

COLLECTIF KOA PRESENTS

PEEMAÏ

[ GAGA GUNDUL ]

CREATION 2020



# PEEMAÏ

## LINE UP

HUGUES MAYOT **SAXOPHONE, KEYBOARDS**  
GILLES CORONADO **GUITAR**  
ALFRED VILAYLECK **BASS**  
FRANCK VAILLANT **DRUMS**

## FRENCH PRESS

**TELERAMA** - JANUARY 2018

« [...] le groove inventif nous prend sans cesse par surprise, que ce soit par une chute cuivrée planante, des karkabous gnaouis ou des rapides trip-hop rageurs. »

Anne Berthod

**JAZZNEWS MAG** - DECEMBER 2017

« [...] et leur premier album un véritable bonbon énergisant aux saveurs presque infinies. »

Mathieu Durand

**OPEN JAZZ/FRANCE MUSIQUE** - APRIL 2017

« Vivre un concert de Peemaï, c'est faire voyager ses oreilles là où elles ne s'y attendent pas. [...] Le miracle c'est un son exactement collectif. Très insolite et joliment insolent. »

Alex Dutilh

## DISCOGRAPHY

*Peemaï*, décembre 2017

RECORDING **ARNAUD PICHARD** -  
STUDIO MIDLIVE, JUIN 2017

MIXING **FRED SOULARD**  
**FRANCK VAILLANT**  
**ARNAUD PICHARD**

MASTERING **RAPHAËL JONIN**  
PRODUCTION **FRANCK VAILLANT**  
PRODUCTION **SHREDS RECORDS**  
**COLLECTIF KOA**

MUSICS **PEEMAÏ**  
VISUALS **SOPHIE TORCOL - ANTEBELLUM**  
DISTRIBUTION **L'AUTRE DISTRIBUTION**



## Group presentation

Peemaï has its roots in the music of Asia, from Laos to Indonesia as much as in the urban culture of its 4 artists. The result ?

A music without borders in which hypnotic rhythms and haunting melodies mingle with joy with re-invented traditional songs. A unique and generous musical set, which they share with a jovial complicity, a communicative energy carried by a powerful groove and improvisations that are both sensitive and virtuoso.

The Molam of Laos (a kind of rural blues) meets electric and synthetic grooves, while the hypnotic rhythms of the Javanese gamelans flirt with tones invoking Hendrix or Coltrane ... it is the joyful fusion between Asian music, jazz, rock and electro!

Peemaï trained in 2016 at the Scène Nationale in Sète, before performing their first concert at the Vientiane Jazz Festival in Laos and then touring South East Asia.

In 2017, enriched by their experiences and a collaboration with Laotian musicians, they created their first eponymous disc, co-produced by Shreds Records and the Collectif Koa, distributed by L'Autre Distribution, achieving some success (FFF Télérama, Disque ÉLU Citizen, Jazz News Record of the Month).

Today, after about fifty concerts in France and abroad, Peemaï is constantly reinventing itself, sharing constantly with musicians from South East Asia. Peemaï's music offers a joyful musical journey, where the smile of its performers spreads among their audiences, in a ritual of shared happiness.



- Hugues Mayot

Hugues Mayot is a saxophonist and clarinetist from Lorraine (France). After studying at the conservatories of Metz and Strasbourg, as well as at the CNSM in Paris, he was recruited by Marc Ducret to participate in his large orchestra Le Sens de la Marche. He then multiplied collaborations in the field of jazz and improvised music, but also in the field of world music and traditional music.

Currently, he writes and plays in his two projects as a leader: What if ?, with Jozef Dumoulin, Franck Vaillant and Joachim florent, and L'Arbre Rouge, with Théo and Valentin Ceccaldi, Joachim Florent and Sophie Bernado and participates in the projects by Fidel Fourneyron Que Vola ?, in Roots Quartet by Pierre Durand, Spring Roll by Sylvaine Héлары, Gleizkrew by Philippe Gleizes and Beps by Bertrand Beruard.

- Gilles Coronado

Gilles Coronado is a chameleon guitarist living in Paris since 1991. He take part in the emergence of the new improvised music scene during the 90s, embodied by the club «Les Instants Chavirés».

In 1994, he founded the Urban Mood group. He also participates in Sarah Murcia's Caroline group, shares experiences with contemporary dance (Mathilde Monnier, Catherine Contour, Thierry Baë, Loïc Touzé, ...), records with Katerine & Francis et ses Peintres.

An all-terrain musician, he is also associated with fictions for France Culture, a musical creation for «Tephra Formations» at the Center Beaubourg (play by Philippe Katerine and designer Robert Stadler), as well as musical programs for Arte.

- Alfred Vilayleck

Alfred developed an interest in music from the age of 12 through rock and especially Jimi Hendrix, then quickly turned to jazz & improvisation. Accredited of the Perpignan and Strasbourg conservatories, he plays with several jazz groups before founding the Collectif Koa in Montpellier in 2008, which allows him to collaborate with Steve Coleman, Aka Moon, Magic Malik, Jim Black... Versatile accompanist and musician globe-trotter, he had the pleasure of playing with Serge Lazarévitch, Joël Allouche, Jeroen Van Herzeele, Julien Lourau, John Tchicai, Pierre Van Dormael, Cherif Soumano ...

Currently, he conducts the Grand Ensemble Koa, and contributes to several groups including Gratitude Trio, Peemaï... Alfred is a jazz teacher at the Conservatoire de Montpellier and also leads many Soundpainting projects.

- Franck Vaillant

Drummer, composer, arranger, Franck Vaillant is an adventurous and productive musician. He has recorded more than 60 albums, including 7 as a leader (Benzine and Thisisatrio) and plays all over the world through numerous collaborations. Self-taught artist, he learned to read music relatively late, which allowed him to acquire other keys and openings in his composition work, which he had been practicing for several years already. A creative musician, he proliferates by enriching each of his collaborations with a very personal touch. Franck Vaillant participated for 4 years (450 concerts) in the Rock world adventure of LO'JO, a group created in 1982.

For several years, he has participated in ARTE France research workshops and in Paul Ouazan's programs produced by Sarah Murcia.





# GAGA GUNDUL

## CURRENT PROJECT PARTNERS

### VENUES OF CREATION

- Musée Guimet - Paris (France)
- Institut Français de Yogyakarta
- Festival Musiques au Présent - Narbonne (France)

### SUPPORTS FOR THE INTERNATIONAL DISTRIBUTION

- The network of French Institutes in South East Asia
- Bureau Export

### LABEL, RECORDING

- L'Autre distribution

## History of Gaga Gundul...

« Magicians long ago wanted to unite the different human groups on the face of the earth, they all failed miserably, judging by the current state of the world. Gaga Gundul, mysterious giant who was born in December 2019 in Java during a pagan celebration of their descendants, decided to take back in hand the destiny of humanity by crossing cultures and music from the world, what do I say about the universe... and probably more again... Gaga Gundul is, was and will be our savior. »

The Gaga Gundul project is an artistic collaboration between the French group Peemaï and the Javanese collective Gayam 16 around Javanese music. The alliance of the timbres of the percussions of gamelans and Western instruments lead to new sound colors, a repertoire that draws both from the Javanese tradition, arrangement and improvisation such as Peemaï practice them (mixing rock, jazz, contemporary and electronic influences), and the composition of works specific to this instrumentarium. Under the watchful eye of Fred Poulet, a documentary will retrace this human and musical adventure, allowing people to discover Javanese music, from its creation to its distribution.

## Agenda of the creation process *(subject to change depending on events)*

- From 3 to 6 March 2020 - Paris Clichy  
Work of arrangement, orchestration
- From October 19 to 23, 2020 - Guimet Museum - Paris  
Work of arrangement, orchestration
- From July 12 to 16, 2021 - Sonambule - Gignac  
Creation residency  
with the musicians of the Gayam 16 collective
- From July 19 to 22, 2021 - Festival Musiques au Present - Narbonne  
Creation residency & concert  
with the musicians of the Gayam 16 collective
- July 24, 2021 - Festival Vague de Jazz - Sables d'Olonne  
Concert  
with the musicians of the Gayam 16 collective
- From July 26 to 30, 2021 - Studio Recall - Pompignan  
Recording of the album « Gaga Gundul »  
with the musicians of the Gayam 16 collective
- From November 15 to 30, 2021 - Yogyakarta - Java - Indonesia  
creation residency & tour in South East Asia  
with the musicians of the Gayam 16 collective
- February 2022  
Release of the album « Gaga Gundul »



## A meeting with the gamelan

In her eponymous album released in 2017, Peemaï composes and arranges a «Javanese» suite «Anthape Intipe» inspired by the music of the gamelans that they discover through a record by singer Rineka Swara.

Java music inspires and fascinates the Peemaï group, with its melodic and modal colors, the timbres of the gamelan orchestra (orchestra of tuned percussions), the mysterious singing, the rhythmic acceleration and slow motion. They meet the percussionist Alex Grillo, who has established strong musical ties with Javanese music.

« In java, the relationship between musicians and theater or dance is intimate, one is created alongside the other and each part knows its part as well as that of the other. It is an absolutely different conception of art from ours. Virtuosity and technique are not the objectives of these artists who are nevertheless great technicians. The teaching of music and dance and masked theater is inspired by the Javanese tradition based on oral transmission and is always done in groups. The gamelan is a collective instrument due to the non-autonomous nature of the instruments (unlike the instruments of Western orchestras), it is the encounter and common experience that are the rules. The gamelan «partitions the score» to the extreme, divides the melodic line between the instrumentalists (non-autonomous members in the extreme) with the parts nested in each other, the sharing of tasks is thus maximum. Virtuosity is thus the result of collective coordination. The creation is also often collective and the composition is often born, directly, on the instruments. Very quickly the play escapes its «author» to become common property. »

Alex Grillo

In January 2019, the Peemaï group follows an intensive 10-day gamelan course in Yogyakarta with the Javanese artist collective Gayam 16, which includes both musicians, dancers and puppeteers (Wayang Kulit, an ancestral Javanese cultural practice).

They study theory, practice gamelan by learning more than a dozen pieces, and practice dance by performing an episode from the Mahabharata.

The discovery of the richness of Javanese music and the human encounter with the Gayam 16 collective lead Peemaï to embark on a new artistic collaboration project: "Gaga Gundul".



Javanese gamelan

## DEFINITION

The gamelan is a traditional instrumental ensemble characteristic of Javanese music that cannot be played and learned only in groups. It is mainly composed of percussions: gongs, cymbals, metallophones (saron, peking, demung, slentem, gender), xylophones (gambang) and drums of various types (targeton, kendang).

The music of gamelan works in a cyclical way, a complete cycle begins and ends with the gong ageng, fundamental instrument of this music.



## A musical collaboration

Gayam 16 and Peemai start a collaboration to develop the gamelan repertoire through innovative compositions by Javanese and foreign composers. Gayam 16 is a collective which aims to keep the tradition of the game of gamelan alive in Java, to support artists wishing to develop the practice of gamelan as well as its diffusion abroad and to produce new contemporary gamelan pieces.

The collective was born from an idea of Sapto Raharjo who wanted to collaborate with gamelan lovers and gamelan players around the world to organize an annual gathering, exchange ideas, develop traditional culture and create a new musical experience with gamelan.

### ● Avyana Destyasti Lintang

Active in music activities as player, teacher and committee for art performances, dances, and also music performances since 2015. She was born on December 29, 1997, at Jogjakarta, Indonesia. She studied Music Program at High School and Performance Arts Education at Indonesian Art Institute Yogyakarta. She actively teaches music program at Taman Kesenian Tamansiswa, an children traditional art education.

### ● Sudaryanto

Gamelan player, composer, arranger and music ilustrator. He was born in Bantul on February 22, 1983. He studied Karawitan Program at Indonesian Art Institute Yogyakarta and graduated in 2008. Since 2006 he touring performances in some countries with his gamelan group such as Finland, France, and Korea. Representatives from Indonesia for Asian Art Festival Finlandia on 2006. Formed a gamelan music group called Canda Nada and touring performance in Indonesia.

### ● Azis Rifkyanto

Born on October 26, 1984, at Jogjakarta, Indonesia. Freelance gamelan pop music and orchestra player. Deeply serious into the music business since 2003 as a musician player, composer and arranger music. He set up an ethnic experimental music group named Rakitikar and has been performing at several festival music events. Now he actively teaches Indonesia folk music at some universities in Yogyakarta.

### ● Bevy Hanteriska

A musician who was born in Yogyakarta on January 4, 1989. Pursue music since 1994 and handle multiple national and international performances related to percussion, orchestra and keroncong music. He had taught music in Timor Leste in 2015 – 2016. Representatives from Indonesia for Asean Music Festival Hai Pong Vietnam on 2019. He is experienced in instruments keroncong music.

### ● Bagus Ariyanto Seputro Nasution (manager)

A broadcaster who was born in Yogyakarta on December 25, 1980. Pursue audio visual since 2002 and handle multiple national and international performances related to arts, culture and multimedia. He was the Coordinator Program of The Main Event of Yogyakarta 250th Anniversary (2006), the Operational Manager of Yogyakarta Gamelan Festival (an international festival of gamelan, held annually in July), and the Operational Manager of Pawai Budaya Nusantara, on Independence Day celebration of Republic of Indonesia in Istana Merdeka (Presidential Palace), Jakarta (2008). He was the road manager for the Balungan program in 2014, 2015 and 2017, a collaborative music tour conducted in Indonesia and France. He is experienced in video art since 2005.

## Film director's note

It is rare and precious that a musical project so strongly suggests a narration. Indeed, the initiative of the musicians to embody the project through Gaga Gundul, a fictitious entity of the Javanese pantheon, and the merger with the Gayam collective 16 are part of the ancient tradition of syncretism on these islands. Ancestral beliefs have absorbed Buddhism, Hinduism, Islam and Christian religions. I would like to film inspired by this tradition, to ensure that the spirit of this culture invests the field of images. I would like to show the realization of the musical project as a story of wayang, a shadow theater that asks questions of the origin of each one, of the order of the world. A treasure hunt where the stories resonate with each other.

Alex Grillot says: «the gamelan shares the melodic line between the instrumentalists [...] virtuosity thus results from collective coordination». I would like to model the development of the film on this principle by collaborating in the form of workshops with the Indonesians and looking throughout the filming, in the animist tradition of Java, animals, objects, landscapes like so many entities, then make chimeras appear, black shadows on a white canvas, make Gaga Gundul appear.

Filming will begin in France (Musée Guimet - October 2020) where I will film - probably without a video team - the development of the orchestrations. During the residency in Java, I would like to create a kind of filming collective and combine the video work with a filming and development workshop in 16mm black and white, which is similar to the aesthetic of the wayang to represent the birth and the work by Gaga Gundul. The silver medium, beyond the black and white contrasts that recall the aesthetics of shadow theater, for me is very strongly rooted in this culture where the material is endowed with a mystical and magical charge.

The film will end during the French tour which will precede the recording of the album and maybe we will know if Gaga Gundul is our savior...

Fred Poulet.

## PRODUCTION

DIRECTOR **FRED POULET**  
 PRODUCER **LAURENT PRÉVALE**  
**CLC PRODUCTIONS/TANGARO**  
 DIFFUSEUR **IN PROGRESS**

FORMAT **TO BE DEFINED**  
 DURATION **TO BE DEFINED**

PARTNERS **IN PROGRESS**





## The man with different faces

Born in 1961 in Dijon, Fred Poulet is a French author, composer, performer and director. A childhood in the Vosges and an adolescence in Mulhouse precedes an installation in Paris at the end of the 1980s. Attracted by the written word as by the image, Fred alternates jobs as decorator on the film sets and writing songs. Pierre Barouh discovered him in 1992 and offered him to join Saravah, an exceptional label that launched Jacques Higelin or Brigitte Fontaine. Fred recorded three albums there: *Mes Plus Grands Succès* (1995), *Encore Cédé* (1996), *Dix ans de Peinture* (1998).

He built a reputation for himself thanks to the music / sports "hit" "Walking Indurain" (1996). Saravah gave him the opportunity to take his first steps behind the camera by producing this clip, then with «Au Dépanneur» in 1997.

The meeting with Rodolphe Burger, leader of Kat Onoma, then allows Fred to realize in 2001 his first order of clip for another artist («La Scie Electrique» produced by the label Dernière Bande).

He thus divides his time between recording personal albums: *Hollywood, Baby* published by Dernière Bande in 2003 and *Milan Athletic Club* published by Label Bleu in 2004 as well as the realization of clips for himself or other artists: Piers Faccini, Las Ondas Marteles, Franck Monet; and writing for other performers: Seb Martel, Jeanne Balibar, Rodolphe Burger.

Since 2005, he has run an annual film initiation workshop at the Aubenas European Cinemas Meetings, in which he has worked with Jeanne Balibar, Alain Corneau, Theo Angelopoulos and François Ozon.

In 2006, he wrote and directed with footballer Vikash Dhorasoo a cinematographic UFO during the FIFA World Cup: *Substitute*, a super 8 diary of a sportsman left behind who turned his failure into artistic and human success. The film was awarded at the Belfort festival and selected at many European festivals including Berlin, Amsterdam, London and Copenhagen.

In April 2009, he wrote and directed his first 35mm short film, *Chantiez*. During the summer of 2009, alongside Benoit Delépine and Gustave Kervern, Fred Poulet directed the making of the shooting of Mammuth, written for Gérard Depardieu.

He then collaborated, since 2010, on the program *Groland* as a director for 7 years.

In 2012, he created the 52-minute shoot on saxophonist Thomas de Pourquery as part of the Jazz Sous les Pommiers festival for Sombrero & co. Fred Poulet then directed in 2017 «History of Izia», produced by Oléo Films for Culturebox.



## FILMOGRAPHY

*Walking indurain* [clip], 1996  
 INTERPRETER **FRED POULET**  
 PRODUCTION **SARAVAH**

*Au dépanneur* [clip], 1997  
 INTERPRETER **FRED POULET**  
 PRODUCTION **SARAVAH**

*La scie électrique* [clip], 2001  
 INTERPRETER **KAT ONOMA**  
 PRODUCTION **DERNIÈRE BANDE**

*Nuestra noble Habana* [clip], 2003  
 INTERPRETER **LAS ONDAS MARTELES**  
 PRODUCTION **LABEL BLEU**

*All the love in all the world* [clip], 2004  
 INTERPRETER **PIERS FACCINI**  
 PRODUCTION **LABEL BLEU**

*Milan Athletic Cinema"* [mini film], 2005  
 PRODUCTION **LABEL BLEU**

*T'aimer & Sur le pont d'Avignon* [clips], 2006  
 INTERPRETER **FRANCK MONET**  
 PRODUCTION **TÔT OU TARD**

*Substitute* [long métrage], 2007  
 PRODUCTION **LOCAL FILMS & PIERRE WALFISZ**

*Chantiez* [court métrage], 2009  
 PRODUCTION **PREMIÈRE HEURE**

*Making fuck off* [documentaire], 2010  
 PRODUCTION **NO MONEY PRODUCTIONS**

*Here's looking at you, kid* [documentaire], 2012  
 PRODUCTION **SOMBRERO & CO.**

*Histoire d'Izia* [documentaire], 2017  
 PRODUCTION **OLÉO FILMS POUR CULTUREBOX**

## FRENCH PRESS

**LE MONDE** - JANUARY 2018

« C'est l'histoire d'un garçon qui voulait être Iggy Pop. A Mulhouse, dans les années 1980, il s'imaginait torse nu, le pantalon taille basse, électrisant les foules et se roulant par terre. »

Clarisse Fabre



## PARTNERS



Distribué par  
**l'autre**  
distribution



Komunitas  
**Gayam16**



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