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“ONE’S OWN” AND “OTHER’S”: MARKERS OF WESTERN AND EASTERN CROSS-CULTURAL PROCESS IN THE XX CENTURY MUSIC

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Abstract

The report considers the processes of interaction between the European composer’s art and non-European traditional music in the second half of the XX century. The goal of the study is to demonstrate the parallel and cross topics in this process on the example of the musicians of eastern tradition.

If the composers of western tradition integrated the eastern poetry, symbolism and philosophical wisdom, the composers of East Asian countries actively mastered the laws, genres, forms and advanced ideas of the European music composition.

The process of mixing, extrapolation and synthesis of the western and eastern cultural traditions in the post-modernist epoch gave rise to the new cross-phenomenon, which made the identification of the markers of the national identity even more difficult in the system of cross-cultural associations.

On the background of the presented problems, the report focuses on such events, as World music and Asian avant-garde.

Keywords: *World music, Asian avant-garde, National Identity,*

The necessity of self-identification is characteristic of any living structure (a person, nation, country, etc.) and is one of the fundamental necessities. However, each culture, while manifesting its musical identity, produces its own forms and musical and lingual models. But do this modes change in the course of time?

Any relation is a multilateral process, in which the participant sides’ features should be considered. The forms of relation are determined by the type of traditions, formed in this or that culture and by their level of development, or by the fact how it is distanced from “it’s own” and “other’s”.

In the paper I will discuss Western and Eastern Cross-Cultural Process between European composers’ creative works and Eastern traditional music in the second half of the 20th century on the example of the composer’s creative work of “world music” and Asian countries.

The music culture of post-modern epoch is distinguished in specific features, which puts the intersection of different musical traditions in the center of attention. On this background particularly interesting is “world music”. It is noteworthy that the term “world music” was introduced by ethnomusicologist R. Brown in the 1960s and disseminated among “academic circles to denote and support musical diversity” (Feld: 2000:148). At the same time, “world music” is also used as a synonym of ethnic music. It has its own social-cultural context, aesthetics, based on the national music of various peoples of the world formed throughout centuries.

The synthesis of “western” and “Eastern”, tradition and modern, antiquity and contemporaneity testify to the simultaneous existence of different principles in “world music”. In the first place this is

conservative principle, directed towards the past, intensifying hereditary connection with it and the principle oriented to modernity; thus creating new values on the background of previous generation's cultural-historical experience. It should be mentioned that "world music" based on traditional culture is open for other peoples' cultures, thus creating the dialogue between their values, traditions.

In this context of modern music one of the most important issues is musical-intonational thinking, which changes in accordance with cultural dominants, determined by the interest in Eastern, oriental culture, cardinally different from Western musical culture. Correspondingly, the category "world music" is often interpreted as expansion of European worldview by non-European local musical culture, namely, Asian and African music. Which via the synthesis with European culture creates new musical language, "new synthetic lingual-stylistic stratum", in which multi-layer artistic context is united with multi-dimensional text.

"World music" is also used as a synonym of ethnic music. It has its own social-cultural context, aesthetics, based on the national music of various peoples of the world formed throughout centuries. World Music: 1. Various Ethnic Music (Asia, Africa); 2. Mixing different musical culture traditions; 3. Tradition and Modern.

Clear example of this is Ravi Shankar's collaboration with renowned European and American musicians: "The Beatles", more precisely with George Harrison, composer Philip Glass, conductors André Previn and Zubin Mehta, London Symphony Orchestra, violinist Yehudi Menuhin and others. In the context of this interrelation I would like to distinguish the joint musical album of Ravi Shankar and Yehudi Menuhin "West Meets East"- an impressive example of extrapolation. This is an unusual ensemble of a sitar and violin is distinguished in intonational unit and style, characteristic of Indian music despite different timbre-dynamic features.

An attempt of merging two different traditions is David Fiuczynski's and Giorgi Mikadze's concert at Tbilisi Event Hall as part of the 2014 Tbilisi Jazz Festival together with the ensemble of Georgian folk song, where Georgian and jazz music strata maintain the signs of musical identity within one composition.

I would also like to mention another interesting experiment in the interrelation of Western and Eastern musical traditions, Creative work of Kronos quartet which places Eastern musical traditions in European musical frame. The Quartet's repertoire is broad and encompasses the dialogue and synthesis between academic and non-academic music, European and non-European music. Interesting is the joint album "Music of central Asia" (2010) of Kronos quartet and the representatives of Eastern musical tradition Alim Qasimov Ensemble (Azerbaijan) and Afgan Homayun Sakhi Trio; the album which is a bridge between two completely different musical cultures.

The synthesis of "old" and "new" instead of repeating local and traditional models implies the creation of new musical style hybrid, based on different identity and correspondingly, aesthetic criteria. In the afore-mentioned cases the boundary between traditional and contemporary is reduced, which is one of the most important issues in the discussion of "world music". Their adaptation with Western paradigms leads to the hybridization of these forms, which, naturally undergoes at the expense of traditional signs. This is why some researchers (Cornel&Gibson: 2004:344) consider, that new direction of Western music, called "world music" implies to follow the standards of westernization and determines the disappearance of traditional musical style. As a result of the dialogue between different musical cultures the musical culture unknown for listeners during centuries becomes the focus of contemporary worldview. Correspondingly, "world music" can be regarded as the united system of different musical cultures.

In the paper I will try to expose the process of interrelation, which is going on in Asian composers' creative works on the example of *Asian avant-garde*. The term is conditional and reflects the innovations marked in the young generation of Asian composers.

“Eastern” music in introvert in its essence and is lesser subjected to foreign influences. Though in the 20th century the process of approximation to European culture started in Asian countries, as a result of this emerged the European-type phenomenon of composer’s creative work, and all what is associated with it: laws of the European musical composition, genres, forms and correspondingly the symbiosis, which originated as a result of their merge. Naturally this process was undergone by all cultures, including Georgian, on the path of approximation to European culture. Inclusion of local cultures in globalization process is characterized in different intensity and duration, in which observed are the stages of mixing up, extrapolation and synthesis, as a result of these emerges new “synthetical field”, thus forming the interrelation between Eastern and Western cultural traditions. It encompasses artistic context, which is united in a multidimensional text. Formation of the “integrated field” of such ideas became possible only at the end of the 20th century.

In the interrelation of Western and Eastern tradition marked out are the following levels: 1) Semantic or content-semantic, religious-philosophical and mental (poetics, themes, symbols, ideas, concepts); 2) lingual; 3) technical-compositional (aleatory, collage, minimalism, pointillism, sonority); 4) genre-stylistic; 5) architechtonic. The concept of Time: Meditation; Dynamic statics; Continual type of Time (Continuous development); Improvisation. Sound concept: Timbre; National instruments; National performance style.

Correspondingly, If West-European, particularly avant-garde composers (H. Cowell, J. Cage), P. Glass, S. Reich, T. Riley, M. Cagle, J. Cram, J. Mackintosh, S. Gubaidulina and others integrated traditions and creatively changed Oriental poetics, symbolic, Buddhist philosophical wisdom in their works; under the influence of Western avant-garde, the Asian composers, who had received musical education in the West sought for new composition technique allowing them to merge national traditions and principles of Western avant-garde. This fairly contradictory process was more distinctly expressed in the countries having close contact with West – Turkey, Japan, China; Soviet republics as well.

In many Asian avant-garde works there appears the problem of stressing national identity. In this connection, particularly important is the imitation or use of the timbre of national instruments. Example Fazil Say- Black Earth (Kara Toprak).

For instance Japanese avant-garde composer Takemitsu Toru (1930-1996) created a number of avant-garde works for national instruments, such as the concert “Eclipse” for *biwa* and *shakuhachi*, in these works he uses the sound-making principles characteristic of *biwa*, particular vibrato and “noisy breath” of *shakuhachi*. From the 1960s the composer actively used national instrument timbres in film soundtracks. “I realized my own culture through studying modern Western music” (Toru Takemitsu). The path through Europe from the East to the East was travelled by the composers of Asia, Africa and the Soviet Republics.

Chinese Tan Dun (b.1957) is among the most outstanding composers of the 20th century. His creative works is connected, in the first place, with the searches of avant-garde type. Opera “Marco Polo”, symphony “Heaven, Earth, Mankind”. Whole group of his works are of instrumental theatre type, which unites the principles of traditional Eastern musical drama (Peking opera, Japanese theatre Kabuki and Noh) with European orchestra music. Tan Dun unites fairly diverse and specific Eastern and Western classical opera traditions. He continued the idea of creating world music in the symphony “2000 Today: A World Symphony for the Millenium”, which was broadcasted by 55 television companies on 1 January 2000. According to the composer in this work he “freely swims in various cultures”.

Particularly interesting among Tan Dun’s works is “Water Passion” composed in 2000, as ordered by Bach International Academy (Stuttgart) after St. Matthew. At one glance the work’s musical language differs for eclecticity. It unites different vocal techniques: Mongolian overtone singing, Peking opera style is combined with two-part European chorale and Bach style declamation recitation.

Critics pointed out that the composer pays particular attention to the water sound included in the musical tissue of passion genre, “I consider it interesting – the composer wrote – that so many cultures apprehend water as significant metaphor. This is the symbol of Baptism, related with genesis, creation and revival. Natural circulation of water is the symbol of resurrection, which on its part is the metaphor of hope, genesis of the new world for better life.”

Asian written tradition professional music

I–Expanding the boundaries of their „own“ culture; the influence of the “other’s” culture (notation, form, technique, etc.)

II– Extrapolation of “other’s” musical traditions

III – Asian Avant -garde: “Back to ‘new shores’ from “East” to “East” through the “West”

Thus, Globalization process leads to the creation of united transcultural space, where diverse cultural phenomena coexist. But formation of such space is a long process. On the contemporary level revealed is the coexistence of universalization and localization tendencies. This provides a good explanation of glocalization phenomenon, which is characteristic of the complex of changes accompanying globalization.

The term “glocalization” is widely accepted in today’s globalistics. New phenomenon formed as a result of the merge of diametrically contradictory terms (globalization and localization) has been introduced in humanitarian science as a particular marker of the unification of two contradictory tendencies.

Contemporary musical art related to the convergent processes of two mentalities, two traditions – European and non-European, Western and Eastern makes reference to many cultural contexts. There is interrelation between styles, genres, forms, elements of musical language, semantic codes i.e. encompasses different parameters, interior and exterior connections, principles for the organization of the whole and is of universal character. This results in the creation of “new communication space”, which can be discussed as a cross-cultural phenomenon. Proceeding from this musical continuum acquires new quality of sounding reality, which ties different musical texts together, thus presenting new musical system.

From the diachronic perspective it becomes obvious that since 1990s interference and multicultural relations have left their mark on many cultures. Scientists refer to Jaques Derrida’s concept of difference and introduce the concepts of interculturalness and transculturalness. In contrast to the concept multiculturalness, these two concepts have fully been introduced into the social sciences. (Kavtaradze: 2012, 413-421)

The concept of multiculturalness corresponds with the processes of interrelation, interchanging, interference and intercultural meetings. As for transculturalness, it might be the result of these processes. According to Derrida, the interchange of differences consists in continuous movement and their result will never be invariable, the differences cannot be kept invariable. It’s true that in the antithesis of Mine and Other’s two binarisms and two different operations. Mine and Others gains sense through these differences they have in reference to Other-Alien. Apparently, in this case we have to deal with contradiction through differences, which aims at strengthening Me-identity. I’ll allow myself to add that there is a dynamic liaison between Mine and Other’s – assimilation may completely even the difference.

As for the contradiction between Alien and Mine, it may be what is strange, or what used to be familiar but has become strange. It’s a contradiction based upon the stance of distance. Alien becomes devoid of extraneity.

We’ll again have to face a certain dynamic liaison which consists in between the estrangement and convergence of Mine and Other’s. Social sciences have to cast some suspicion on the traditional binarisms, especially the binarity of Own-Other’s.

In the general culture, East and West has tended the blur boundaries between them gradually, as the notions of dichotomy. leaving less and less relevant Kipling's famous word about the fact , that the West is West, East is East and they will never meet.

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