Horner then met with Jim Cameron for his input on our musical ideas. Cameron is a very hands-on director and wants to be kept in the loop about all major decisions.



Image Courtesy:
<https://pyxis.nymag.com/v1/imgs/af3/891/b203e910cb8512e36e267ffd629cb54bbd-23-james-cameron-horner.rsquare.w330.jpg>

Most of the ideas we presented were dismissed by Cameron out of hand, rejected with appropriately blue language as either too recognizable (“Oh, that’s Bulgarian”) or just “too fucking weird!” Half a dozen examples were approved as possibilities. Our next step was to begin creating alien music that was informed by the timbres, structures, textures, and styles of those samples.

In today’s world, there are few musical cultures that have not been heard by outsiders. Musically uneducated ears can now readily identify Bulgarian singing or Indonesian gamelan. Faced with this increasing awareness of global cultures, we realized that no one musical culture would work.

Instead, we created a library of musical elements and performance techniques that would eventually be melded into a global mash-up, fusing musical elements from the numerous world cultures we had explored into one hybrid Na’vi style. Combining unrelated musical elements could evoke the “otherness” of the Na’vi without bringing to mind any specific Earth culture, time period or geographical location.

Whether consciously or not, Horner was thinking along the same lines as was Cameron. Attributes reminiscent of many of earth’s cultures can be seen throughout *Avatar’s* story. Screenwriter Alan Kishbaugh commented on many similarities: “The Na’vi phrase ‘I see you’ is not unlike the Hopi saying ‘I manifest you.’

The glottal stops [of the Na’vi language] reminded me of the Quechua language and Navajo. The tree of life from the Norse legend of Yggdrasil, the various emergence myths, the blue skin (Krishna) of those who are holy—so many disparate cultural truths brought together in service to a message for our age” (Kishbaugh 2010). Cameron’s story evokes numerous familiar if unrelated images and concepts. The Na’vi music likewise would eventually exhibit characteristics of several earth cultures.

Cameron and his team had created the astonishing physicality and the science of the moon and its people. According to Horner, though, without our work, the film “would have been a masterpiece of ‘fan-boy’ technology, but empty emotionally” (Horner 2009e). Film composer Mark Mancina made a similar observation about his work on the movie *Speed* (1994). Despite all its intense action scenes, “the music needed to be about heart and it needed to be about emotion,” specifically about the connection between the boy and the girl (from Mancina 2001). Similarly, Horner was intent upon emphasizing *Avatar’s* love story.³

In the 1995 documentary *The Hollywood Soundtrack Story* (Simon 1995), composer Leonard Rosenman says “an audience can recognize emotional content even if they don’t understand music.” Producer Landau notes, “A flute has a very specific sound, and it conjures up something specific. Why do composers use a flute for that specific thing all the time? Because it works” (Landau 2010) and audiences understand the emotions conjured up.

But Hayward states, “Extremely radical departures in musical style risk alienating audiences” (Hayward 2000:25). Similarly, Horner noted: “I couldn’t go off into some weird world and present a whole new scale system or a whole new theme system; I had to try to glue everything together. . . . No matter how dense it is on the screen or how alien it might be, there is a thread in the music that keeps it grounded for the audience so they know what is going on and how to feel” (Boucher 2009a).

Initially, Cameron had asked Horner to write music for some songs that would be sung by the Na'vi in the film. The idea was “to use music both to resonate traditional cinematic sensibilities but also to introduce a new culture and make that culture of the Na'vis part of our score” (Landau 2010). Cameron recognized the importance of music in Na'vi culture; he named the Omaticaya the Clan of the Blue Flute. In the film, the character Neytiri refers to the ancient history of the people as the “time of the First Songs.” And when it is time for Jake to choose a woman, the first one suggested by Neytiri is Ninat, “the best singer.”

Horner and I discussed song structures that might logically arise out of the Na'vi lifestyle and environment. Monophonic and heterophonic vocal textures made the most sense to us. Cameron's ideas for Na'vi musical genres were very much in keeping with the organic life ways he had envisioned for them: a weaving song, a hunting song, a funeral lament, a Spiral Song (referring to the interconnectivity of Eywa, Pandora, Hometree and the Na'vi).

Cameron had very specific ideas about his songs, describing them in terms of musical traditions and styles with which he was familiar. The “Weaving Song” was to be a happy “rhythm-of-life type of feeling,” a song to accompany daily work. The “Tree Song” was conceived as a hymn, “a Gregorian chant, a rhythmic meditative progression,” that could be used in multiple scenes: at “the funeral, as a chant at the Well of Souls scene . . . even in the final scene where Jake is transmigrated.” ⁴

The “Hunt Song” was also to be used for multiple scenes: the hunt festival, the hunt, and in preparation for the big final battle. Cameron described it as “rhythmic, with strong percussion” to accompany a trance-inducing dance “like African and voodoo/santeria dancing” (Horner 2008b). Horner obliged with *taiko*-style drumming. Cameron also thought to include some simple chants along the lines of Buddhist meditational chants (*nam-myoho-renge-kyo*), a means to enable all people to put their lives in harmony or rhythm with the law of life, *dharma* – or in this case, Eywa. Again we see Cameron's fusion of many earthly cultural concepts.



Image Courtesy:

https://i.dailymail.co.uk/i/pix/2015/06/24/02/29E94E8F00000578-3136875-image-a-23_1435110803598.jpg

For our demo recording sessions, Horner asked me to find singers with different timbres and very flexible voices who could imitate, improvise, ornament, and sing microtonally without vibrato.⁵

I contacted the vocal coaches at the California Institute of the Arts in Valencia, California, for leads. CalArts is widely known for its involvement in contemporary music. Singers and instrumentalists there receive training in contemporary performance techniques and improvisation, so I knew that these singers would be perfect for our R&D sessions. In addition to the singers from CalArts, I hired studio session singers, voice-over artists, and character actors from the Los Angeles area to experiment with different musical sounds and styles. We also worked with a few non-Western singers (Bulgarian, Israeli, Indian, North African).⁶

Horner was leery of the song concept right from the start. He told me: “I’m so afraid of it seeming so corny, like an old western where you see some old Navajo woman weaving a basket and singing an ancient Navajo prayer to herself. That’s what a Na’vi weaving song would sound like to an audience watching Avatar.

No matter what weaving-type song I wrote it would sound like an ancient Navahopi African American heard it some where before type weaving song” (Horner 2008a). Nevertheless, Cameron wanted songs, so Horner and I set about to record demo versions that we hoped would meet with his approval.

Cameron had written English lyrics for his songs that were translated into the Na’vi language by its creator, USC linguist Paul Frommer. Na’vi is a constructed language of approximately 500 terms that follows its own set of linguistic rules. It contains many ejectives, affricates, fricatives, and glottal stops that, when spoken correctly, create a rather choppy sound and make it a very difficult language in which to sing.

Frommer and dialect coach Carla Meyer attended our initial recording sessions to help our singers with the language, and for practice, we were given CDs of Frommer reciting the lyrics with correct pronunciation. Cameron asked that the lyrics not include too many “ee’s,” as that created too shrill a timbre—“ahs” and “ohs” were okay. There were several occasions when we had to manipulate the lyrics to maintain a more mellow quality.

Our first recording session centered on two sound samples, one from Sweden and one from Burundi. We decided to use those two examples to inspire our “Tree Song” and “Weaving Song.” For the “Tree Song,” Horner was especially fond of a piece based on Swedish cattle herding calls, written by Karin Rehnqvist and sung by Susanne Rosenberg⁷—the very first example I had played for him—and wanted to find a way to incorporate something along those lines.

He envisioned starting the film that way, with these beautiful cascading heterophonic vocal lines echoing throughout the forest, as the viewer is first introduced to Pandora. I agreed that the sounds would be appropriate for their culture; they imply group awareness and individuality at the same time, something that seems very Na’vi-like. Over a synthesized drone, our singers recorded a demo track mimicking the tumbling quality of the calls using the Na’vi words *Utralä (a)Nawm* (“the Great Tree”), entering when cued by Horner.

To my great surprise and delight, two and a half years later, the first musical sounds heard in Avatar are very reminiscent of those calls, using the primary musical instruments of the Na'vi: voice and drums.⁸

Horner and I considered also various tuning systems. The pentatonic scale envisioned by Avatar's artists was out: too recognizable, too limiting, too simple. We discussed microtonality, an element that both of us were eager to incorporate.

One concept that we tried involved the men singing a microtonally fluctuating drone while the women improvised overlapping diatonic descending melodies á la Rehnqvist's herding call.⁹ As we were deciding on the musical elements of the Na'vi, I was also creating their cosmology and relating it to the music. I decided that the drone represented Eywa, the supreme deity of Pandora, a quasi-sentient energy that flows through and links all life forms on Pandora.¹⁰

While this melody-and-moving-drone texture was interesting theoretically, it would not work as part of the score. Once the men entered and began fluctuating the drone pitch, the sound began to get muddy. Initial responses to the track indicated that the unusual fluctuating microtonality sounded "wrong" and "out of tune." Also, at that point in the process, there did not appear to be any place in the score where this example could be heard on its own without interfering with the western orchestral score.

And finally, we had to be mindful of the fact that the Na'vi music would eventually have to be married to the western orchestral score in some coherent manner. The decision was made to separate the two vocal lines, with the women's part remaining as originally conceived. The microtonality of the men's drone eventually informed both vocal and instrumental styling in the score.

Shades of microtonality are heard throughout the film, especially in the intertwining voices, and particularly at times of great distress or sorrow. Two clear examples of microtonality can be heard toward the end of the scene when Dr. Grace Augustine's lab is shut down and also at the destruction of Hometree.

Of special note is the "falling off" of the pitch at the end of a phrase, which is heard throughout the score, both from voices and aerophones. Horner was reminded of it in some of song examples I played for him and in improvisations by some of our singers, Radka Varimezova and Kate Conklin, both of whom sing in Bulgarian style, and Tehila Lauder, an Israeli singer. We recorded a demo version mimicking the microtonality and adding a sense of sorrow.

Our next demo track was inspired by an interesting recording of girls' greeting songs from Burundi in southern Africa,¹¹ which has a wonderful bubbling, warbling quality with interlocking between two voices. We played this example for the singers and asked, "Can you sing something like that?" Some of them turned pale, but we gave them some time to first imitate and then improvise in that style.

Then Horner tried different textures and different song structures using the sounds that the singers created. Eventually, we gave them some Na'vi words to play around with (*Tompayä kato, tsawkeyä kato, Trrä sî txonä* — "rain's rhythm, sun's rhythm, day and night") and Horner cued each singer when to come in. This "song" was never heard in the score.

In January 2009, Horner emailed me: “[Cameron] rejected most of [our demo recordings] saying one thing sounded like something from Japan, another from China, another was too weird, etc., etc.” (Horner 2009a). So it was back to the drawing board.

Only one of our songs made it intact into the film: the lament at the Tree of Souls.¹² It was also the only song for which music was written ahead of time. In August 2007, Horner told me: “Jim [Cameron] wants to break with Na’vi tradition and use a very beautiful, stirring, soulful, melody sung by all and understood by all from Oklahoma to South Dakota. A Na’vi ‘Amazing Grace,’ so to speak” (Horner 2007e).¹³ Horner obliged Cameron’s request, and our singers recorded a lovely melody with Na’vi lyrics so that the actors could sing along.

<i>Utralä (a)Nawm</i>	We are all seeds
<i>ayrina’ l(u) ayoeng,</i>	of the Great Tree,
<i>a peyä tìtxur mì hinam awngeyä</i>	whose strength is in our legs
<i>n(a) aysangek afkeu,</i>	like mighty trunks
<i>mì pun</i>	in our arms
<i>n(a) ayvul ahusawnu</i>	as sheltering branches,
<i>mì aynari</i>	in our eye
<i>na seze</i>	the blue-flower
<i>a ’ong ne tsawkey</i>	which unfolds to the sun.
<i>Utralä (a)Nawm</i>	We are all seeds
<i>ayrina’ l(u) ayoeng,</i>	of the Great Tree
<i>a peyä tìrol m(ì) awnga.</i>	whose song is within us.

The melody, although western in its orientation, had been developed from some of our previous experimental recordings. But even this was not as simple as it might sound. When we recorded the song originally, we utilized a heterophonic texture similar to the voices in the film’s opening sequence, mixed with some microtonality, and we allowed the singers to ornament at will.

Cameron’s response was that the ornamentation took away from the pureness of the melody. So we re-recorded it in a simpler style. Horner featured Bulgarian singer Radka Varimezova, singing a re-envisioned melody and including limited improvisation and ornamentation. Although Horner and I loved it (and it is included on the soundtrack recording), Cameron considered it too Bulgarian and still too highly ornamented. So we stripped it down, simplified the melody again and recorded a group of us singing in unison.

This two-minute long version met with approval. The recording was taken to the set where all cast members sang along. All of that work resulted in approximately 30 seconds of music onscreen.

The Na’vi “Amazing Grace” episode forced us to realize that our dreams of creating a truly unique and unusual musical sound for the Na’vi would be tempered by the fact that this was not *our* movie. We were not working on some small avant-garde art house film. This was a James Cameron movie, a big-budget mainstream blockbuster. Even though our experiments were sonically interesting for Horner and me, we risked distracting the audience, pulling them out of Cameron’s glorious world.

In Horner's words, "I had to be a wee bit more conservative...so as to match Jim's visuals in a very quiet way. Always just under what he was doing. Never in the foreground" (Horner 2009d). And that is precisely where one finds the majority of the Na'vi music.



Image Courtesy:

<https://pyxis.nymag.com/v1/imgs/a15/944/4ce87020bea63e15b317757872381bbf9b-avatar-the-way-of-water.1x.rsquare.w1400.jpg>

In June of 2007, Horner was trying to convince Cameron to forget the idea of "a song" as a performance element: instead of "standing and 'performing' before an audience," now "songs will narrate their lives" (Horner 2007c). Still, he wanted to represent the Na'vi in the score. So we used Cameron's song concepts as a starting point but they soon evolved into a separate score that would be layered on to or fused with the traditional orchestral score that Horner was writing for the earth interlopers.

Eventually, Horner realized the musical culture of the Na'vi using what Cooke calls a "generalized timbral exoticism" (Cooke 2008:505) inspired by the sound samples I presented and the demo recordings we made. Hayward notes that, often, "alienness and otherworldliness are expressed through selective 'othering' of cultural conventions" (Hayward 2000:25). Avatar's final score evokes that otherness.

After Cameron had rejected most of the Na'vi songs, Horner told me: "My ONLY hope at beautiful colours is with vocals at this point" (Horner 2009a). Horner often says that he starts his scores with a black-and-white sketch or a charcoal drawing and fills in the colors later.

The vocal colors in *Avatar* come primarily from mixing and manipulating timbres. For our demo recordings, he specifically requested singers with diverse vocal qualities so that he could combine them for interesting sounds. For the final score, he asked his singers to manipulate their voices to produce a timbre that was "half African, half Na'vi, children/adults" ("Capturing *Avatar*," 2010).

Na'vi vocals function as another instrument in Horner's orchestra, but without any specific lexical meaning. Horner chose random "good-sounding" Na'vi words that would "cut through whatever the orchestra or sound effects were doing . . . and I used those more as authentic colours than as actual text" (Horner 2010a).

Horner also added color with instrumental timbres through “exotic colorations,” “organic orchestrations,” and digitally enhanced sounds (both vocal and instrumental). Cooke could have been writing about *Avatar*’s score when he discussed “the pervasive use of ethnic instruments and voices, sometimes lending authenticity to a film’s cultural or geographical milieu, but at other times perpetuating a generalized timbral exoticism that suggested Hollywood stereotyping was still a guiding spirit” (2008:504–5). That is *Avatar*’s score in a nutshell.

Prendergast notes that “color is associative—bagpipes call up images of Scotland, the oboes easily suggest a pastoral scene, muted brass connotes something sinister, rock music may imply a youthful theme, and so on,” all musical conventions that film audiences comprehend.

Another method of achieving musical color “is to use musical material indigenous to the locale of the film” (Prendergast 1992:214).

In Horner’s *Avatar* score, aerophones connote exoticism. On some of the recording sessions, instrumentalist Tony Hinnigan played various panpipes, whistles, and “interesting flutes, for instance, from South America and Finland” (Horner 2009).

In some cases, Hinnigan played instruments such as kena (quena), ocarinas, and panpipes. But Horner told me that in several instances, the pitch of the ethnic instruments was unreliable during recording, so Horner himself added many of the swirls of color later using electronic keyboard samples of these wind instruments (Horner 2011a).

Horner also used “instruments invented from scratch. They were programmed” (Boucher 2009a). Many of the drum timbres, for example, were created from a combination of two, three, or even four different drums. During one demo recording session, I watched as Horner and synthesizer specialist Aaron Martin combined sampled sounds to realize Horner’s quest for a “really, really big taiko drum.”

For Horner, the score is “a very pretty fusion of different worlds that gives the place itself a quality that is magical” (Boucher 2009a). Because we could not use recognizable musical elements from any one earth culture, we created a library of musical elements for the Na’vi from a conglomeration of non-western sounds and styles. Horner, a western composer, listened to non-western sounds and then wrote music that was based on the culture’s imagined musical profile.

The final score layers sounds representing both the Na’vi and the earthlings. Horner has described the process as actually writing two separate scores, one to represent the Na’vi soundscape, the other a traditional cinematic score “to drive the film” (Horner 2009c; Landau 2009).

Throughout the process of creating the score, the choices that we made always kept the average filmgoer in mind. “Had I been more avant-garde in my musical choices, I believe I would have pushed the audience further away from an emotional centre. . . . I chose beauty, heart, and emotion over trying to radically expand the audience’s musical capacities” (Horner 2009e).

“Audiences seem to be much more capable of absorbing new visuals and things that are much more outrageous or avant garde [sic] visually – aurally, audiences are much more conservative,” Horner says.

“If I went as far as Jim [Cameron] did visually, and started to use all kinds of weird scales for the music and made it too avant garde [sic] or too out-of-the-box, I would be ungrounding the film. . . . Obviously I’m still writing film music, so it still has to appeal to a film audience in a conventional way” (Horner 2009c).

The colors of the Na’vi are almost always present in the score, sometimes vibrant and alive in the musical foreground, partially hidden within the forest of Pandora, or sometimes nearly overwhelmed by the western musical representation of the Sky People.

In the 2001 documentary *Behind the Scenes: The Chase*, director and sound engineer Walter Murch explicated his theory that a film audience can only “process or understand 2.5 things at a time.

So the key to integrating all of this...is making sure that all of these various elements [music, sound effects, dialogue] work together with each other and don’t step on each other’s toes.”

In *Avatar*, Cameron also appears to work consistently with three streams, adjusting the volume of whichever stream needs to be prominent. Sometimes the Na’vi musical voice is in the background, sometimes in the foreground, but almost always there.

Horner acted, in essence, as sound designer by foregrounding certain musical sounds within the score.

Each decision concerning *Avatar’s* score was influenced by both artistic and economic considerations. While we would prefer that our artistic choices supersede all others, that is often not the case.

The late critic and impresario Lawrence Morton pointed out that quality has little to do with film music’s success: “[film music] has nothing to do with art . . . it has everything to do with commerce. Above all it must be successful—that is, it must do something for the picture, please whoever is paying for it, and, if possible, win an Oscar” (McCarty 2001).

While I feel that this claim that film music has nothing to do with art is overstated, it is undeniable that commerce is a very influential force in today’s film world. Decisions regarding *Avatar’s* score—whether about number of performers, instrumentation, timbre, structure, length of cues, volume, acoustic or electronic sources—affected the overall character and tenor of the picture. Even though we were dealing with an imaginary culture, the score still needed it to be a logical one.

James Cameron’s *Avatar* introduced film audiences to the Na’vi and their world using a revolutionary 3-D performance capture technology; this groundbreaking technique required a score that would keep the viewers rooted in a comfortable sonic world while still conveying the essence of Na’vi culture.

By blending musical devices and stylistic characteristics from various earth cultures, James Horner and I created a score which complements the beauty of Cameron’s visuals, instills emotion and pulls out the love story, and narrates this huge epic.

My role in the development and creation of Avatar's score was a truly remarkable experience, the icing on the cake of my ethnomusicological career. I had been a film buff for most of my life and I actually taught a unit on Horner's film scores. So the chance to work with him and James Cameron, putting my knowledge, academic training, and educational skills to use in such a creative endeavor, was a thrill, probably a once-in-a-lifetime opportunity.

Though it was not a position that I ever envisioned as part of an ethnomusicologist's career, I jumped at the chance to participate in the creation of a major film score. And as is so often the case, once I accepted the challenge, my role expanded into some very interesting activities and projects. As mentioned previously, it also afforded me the benefit of working side by side with Cameron and other scientific writers in the creation of the Na'vi "bible."

I also learned hands-on about facets of film making and film score composing that I had only read about. I met dozens of fascinating people and attended a fancy Hollywood cast-and-crew screening and party. I realized that my experience also illuminates another avenue beyond academia that ethnomusicologists might keep in mind, one that might lead to a broadening of the musical awareness and cultural sensitivity of both the American film audience and film composers alike.

My experience with this film was not unique, but it is rather rare for an ethnomusicologist to consult on a film score, and this was certainly never in my sights as a job opportunity. When I earned my doctorate in ethnomusicology from UCLA, my goal was to become a professor.

I had been a teacher prior to entering graduate school and with my passion for education, it seemed the logical next step. And for me, a career in academia was just the right fit. But I thank my lucky stars that I was presented the opportunity, accepted the challenge, and was up to the task of putting ethnomusicology to work in an applied setting.



Image Courtesy:

<https://netstorage-legit.akamaized.net/images/bf30d2a5811ac05f.jpg>

Notes:

1 Their initial correspondence landed in my junk email folder, to be discovered several days later.

2 For example, the Hallelujah Mountains, the legendary floating mountains of Pandora, were able to float because their primary element, unobtainium, was envisioned as a room temperature superconductor. Later Cameron admitted that the magnetic field generated to lift the mountains “would have to be strong enough to rip the hemoglobin out of your blood” (Pasadena City College Courier 2010:6).

3 In fact, the first version of the screenplay that I read, in June of 2007, had loads of action but almost no love story at all. But James was insistent that the emotional connection between Jake and Neytiri be emphasized, and as the screenplay and score evolved, so did the love story.

4 From an ethnomusicological perspective, many of Cameron’s ideas made sense. However, it was also apparent that he was thinking in terms of “selling the film” by using standard film scoring techniques when he suggested that these songs could be non-context specific so that they could be used in different scenes.

He also suggested that some of the song melodies might arise from the score itself (Horner personal communication 2007b) but that the thematic material should be eliminated from certain action sequences in the film to make them more atmospheric (2011b). It is likely that, based on their previous work together (Aliens, Titanic), Cameron understands the thematic nature of Horner’s writing and was giving a suggestion that was in keeping with Horner’s style.

5 This was an unexpected responsibility which I willingly accepted. When James asked if I knew singers who could do what we were seeking, I said yes, and then set out to find them. As our work progressed, my role expanded from ethnomusicological consulting to include finding, contracting, scheduling, and wrangling performers; acting as music librarian; teaching the music to performers (including the correct pronunciation of the Na’vi language); dealing with SAG and other union contracts; playing piano on a track; and generalized supervision of our demo recording sessions. My deep thanks to seasoned session singer Rob Trowe for his guidance in these uncharted waters.

6 Interestingly, the only time we ran into any difficulties with our experiments was with some non-western singers whose traditions were so deeply ingrained that they could not break out and sing other styles.

7 From *Wizard Women of the North* (Northside Records, 1999), track 1.

8 Much use was made of membranophones (real and sampled) in Horner’s score, but that was outside the scope of my responsibilities. Several large drums were built, music was written, dances were choreographed and filmed, but none of it was retained in the final cut, primarily for the sake of expediency. All the drumming and dance sequences were removed because “the film became too long to show anybody playing anything!” (Horner personal communication 01/12/09). However, unfinished scenes of music making are included in the 2011 Extended Collector’s Edition DVD.

9 I obtained permission from Twentieth Century Fox to present a few of these demo recordings during a presentation at SEM’s annual conference in Los Angeles in 2010, but the recordings are not available to the public. My thanks to James Cameron, James Horner, Jon Landau, Simon Rhodes of EMI London, and Rebecca Morellato of Twentieth Century Fox Entertainment for their help in locating our experimental recordings and securing the rights for me to use them in my research.

10 This and other Na’vi ethnomusicological concepts were fleshed out in an associated project I worked on; see *James Cameron’s Avatar: A Confidential Report on the Biological and Social History of Pandora*, eds. Maria Wilhelm and Dirk Mathison. 2009. NY: HarperCollins.

11 *Burundi: Musiques Traditionnelles* (Paris: Ocora, 1982), tracks 9 and 10.

12 My work with Horner was the subject of much lively online speculation prior to the film's release in December 2009. Film score enthusiasts (Horner fans and detractors alike) wondered what I would bring to the table and were curious and in some cases scornful when the score did not openly illustrate a more unusual sound palette (Bowen 2010a). Hopefully this paper will answer some of their questions.

13 The most interesting aspect of this email to me was the fact that they recognized that there was a "Na'vi tradition," even if none of us could actually describe it yet!

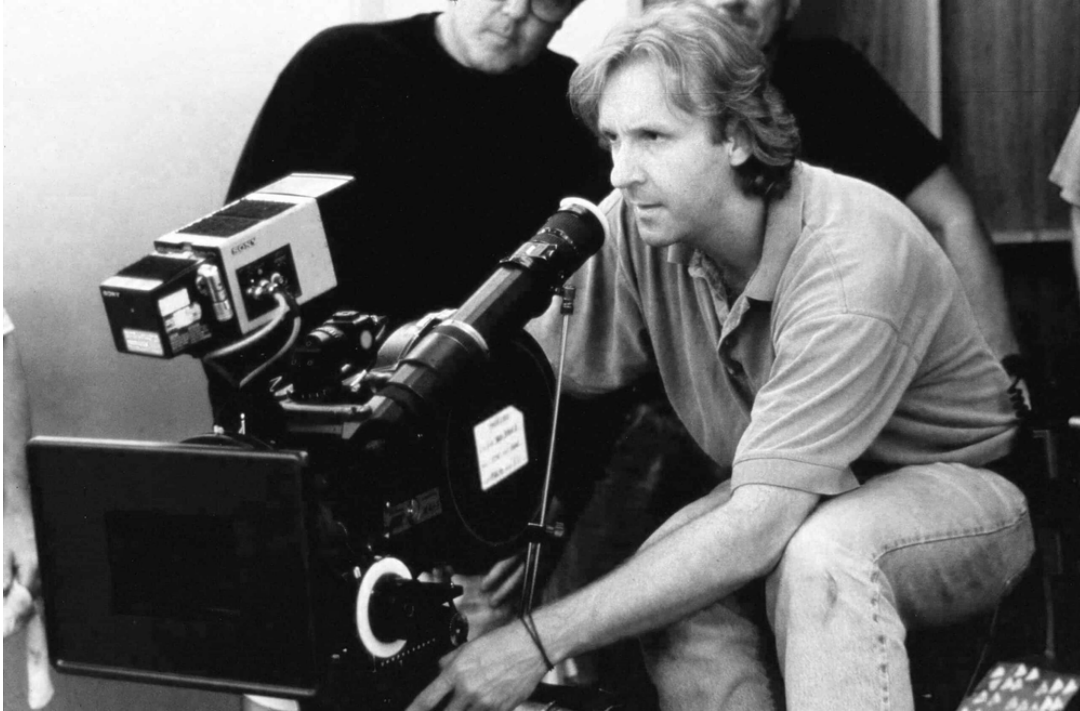


Image Courtesy:

https://images.squarespace-cdn.com/content/v1/59e512ddf43b55c29c71b996/47260b09-609d-4065-9fe2-87055f160543/james_cameron_directing.jpg



Image Courtesy:

<https://dailygazette.com/wp-content/uploads/2015/06/AP932683003563.jpg>

4.5 The Laya project

A tribute to the resilience of the human spirit, EarthSync's award winning production Laya Project is a documentary about the lives and music culture of coastal and surrounding communities in the 2004 tsunami-affected regions of Sri Lanka, Thailand, Indonesia, Maldives, Myanmar and India.

A visual journey documenting folk music recorded and filmed on location, some of these performances are rare and documented for the first time. For the international team of musicians, producers, sound engineers and camera crew who came together for this unique production, Laya Project is a celebration of life and is dedicated to the survivors.

Since its release, the film went on to win several awards - including the Founder's Choice Award at the New York International Independent Film and Video Festival; Best Film Award at the Byron Bay Film Festival; Special Juror's Choice Award at Zanzibar International Film Festival in Tanzania and the Audience Award at Imaginaria Film Festival in Italy. It has been screened at international film festivals around the world, and was broadcast on the National Geographic Channel.

[Laya Project Documentary - Home](#)



4.6 The guru of peace: Ustad Nusrat Fateh Ali Khan

[Shriiram Iyengar](#)

As Indian and Pakistani artistes find themselves in the crossfire again due to rising tensions, Ustad Nusrat Fateh Ali Khan's lingering influence in Hindi cinema and its music feels all the more important. On his 88th birth anniversary today (13 October), we revisit the ustad's legacy.



Image Courtesy:

<https://netstorage-legit.akamaized.net/images/bf30d2a5811ac05f.jpg>

In 1994, the Shiv Sena took objection to one of the greatest sufi singers of our time, Ustad Nusrat Fateh Ali Khan, performing in Mumbai. It was a tumultuous time as relations between India and Pakistan were on the healing road.

The Samjhauta Express, a train route between Amritsar and Lahore, was in the pipeline. Being asked about the growing discontent among politicians regarding Pakistani artistes performing in India, the ustad said, "Artists and sports personalities have no business with politics."

Thirty years later, on the 88th birth anniversary (13 October) of the great qawwal, the battle between the two factions of art and politics continues to divide the subcontinent.

Even though he reached the peak of his fame in the 70s, it was not till the 90s that India sat up to notice him. The rise of pop culture, the arrival of television like MTV and a new generation of listeners willing to experiment in the musical language, laid the foundations for a crossborder exodus of artistes and musicians. The ustad was joined by several other bands from Pakistan, namely Fuzon, Strings, Junoon amongst others. Later, Rahat Fateh Ali Khan, Atif Aslam, Shafqat Amanat Ali continued the tradition of musicians reaching across borders.

From Martin Scorsese to Sean Penn and Peter Gabriel, world music came calling. Jeff Buckley, one of the most talented voices of the 80s, said about the ustad, "He's my Elvis. I idolise Nusrat, he's a god, too." His collaborations with Gabriel found a new audience across the Atlantic. One of the most prominent work was on Scorsese's controversial, *The Last Temptation of Christ*. His soulful alaap renders a heartwrenching plea to the heavens.

He combined with Pearl Jam's Eddie Vedder for the background score of the Sean Penn starrer, *Dead Man Walking* (1995).

The thawing of the ice between India and Pakistan in the late 90s only helped further the cause of the ustad's Indian sojourns. He composed for four films beginning with Aishwarya Rai Bachchan's debut in Hindi cinema, *Aur Pyaar Ho Gaya* (1990). This was followed by Shekhar Kapur's *Bandit Queen* (1994). The last two films, *Kachche Dhaage* (1999) and *Kartoos* (1999) carried his compositions posthumously. Of these, only *Kachche Dhaage* possesses the signature of Khan Sahab's Sufi style and technique. The song 'Tere bin nahi jeena' was a direct lift from his own famous qawwali, 'Tere bin nahi lagda dil mera'. Sample this:

The attempt to bring a hallowed Sufism to popular cinema was not always well received. However, this experiment produced one of the most productive and influential collaborations between India and Pakistan. AR Rahman found sufism through the ustad. As he said in an [interview](#), "I came into Sufi music because of Nusrat *saab* (late Ustad Nusrat Fateh Ali Khan). I didn't know anything about it. I heard 'Duma dum mast qalandar', and was taken aback by the magic of the genre. I was so inspired that I sang my own qawwali, 'Piya haji Ali' (*Fiza*, 2000). For me, Sufi music means Nusrat *saab's* qawwalis — it starts and ends there."

Rahman was not the only one to experiment with the ustad's music. The 90s saw a spate of classic qawwalis being remixed to suit new fashions and taste, much to their creator's distress. His contempt of the Sufi ethos in 'Afreen Afreen' being visualised by a fashionably clad Lisa Ray is well known. But it did not stop music directors like Anu Malik from lifting the composer's tunes and adapting them to cinematic equivalents. Malik would transform an ode to god, Allah Hoo, into a more commercial 'I love you' for the Salman Khan starrer, *Auzaar*.

In many ways, Rahman is a spiritual disciple of the ustad. The spirituality infused in his music contains the pantheism and multi-lingual tonality that made Khan unique.

One of the last albums the two collaborated on was 'Gurus of Peace'. In 1996, Rahman travelled all the way to Pakistan to convince an ailing ustad to participate with him on the album, titled patriotically, *Vande Mataram*. The collaborative song, however, was named *Gurus of Peace*.

Filled with a sincere plea to build a world that emphasises on humanity, it was the first time an Indian and Pakistani artist had come together to work on a single album. The song went on to become a hallmark for the new 'pop' music of the 90s. Rahman describes it saying: "It was a coincidence that Khan Saheb had a concert in Delhi city and we went to that concert. We wanted to do 3 songs for 3 colours, one for the saffron, one for the white, one for the green.

Maa Tujhe Salaam was for saffron, *Vande Mataram* was for white and the third was the peace song. My friend Bharatbala said why don't you team up with Nusrat Fateh Ali Khan for this song and so we got kids from England and Nusratji from Pakistan and me singing. So it was like a South Asian peace song."

Khan was not the first Pakistani singer to make it big in India. Talat Mahmood had already broken through with his magical voice and regenerated interest in the ghazal form from the 50s till the 70s. Noorjehan's move to Pakistan had [opened the doors](#) of the music industry for Lata Mangeshkar. But they were still classicists in an esoteric world of music. Where the Ustad differed was in his ability to reach out and touch the mass audience.

His command over the Punjabi language, the nuances, and an innate sense of secular spirituality ensured his connect from veterans like Gulzar to Anu Malik. His ability to transposition his raag based music into western formats added to his currency. The almost universal respect he enjoyed ensured that any political confrontation to his art was sidelined by the sheer genius of his work. His influence on Indian cinema can be perceived by the fact that since the late 90s, the number of albums and songs in Indian films with a Sufi lilt have increased exponentially.

In doing so, the Ustad gave Indian film music a new dialect. Singers like Sonu Nigam, Sukhwinder Singh, Udit Narayan, and more recently, Arijit Singh have found a new audience base with very similar songs. From Rahman's 'Khwaja mere khwaja' in *Jodhaa Akbar* (2005) to 'Tu jaane na' in *Ajab Prem Ki Ghazab Kahani* (2009) by Pritam, and Amit Trivedi's brilliant 'Ha reham' in *Aamir* (2008) are examples of the lasting influence of his style.

As for the Pakistani connection, Khan's calibre and reputation worked as both ambassador and pioneer for artists wanting to work in India. His charisma, spirituality, and charming ease with multiple genres of music changed the perception of Hindustani, and Sufi, music as a rigid, orthodox form. It is to the great Ustad's credit that singers, and later actors, from Pakistan found a welcoming platform for expression in Indian cinema. As the two nations duke it out again in the political ring, Ustad Nusrat Fateh Ali Khan's musical legacy and heritage finds itself facing the same old demons. Except, their greatest champion is silent.



Image Courtesy:

<https://vinodsurgude.artstation.com/projects/dON0oA>

5. Sadbhavana with Nature

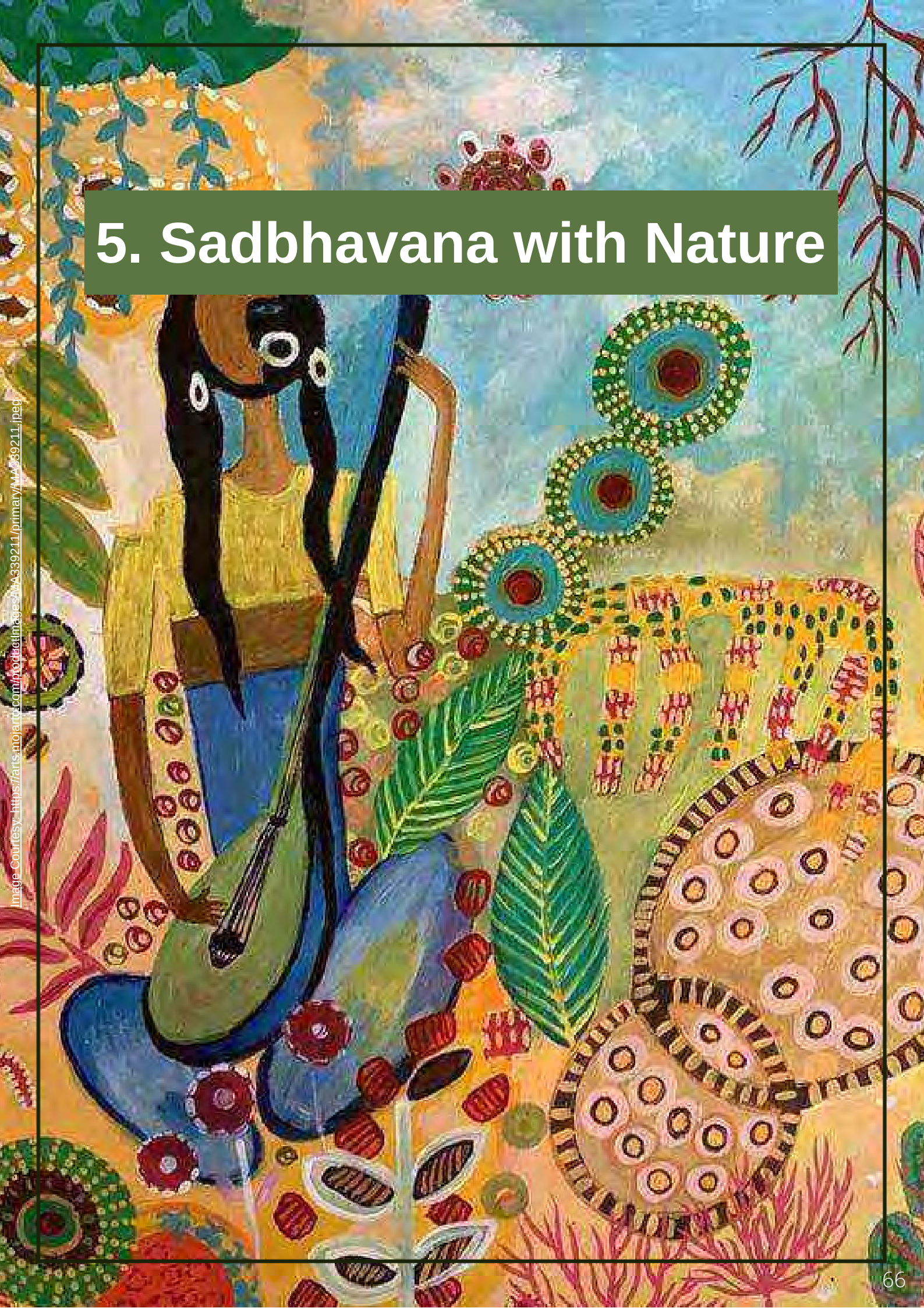


Image Courtesy: <https://arts.mojatiro.com/productimages/A339211/primary/MA339211.jpeg>

5.1 न प्रकृति राग छेड़ती है, न मोर नाचता है

दयामनी बारला

विश्व में आदिवासियों की पहचान जल-जंगल-जमीन-पर्यावरण के जीवन्त सम्बन्ध से है। जंगल, जमीन, नदी, पहाड़, झरना, माटी आदिवासी समाज के लिये सम्पत्ति नहीं, बल्कि धरोहर है। इतिहास गवाह है, जब तक आदिवासी जल-जंगल-जमीन के साथ जुड़ा हुआ है, तभी तक वह आदिवासी है। एक-दूसरे को अलग कर न आदिवासी समाज की कल्पना की जा सकती है, न ही जल-जंगल-जमीन और पर्यावरण की। आदिवासी समाज की भाषा, संस्कृति, नदियों में बहते पानी, आकाश में मंडराते बादल, प्रकृति की गोद में उगे घास-फूस, फूल-पत्ता और आकाश में उड़ती चिड़ियों की चहक के साथ विकसित हुई है।

विश्व सभ्यता और संस्कृति के विकास का इतिहास गवाह है- देश के जिस भी हिस्से में आदिवासी बसे, घने जंगल-झाड़ को साँप, बिच्छू, बाघ-भालू से लड़कर आबाद किया। उन्होंने रहने लायक गाँव बसाए, खेती-किसानी को आगे बढ़ाया। छह माह खेतों में अन्न पैदा कर खुद भी खाते हैं और दूसरों को भी खिलाते हैं। छह माह प्रकृति खुद इन्हें वनोपज से खिलाती है। दोनों के बीच माँ-बेटे का रिश्ता है। यह दशकों से हमें पीढ़ी-दर-पीढ़ी जीवन देता आया और आगे भी देता रहेगा। आदिवासी समाज जंगल से जितना लेता है, उसका दोगुना उसे देता भी है। आदिवासी दो पेड़ काटता है-तो दस पेड़ लगाता भी है।

आदिवासी समाज के लिये जंगल सिर्फ पेड़-पौधे ही नहीं हैं, बल्कि आदिवासी समाज के इतिहास, परम्परा, भाषा-संस्कृति, पहचान के साथ आजीविका और स्वस्थ जीवन का मूल आधार भी है। जंगल के जानवर आदिवासी समाज के मित्र हैं। आदिवासी समाज और जंगल देश के पर्यावरण के प्रमुख आधार हैं, क्योंकि जंगल जहाँ है, आदिवासी समाज भी वहीं है। आदिवासी समाज के बिना न हम जंगल की कल्पना कर सकते हैं और न ही पर्यावरण की सरई फूल आदिवासी समाज का सरहुल त्यौहार है तो करम पेड़ आदिवासी समाज का करमा परब है। जहाँ सखुआ का जंगल है, वहीं-घने बादल भी मंडराते हैं और जहाँ बादल मंडराते हैं, वहीं मोर पंख फैलाकर बादल का आनन्द लेते हैं। जंगल और समाज का यह ताना-बाना, हमें लोकगीतों में मिलता है-गाते हैं।

बोने के बोने में झाईल मिंजुर रे...2, बोने में झाईला मिंजुर सौभाग्य रे...2

प्रकृति और समाज के बीच के रिश्ते और लोगों के आपसी जीवन्त रिश्ते को भी हम गीतों में बयान करते हैं : गीत है-

कहाँ रे कोरोया (संगी-साथी) डेरा तोरा...2, कहाँ रे कोराया बसा तोरा...2, जंगल में डेरा तोरा पहाड़ में बसा तोरा, कहाँ रे कोरोया डेरा तोरा...2, कहाँ रे कोरोया बसा तोरा...2

यही कारण है कि देश के किसी भी हिस्से में इनके हाथ से जंगल-जमीन छीनने की कोशिश की गई-आदिवासियों ने इसका जीजान से विरोध किया। और यह आज भी जारी है। आदिवासियों के संघर्ष को झारखंड से लेकर विश्व स्तर पर देखें। सबका कारण अपने जल-जंगल-जमीन की रक्षा करना ही है। 1800 के दशक का इतिहास बताता है कि जब भारत के झारखंड इलाके में आदिवासियों के हाथ से जंगल-जमीन अंग्रेज द्वारा छीने जाने लगे, तब इसके विरोध में पूरे संताल परगना और छोटानागपुर के आदिवासी 1900 के दशक तक समझौता विहीन शहादती संघर्ष रचते रहे। इसी दौरान अमेरिका के आदिवासियों के हाथों से भी जंगल-जमीन अंग्रेज छीन रहे थे।

आदिवासियों को जबरन जंगल-जमीन अपने हाथ सौंपने, बेचने पर मजबूर किया जा रहा था। तब आदिवासी नेता लॉड शियाटेले ने अंग्रेजों से कहा था-हम अपनी माँ का सौदा कैसे कर सकते हैं? हम शुद्ध हवा, शुद्ध पानी, सूरज की रोशनी, समुद्र की लहरों, नदी-झरनों को कैसे बेच सकते हैं? यह कतई सम्भव नहीं है। झारखंड में शहादती संघर्ष का परचम लहराने वाले कोयल-कारो जनसंगठन के बुजुर्ग अगुवा मंगरा गुड़िया के गीत पूरे झारखंड के जंगलों में गूँज रहे हैं-

अन्न- होले बदालय, धन होले बदालय, धरती माँ के कैसे रे बदलाय...2 सोना होले बदलाय, रूपा होले बदलाय, धरती माँ के कैसे रे बदलाय?

छोटानागपुर और संताल परगना इलाके में अंग्रेजों ने आदिवासियों के हाथ से जंगल छीनने के कई हथकंडे अपनाए। सामुदायिक धरोहर को व्यक्तिगत सम्पत्ति बना दी। जंगल पर कब्जा करने के लिये 1800 से लेकर 1947 तक के बीच दर्जनों वन-कानून बनाए गए, कभी रिजर्व वन के नाम पर जंगल पर आदिवासियों के अधिकार को समाप्त किया गया, तो कभी पब्लिक फॉरेस्ट के नाम पर। यही नहीं वन आश्रयणी कानून के तहत भी लाखों आदिवासी गाँवों को जंगल से हटा दिया गया।

आजादी के बाद आदिवासी समुदायों के हाथ से बाकी बचे जंगल को भी लूटने की कोशिश की गई, वह भी कानूनी हथकंडे से। कभी सामुदायिक वन प्रबंधन के नाम पर तो कभी किसी अन्य कानून के नाम पर। वन कानून-2006 भी आदिवासियों को जंगल-जमीन से बेदखल करने की ही साजिश है। आज विश्व के पूँजीपति हमारे पानी, जंगल, गाँव, झरना, खेत-खलिहान, नदियों से मुनाफा के लिये आँखें गड़ाए हुए हैं। सभी अपनी पूँजी हमारी धरोहर के दोहन के लिये निवेश करने की होड़ में हैं।

राज्य के गठन के दस सालों में राज्य और केंद्र सरकार ने 104 से अधिक कम्पनियों के साथ एमओयू किए हैं। इनमें से 98 कम्पनियाँ स्टील उत्पादक हैं। प्रत्येक कम्पनी को अपना उद्योग चलाने के लिये-कारखाना लगाने के लिये जमीन, पावर प्लान्ट के लिये जमीन, आयरन और माइन्स, कोल माइन्स, पानी के लिये डैम, टाउऊनशिप, बाजार, आवागमन-रेल सेवा, सड़क सेवा आदि के लिये जमीन चाहिए। इस तरह से प्रत्येक कम्पनी को विभिन्न स्ट्रक्चर, बुनियादी व्यवस्थाओं के लिये विभिन्न इलाकों में 50-60 हजार हेक्टेयर जमीन चाहिए। यदि 104 कम्पनियों को जमीन उपलब्ध कराई जाए, तो झारखंड के किसानों, आदिवासियों, मूलवासियों के हाथ एक इंच भी जमीन-जंगल नहीं बचेगा।

औद्योगीकरण और वर्तमान विकास मॉडल ने जिस तेजी से आदिवासी समाज को उजाड़ा है, उसी रफ्तार से देश का पर्यावरण भी प्रदूषित हो रहा है। जंगल के उजड़ने से पर्यावरण पर काफी बुरा असर पड़ा है। नदी-नाले सूखने के साथ प्रदूषित हो गए हैं। जंगल की हरियाली मुरझाने लगी है। पेड़-पौधे सूख रहे हैं, उनमें फल-फूल नहीं लग रहे हैं। जंगल से पैदावार घट रही है। लाह, कोकाण आदि की पैदावार प्रभावित हो रही है। मधु का उत्पादन भी घटता जा रहा है। जंगलों में जीवित रहने वाले जीव स्वतः समाप्त होते जा रहे हैं। जंगल में मौजूद हजारों जैविक विविधता-जड़ी-बूटी नष्ट हो रही है। इसका प्रतिकूल प्रभाव पूरी अर्थव्यवस्था पर पड़ रहा है।

[न प्रकृति राग छेड़ती है, न मोर नाचता है। India Water Portal](http://www.india-water-portal.com)



Image Courtesy:

<https://wallpaperaccess.com/full/5000697.jpg>

5.2 रागमाला पेंटिंग

रागमाला पेंटिंग [भारतीय लघु चित्रकला](#) का एक रूप है , जो रागमाला या "रागों की माला" के चित्रण चित्रों का एक सेट है , जो [राग](#) नामक भारतीय संगीत विधाओं की विविधताओं को दर्शाती है । वे मध्यकालीन भारत में कला, कविता और शास्त्रीय संगीत के समामेलन के एक शास्त्रीय उदाहरण के रूप में खड़े हैं।



भैरवी रागिनी , रागमाला, कागज पर गौचे में एक एल्बम पेंटिंग , १६१०

16 वीं और 17 वीं शताब्दी में शुरू होने वाले भारतीय चित्रकला के अधिकांश स्कूलों में रागमाला चित्रों का निर्माण किया गया था, और आज इसे पहाड़ी रागमाला, राजस्थान या राजपूत रागमाला, दक्कन रागमाला और मुगल रागमाला के नाम से जाना जाता है।

इन पेंटिंग में प्रत्येक राग को एक रंग, मनोदशा, एक नायक और नायिका (नायक और नायक) की कहानी का वर्णन करने वाला एक पद्य द्वारा व्यक्त किया जाता है, यह मौसम और दिन और रात के समय को भी स्पष्ट करता है जिसमें एक विशेष राग गाया जाता है। ; और अंत में अधिकांश चित्र राग से जुड़े विशिष्ट हिंदू देवताओं का भी सीमांकन करते हैं, जैसे भैरव या भैरवी से शिव, श्री से देवी आदि। पेंटिंग न केवल रागों को दर्शाती हैं , बल्कि उनकी पत्नियों, (रागिनी), उनके कई पुत्रों (रागपुत्र) को भी दर्शाती हैं। और बेटियां (रागपुत्री)।¹

रागमाला में मौजूद छह प्रमुख राग भैरव, दीपिका, श्री, मलकौसा, मेघा और हिंडोला हैं और इन्हें साल के छह मौसमों - गर्मी, मानसून, शरद ऋतु, शुरुआती सर्दी, सर्दी और वसंत के दौरान गाया जाता है।

इतिहास

संगीता रत्नाकार भारतीय रागों के वर्गीकरण पर १२वीं शताब्दी का एक महत्वपूर्ण ग्रंथ है, जिसमें पहली बार प्रत्येक राग के पीठासीन देवता का उल्लेख है।² १४वीं शताब्दी के बाद से, उन्हें संस्कृत में छोटे छंदों में वर्णित किया गया, ध्यान के लिए , 'चिंतन', और बाद में चित्रों की एक श्रृंखला में चित्रित किया गया, जिसे रागमाला पेंटिंग कहा जाता है।³ रागमाला के कुछ सर्वोत्तम उपलब्ध कार्य १६वीं और १७वीं शताब्दी के हैं, जब यह रूप शाही संरक्षण में फला-फूला,⁴ हालांकि १९वीं शताब्दी तक, यह धीरे-धीरे फीका पड़ गया।



Jhanak Jhanak Payal Baaje - Rat Basant Aayi Ban Upavan



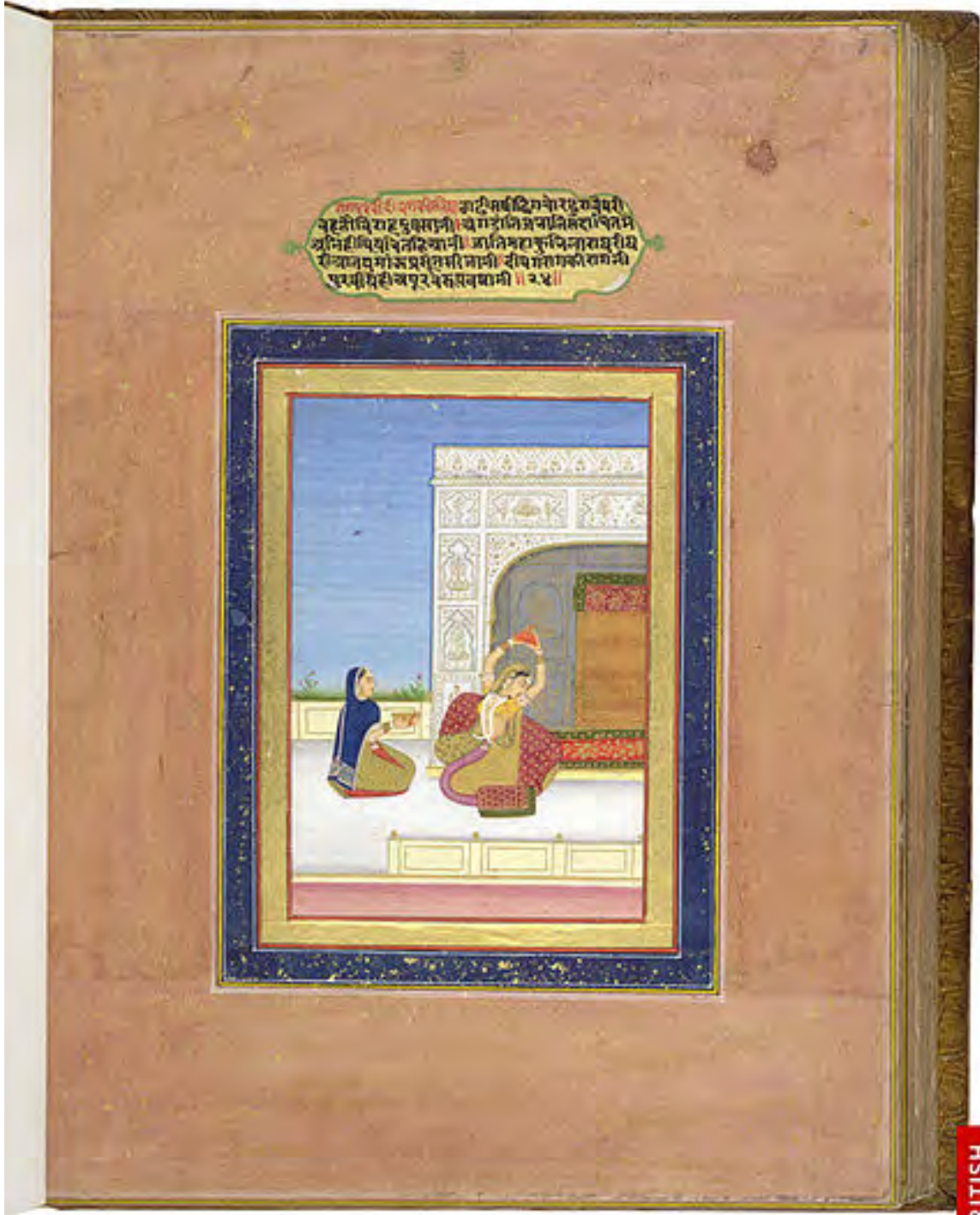
Click the link below to watch the video:

[https://youtu.be/RkzOwQQ8eo0?](https://youtu.be/RkzOwQQ8eo0?list=PLA_A9T_Uj7lw-mEU5b45thIZEHzBCMELD)

[list=PLA_A9T_Uj7lw-](https://youtu.be/RkzOwQQ8eo0?list=PLA_A9T_Uj7lw-mEU5b45thIZEHzBCMELD)

[mEU5b45thIZEHzBCMELD](https://youtu.be/RkzOwQQ8eo0?list=PLA_A9T_Uj7lw-mEU5b45thIZEHzBCMELD)

मौजूदा कार्य



राग पूर्वी फोलियो, 36 रागमाला चित्रों के साथ एक एल्बम में, 17वीं सदी

1570 में, मध्य भारत में [रीवा के](#) एक पुजारी क्षेमकर्ण ने [संस्कृत](#) में रागमाला पर एक काव्य पाठ संकलित किया , जिसमें छह प्रमुख रागों-भैरव, मलकोशिका, हिंडोला, दीपक, श्री और [मेघा का](#) वर्णन किया गया है, जिनमें से प्रत्येक में पांच रागिनी और आठ रागपुत्र हैं। राग श्री को छोड़कर, जिसमें छह रागिनी और नौ रागपुत्र हैं, इस प्रकार 86 सदस्यों का एक रागमाला परिवार बनता है।⁵

रागमाला की मौजूदा काम करता है के अधिकांश डेक्कन शैली, कहाँ से हो इब्राहिम [आदिल शाह द्वितीय](#) के [बीजापुर](#) , एक हिस्सा है, खुद को भी एक अच्छा चित्रकार और व्याख्याता था, हालांकि कुछ राजपूत शैली भी जो 'Chawand' के एक कलाकार के काम के मौजूद हैं (मेवाड़ का) चित्रकला का स्कूल, [साहिबदीन](#), जिसकी रागमाला (संगीत [विधा](#)) श्रृंखला दिनांक १६२८, अब [भारत के राष्ट्रीय संग्रहालय में है।](#)⁶

रागमाला में राग

छह पुरुष (माता-पिता) राग हैं; तीस रागिनी उनकी पत्नियाँ हैं और शेष अड़तालीस उनके पुत्र हैं। ये इस प्रकार सूचीबद्ध हैं:

(१) मूल राग: [भैरव रागrag](#)

पत्नियाँ : [भैरवी](#) , बिलावली, पुण्यकी, बांग्ली, अलेखी। पुत्र : पंचम, हरख, दिशख, बंगाल, मधु, माधव, ललित, बिलावल।

(२) मूल राग: [मलकौस रागrag](#)

पत्नियाँ : गौडकरी, [देवगंधरी](#) , गांधारी, सीहुते, [धनश्री](#) । पुत्र : मारू, मस्तंग, मेवाड़ा, परबल, चांद, खोखत, भोरा, नाद।

(३) मूल राग: हिंडोल राग

पत्नियाँ : तेलंगी, देवकारी, बसंती, सिंधुरी, अहीरी। पुत्र : सुरमानंद, भास्कर, चंद्र-बिंब, मंगलन, बान, बिनोदा, [बसंत](#), कमोदा।

(४) मूल राग: दीपक रागrag

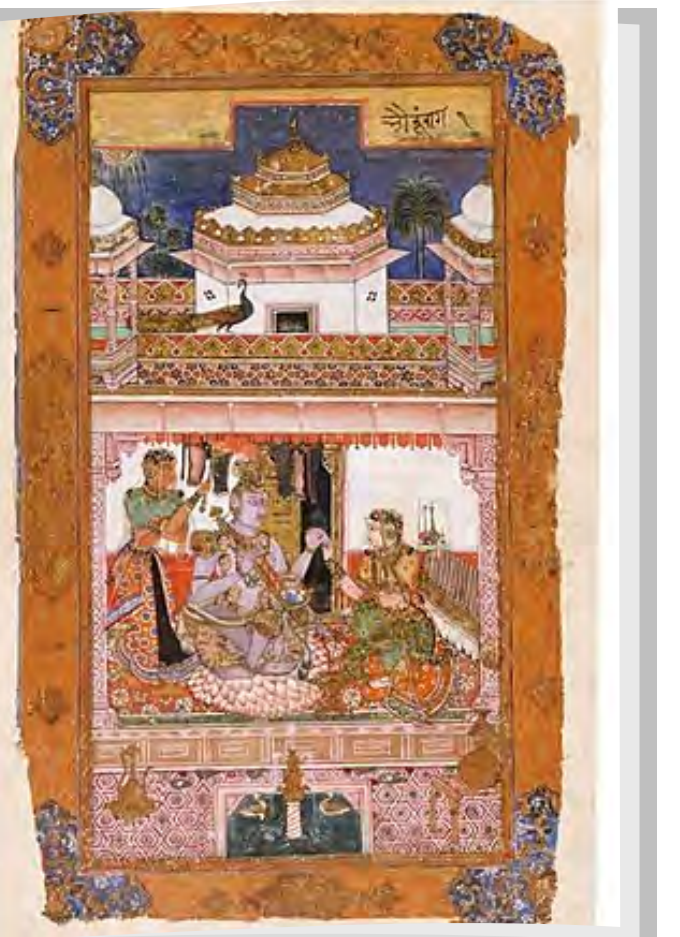
पत्नियाँ : कछेली, पटमंजरी, [तोड़ी](#) , कामोदी, गुजरी। पुत्र : कालंका, कुंतल, राम, कमल, कुसुम, चंपक, गौरा, कनरा [36]।

(५) जनक राग: [श्री राग](#)

पत्नियाँ : Bairavi, Karnati, [गौरी](#) , [आशवरी](#) , Sindhavi। पुत्र : सालु, सरग, सगरा, [गौंड](#), गंभीर, गुंड, कुंभ, हमीर।

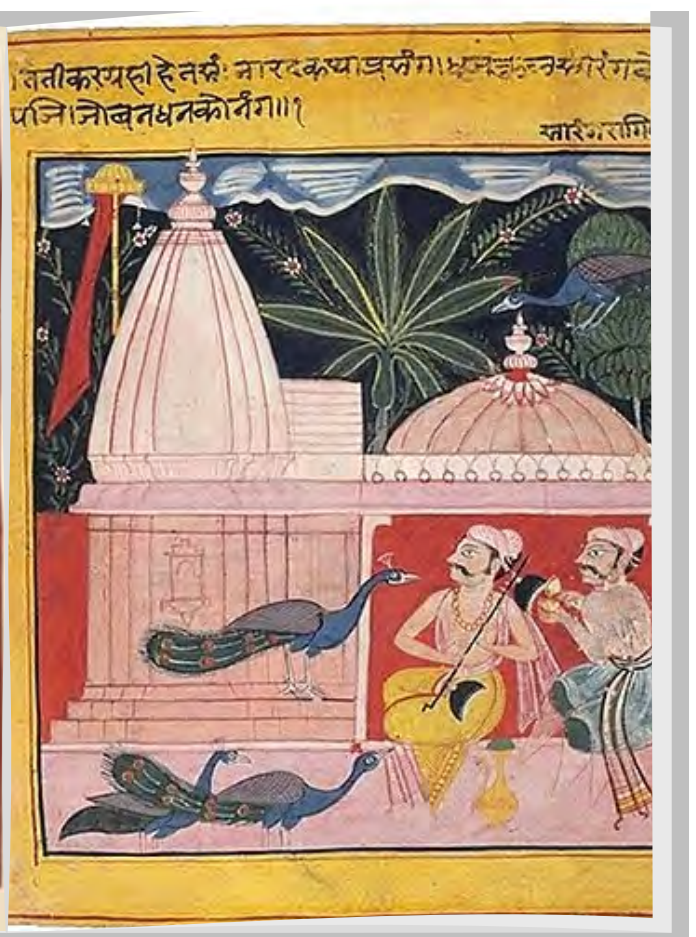
(६) मूल राग: [मेघ राग](#)

पत्नियाँ : [Sorath](#) , Gaundi-Malari, [आसा](#) , Gunguni, Soho। पुत्र : बीरधर, गजधर, केदार, जल्लीधर, नट, जलधारा, शंकर, श्यामा।

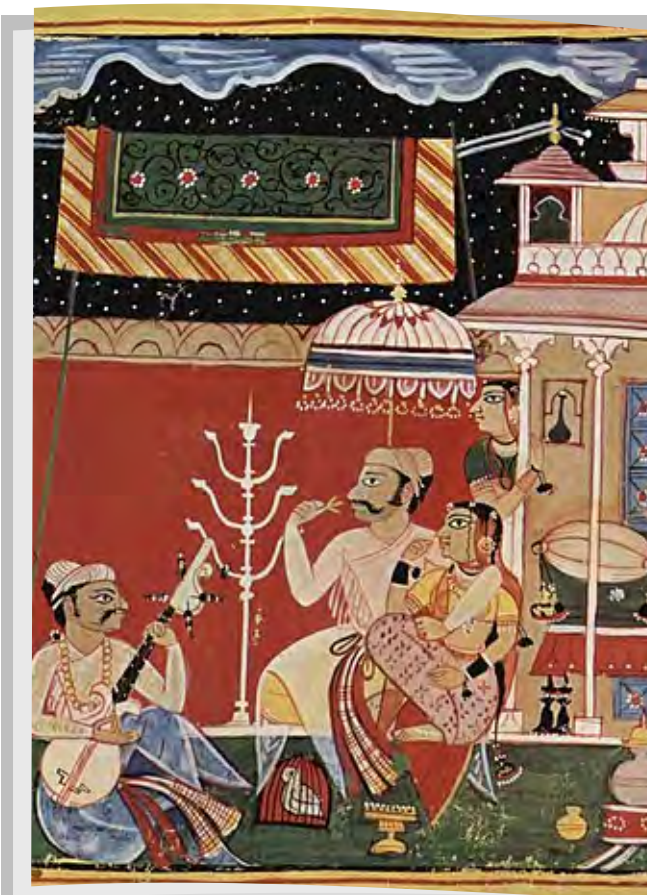




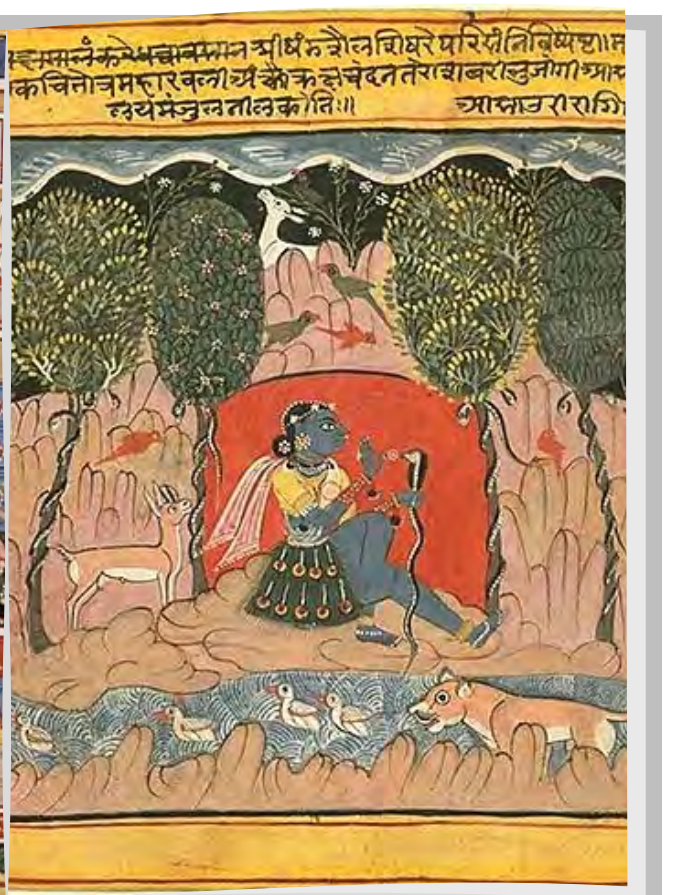
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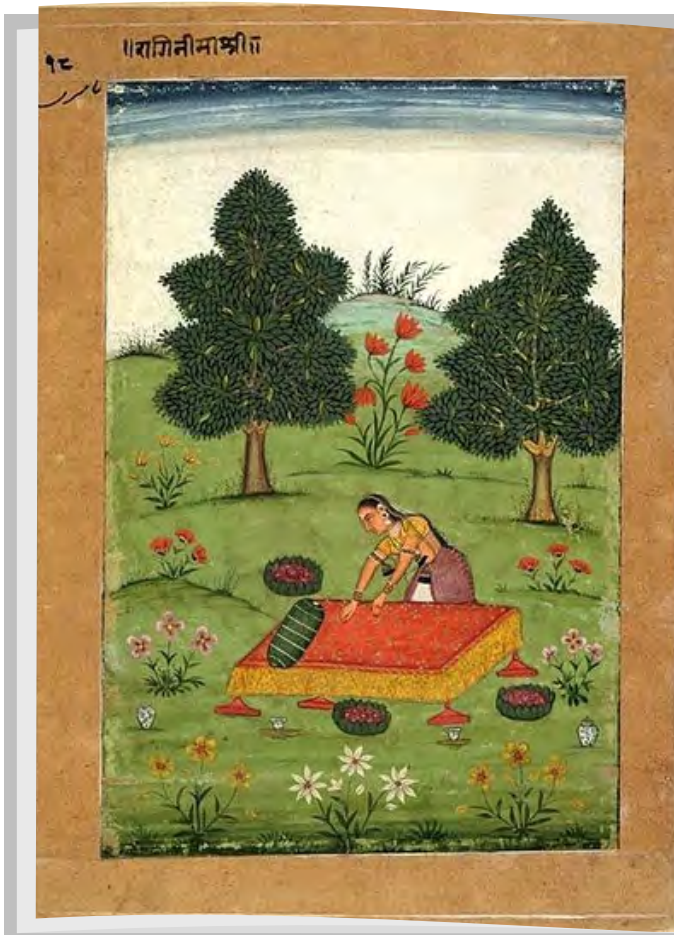
सारंग रागिनी, रागमाला, सी. १६०५



राग दीपक, रागमाला में साहिबदीन द्वारा 1605



असावरी रागिनी, रागमाला, १६१०



मालाश्री रागिनी, रागमाला, राजस्थान। १६२०



पंचम रागिनी, रागमाला, १६८०-१६९०



गोदा राग, रागमाला, सी. १७१०



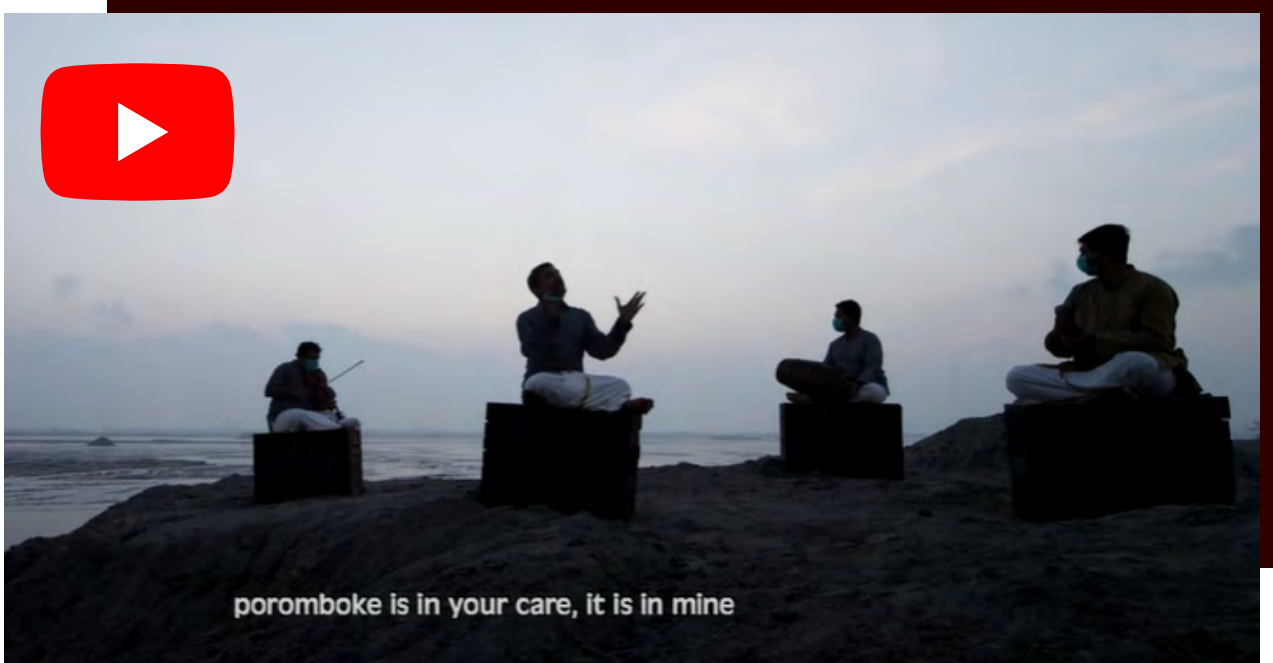
कुंतला राग, दीपाकेड़ा राग, रागमाला, १७१० के 'पुत्र'



भैरव का रागपुत्र वेलावाला । १७१०

- अल्हाय्या राग, भैरव राग के पुत्र, रागमाला, c1720
- वररी रागिनी, रागमाला, १७वीं सदी
- हिंडोला राग, रागमाला, १७वीं सदी
- वसंत रागिनी , रागमाला, राजपूत, 1770
- राधा-कृष्ण, भैरव राग, रागमाला का चित्रण। सीए 1770
- कृष्ण-राधा को राग श्री पाठ, १९वीं शताब्दी
- दीपक राग
- कमोदानी रागिनी
- धन्यश्री रागिनी
- मल्कोसा राग

5.3 TM Krishna: Chennai poromboke paadal – a protest against the Ennore power station



Click the link below to watch the video:

<https://youtu.be/82jFyeV5AHM>

Poromboke is an old Tamil word meaning shared-use community resources like waterbodies, seashore and grazing lands that are not assessed for tax purposes. Today, it has become a bad word used to describe worthless people or places. Chennai Poromboke Paadal is part of a campaign to reclaim the word and restore its worth.



5.4 First take: Music and nature- from Humpbacks to Harvard

Brian D. Farrell

<https://revista.drclas.harvard.edu/first-take-music-and-nature/>



A young woman plays the violin for a solidarity delegation of visiting North Americans in Cuba, 1993. Photo by Jonathan Moller.

Nature and music are intimately connected. Almost as long as I have been a naturalist, these connections have been woven through my life. I have been playing drums since I was a boy. Though I played in a rock band in high school, I was trained in jazz and Latin music, genres I play to this day. As a teenager I wrestled with the decision to follow music or something else (not yet fully aware how biology could be a profession), and am happy that one can pursue these two interests at the same time and discover eventually how closely they are tied together.

As a scientist, I am now more fully aware of the links. I notice the similarities between jazz—a famously improvisational form featuring trades of motifs between players, as if in conversation—and that of birds and other species that trade vocalizations to convey their motivations to each other. Music permeates nature, and nature permeates music.

I believe it is fair to say that for most people on earth, including myself, music is an integral part of everyday life. Our memories are often tied to certain songs or genres associated with the paths of our emotional lives, particularly in the teenage years.

A song can carry us back in time and draw forgotten emotions from deep inside ourselves. Why does music have such a hold on us, able to change our mood and bring us together? What is music's evolutionary origin, and can we learn about music by considering other species that use sounds in similar ways? These are old questions, but they have received new insights from fields as different as paleontology, neurobiology and evolutionary theory.

Music appeared early in human history, documented by the discovery of 40,000-year-old flutes made of bird bone or mammoth ivory, as well as remnants of ancient drums. Some scientists believe that the large nasal passages of the Neanderthals, who existed in Eurasia from nearly 500,000 to 35,000 years ago, indicate an ability to produce resonant chant.

Experts in fields as different as neurobiology, archeology and evolutionary biology believe that music may have preceded language, and it is not hard to imagine that chanting and rhythmic thumping were instrumental in holding small tribal groups together. In fact, social cohesion most likely was a force for the adaptive basis of music in early humans.



Three Peruvian musicians. Photo by Nilton Vela (Ojos Propios)

The other force thought important for the development of music is sexual selection, meaning that music may have fostered the greater reproductive success of those who played and responded, just as the bright colors of a male bird's plumage attract females who select their mating partner(s) based on their attractiveness.

Certainly, the field of neurobiology has greatly increased our understanding of the depth and breadth of the "wiring" of our brains for music response and music production. While language abilities may be lost through a blow to the side of the head or a small lesion on the brain itself, musical production and responses are almost impossible to knock out. In fact, individuals who have lost their language abilities sometimes can learn to sing their thoughts.

Music reception and production both employ neurotransmitters that are key in brain function, as well as release hormones, such as serotonin and oxytocin, that are associated with the pleasure centers of the brain. These “feel good” hormones seem to reinforce the feelings of happiness and belonging that music often produces. Music shares features with humor and experiences of nature both by fulfilling expectations and by creating lively elements of surprise.

Music, meditation, nature, artistic and religious experiences have similar effects on the brain, engendering the kinds of contemplative changes in brain waves that have concomitant positive effects on stress levels, and perhaps overall health. This is an area of active research.

Humans are remarkably adept at music. We can (famously) recognize a song from hearing very few notes, often two or three, and can pick out a song over the cacophony of a crowd. It is remarkable that, however closely we guard our feelings from strangers, or even from those familiar to us, we nevertheless express strong emotions toward music, especially played live.

Recent investigations of the extensive cave systems in Lascaux, France, have revealed that the most acoustically-resonant chambers are the ones decorated with Paleolithic murals, leading to the conclusion that they were performance halls. I can say that this thought has transformed how I think about my own attendance of musical performances in resonant concert halls—we’ve been enjoying such experiences together for tens of thousands of years or more!



Photo courtesy of Shakira.

Humans are not the only acoustical performers on earth, of course. Birdsong has figured in our poetry for as long as there has been a written record, and the group we call songbirds that actually learn their songs from adults have been singing since the beginning of the Cenozoic Era, 65 million years ago.

Of course, earlier birds were screeching and calling for 100 million years before, but they were not the first species to use sound to communicate their impassioned pleas for mates and territory. This would be the insects and frogs, whose rattles, scrapings and trills have resonated through swamp, forest and field for a quarter of a billion years.

But, is it music? Some of us certainly love to be enveloped in these wild sounds—I sometimes have rainforest recordings playing in the background as I work—but music is so defined that it excludes many other species and sounds, however beautiful they may sound to us.

According to many authorities, music contains repeated motifs that may be combined in various ways to produce a larger composition, and so includes atonal music such as some percussion, while also excluding pure tones that do not form such patterns, such as train whistles (though one could play a train whistle in a musical fashion!).

Defined this way, the songs of birds, lasting from a few seconds to several minutes in length, are truly songs, and new studies show that certain mice also sing. However, mice and birds are not the only songsters on earth, and they are far from being the largest.

These would be the whales. For many centuries, fishermen and other maritime peoples were undoubtedly aware of the amazing vocalizations of whales, especially those of the humpback whales widespread in the Atlantic and Pacific oceans.

However, it was not until a Harvard graduate named Roger Payne '54 first recorded them from the back of his sailboat that these sounds were understood for what they were.

Payne and his colleague Scott McVay analyzed their recording by marking the various motifs that appeared here and there across the thirty minutes or more of their duration.

It became clear that these long vocal utterances were in fact composed songs that were repeated over and over again. Their landmark 1967 paper, followed by the 1970 commercial release of their recordings ([Songs of the Humpback Whale](#)), occasioned an enormous raising of awareness of these amazing creatures who sing below the waves, and highlighted their plight as whaling countries continued to drive whales towards extinction.





Rock musicians play an anniversary concert in Mexico's El Chopo market. Photo by Carin Zissis.

Jazz clarinetist Professor David Rothenberg '84 takes whale music seriously, and has played music with whales (via underwater speakers) and birds, though it is very unclear as to whether they respond. While other animals may sing, no species apart from humans can follow a rhythm (though the dancing of a now defunct cockatoo named Snowball suggests such abilities in parrots). Drumming, therefore, comes closest to a musical signature that is uniquely human, surprisingly enough.

Today, I teach a Harvard Freshman Seminar entitled "Why we animals sing" that bridges acoustic biology and the evolution of music. I play in a weekly jazz ensemble and occasionally around the university and in my spouse's home country, the Dominican Republic, which I find especially amenable to combining music and nature in one setting. For your Director of DRCLAS, this special issue of ReVista, dedicated to music, is therefore a very special pleasure, and I hope you find these authors' contributions with a Latin perspective as rich as I do.

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