

Entrainment and Interaction in Indian Music

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The last decade has seen significant advances in the theory of entrainment (i.e. the mechanism underlying temporal coordination) and its application to music research: this theory has also been a vital element in the study of musical interaction and joint action. As music cognition research looks increasingly at processes of interaction and coordination and the cognitive capacities that underpin them, ethnography has a vital complementary function in focusing attention on the wider social and cultural significance of these processes. This paper builds on recent analyses to ask how an entrainment-centred analysis of a performance of North Indian classical (*raga*) music can be constructed: that is, how a performance can be interpreted in terms of the establishment, variation and disruption of coordination between individual participants.