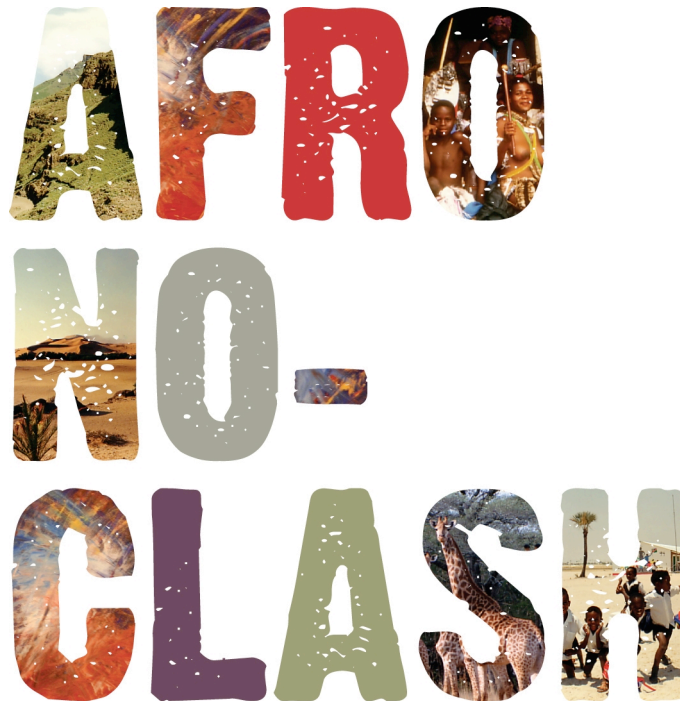


Afro No-Clash

Composing syncretic *African/Western* music: eleven compositions
and the frameworks for their systematic analysis

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Abstract

Afro No-Clash - Composing syncretic African/Western music: eleven compositions and the frameworks for their systematic analysis.

This PhD consists of an artistic work (an album of music) and an exegesis. The album contains eleven works for a variety of ensembles, including an eight-piece pop fusion group, a string quartet, an eleven-piece a cappella ensemble, a five-piece contemporary classical ensemble and a six-piece percussion ensemble. Each of these works embraces a blend of *African* and *Western* techniques and aesthetics. These works are the result of a compositional praxis which is closely integrated with a theoretical framework that I develop in the exegesis.

The purpose of the exegesis is to provide a framework from which to understand the compositions. Perspectives such as postcolonialism are immediately engaged because of the fact that two distinct world cultures are referenced by these compositions. Similarly, the musical aesthetics of the two source cultures are examined because I need to understand the ways that the value systems are expressed in musical terms, and how they might interact in cross-cultural composition. Examination of the literature reveals that there has been a trend in recent decades towards cultural analysis of cross-cultural music but very little work has been done on the technical analysis of such works (Utz 2003).

A preliminary list of issues is developed from a survey of ten relevant composers' works and these issues are categorised into three analytic dimensions: the contextual (cultural), aesthetic and technical.

African "musics" and musical cultures are discussed with regard to issues of *Western* interpretation (Agawu 2003) and appropriate representation, social and cultural preferences and aesthetic values. Likewise *Western* musical culture is examined in order to understand its colonial impact, its stylistic consistency and ideas that have emerged about aesthetic preferences and the interpretation of meaning (Cone 1972; Kivy 2001).

Four frameworks are developed to address each of these analytical dimensions. The first deals with cultural identity and the appropriation of musical ideas, the second with the sensitivity of certain materials. The third framework enables the examination of the aesthetic preferences for each of the cultures involved and the fourth framework provides a taxonomy and vocabulary of terms for use in analysis of the structural and other technical features of cross-cultural *Western/African* music.

These four frameworks are applied to the eleven compositions that I have completed for this project. I identify distinct approaches to appropriation, aesthetic preferences, the predominance of rhythmic structure and the performative embodiment and narrative transformational processes in my compositions. I conclude by categorising the technical and stylistic preferences embodied in my work, and identifying possible future directions for my compositions and the development of the analytical frameworks.

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Supplementary Material:

Audio CD 1- Examples of Music discussed in chapter two.

Audio CD 2 – Afro No-Clash

Volume 2 - Music Scores and Annotations

Acronyms

CLF Cultural Location Framework

CSF Cultural Sensitivity Framework

ICF Interpretive Codes Framework

STAF Syncretic Technical Analysis Framework

Statement of Original Authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

Signature:

Date:

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1. Introduction

Chapter one presents the purpose of this exegesis, outlines my background as a composer, briefly discusses cross-cultural composition and syncretism and describes the contents of each of the chapters.

1.1 Purpose of the Exegesis

The two components of this PhD candidature are a series of compositions and this exegesis. The pieces that I have composed for this project are explorations in cross-cultural composition. My background is in *Western*¹ jazz and popular music but my compositions are also influenced by my strong interest in traditional and contemporary *African* musical styles and techniques. The purpose of the exegesis is to reconcile my experience of this *African* influence and construct a set of frameworks to analyse and understand the processes involved in cross-cultural composition.

These analytical frameworks encompass technical, musico-cultural and aesthetic aspects of cross-cultural composition. The aim of the technical analysis is to develop a vocabulary of terms, and hierarchy of concepts that I can use to compose and analyse my *African/Western* cross-cultural music. Because these are explicitly cross-cultural compositions they raise significant issues that are not usually encountered in composition when it is “within” the boundaries of an existing musical culture. One of these issues is that there are few, if any, analytical tools that are specifically designed for this type of work. Another issue is that the colonial history between the *West* and *Africa* has often involved misrepresentation and exploitation. As a *Western* composer I wish to seek ways to approach *African* music that are sensitive to this history and to the complex issues of identity that are involved. Further, because the music of these two cultures is deeply embedded in their philosophical underpinnings, as a composer I am essentially working in two different ontological, epistemological and aesthetic systems. In order to move beyond a superficial approach to cross-cultural composition it is necessary to understand the philosophical approaches, meanings and values that are embedded in the music of the two cultures.

¹ The terms Western and African are major simplifications of cultural identities and have complex postcolonial issues attached to them. This theme is developed throughout the exegesis, and I will discuss it in detail in chapter two. Other than when I am using the terms in a literal sense, such as “the African continent” I will write both terms in italics to signify the provisional way that I am using them.

1.2 My Position

My family came from rural Queensland, Australia, and I grew up in Brisbane at a time when the state was dominated by a government, which former police chief Whitrod (Whitton 1989, 39) describes as one of the most corrupt in Australia's history, and which actively made the police force into a criminalized private army (Whitton 1989, 179). This experience was confronting and alienating and affected my motivations quite strongly.

I completed studies in psychology in 1980, began work for the Queensland Government Public Service and pursued musical interests in my spare time, playing casually in bands during the era when the punk, reggae and new wave movements were at their peak.

In 1983, I travelled to Brazil and quickly became absorbed in the overflowing musical culture of Latin America. Returning to Brisbane I found that I was even more of a cultural outsider than before. I reacted by moving to New York, where I was embraced by a supportive culture of musicians and artists, and I affirmed music as an important part of my life. On my return to Australia in 1985, I set about building my skills and making my living out of music.

Half way through an undergraduate degree in music in 1994, I travelled to South Africa two months after Nelson Mandela became president in the nation's first democratic elections. I commuted back and forth between South Africa and Australia for the next six years. When I was in South Africa I played in jazz bands, taught music, researched traditional Xhosa music at the International Library of African Music, worked in an NGO to train and set up community radio stations, worked in environmental education, made some short documentaries, composed some film scores and wrote, recorded and co-produced a radio documentary series *When the West Met the South; the Music of South African History* (Chapman 1999) for the Australian Broadcasting Corporation.

As a white man in Africa, I had all the markings of the coloniser, the English "settler", who is described locally by the Afrikaners as a *soutpiel* ("salt-dick") because he has one foot in each country and his middle stump in the ocean. I sought at every opportunity to disrupt that perception, but my relative financial freedom and access to resources meant that there was an economic divide that could not be bridged. The kinds of bridges that I could build were musical, cultural and attitudinal, and I thoroughly explored these ways of associating with people as equals in performance, teaching and research. An alternative label was given to me

by an Indian colleague. He claimed I was “another other”, by which he meant I was an outsider to European culture, but of a different type. I was an “other” but I wasn’t “black”, or “coloured” like most “others”.

Returning to Australia in 2000, my strategy to deal with separation from Africa was to surround myself with *African* musical culture. I now teach *African* music, perform with others who share my interest in *African* music and I write music that reflects my interest in *African* culture as well my *Western* background in popular and jazz music.

My great-grandparents were among the first settlers in Western Queensland, which means they would have contributed to the displacement of the Gungarri people of that country. While I do not adopt a position of guilt about this, I do believe in taking responsibility. I am not ostracised from my ancestors’ culture but it is alien to me in many ways. I have one foot in the West and one in the South and, I hope, nothing in the water. Yet I don’t really experience these two worlds as being separate and unrelated. While I am from the *West*, the place I am most interested in is where my birth culture intersects with others.

1.3 Cross-Cultural Composition

Musical processes become clearer when they are exposed to unfamiliar styles and techniques. The point of intersection between my own first musical culture, which is essentially *Western* Popular, Folk and Jazz music, and the breadth of diverse musics from *Africa* is the focus of my musical exploration.

When the music of two or more cultures is merged, the outcomes can range from simple borrowings to the development of new forms of music. It appears that the word *syncretism* was first applied to music in 1948 by Richard Waterman when he used it to describe the blending of African and European music in America (Waterman 1948). He borrowed the term from religious studies where it means:

the fusion of two or more systems of beliefs and practices to form a new religion in which features of both source religions remain in evidence in the new one (Rice 2005).

Herskovitz, as explained in Merriam, describes syncretism as:

specifically that process through which elements of two or more cultures are blended together; this involves both changes of value and form (Merriam, 1964, 314).

Combining these definitions, syncretism is the creation of something new from at least two other sources and bears references to those sources. This process sounds innocent enough, but the rise in popularity of “World Music” in the West during the 1990s, evoked concerned commentary about the cultural and ethical consequences of its commodification.² Debate in the literature has used the terms “appropriation” (Ziff & Rao 1997), “hybridisation” (Kartomi 1981; Stross 1999; Back 2000) and “syncretism” (Nettl 1978, Kartomi, 1981) interchangeably, although the model I develop in chapter five differentiates some of these terms under the global expression “appropriation”.

The appropriation of music from other cultures is a common practice. Earliest records of music indicate its trans-geographic influence. Malm explains the Chinese term for foreign music “Hu Yueh” appeared during the T’ang Dynasty (618-907 AD). The ruler Hsuan-Tsung (712-756 AD) listed nine different types of music from surrounding regions and maintained ensembles from each of these regions (Malm 1977, 154). European music is itself shaped from many borrowed instruments and styles, particularly from the Middle East. Arab music had a significant impact on European style, instrumentation and performance between the 8th and 13th centuries AD (Van Der Merwe 1989, 12).

Whilst large-scale influence can be charted historically, until recently there have been few specific works or individual oeuvres that have reflected a conscious compositional commitment to syncretism. The process is often observed as a result of the collective enterprise of members of societies who have undergone radical change. The musical syncretism of the South of the United States of America, for example, was forged in the furnace of slavery (Roberts 1998, 58). Over the last 150 years intercultural communication and exchange have dramatically increased and some composers have used this opportunity to explicitly address music from across cultural borders. The results of their work are useful to consider in preparation for the analysis of my own works. In chapter two I survey a selection of works by cross-cultural composers.

² Guilbault (1997), Mitchell (1993), Robinson (1991), Van der Lee (1998) amongst many other authors, have examined the impacts of *Western* popular music on non-*Western* musical traditions and the dilution of these traditions into ‘World Music’ through the modes of production of the popular music industry.

In order to understand the music of two cultures with distinct ontologies I need to address more than musical technique and structure. Chapter two identifies the range of information and types of analysis necessary for this task, and the remainder of the exegesis organises this material and applies it to my compositions.

1.4 Structure of the Exegesis

There are a number of tasks necessary to develop a compositional vocabulary suitable for the analysis and composition of cross-cultural *African/Western* music. These tasks are carried out in the course of the following seven chapters.

In **chapter two** I examine the existing resources available to assist me in the development of the compositional vocabulary and analytical frameworks needed for this study. Some preliminary conclusions are drawn based on investigations of:

- a) the contribution of postcolonial perspectives to the understanding of syncretic music and to my location as a cross-cultural composer from a *Western* background;
- b) the relevant research on syncretic music from the disciplines of musicology and ethnomusicology; and
- c) a range of recent cross-cultural works by *Western* and *African* composers.

African music can easily be subject to *Western* “orientalisation”³ and projection. In **chapter three** I examine indigenous perspectives on the music and issues involved in its representation. I also discuss *African* philosophical and aesthetic values as they apply to music. This chapter encapsulates the contextual and aesthetic analysis of *African* music.

In **chapter four** I broadly examine issues and characteristics of *Western* culture and aesthetics. I discuss the polystylistic character of modern *Western* music, threads of stylistic continuity and discontinuity, and the ways that meaning and value are attached, drawing on music theory and philosophy, among other disciplines.

³ Orientalising is a process described by Edward Said in his book *Orientalism* (1979), which will be discussed in chapters two, three and four.

In **chapter five** I bring these strands of discussion together to construct a set of frameworks with which to analyse the following contextual and aesthetic issues of *African/Western* syncretic music. The issues include:

- a) the nature and morphology of appropriation;
- b) cultural sensitivity issues raised by the use of musical elements and ideas across cultures; and
- c) the ways that different cultures value certain aspects of music and the influence of these values in cross-cultural works.

In **chapter six** I develop the technical analysis framework for *African/Western* compositions, based on structural analysis and organised in a similar way to Borthwick's metatheory approach (1995). I analyse one of my compositions, *Articulate*, and examine the influence that various contextual and aesthetic preferences have on the analytical process. Using the results of this first analysis as a guide and drawing on existing ethnomusicological research, I develop a taxonomy for *African/Western* cross-cultural music. Within this taxonomy I organise the hierarchy of concepts to reflect the preferences of both source musical-cultures, and where necessary introduce and define terms to describe the breath of processes from the two cultures.

In **chapter seven** I apply the four analytical frameworks to the compositions I have produced for this study. The technical analysis is separated into two sections, firstly devices and secondly structural and relational processes. I define, discuss and provide examples of each of the terms from the taxonomy in preparation for the final chapter.

In **chapter eight** I analyse three of my compositions with particular emphasis on the structural and relational processes drawing on the discussion and examples from chapter seven. I conclude with a brief summary of the outcomes of this research including an overview of my compositions.

2. Issues Associated with Cross-Cultural Composition

This chapter surveys research in cross-cultural or syncretic composition and analyses a selection of compositions to establish some preliminary cultural, aesthetic and technical concepts about this type of composition. Literature from a number of disciplines and perspectives, including postcolonialism, musicology and ethnomusicology is examined in this process.

The discussion on postcolonialism allows me to position my work as a *Western* composer with regard to the critical cultural issues in this area. It also raises the idea of a cultural space where cultures intersect and artistic practice can take place, though not “located” in either culture. I also investigate the relationship between postcolonial analysis and the stylistic features of musical compositions.

Utz (2003, 8) examines existing scholarship in cross-cultural composition and found that detailed musical analysis had been neglected in favour of political and cultural analysis. The need exists for the development of technical analytic frameworks that are suitable for culturally blended compositions. I begin the development of this framework by conducting an initial survey of selected cross-cultural works from a diverse range of composers.

Each of these composers demonstrates a different compositional approach and different technical solutions to the musical challenges of cross-cultural composition. I use insights gained from analysing these works to formulate a set of preliminary issues to guide the development of the analytic framework in the following chapters.

2.1 Postcolonialism

The fact that my own compositions are explicitly designed as cross-cultural works places them in a relationship to the discourse of postcolonialism. Postcolonialism is a perspective on the works of artists who have come from cultures that have been subject to colonial domination. Mishra and Hodges (1991, 284) describe the impulse to react to this domination as an “always present tendency in any literature of subjugation”. This definition illustrates two features of the perspective that are relevant to this present discussion. Firstly, postcolonialism has developed from a basis in literary analysis (Klein 2004, 1). Secondly it involves interpretations of the cultural and political meanings of the works as well as

complex understandings of identity for the artists involved. These interpretations are often contestable and include alternative viewpoints.

While some musicologists and theorists have embraced postcolonial thinking⁴, the influence of postcolonialism on the musical disciplines is not nearly as strong as it is in literary studies. Klein (2004, 1) suggests that a reason for the lukewarm reception may be the overt and didactic political tone of many postcolonial writers. In reference to the title of a publication by Ashcroft, Griffiths & Tiffin (1989) Klein counters that not all postcolonials are “writing back to the former empire” (2004, 1). By this he means to refute the implication in Ashcroft’s et al. work that all writers from former colonised cultures principally address subjugation in their work. Many who inhabit the so-called hybrid space are “striving to be modern and part of the international community” (2004, 7).⁵ On the other hand, Klein sees the strength of postcolonialism in its ability to turn the notion of *Western* superiority on its head.

In his 1979 book Edward Said coined the term *orientalism* to describe the process where *Western* scholars define the “other” in exaggerated, stereotyped and exotic terms of difference. The dominance of *Western* culture causes these definitions to become very difficult to challenge by members of the “other” culture. This perspective is very useful in analysing the power differences implied in the *Western* production and consumption of “non-*Western*” music. The marketing of *World Music*, for example, encapsulates many of the *Western* projections and exoticisations of other cultures (Van Der Lee 1998, 62; Hutnyk 2000, 23). However other writers have sought to qualify and complexify this analysis. Guilbault (1997, 32) points out that ironically these processes sometimes serve the ends of the non-*Western* artists quite effectively⁶.

Another aspect of the interaction between the former colonisers and colonised is the adoption by *Western* artists of various musical features, instruments, styles, rhythms and timbres from other cultures including those of *Africa* (Scherzinger 2004, 584). De Leeuw argues that it is not just the action but the pose taken by *Western* music makers that is important in this process:

⁴ Musicologists with a cultural theory background such as Erlmann (1991), Coplan (1985) and Ballantine (1993, 1997) have written extensively about South African music as a part of the social and political processes of that country. More recently theorist Kofi Agawu (2003), to whom I will refer in chapter three, has used postcolonialism to bring fresh perspectives to African musicology.

⁵ Klein also notes that aspects of postcolonial studies of art have been used to challenge the separation of “art” and “entertainment” music in the “West”, but he cautions against this as an inappropriate co-option in this essentially *Western* argument (Klein 2004, 4).

⁶ Guilbault (1997, p32) also points out that this exploitative interpretation can be countered with a view that sees the labelling as a beginning of the ‘presencing’ of new cultural influence.

Thus it is that contemporary Western art has enriched itself while remaining firmly anchored in Western ways of thinking and doing things (1974, 15).

If cross-cultural music is composed from this *Western*-centred perspective, de Leeuw reasons, it reinforces the orientalisising and exoticising of the “other”.

Moreover many musicians who take an interest in this subject start from the wrong point. They envisage a synthesis and deal with the various musical sources as if they were engaged in a mere setting. This is a mistake, for, as I have already stated, any merging of cultures takes place in our minds and not externally. This has nothing to do with the more or less successful assembly of heterogeneous material. There is a decisive turning point in the mental attitude once the various musics of the world are no longer outside us but are part of us (de Leeuw 1974, 16).

De Leeuw is claiming that a changed mental attitude and informed connection with the “other” music and its culture can give validity to the musical interaction. Guilbault (1997) and Bhabha (1994, 1996) acknowledge that hybridised music can be seen as inevitable and even beneficial for many reasons, not the least of which being that it erodes essentialist concepts of musical ethnicity (Guilbault 1997, 33). Thus, postcolonialism alerts the *Western* composer to the fact that it is virtually impossible for one culture bearer to be fully “in” another culture, but that it may be possible to find connections, recognitions and interfaces with the “other” music, and to compose from this place of intersection.

I recognise that by composing works that mix *Western* and *African* elements I run the risk of orientalisising or exoticising *African* music. However, there are two ways I work to minimise that effect. Firstly, I have immersed myself in *African* music and aspects of *African* culture, partly in curiosity and delight, and partly in a search for musical and epistemological values that I could personally reconcile with my life experience.

Secondly, as described above, while I have been raised and economically supported by *Western* society, I have struggled to accept many of the values of that culture, and could only really identify with parts of the *Western* musical culture that have embraced some non-*Western* music. Whilst somewhat alienated from my birth culture, I am in the very fortunate position of having the freedom to question my inherited culture and the resources to travel and learn about other cultures.

2.2 The Relationship Between the Postcolonial Perspective and Stylistic and Aesthetic Issues in Music

In this section I will discuss some musical works that have been defined as postcolonial and assess the implications for the process of composing.

Coulombe (2004, 177) contrasts an example of *Western* appropriation: *Sweet Lullaby* by *Deep Forest* (1992) with an example of post-colonial hybridity: *When I Was Born for the 7th Time* by *Cornershop* (1997). The objections to the use of uncredited recordings and the jumbled platitudinous rhetoric of *Deep Forest* have been well documented (Lysloff 1997, 213). In *Sweet Lullaby*, musicians Monquet and Sanchez remixed a field recording of a performance from the Solomon Islands recorded by ethnomusicologist Hugo Zemp. The sampling was done without the permission of the performers or the recordist. The source of the recordings was misrepresented as “rainforest pygmy” music from Zaire (Democratic Republic of Congo) (Zemp 1996, 46). The song was an international hit and as Feld alleges, the producers put considerable effort into avoiding payment of ongoing royalties. (Feld 1996, 27; Mills 1996, 59; Zemp 1996, 48).

Cornershop is a UK band consisting of one Punjabi Indian and four English members, whose style has been described as “a concoction of pop-rock, funk, DJ culture, and traditional Punjabi folk music” (Coulombe 2004, 183). One of their tracks takes its title from Allen Ginsberg’s poem *When the Light Appears Boy*. Ginsberg is heard reading the poem, mixed with a recording of Delhi street musicians. In another of their songs the Beatles’ *Norwegian Wood* is sung in Punjabi.

A comparison between *Deep Forest* and *Cornershop* reveals that there is little to differentiate them stylistically. Both involve the juxtaposition of culturally diverse materials. Both involve the sampling or recording of sound, remixing and recontextualising, a common method in postmodern artistic practice (Holm-Hudson 1997; LeBaron 2004). Writing about the band members of *Cornershop*, Coulcombe (2004, 185) says:

Singh and Ayers, in England but not of it, use the sonic fragments of their identities, weaving together the disparate strands to create something unique and striking.

The factors that separate *Sweet Lullaby* from *When I Was Born for the 7th Time* are not musical or stylistic. The differences come from the backgrounds, intentions and manifest

sincerity, or lack of it, of the people who made the music. Coulombe describes the themes of postcolonial theory as being “of exile, hybridity, in-betweenness, and liminality” (2004, 179) and argues that the “neither *Western* nor non-*Western*” status of *Cornershop* places them in this position. This is a statement about cultural orientation, rather than the music itself. The only musical criterion that Coulombe uses to determine the postcolonial legitimacy of a work is where he endorses Cornershop for “creating something new without imposing a system of dominance over the original” (2004, 185). This sounds laudible, but it locks a composer into a set of restrictions, which may not have a musical meaning. Musical dominance, for example, is an ambiguous concept that is not based on a technical feature of the work, but is an interpretation projected onto some structure in the work⁷. If a countermelody is played by a solo flute in an orchestra should it be regarded as being subject to a system of dominance perpetrated by the horns and woodwinds? The problem with this type of homology is that it assumes some type of political intent where there may be none and leaves music open to literal and banal interpretation.

Ultimately postcolonialism is an analysis of cultural location and while it has no direct bearing on the musical characteristics of a piece it does provide a setting for its interpretation. Allegedly “insincere” projects, such as *Sweet Lullaby*, may be evaluated to possess desirable musical qualities irrespective of their ethics. Alternatively, very earnest projects that subordinate musical goals to political or cultural goals may fail to communicate to anyone. Context, circumstances, cultural awareness and sensitivities change over time and because of this, cross-cultural music is vulnerable to shifting interpretations.

Composer Fela Sowande was regarded as a champion of Nigerian music in the 1950s when he composed his work, but modern Nigerian composers now feel that he was too eurocentric (Omojola 1998, 460). His fate was one of diminishing legitimacy, and in similarly scenarios, works by other composers come to be judged by some as exploitative, in spite of the intentions and efforts of those composers (Taylor 1997, 51; Keil & Feld 1994, 267-271)⁸.

Postcolonialism is a valuable reference point in understanding and reflecting upon the cultural position a composer takes. It does not provide a direct framework for understanding or prescribing stylistic or technical features of cross-cultural composition, but it can combine

⁷ My view differs from that of McClary who argues that dominance can be decoded from music and offers an interpretation of Beethoven’s ninth symphony as patriarchal, phallic and containing “one of the most horrifyingly violent episodes in the history of music” (1991, 128).

⁸ Taylor (1997) discusses some of the reactions to Peter Gabriel’s cross-cultural projects and Feld examines Gabriel and Byrne and other examples including his own projects with Mickey Hart. Feld’s full chapter is from pages 257 to 289 (1994).

with other factors including aesthetic tastes to direct the attention of the composer and the audience. The actual analysis of musical structure and style is generally the province of musicologists. In this next section I look at the ways that cross cultural compositions have been examined by scholars in the musicological disciplines.

2.3 Musicological Scholarship of Cross-Cultural Music

There has been extensive musicological investigation of the work of *Western* composers, and while there is a burgeoning effort in the field of ethnomusicology to record, archive and analyse *African*, and other non-*Western* musics, the study of cross-cultural musics only began in earnest in the early 1980s.

The journal *Popular Music* began publication in 1981 and it has included non-*Western* popular music and stylistic fusions within its ambit. The majority of the papers addressing cross-cultural music in this journal highlight the cultural and social backgrounds of the music rather than its technical features.⁹ That musical technique might be under-emphasised in *Popular Music* could be a reflection of its multidisciplinary nature, but when it comes to cross-cultural music, a similar pattern of research focus is also common in *Ethnomusicology* and other journals and books.¹⁰ This contrasts to the treatment of indigenous non-*Western* music, which is often accompanied by extensive technical analysis.

This apparent lack of technically oriented musical research in cross-cultural musics could be caused by a number of reasons. One may be the concern with post-colonial positions and the desire to subvert the *Western* hegemony. Taylor, for instance, argues that all texts (in this case including music):

are products of social processes, and interpretation necessarily involves not only scrutiny of the text as object, but an attempt to understand the social and historical forces at work, that resulted in that object (1995, 509).

⁹ Baily 1981, Banerji 1988, Kubik 1981, Cowley 1985, Dawe 1999, Erlmann 1989, Farrell 1988, Hamm 1991, Langlois 1996, Lee 1995, McLaughlin & McLoone 2000, Oliver 1988, are some of the many authors whose work has been published in the journal *Popular Music* and who have primarily addressed the cultural, political and social aspects of music. Some of these studies will be referred to in the course of this exegesis.

¹⁰ Examples of publications that prioritise the cultural methodologies over musical analyses:- Back 2000, Ballantine 1993, Birnbaum 2000, Bohlman 2000, Chang 1993, Coplan 1985, Erlmann 1991, Holm-Hudson 1997, Jones 2000, Kivnick 1990, Lancashire 2003, Levy 1986, Martin 1991, Oliver 1990, Peak 1994, Robinson 1991, Swart 1990.

A socially contextualised analysis such as provided by Ballantine (1993), Erlmann (1991) or Taylor (1995) places the music in an historical/political and social matrix and provides an understanding that is beyond the musical notes. This approach has some advantages because it responds to the criticisms of the *Western* structural and formal analysis of music (Blacking 1973). Structural analysis tends to be atomistic and involves the isolation of musical procedures from non-musical events (Borthwick 1995, 16). Blacking felt that music could not be understood without its social context, and that non-*Western* understandings were embedded and essentially fuller, deeper understandings at a human level.

However, the limitation of this argument is that it disregards or minimises the language of the musicians and composers themselves. The makers of the music have used the subtle processes of expression and performance to communicate their ideas, and it is of benefit to both composers and those interested in the broader cultural phenomena to appreciate the “text” of music, namely its sound and structure. As Tenzer says:

there is a moment in analysis at which we must curtail our penchants for modernist universalism, postmodern irony, or other language based responses to in order to confront music as elementally as possible (2006, 5)

In one of the few articles that directly addresses both areas of interest, Utz (2003) has noticed the same gap in the literature:

Research on encounters between traditional non-western music and contemporary compositional practice tends to neglect detailed musical analysis in favour of extensive socio-cultural or political frameworks (2003, 7).

And later:

Until now detailed structural analyses of musical works, for instance, have rarely been found in this field, in contrast to interpretations of their (cross-) cultural signification or their multi-textual impact (2003, 8).

Musicological and ethnomusicological efforts have focused on the cultural aspects of cross-cultural compositions to the exclusion of technical features. Therefore, in order to undertake a more substantial, relevant kind of analysis, I need a framework of concepts and a vocabulary of terms that are appropriate to the features of cross-cultural compositions. I begin the development of this analytical framework in the following section by surveying a selection of relevant cross-cultural works and identifying key issues, concepts and

techniques to be investigated in later chapters. I also need a way of combining or relating the technical analysis to cultural analysis and information on principles, values and aesthetics. I separate this range of information into three analytical categories: contextual, aesthetic and technical. Borthwick describes the need to relate these different analytic approaches:

The analysis of music structure can often seem divorced from the actual diversity and complexity of musical culture in general. It is relatively commonplace for structural analyses to pay little or no explicit attention to the historical, sociological, perceptual, textual, aesthetic and other contingent issues surrounding a composition (1995, 16).

Borthwick builds a tripartite categorisation which separates analysis into three components: the historical background, the musical text and the perception of the work. He likens this to a modified version of Molino et al's (1990, 128) semiotic theory, which broke the phenomenon of music into poietic, esthetic¹¹ and neutral components¹².

This tripartite division is well suited to the task of analysing cross-cultural compositions. It incorporates concern about background cultural issues and it provides a structure for aesthetic values to be taken into account in the analysis. These issues are heightened in cross-cultural music because of:

- a) sensitivities and concerns about ethical and appropriative issues; and
- b) the need for an understanding of cultural and aesthetic preferences in order to interpret the meanings encoded in the musical structure and expression of another culture.

¹¹ Nattiez (1990, 12) explains that Molino chose the word esthetic, which was coined by poet Paul Valéry (1945), to distinguish the process of reception (esthetic) from the experience of perception (aesthetic).

¹² Though considerably broader in scope, Borthwick's tripartite classification system acknowledges lineage to Molino et al's (1990, 128) semiological theory and Nattiez's (1990, 143) application of the theory to music. Nattiez explains the three dimensions of musical analysis as:

- i) the poietic- the composer's intention in creating a work;
- ii) the "esthetic" the reception and criticism of the work; and
- iii) the neutral – the trace or signifier

Borthwick expands the poietic category to include historical, social and political background of a work or style indicating more than the composer's intent, he narrowed esthetic into the reception and construction of meanings and suggested that the scientific and analytical belong to the neutral dimension (1995, 17).

I define the contextual as the social, biographical, political and cultural context from which the work has arisen and the results of explicit analytic approaches which address these broad arenas, such as postcolonialism or cultural theory. The aesthetic is the sum of explicit and implicit preferences of value within a culture or subculture as it attends to symbolic expression. This necessarily includes perceptions of meaning, which I treat as a process of assignment or affordance, where meaning is a quality that is perceived in some work. Finally, borrowing from Molino (1990), I define the technical analysis as the delineation and classification of phenomena in a systematic way until the process is exhausted.

Part of Borthwick's (1995, 18) contribution is that he defines how these three analytical dimensions interact. In order to reduce the potential complexity of analysis the areas of technical significance are identified through the filter of the esthetic and poietic dimensions (See chapter six for more detail). I apply this concept to my schema by separating the cultural and aesthetic aspects of a composition from the analysis of its musical structure, but I focus this technical analysis through the preferences revealed by the contextual and aesthetic information. I begin the process of developing this cross-cultural technical language with the examination of works by a range of cross-cultural composers.

2.4 Analytic Overview of Cross-Cultural Compositions

The composers whose works are examined in this section have been chosen because of their influence and relevance or because their work raises specific and contrasting issues which are important in the study of cross-cultural composition. They are:

(Selections from these tracks are available for listening on the CD number 1, included with this exegesis.)

1. Béla Bartók¹³ 1881-1945 (*Bagatelle for Piano No IV and No V 1981, Six String Quartets 1941*) (Tracks 1 & 2)
2. Thomas Mapfumo (*Severende, Mhondoro 1995*) (Tracks 3 & 4)
3. Kevin Volans (*Hunting and Gathering, White Man Sleeps 1987*) (Tracks 5 & 6)
4. Mongo Santamaria (*Afro Blue 1959*) (Track 7)

¹³ Béla Bartók is the only composer in this list whose cross-cultural compositions were not predominantly involving *African* music. He has been selected for this analysis because his cross-cultural approach dominated his compositions and was a deliberate and conscious aspect of his work which has had a significant influence in the *Western* canon.

5. Steve Reich (*Drumming 1971*) (Track 8)
6. David Fanshawe (*African Sanctus 1977*) (Track 9)
7. Gerard Brophy (*Yo Yai Pakebi, Man Mai Yapobi*) (Track 10)
8. György Ligeti (*Piano Etudes, No1 Desordre 1986*) (Track 11)
9. Fela Sowande (*African Suite 1944*) (Track 12)
10. Akin Euba (*The Wanderer 1960, Chaka 1999*) (Track 13-Chaka, Wanderer not available)

The aims of this brief survey are to:

- a) sample the range of approaches used by different composers of cross-cultural compositions;
- b) examine and draw together common and contrasting themes and issues between the selected composer's works;
- c) identify some of the musical elements and processes that are employed in cross-cultural composition; and
- d) identify some of the cultural issues that are highlighted by these works.

This is not intended to be a deep structural analysis but an opportunity to raise some preliminary issues and guide discussion in the following chapters. The headings under which I have grouped these techniques are based on the issues that emerged from the survey more so than from pre-existing theoretical categories. In chapter six I undertake a detailed examination of the technical features of *African* music as revealed in the ethnomusicological literature and develop a vocabulary of technical terms and definitions that will systematise these categories.

These themes include the following technical and cultural issues:

1. Scales, modes, harmonisation and lexical tone languages
2. Instrumentation
3. Motivic structure including repetition and variation
4. Multipart texture, timbre and density
5. Form, including organisation and climax
6. Rhythmic devices, including polyrhythm and staggered entry
7. Abstract influence and hidden rhythm
8. Cultural and intercultural issues, including interculturality, composer identity and cross-cultural recognition.

2.4.1 Technical issues

1) Scales, Modes, Harmonisation and Speech Tone Melody

Examples:

- ☐ Béla Bartók
- ☐ Fela Sowende
- ☐ Akin Euba

Bartók (1881-1945) develops unique solutions to the challenge of re-composing Hungarian Folk tunes. *Bagatelle for piano no IV* (Bartók 1981, 74) is based on an old Hungarian tune collected in 1907 (Gillies 1993, 112). The melody was based on the D-Aeolian mode and Bartók avoided functional harmonisation through a number of devices. In the first two phrases of the piece the bass line uses the pitches of the D minor pentatonic scale (D F G A C), a subset of the Aeolian mode (see Figure 2.1 below).

The image shows a musical score for the first four bars of Bartók's *Bagatelle for piano no IV*. The score is in 3/4 time, marked 'Grave' and 'ff legatissimo'. The melody is in D-Aeolian mode. The bass line uses the D minor pentatonic scale (D F G A C). The harmony consists of parallel seventh chords. The first two bars are labeled 'Bar 1' and 'Bar 3'. The bass line is labeled 'D minor pentatonic bass line (D F G A C)' and the harmony is labeled '7th chord harmonisations'.

Figure 2.1 First four bars of Bartók's *Bagatelle for piano no IV*, with aeolian melody, pentatonic bass and parallel seventh chord harmonisations (by permission of Dover Publications)

Without a C# in the mode, there is no leading note, so a chord built on the fifth degree will have no tendency to resolution (Antokoletz 1989, 29). Bartók's harmonisation is a static field of seventh chords (see bars 3 and 4 in Figure 2.1 above). Antokoletz (1989, 30) identifies a number of features which reinforce D as the pitch centre of the piece. D is the apex and nadir note, it is repeated in the last measure and it is the only tone that appears in more than one octave position. Furthermore the D minor seventh chord (D F A C) dominates the first (bar 1-2) second (bar 3-4) and fourth (bar 7-8) and sixth (bar 11-12) phrases, and these four notes are on the strong beats of the first melody.

In the third (bars 5-6) and fourth phrases (bars 7-8) (see Figure 2.2 below) the bass line moves to a G pentatonic scale, and Gm7 accompaniment, necessitated by the introduction of the note G on the first beat of the bar of the new phrase. These phrases cadence on a B \flat major 7th chord which Antokoletz (1989, 29) thinks is suggestive of subtle modulation. The consequent phrase is completed with an emphasis back on D minor 7th again (see bar 8 in Figure 2.2).

Bar 5 | D-Aeolian mode | Bbmaj7 | Bar 7 | Dm7

p poco cresc. | *p cresc. molto* | *ff*

Notes of bass line- G B \flat C D from G pentatonic

1 4

Figure 2.2 Bartók - (bars 5-8) “Bagatelle for Piano No IV” (by permission of Dover Publications)

The use of this static 7th note harmonisation, modal and pentatonic note choices and alternative ways to reinforce pitch centre are deliberate strategies on Bartók’s part. In his words (quoted in Antokoletz 1989, 26): “The outcome of these studies was a decisive influence upon my work, because it freed me from the tyrannical rule of major and minor keys”. Bartók expounds his harmonisation principle further (Antokoletz 1989, 28) “The simpler the melody the more complex and strange may be the harmonisation and accompaniment that go well with it....”.

Nigerian composer Fela Sowande (1905-87) engages with similar compositional problems as he incorporates traditional Yoruba melodies in his predominantly *Western* compositions (Omojola 1998, 462). Sowande was a member of the first generation of Nigerian musicians to achieve the hard-won prize of a European musical education and this may account for his preference for *Western* musical styles.

Sowande believes that to restrain a composer to only, or primarily use *African* elements is akin to apartheid in art (Sowande 1966, 32). His comments came at a time when the South African white minority government was attempting to force black South Africans to only listen to or perform traditional music, under the policy of “Separate Development”. According to Hamm (1991, 156) this policy was designed to reinforce racial difference between whites and blacks and also tribal differences between black language groups in

South Africa. One ironic outcome of this policy was that the use or preservation of traditional musics became a symbol of colonialism.

The following example is from the fifth movement *Akinla* of Sowande's *African Suite* (1944, 40). The repeated pentatonic melody which is derived from a Yoruba source is arranged with standard romantic harmonisation (see Figure 2.3). He favours cadential harmonic settings as are used in *Western* hymns and sacred church music.

bar 45

The musical score for bar 45 of the fifth movement *Akinla* from Fela Sowande's *African Suite* is shown. The score is for a string quartet and includes parts for Violins I and II, Viola, Cellos, and Bass. The melody is a repeated pentatonic line. The harmonic analysis below the staff shows the progression: I, ii6, V/ii, ii6, ii, I⁶₄.

Figure 2.3 Romantic harmonisation of sample of bar 45, fifth movement, *Akinla*, of Fela Sowande's *African Suite* (rights no longer held by publisher)

The most recognisable *African* elements are the mildly polyrhythmic triplet quavers which the strings play under the duple melody (see Figure 2.4).

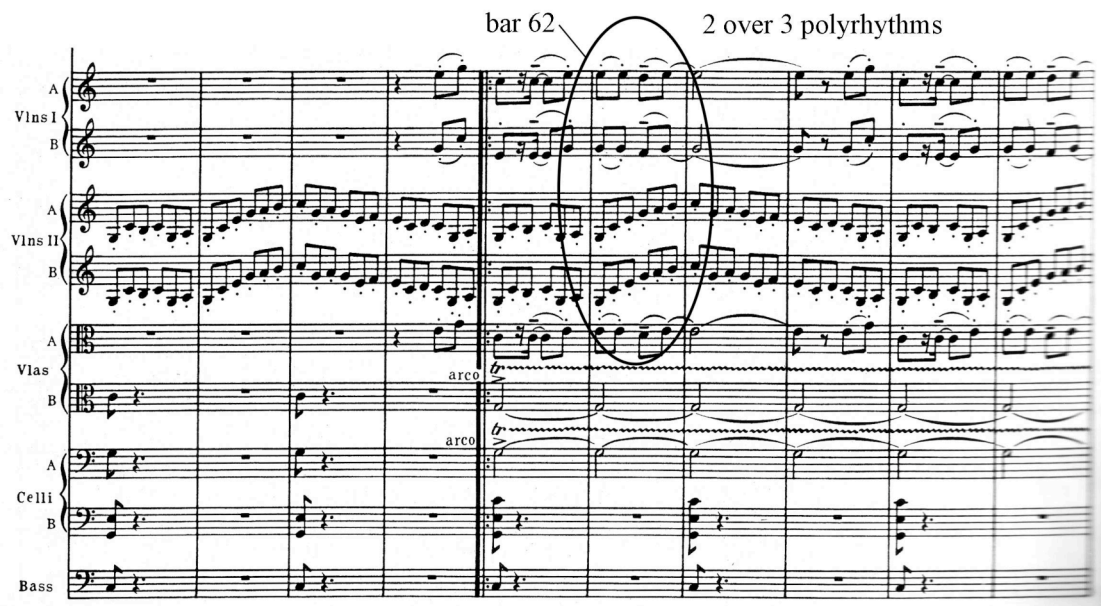


Figure 2.4 Polyrythms at bar 62, fifth movement, *Akinla*, of Fela Sowande's *African Suite* (rights no longer held by publisher)

Thus whereas Bartók used the opportunity presented by modal Hungarian melodies to develop a new harmonic language, Sowande harmonised the Nigerian melodies with conventional *Western* harmonic progressions. Sowande was responding to the social, political and musical circumstances of his times, but some of his successors such as Euba have viewed Sowande's contribution as "Westernisation":

It is true that [modern African] composers have often attempted to Africanise their works by using African tunes and rhythms, but, in their preoccupation with Western forms, such borrowing has been quite minimal and their works must be regarded as extensions of Western art music rather than a continuation of African tradition in music (cited in Omojola 1998, 459).

Euba himself attempted a more nationalistic approach. He wanted to give a voice to Nigerian music that could be heard and accepted by *Western* art music audiences. Omojola (2001) analyses Euba's work and notes a range of the mechanisms that he uses to achieve this. Amongst these is a connection Euba makes between the inconsistency of pitch found in drums and percussion instruments, and the atonal concepts of *Western* art music in the 20th century.

...as a result of the fact that the vertical and horizontal juxtapositions of drum melorhythms are not conditioned by the need to confirm a tonal center, the overall texture suggests an element of atonality. We can therefore conclude that the use of a

random atonal procedure in the piano part of the work represents a parallel dialogue to the quasi-atonal tendency of the Yoruba drums (Omojola 2001, 164).

Euba began publishing his compositions in the 1950s and tonality is part of the *Western* language from which he drew his influences. His stance pushed the indigenous elements of Nigerian music further to the foreground than Sowande and reharmonised them in a prominent *Western* style of the time. Euba argued for the enrichment of *Western* Art music with non-*Western* elements:

Furthermore, the act of extracting folk elements from their local ethnic or social contexts and placing them in an international context where they have relevance for people outside the indigenous society is a fundamental aspect of interculturalism (Kimberly and Euba, as cited in Omojola 2001, 158).

The tonal and rhythmic aspects of *African* language feature strongly in theories of *African* melody and phrasing (Dargie 1988, 68). Euba was fascinated by the use of language in composition. He chose to find African authors who wrote in English and then accented the syllables in ways that broke up *Western* stress patterns and emphasised *African* patterns (Euba 2001, 119). Elements of both African pianism and African English are evident in his most recent work *Chaka* (1999).

2) Instrumentation

Examples:

- ❑ Steve Reich
- ❑ Thomas Mapfumo

One of the obvious transformations used by all of the composers mentioned so far is the translation of music from *African* to *Western* instruments. In his Hungarian influenced works Bartók used vocal melodies and composed piano pieces out of them. Euba assigned indigenous melodies and rhythms to piano and called his process “African pianism”.¹⁴

¹⁴ Charles Ives provides a precedence for this practice in imitating drums on the piano, which he also called “piano drumming” (Nelson 1983/84, 360-63). Steve Reich also discussed drumming at the piano in his writings on phase patterns (Reich 2002, 50).

The piano already displays certain affinities with African music, and by creating a type of African Pianism to blend with African instruments it should be possible to achieve a successful fusion (cited in Omojola 2001, 156).

Steve Reich composed *Drumming* (1971) in 1971 after studying Ghanaian drum performance with Gideon Alorworye at the Institute of African Studies, University of Ghana (Reich, 1974, 29). Whilst Reich's work is most remarkable for its abstract fusion of *Western* and *African* ideas, it is noteworthy that he has retained percussive instrumentation for this piece. The audible surface of the music is "African-like" because of the use of drums, marimbas and percussion instruments, although the underlying processes and transformations in the work reveal another character which could be described as abstract influence. I return to this point later in this chapter.

Another composer who has re-arranged *African* music for *Western* instruments is Thomas Mapfumo (1995). He developed a style of music called *Chimerenga* during the Zimbabwean civil war in the 1970s in which he fused *Western* popular music with traditional mbira music. The main instruments in the mbira tradition are the mbira dza vadzimu (Figure 2.5 below) and the hosho. The mbira dza vadzimu, (of the ancestor spirits), is an idiophone with 20 or more metal keys, and the "hosho" are a pair of gourd shakers.



Figure 2.5 Mbira dza vadzimu. Photo by the author

Mapfumo uses the mbira and hosho along with Western drumkit, bass and guitars. This instrumentation is at least superficially cross-cultural but structural analysis reveals a substantial mix of influences from both musical traditions. One of his compositions is analysed in the following section on repetition and variation.

3) Motivic organization

Including: Repetition and Variation

Examples:

- ☐ Thomas Mapfumo
- ☐ Béla Bartók
- ☐ Kevin Volans
- ☐ György Ligeti

Severende (1995) is a Mapfumo composition based on a repetitive sixteen-pulse cycle. The use of cycles is characteristic of much *African* music, along with a transformational process similar to continuous variation (Agawu 2003, 145; Arom 1991, 256; Charry 2000, 15; Wiggins 1998, 139). Nzewi described this as “a known quantity that recurs with a different quality” (1997, 44). Guitar, vocal and bass melodic variations are each based around a source pattern, presented in Figure 2.6 below, and change subtly over the repeated melo-rhythmic patterns. These patterns provide a vehicle for an unusual structure. Mapfumo varies the lengths of verses between 78, 14, 40 and 12 bars. Likewise the chorus sections vary between two repeats, one repeat and finally no repeats at the conclusion.

Severende

by Thomas Mapfumo

♩=120

Guitar 1: Guitar pattern A1

Guitar 2: Guitar pattern F1

Guitar 3: Guitar pattern B

Bass: Bass pattern X

Drums

mbira

♩=120

Figure 2.6 *Severende*- initial melorhythm

The following table (Table 2.1) provides an overview of the structure of variations for some of the instruments in *Severende*. There are eleven bass variations, eight variations for the first guitar, two variations for the second guitar and only one pattern for the third guitar and there are four vocal variations. As can be seen in the table parts remain fairly static in some sections, and in others they explore many variations in a short period. They are continually recombined to produce a matrix of variation, which I term “stratified arrangement variation”. Contrast, for example, the guitar and bass parts throughout the first 84 bars where there is little change, to the section from bar 84 to 104, where the bass and first guitar parts change every two bars (for detail of this section, displaying bars 84-97, see Figure 2.7).

BAR	14-36	38-58	60-68	70-84	86-104	106-116	118-134	136-148	150-158	160-168	170-202	204-228
vox	V1	V1	V1	V1 V2	V3	V4 V3	V3	V1	V2			v3
BV							v3					v3
guit 1	A1	C1	A1	C1	A1 C1 Gr Gs C1 Z	C1	C1	C1 A1 A3	A1 C1	C1	Gw C2 Gw C2 Gwv C2 GW C2 Gw C2 Gwv C2 Gwv C2	C1
guit 2	F1	F1	F1	F1	F1	F1	F1	F1	F1	F2	F2	
bass	X	X	X	X	RS V RS V RS X	Z X Z X Z X	X Sv R S Z R S Z Q	X	Z	ZX	W X W X Wv X Wv U W U W X Wv T Wv T	X M N X R S X
Legend: Vocal variations: V1, V2, V3, V4 Guitar 1 Variations: A1, A3, C1, C2, Gr, Gs, Gw, Gwv Guitar 2 Variations: F1, F2 Bass Variations: X, RS, V, Z, Sv, O, W, Wv, T, M, N												

Table 2.1 Severende- matrix of “stratified arrangement variations”

Figure 2.7 illustrates bars 84 to 97, where each change is labelled. The score provided in Figure 2.7 has left out the second and third guitar, drums and mbira because there is no variation in those parts in this section of the song.

84

Wa lei yea yeh Se ve Se ve en de wo ye e ye e ye ye e

Wa lei yea yeh Se ve se ve en de

Guitar pattern A1

Guitar pattern C1

Guitar pattern C1

Bass pattern R

Bass pattern S

Bass pattern Z

89

Wa lei yea yeh Se ve Se ve en de wo ye e ye e ye ye e

Wa lei yea yeh Se ve se ve

Guitar pattern GR

Guitar pattern GS

Bass pattern R

Bass pattern S

94

Wa lei yea yeh Se ve Se ve

en de

Guitar pattern C1

Guitar pattern GR

Bass pattern Z

Bass pattern R

Figure 2.7 Example (bars 84-97) of frequently changing guitar and bass patterns in chorus section of *Severende*

The tendency to continuous and often incremental variation is also an aspect of Bartók's works which render them difficult to analyse:

The root cause of this defiance is Bartók's ever present tendency to variation, which can best be attributed to his decades of studying the intricacies of folk music. Any phenomenon is likely to return defective or skewed, extrapolated or mirrored, the proportion apparently so perfect at first occurrence is unexpectedly shortened or lengthened at subsequent hearings (Gillies 1993, 13).

Variation is a feature of Volans' *Hunting: Gathering* but, unlike Mapfumo's work, repetition is not prominent. In contrast to the tumbling kaleidophonic effect that Mapfumo creates or the focused hypnotic effect of Reich's drumming, Volans clearly draws on a European heritage. Taylor (1993, 43) notes that there are nine "tunes" in the first movement and Volans has organised these thematically and episodically. The first tune (see Figure 2.8 below) returns ten times and is slightly transformed each time. Most of the themes are reasonably discrete and the work is quite episodic, apart from the recurrence of the first theme and a number of smaller themes. Taylor described it as a stream of consciousness, and Volans himself likened it to walking through an African landscape and having a variety of encounters (Taylor 1993, 43). Volans has devised a narrative structure which both resists *Western* 19th century forms and maintains some traces of unity through the restatement of themes.

String Quartet No. 2

Hunting : Gathering

Kevin Volans
(1987)

$\text{♩} = 192$ SEMPRE SENZA VIBRATO

I

Violin I: pizz., con sord. pp molto secco (pp)

Violin II: pizz., con sord. pp molto secco con sord. (pp)

Viola: arco mf 7.8

Cello: pizz., con sord. pp molto secco (pp)

4

7

arco: portamento p ppp

arco: portamento p ppp

pizz. p

arco: portamento p ppp

Figure 2.8 Opening melody as played by viola in Volans' *Hunting : Gathering* (permission sought but no reply received)

Whilst Mapfumo, Bartók and Volans have used variation in ways that are not standard in *Western* repertoire, Taylor (2003) notes an interesting example where Ligeti exploits the concept of polyrhythmic variation in a way different from that found in most *African* music. In the third movement of his *Piano Concerto* Ligeti uses bongo drums, but as Taylor explains:

...unlike much African drumming music, in which patterns repeat with little variation, Ligeti's bongo pattern gradually evolves so that its beginning and ending sound quite different- a kind of metamorphosis typical of Ligeti, as well as Reich and other minimalists (Taylor 2003, 88).

4) Multipart Texture, Timbre and Density

Examples:

- ☐ Steve Reich
- ☐ Thomas Mapfumo
- ☐ Kevin Volans
- ☐ György Ligeti
- ☐ Mongo Santamaria

Reich's mesmeric *Drumming* is over an hour in duration and is in four sections, each defined by a change of instrumental group. The first section is played on skinned drums, the second on marimbas, the third on metal instruments, and the fourth combines all these timbres. Phasing is an important process in the piece, but Reich also employs a number of other devices (Schwarz 1981, 235), including gradual changes in the density of the texture, which he calls "rhythmic construction and reduction". He also uses multiple timbres and requires the voices to articulate percussive syllables. The variation in this work is provided by the resultant sound of the phasing technique. Unlike Mapfumo, where the textural density is consistent throughout, Reich gradually increases and decreases the density.

Of all the composers surveyed, Mapfumo and Reich tend to use slow gradual change processes the most. In *Severende*, for example, the primary unit of the piece is a two-bar motive (see Figure 2.7 above) and its treatment, variation, combination and use is the substantive process of composition. This work sounds as though it consists of unchanging repetition on one hand, and yet it changes almost continuously through the subtle means described above.

Reich and Mapfumo are also noteworthy because they compose their music with multiple discernable layers of motives, rhythms, ostinati and instrumentation. This is in contrast to composers such as Sowande whose works are homophonic and blended. Stratification in *African* music is a result of part-independence, a term which Tracey (1994) uses to describe the principle of seeking different musical phrases and timbres for each instrument, so that each can assert its own identity. This demarcates parallel sonic layers rather than blending the separate sounds into a single whole sound.

Volans is clearly familiar with the heterophonic and layered nature of *African* music because he exploits various processes including hocketing. However, the texture that dominates his

Hunting : Gathering (1987) is that of solo foreground with blended accompaniment, which is a common *Western* arrangement. Except for segments of purely homophonic texture, such as Sowande's *African Suite*, most of the other composers in this survey use a texture that is similar to Volans' "solo with accompaniment". György Ligeti uses this two-layered texture in his first piano etude *Desorde* (1986). Reich produces a layered heterophonic texture by virtue of the phase discrepancy between instruments with identical timbres. Mapfumo achieves a multi-layered heterophony by giving contrapuntal, independent lines to each instrument.

Santamaria is widely acknowledged for elevating the status and complexity for percussion instruments in his compositions (Roberts 1998, 248), and Volans has clearly explored the means to use the string instruments in rhythmic and percussive ways. An interesting contrast to this is Mapfumo's process of putting a rhythm in the foreground at the beginning of the *Severende* and then virtually hiding it in the background until the climax. He is using the proximity versus distance dimensions of the music to create structural processes.

5) Form (including: Organisation and Climax)

Examples:

- ☐ Thomas Mapfumo
- ☐ Kevin Volans
- ☐ Béla Bartók
- ☐ Steve Reich
- ☐ David Fanshawe
- ☐ Gerard Brophy
- ☐ Mongo Santamaria

Mapfumo's proximity/distance approach to climax is unusual within the *Western* repertoire and it may also be novel in the *African* context as well, since the notion of a climax and teleological structure is less common in cyclical *African* music (Rahn 1996, 72). This structural device is achieved through the revelation of a previously hidden rhythmic identity.

The song begins with a very bare duple pattern played on the drumkit, which is quickly covered by a rumba-like pattern, played by the bass, which dominates the song. The verse-and-chorus like structure is delineated largely by rhythmic variations rather than harmonic cadences. At the climax point of the song (bar 173) the duple rhythm of the drumkit, assisted

by the bass, accents the crotchets of the first bar of the climactic “chorus”. In the following bar the kit then accents the offbeat of the second beat, bringing the rhythmic attention back to the rumba. This swapping between the submerged drum pattern and the surface rumba pattern is a surprise that reveals the disguised rhythm, which is further foregrounded by complementary variation in the bass and other instruments.

Tension and resolution are produced by hiding and revealing rhythmic structures rather than by the harmonic processes which are more likely to be used in the *West*. This mix of features draws upon both *African* and *Western* practices. In structural terms Mapfumo uses a *Western* approach in this song. Volans does something similar in the episodic nature of *Hunting: Gathering*, in which the melodies and phrases sound *African* and the structure represents Volans reading of an *African* narrative but still contains a sense of climax.

Bartók embraces the short forms of *Western* art music of the early 20th century in his *Bagatelles*, although his propensity for variation relates more to folk music. Sowande and Euba have largely absorbed *Western* approaches to form in their work. Fanshawe’s *African Sanctus* (1977) is in the form of *Western* liturgical mass which is composed over a series of recordings brought back from his travels across Northern and Central Africa. The use of recordings in this manner was particularly innovative in the 1970s. The mass itself consists of a variety of *Western* styles including pop ballads, rock anthems and classical chorales. There are also sections where the *African* “tapes” are played without accompaniment.

Compared to more recent *African* fusion works such as Brophy’s *Yo Yai Pakebi, Man Mai Yapobi* (1999) the *African* aspects of the *African Sanctus* are less integrated. Very few bars of the *African* percussion section in the score have any more information on them than the words “ad lib” and the staff is named “ethnic” or “multicultural performers” (see Figure 2.9). This probably reflects the relative rarity of *African* percussionists available for a piece that is performed worldwide, particularly in the 1970s.

The image shows a musical score for two parts: Kit and Drummers. The Kit part is on a single staff with a key signature of one flat and a 3/4 time signature. It begins with a '3.' and a handwritten note '(Rock 4 rhythm a tempo 5. TAPE)'. The Drummers part is on a single staff with a key signature of one flat and a 3/4 time signature. It begins with a '(Tamboourine)' and a handwritten note '(ad lib drums augment the spirit of 'SWALA')'. The score includes musical notation for both parts, with a handwritten note '(ad lib drums augment the spirit of 'SWALA')'.

Figure 2.9 Instructions to drummers in *African Sanctus* (permission sought)

Yo Yai Pakebi, Man Mai Yapobi is written for orchestra and percussion octet and this octet has a significant role in the work. Its parts are thoroughly scored (see Figure 2.10) and this may reflect the fact that Brophy wrote it with the Amanaduchi ensemble in mind, and the greater availability of percussionists with *African* training in the early 21st century.

Figure 2.10 Detailed scoring for *African* percussionists in *Yo Yai Pakebi, Man Mai Yapobi* (permission sought)

Reich stands alone to some extent in the unremitting repetition of his pieces which associate strongly with *African* performance. Santamaria (1959) employs a standard AABA *Western* song structure.

The rate of change within the score varies among the composers as well. Reich uses a gradual process of change; in fact the device is a signature feature of his work, as he outlines in his essay *Music as a Gradual Process* (1974). Bartók employs dramatic shifts, and Mapfumo demonstrates subtle change, and generally involves all the instruments in the change.

6) Rhythmic Devices (including: Polyhythm and Staggered Entry)

Examples:

- ☐ Mongo Santamaria
- ☐ Fela Sowande

Polyrhythm is defined by Arom (1991, 229) as the “ordered and coherent superposition of different rhythmic events” and it is a device used widely in sub-Saharan *African* music (Arom 1991, 212 & 250). The simultaneous performance of different rhythms can produce a layered effect especially when the rhythms are assigned to different instruments. This effect is pronounced in Mongo Santamaria’s composition *Afro Blue* (1959) a song which Roberts (1998, 249) regards as an enduring classic. A transcription of the chorus of Santamaria’s 1958 recording is provided below (see Figure 2.11 over page). It is in $\frac{6}{8} / \frac{3}{4}$ metre and features a bass part that consists of three crochets per bar and a melody that shifts between three crochets and two dotted crochets. The percussion instruments, two conga sets and a shaker, play patterns with clear West African and Cuban influences.

The first conga part (third from bottom of the system in Figure 2.11) plays a two-bar phrase and features the open slap accent on the second crochet of the first bar, which makes it sound like it is the downbeat. The second conga part has a one-bar phrase that starts on the third crochet and finishes on the first beat offbeat. When melodies or rhythms begin at different time points, without apparent regard for a unified or mutual downbeat they create an ambiguity of metre. This device was called “staggered entry” by Jones (1954, 41). The shaker has a two-crochet cycle which shifts accentuation away from the three-crochet groupings of the bass and back on again every two bars. The combination of these parts produce aspects of a 2:3 polyrhythm.

Afro Blue

by Mongo Santamaria

The musical score for 'Afro Blue' by Mongo Santamaria is presented in two systems. The first system shows measures 1 through 4, and the second system shows measures 5 through 8. The score includes parts for Voice, Bass, Congas 1, Congas 2, and Shaker. The key signature is one sharp (F#) and the time signature is 6/8. The Congas and Shaker parts feature complex polyrhythmic patterns, including triplets and staggered entries. An orange oval highlights a section of the score from measure 5 to 8, where the Congas and Shaker have staggered entries and accents. Annotations include 'slap', 'muted tone', 'open tone', 'slap sounds like downbeat', 'staggered entry-starts on 3', and 'grouped in 4 quaver pattern'.

Figure 2.11 Use of staggered entries and accents to create polyrhythmic effect in chorus of *Afro Blue* by Mongo Santamaria

All the composers in this survey, including Bartók, whose engagement with African music was the least, have used polyrhythm to some degree. Whilst a very light touch, Sowande gives the strings a pizzicato figure late in the third movement of his *African Suite* (see Figure 2.4) which is a 3:2 quaver polyrhythm set against the rest of the orchestra.

Polyrhythm in Mapfumo's compositions is deeply embedded in the mbira performance style from which chimenga music is derived. Rhythmically *Serevende* is based on a semiquaver pulse, grouped in a $\frac{4}{4}$ metre which is not as common as the triplet quaver pulse of the $\frac{12}{8}$ metre that is predominant in Mapfumo's work. *Mhondoro* is an example where the pulse is

an underlying fast $\frac{12}{8}$, with the high-hat accenting every dotted crochet, the bass playing a composite 3:2 pattern and the vocal melody accents a crochet rhythm (see Figure 2.12).

Mhondoro by: Thomas Mapfumo

$\text{♩} = 150$

Composite 3:2 bass pattern

3

Figure 2.12 Polyrythms and staggered entries in *Mhondoro*. Polyrythm emphasised by the ambiguous 3:2 bass pattern

Mapfumo uses the staggered entry device thoroughly as well. Observe the different entry points of the voice and guitar in Figure 2.12 above and in the various entry points of the voice, guitars and bass in Figure 2.7. Similarly, Santamaria creates a sense of an ambiguous downbeat with the staggered entry and accenting of the percussion parts (see Figure 2.11). Arom (1991, 209) has noted that *African* music does not use a metric framework in the way that *Western* music does, particularly when there are two or more systems of rhythm and accentuation occurring at the same time. As illustrated in Figure 2.13 below, Volans uses changing meters to alter the sense of strong beats, and his parts often enter at different time points.

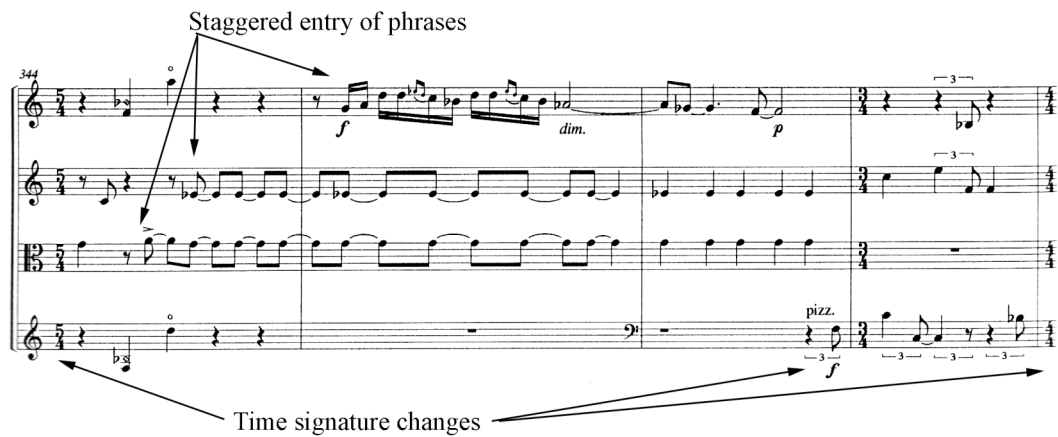


Figure 2.13 Examples of staggered entries and time signature changes in *Hunting: Gathering* by Kevin Volans (permission sought but no reply received)

7) Abstract Influence, Hidden Metre and Asymmetry

Examples:

- ☐ György Ligeti
- ☐ Steve Reich

Ligeti produced works with an explicit acknowledgement to *African* polyrhythm but they are not audibly *African*. Taylor argues that Ligeti “seems to take pains to ‘cover his tracks’, to use abstract principles rather than surface details” (2003, 84). I call this process *abstract influence* where a composer applies an abstract concept that they have extracted from the study of another culture without the use of its usual sonic surface. Reich experimented with this strategy in works such as *Drumming*:

I didn’t want to sound Balinese or African I wanted to think Balinese or African.
Which (sic) meant that I would sound like myself while expanding my ideas about
how to rhythmically structure my pieces (Reich 2002, 148-149)

His *Piano Etudes* use and extend hemiolas to create very complex polyrhythms which generate a shimmering effect rather than the embodied bouncing pulse of most *African* polyrhythms (Ligeti, cited in Taylor 2003, 84). Where Ligeti exploits the concept of polyrhythm he applies it in a different way to that found in most *African* music. In this example from the first of his *Piano Etudes*, *Desordre* (see Figure 2.14) the left hand plays only black notes and the right hand only white notes. This device is used by Ligeti to create an illusion of there being more than one player, but it is also similar to *African* hocketting

techniques, such as those employed on the *amadinda* xylophones (Kubik 1964, 147). The contrasting accents between the hands create a complex sense of polyrhythm, extending the more common 2:3 and 3:4 patterns found in *African* music into 3:5 and 5:7 (Taylor 2003, 84)¹⁵.

Other devices at work in the piece include asymmetrical groupings of notes which resemble additive rhythm, and pitch accenting. Ligeti wrote about his interest in the asymmetry of *African* music and employed this principle in the groupings of his hemiola patterns (cited in Taylor 2003, 84).

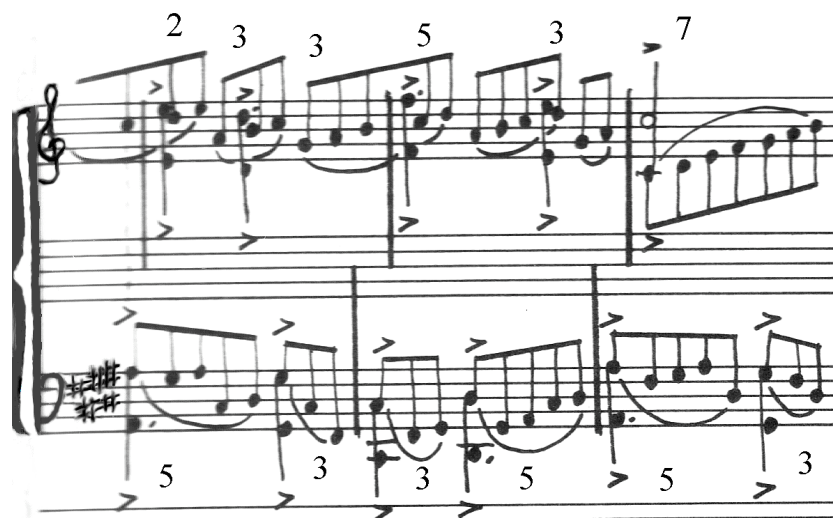


Figure 2.14 Ligeti Piano Etude No 1, *Desorde* (permission sought)

Ligeti describes his use of polyrhythm:

..our perception can be outwitted by imposing a “European” accent pattern onto the non-accented African pulsation... I am only using an idea from African notions of movement, not the music itself (Ligeti, 1988 cited in Tsong).

Ligeti’s *African* inspired works are an example of an abstract type of syncretism, an elaboration on perceived structures rather than a borrowing of audible elements.

¹⁵ Ligeti was influenced by a wide range of ideas beyond the African polyrhythmic styles he absorbed from Arom. One of these sources was fractal geometry and chaos theory discussed in depth by Steinitz (1996).

Some of the other pieces surveyed employ this abstract type of syncretism, one that is revealed only through analysis. Apart from Reich's *Drumming*, Volans' work also uses explicit *African* structural processes and *Western* instrumentation. Mapfumo's *Severende* uses predominantly *Western* instrumentation, and *African* repetitive layered structures. This surface texture belies a structure that is more similar to a *Western* narrative song structure, with a climactic point towards the end of the song. Interestingly, the devices used to achieve this are entirely *African*.

2.4.2 Cultural and Intercultural Issues

Interculturality and Composer Identity, Cross-Cultural Recognition

Examples:

- ☐ Kevin Volans
- ☐ Steve Reich

Sowande's and Euba's compositions define them as intercultural composers, and this position brings with it various issues such as nationalism and *African* identity (Omojola, 1998, 2001). These identities can be analysed through a postcolonial perspective (Said 1979; Bhabha, 1994). Judging by the literature relating to the composers in this survey, these issues are strongest for composers who come from the non-*Western* cultures. One particularly instructive case is that of Kevin Volans.

Volans composed a number of overtly syncretic works in the 1980s, with strong references and clear borrowings from archival recordings of traditional *African* pieces. It is valuable to note the intercultural or hybrid cultural location that Volans inhabits through his actions.

Hunting: Gathering from his collection *African Paraphrases* is constructed using his transcription of *Aeke gadi*, a Southern Ethiopian song recorded in 1974 by ethnomusicologist Arthur Simon (Taylor 1995, 514). The viola plays the original melody as previously illustrated in Figure 2.8.

Volans is criticised for the "appropriative borrowing" in this piece, particularly because he makes no acknowledgement of the original source (Taylor 1995, 514). In later works his approach is more abstract. In *Movement for a String Quartet* he writes a motive based on the restricted pitch sets and drum-like rhythms (Taylor 1995, 522), and applies it to a string quartet. The motive is transformed by serial processes which are clearly European techniques, and its audible identity becomes European. Taylor argues that as a white South

African, Volans has “composed his way back to Europe” (1995, 522). Volans’ cultural relocation is a way of reinforcing the autonomy and ineffability of his works (1995, 516).

By assuming the role of the *Western* art music composer, Taylor suggests, one becomes a supra-individual, and thereby inhabits a special identity, an identity that can avoid issues such as accountability for the appropriation of *African* sources. Ultimately this is an attractive but possibly precarious position, and Volans is certainly not alone in its pursuit. Like Sowande and Euba, he has had to deal with criticism about the use of elements from the two cultures, and has found a cultural position within the world of *Western* art music.

As previously discussed, Reich achieves a polyrhythmic effect by indirect means. His phasing process creates a changing polyrhythmic relationship between the parts, or at least simulates the effect. Reich’s contribution is unique in that he came to this process by way of an experience of recognition rather than by learning and borrowing from another culture. Reich’s study of Ghanaian drumming confirmed the phasing concept amongst other ideas he had already developed (Schwarz 1981, 233).

The result of this journey, *Drumming* draws on complex and varied influences, and explores areas of overlap between *Western* and *African* music. Reich’s work joins the two musics together conceptually but the influences are entangled to such an extent that the boundaries between the cultures have become confluent. Thus, while the instrumentation of *Drumming* sounds *African*, the structure is from the *Western* tradition, but paradoxically this *Western* tradition shows signs of abstract influence from *Africa*.

2.5 Discussion and Summary

The ten composers, whose work was examined in the previous section, were chosen because each displays a different stylistic approach and cultural orientation in their practice. Each of these composers comes from different cultural backgrounds and positions relative to the interface between *African* (or non-*Western*) and *Western* music and each has developed a unique solution to the problem of mixing elements from diverse cultures. Some, such as Reich and Ligeti, have drawn on principles rather than sounds, whilst others such as Fanshawe and Volans have directly quoted *African* sources. Fela Sowande and Akin Euba come from the same Nigerian experience but a generation apart, and show varying degrees of *African* and *Western* elements in their work. Mongo Santamaria and Mapfumo found

unique solutions to musical problems to create successful blending of elements from both cultures.

This overview is illustrative of the approaches used by cross-cultural composers. My aim is to construct a method that will facilitate the analysis of syncretism in my compositions as well as the work of others. A number of important issues and questions have arisen from the survey about the materials, processes and contexts of syncretic composition. These issues can be organised within the categories I proposed earlier. They include:

Contextual

The need to:

- 1) understand the meaning of “appropriation” when dealing with musical elements and ideas including the differences between direct quotation and abstract influence;
- 2) determine the cultural significance of different ways of analysing the music;
- 3) address the issues of my identity and status as a composer who is undertaking cross-cultural composition;
- 4) understand the musical culture from which I come; and
- 5) examine existing knowledge about *African* music and develop a detailed and accurate understanding of this musical culture from both *Western* and *African* perspectives.

Aesthetic

The need to:

- 1) understand the philosophical positions, values and stylistic preferences that are evident in *Western* music and which I bring to the process of composing cross-cultural music; and
- 2) understand the philosophical positions, values and stylistic preferences that are evident in *African* music and which I am seeking to integrate into my compositions.

Technical

The need to:

- 1) develop an analytical framework and vocabulary that can incorporate the diverse range of compositional techniques and methods used in *African* and *Western* music systems

In **chapter three** I examine the *African* part in this process, looking at which principles and features are most significant in music from Central and Southern Africa and discussing ways to avoid certain pitfalls of misrepresentation into which some *Western* research has fallen in the past.

3. ***African Music: Contexts, Preferences, Values and Aesthetics***

The purpose of this chapter is to seek accurate insights into the values, philosophical perspectives and aesthetic preferences that underlie the composition of *African* music and the cultural issues involved in making cross-cultural music that uses *African* elements. This purpose relates directly to issues identified in the previous chapter, namely:

Contextual

The need to:

- 1) determine the cultural significance of different ways of analysing the music;
- 2) examine existing knowledge about *African* music and develop a detailed and accurate understanding of this musical culture from both *Western* and *African* perspectives;

Aesthetic

The need to:

- 1) understand the philosophical positions, values and stylistic preferences that are evident in *African* music and which I am seeking to integrate into my compositions;

This task requires attention to a number of complex issues drawn from the musical and cultural disciplines. It is beyond the scope of this exegesis to address many of these issues in depth, however they are discussed to establish a sense of the current field of knowledge and opinion in these areas. It is also important to note that these two analytic categories, the contextual and the aesthetic are not completely discrete and separate. They are broadly distinct phenomena but they do overlap. This is evident in the aesthetic discussion later in this chapter.

The second issue detailed above requires the understanding of the *African* musical culture from both the *African* and *Western* perspectives. The fact that I approach this from a *Western* background means that I use *Western* analytical techniques and potentially *Western* generalisations and projections about *African* music. To compensate for these potential limitations, I frame my enquiry with questions Agawu (2003) devised in his postcolonial critique of *Western* ethnomusicology. These questions can assist me to identify false

distinctions that have been made between *Western* and *African* musics and look for real differences and commonalities where they do exist.

In the latter part of this chapter I discuss the role of aesthetics in *African* music. Aesthetic preferences influence the choices composers make, but understanding *African* aesthetics is difficult because they are often not explicit. Some writers have questioned their existence (Merriam 1964), and others such as Thompson (1966) rely on interpretation more than direct evidence. I approach these questions as a composer, reflecting on the issues, rather than attempting to solve them, in order to seek a robust and culturally sensitive approach to cross-cultural composition.

As discussed in chapter two, the *West* has constructed distorted views of non-*Western* cultures such as those of *Africa*, through processes such as “orientalism” (Said, 1979). I am mindful of this as I examine research on *African* music and culture. Guidance is provided in part by Agawu (2003) who has related these issues to the study of *African* music and has identified three potential pitfalls:

1. *Overgeneralisation*

The first pitfall is encountered when too much stress is placed on the notion that music across *Africa* is stylistically unified. This concept needs examination, and decisions made as to when it is appropriate to use broader terms such as *African* music and when more specific and localised descriptions should be used.

2. *The Presumption of Difference*

A second pitfall is the exaggeration of “difference”. Agawu makes the point that “ethnotheories” (2003, 181) tend to stress difference, and avoid finding similarity. If this is the case then some long held assumptions about *African* music and its difference from *Western* music may have to be rethought.

3. *Unique Emic¹⁶ Conceptualisation*

Agawu’s third pitfall is to overemphasise the idea that *African* music requires a significantly different theory or analytical approach from that used in *Western* music.

¹⁶ Emic is a term first used by anthropologist Kenneth Pike and it refers to the meanings or perspective from an insider’s view of a culture (Headland 2001, 505).

3.1 Overgeneralisation Pitfall

3.1.1 African identity and African music

In this section, I explore the pitfall of overgeneralisation by examining the issues underlying both *Western* and *African* identities, and attempt to clarify appropriate ways and contexts in which to use general and localised descriptions. *African* identity has been partly constructed by the *West*. Pre-colonial identity in Africa was not configured around the continent, but rather around geographical localities, tribal affiliations and empires such as, for example, the Mandinke¹⁷ empire of Western *Africa*. Likewise, there are important cautions to be heeded when using the term “*African Music*”. Such a term suggests that there is a coherent uniformity to the music from various regions of Africa. In the 1980 edition of *The Grove Dictionary of Music and Musicians*, Wachsmann & Cooke warn the reader that:

It is customary in the western world for people to use the term African music as if it were a single clearly identifiable phenomenon..... when one considers size....etc.... one should not be surprised at the diversity of music and the difficulty in isolating distinctly African features in common to the whole continent (cited in Agawu 2003, 31).

Paradoxically other authors have seen fit to emphasise the common aspects of African music. Agawu’s review of Wachsmann and Cooke’s argument includes this statement:

Yet when placed in the context of other world musics, the distinctiveness of African music is often immediately apparent (Agawu 2003, 31).

Similarly, Meki Nzewi insists “Incontrovertibly, there is an African (south of the Sahara) field of musical sound” (1997, 31).

Kwabena Nketia (1975) observed “Accordingly, there are wide divergences in some areas of musical practice ...” and later explains:

In other words, the picture that emerges from a comparative study of indigenous musical traditions is not one of mutually exclusive traditions or style cultures, but

¹⁷ The Mandinke (also known as Malinke) empire was based in the regions now known as Mali and Senegal and existed from the 13th to the 14th centuries AD (Oliver & Page 1970, 86).

one of a network of overlapping styles which share common features of structure, basic procedures, and similar contextual relations (Nketia 1975, 241).

Some of this apparent complexity may be better understood if one imagines the difference in viewing resolutions available from a satellite and from ground level.

A wide-angle satellite view encompasses the continent of Africa and all the other continents as well. Agawu's view (2003, 31) view "in the context of other world musics" is valid and comprehensible at this broadest resolution.

As the resolution becomes finer and the point-of-view becomes closer, different patterns start to emerge. According to Ehret (1981, 28), the boundaries of broad musical styles tend to correspond to the boundaries of the four main language families of the continent. Lomax (1971, 32) described thirteen song-style areas using the finer resolution of his cantometrics system. Gerhard Kubik, who has spent most of his life doing field research in Southern and Central Africa, reached a point where he wrote that there is no *African* music, just many different types of *African* music (quoted in Waterman 1993, 240). His view was from the village level.

So, somewhat like a fractal pattern, the level of complexity that can be observed and the level of difference that can be found between styles and regions are dependent upon the viewing distance and resolution. Musical behaviour across *Africa* may be more homogeneous than such behaviour across other continents, but once one is on the ground in *Africa* differences become more perceptible. There are significant methodological problems involved in trying to categorise behaviour across an entire continent (Waterman 1993, 242).

A remaining problem connected with the use of the term "*African* music" is its implication in the orientalisising process. If it is used to support a simplified *Western* centered view of *African* music and culture, then it obscures more than it illuminates. On the other hand, for those experienced with the localised examples of music from the continent of Africa, a more flexible approach will be needed:

And referring to "African Music" rather than to more local repertoires may irritate readers who do not see the disadvantages of excessive localisation, or who are not alert to the possible gain in undercomplicating "Africa", treating it - as in the oppressor's mode - as a unity subtending diverse particulars (Agawu 2003, xxi).

As a composer with a *Western* background, I am mindful of the need to refer, where possible, to the specific and local musical examples and styles. Conversely, I am also mindful of the benefits of building models of musical approaches that are so widespread within the African continent as to deserve the label of *African* musical devices, elements and techniques. Whilst the broader discography of my informed listening is drawn from nearly every sub-Saharan country, it is not my purpose here to pursue a representative list of examples. I approach this study as a composer and my aim is to understand the influences in my own work. For this reason I focus on several regional styles with which I have had direct contact. They include Xhosa, Zulu, and Mpondo music from South Africa, Tswana music from Botswana, Zimbabwean Shona music, Chopi music from Mozambique, Guinean and Ghanaian drumming and Ugandan *amadinda* music.

In the following section I deal with the Agawu's second pitfall. The changing ways that theorists (mostly *Western*) have dealt with the "other" as represented in *African* music, are examined. Given that virtually all research into *African* music has been conducted by either *Western* scholars or *Western* trained indigenous *African* scholars, it is unavoidable that *Western* notions of otherness and difference pervade the academic discourse. The predominant themes of social-location, linguistic base, and *African* conceptualisation are discussed and from these discussions some conclusions are drawn.

3.2 The Presumption of Difference Pitfall

3.2.1 The *Western* view of the music of the *African* "other" and the exaggeration of difference

Much has been made, in the *West*, of the exotic qualities of the music of *Africa*. Let us review the development of that perspective. The earliest archaeological records of musical instruments date back to around 4000-6000BC (Agawu 2003, 2). McCall (1998, 76) lists some of the earliest written accounts of *African* music and musicians. Some of these date from Greek sources around 500BC and include descriptions of brief musical phrases, the use of repetition, and vocal and instrumental polyphony. Later accounts by Islamic writers between the 7th and 13th centuries indicate a stereotypical perception of cheerful, sensuous, lazy people (Hanwick, quoted in Agawu 2003, 4).

The first record of direct European contact is of the Portuguese explorations in the 15th century. There is a description in the journal of the voyage of Vasco da Gama of a musical

encounter with the Khoi-khoi tribes people at Mossell Bay on 27th November 1497. Interestingly, the account suggests the mariners admired the *African* musical performances; in fact Da Gama's musicians played along with the Khoi-Khoi reed pipe performers (Ravenstein 1963, 11).

Tracey gives an account of a gradual deterioration of European attitudes towards *African* music as the colonial project of Europe advanced. Accounts by explorers, missionaries and writers become more pejorative during the 18th and 19th centuries. It wasn't until the 20th century that commentary began to shift towards a positive view of *African* music (Tracey 1980, 29).

The accounts by archivists and amateur writers on the subject of music in *Africa* gave way as the professional discipline of comparative musicology expanded in the 1920s and developed into ethnomusicology in the 1950s. Early monographs from this era included *African Negro Music* by von Hornbostel (1928) and *The Musical Instruments of the Native Races of Southern Africa* by Percival Kirby (1932). Research in this period was guided by the formalising professional ethos of ethnomusicology, a term first suggested by Jaap Kunst (1950, 7) and used as the title for a new journal in 1953.

The fifty-year young, scattered and disunited discipline (Agawu 2003, 24) of *African* ethnomusicology has been focused on defining the differences between *Western* and *African* music. The first phase of *African* ethnomusicology was concerned with the scientific practice of objective research. Ethnomusicology in *Africa* was focused on the scientific, supposedly value free pursuit of data. Even though ethnomusicology was significantly influenced by anthropology, during the 1960s there were many writers who called for a more holistic method of research in order to understand the socially embedded meanings of music in *Africa*.

Functional analysis of musical structure cannot be detached from structural analyses of its social function: the function of tones in relation to each other cannot be explained adequately as a part of a closed system without reference to the structures of the socio-cultural system of which the musical system is a part, and to the biological system to which all music makers belong (Blacking 1973, 30).

In 1980, Nigerian researcher Lazarus Ekwemenu published an article in the journal *African Music* which used Shenkerian analysis to analyse an Igbo song. He explicitly declared his

disinterest in the social and contextual issues surrounding the music. Samuel E. Akpabot, reacted strongly to the article:

The truth is that what the African musician does depends very much on why he does it. You cannot look at African music purely as music sound and try to superimpose western methods of music sound analysis on it. [...]. European music is put to many uses but African music is mainly functional. Since function constrains form, you can only find out about the forms and styles of African music by examining their functions; and this means examining the sociological, anthropological, religious, linguistic aspects of the music. The greatest danger to the progress of African music scholarship is black men who “think white”. I prefer to read white men who “think black” any time (Letter to the editor, in *African Music* 6, 1, 1980, 138).

Comments such as Blacking’s and Akpabot’s indicate a shift in emphasis in the study of the music of *Africa*. They were concerned about the overuse of the technically focused “musical” approach used by *Western* analysts. In its place they raised the idea of a unique *African* conception and a system of *African* socially-based analysis. These two points stimulated much discussion in the decades following their publication.

3.2.2 The move away from technical objective analysis

Many authors have heeded Blacking’s and Akpabot’s exhortations, and there has been a number of high quality works by authors such as Christopher Ballantine (1993), Viet Erlmann (1991), David Coplan (1985) from South Africa and John Chernoff (1979) who wrote about Ghana. Their enquiries have sought the social narrative behind the music and the political and social positions of the lyrics of songs; in short the cultural contexts of the works. Twenty-five years on there is still much to do in this area, but some have noted that the musical issues may have been ignored in this intervening period. Ingrid Monson (1999) is one of the few researchers who seem to have attempted to work on both the musical techniques and the social contexts simultaneously:

The article argues....that riffs, repetition, and grooves- as multilayered, stratified, interactive, frames of musical, social and symbolic action-might be helpful in thinking through some of the more challenging issues in contemporary critical thinking, including cultural hybridity, economic domination, agency, and the specific cultural complexities of the African diaspora (1999, 32).

It is worth noting that Monson's approach is quite rare, even in the broader fields of popular music musicology and *African* ethnomusicology, let alone in research of music that is syncretic. Her work may pioneer a more integrated era of research and it contrasts with some socially oriented approaches that have recently dominated research. There has been a huge swing of perspectives over the 500 years of contact between *Africa* and the *West* and there still may be further to go.

Early contacts may have been benign, but the colonial era was marked by a complete eclipse of *African* culture, fuelled by the assumption of *Western* superiority (Marah 1987, 462). Scientific ethnomusicology in the 20th century was more explicitly benevolent, but extended and ratified the notion of difference in its search for the exotic. As we have seen, late 20th century trends have shifted towards an understanding of *African* music from its socially embedded practice. Yet this approach may still be plagued by an over-reliance on 'difference', even when African scholars stress 'difference' themselves, to justify *African* identity.

These two themes, the avoidance of technical analysis and the promotion of difference where it may not exist, or in a way that it may not exist, will be explored in the next section which examines the idea of a unique *African* musical conceptualisation.

3.3 The Unique Emic Conceptualisation Pitfall

3.3.1 Is *African* musical conceptualisation different?

In attempting to privilege an assumed unique *African* practice and conception of music, there have been a number of recurring themes in the writings of researchers. These themes are:

1. the social location of music, as a thing inseparable from social activity;
2. the physicality of the musical performance style;
3. the linguistic base which supports this first notion; and
4. the argument for an *African* kind of conceptual framework, and cognitive style which may in some ways challenge *Western* thinking.

I examine these each in turn and then discuss the limitations of the supposedly unique conceptual approach of *African* cultures.

a) *Social Location*

Blacking (1973, preface x) claimed:

The Venda taught me that music can never be a thing in itself, and that all music is folk music, in the sense that music cannot be transmitted or have meaning without associations between people.

Whilst he may have been one of the most emphatic writers about the socially embedded position of music in most African communities, there have been other writers before and since who have echoed this observation. Chernoff (1979) writes very evocatively about the integration of music and social meaning. Tracey (1994) uses the keywords “people”, “participation” and “cooperation” in his list of the main principles of *African* musical culture. Dargie (1988) explains that the Xhosa tribes of the Eastern Cape in South Africa focus “on what is human” in their use and experience of music.

It is difficult to convey in a few words the weight of this impression, which is carried in the extensive writings of some the authors mentioned here, or gained from direct experience. Nketia (1975) paints the picture iconically in an example he describes from the Sonjo of Tanzania where “..every section of the town has a small plaza, built on the same pattern [as the main religious plaza] and used for recreational singing, dancing, or special ritual” (Nketia 1975, 32).

Social relations (and within that, spiritual relations) are the central “*idée fixe*” of *African* musical abstraction. The Xhosa¹⁸ word *izicabo*, to sing a countermelody, is derived from the word *ukucabela* which means “to mock someone”. The closest translation of the *Western* phrase “to move rhythmically” is *ukudlisela* which literally means to sing with pride. Groups of drums are described as a family (Bebey 1975, 95). A similar metaphor is used in West Africa and Zimbabwe. The large floor drums, dun-duns are grandmother and grandfather, djembes are mother and father (Arom 1991, 257) and the soloist is the child (Chris Berry, pers com, 24 January 2006).

Reflecting similar notions to those of Tracey and Chernoff, Osumare emphasises the importance of music as a socialization process and the dialogic nature of performance.

¹⁸ Xhosa is the language of the amaXhosa tribal language group from the Eastern Cape of South Africa (Dargie 1988, 2).

“Social dialogue (is) a philosophical approach that literally gives voice to every individual and all musical components” (2007, 48).

The observation that music is treated as an inclusive social experience in many *African* communities could be very important from a compositional point of view. If participation is a fundamental characteristic of many *African* music cultures how can and should this be translated into a syncretic composition? The means to achieve this will be discussed in the chapter five.

b) Physicality and Embodiment

An essential part of this participation is movement: “It is usually true to say that the sound cannot be correct if the movement is wrong” (Tracey 1994, 11). The embodiment of musical experience is essential to its meaning. It must be felt. Speaking about the difference between drum pieces composed by *Westerners* and those by *Africans*, Tracey describes the Westerner’s approach this way:

They compose from sound, not from movement, the drummer’s pleasure is irrelevant. The reverse is rather the case with African performers: the movement must first be right” (1994, 13)

Nketia links this primacy of physical movement with the need for emotional expression and communication:

For the African, the musical experience is by and large an emotional one: sounds however beautiful are meaningless if they do not offer this experience or contribute to the expressive quality of the performance (1975, 206).

He explains that *African* society encourages the physical response to music, because it increases interaction, intensifies enjoyment and contributes to the propulsive feeling of the music. It also becomes a means for communication (1975, 207).

Stone explains the broader association between music and the other arts. “Music can hardly be thought of without including the other arts. To make a musical sound, one almost assumes a dance motion to accompany it” (2005, 96). Chernoff relates: “When you ask an African friend whether or not he “understands” a certain type of music, he will say yes if he knows the dance that goes with it” (1979, 23). Of course not all *African* music consists of fast paced

dance pieces with complex drumming. As composer Sowande (cited in Omojola 1998, 461) was keen to explain there were also solemn chants which he felt approximated Catholic plainchant. These examples are the exception though, at least among the recorded, transcribed and observed examples quoted in the research literature.

This predominance of physical response to music and of music which excites this response is addressed in research on a dance and music of the *African* diaspora. Drawing on his research on Capoeira, the Brazilian dance/martial art, Greg Downey (2002) suggests that the musicians hear with more than their ears:

.. a performer, perhaps we could say that he or she perceives music across the whole epidermal frontier and throughout the nerves, muscles, sinews and flesh of their bodies when they sing or play an instrument, alone or in an ensemble. Music makers may perceive rhythms, pitches, and melodies as much from muscle and joint placement, motion and tension, as from the sounds produced by their actions (2002, 496).

Downey goes on later to say:

To the uninitiated ear, the music may be sound, but it is corporeally incomprehensible, unaccompanied by the practical understanding, the bodily enmeshment, that an adept ear has attained (Downey 2002, 500).

There is little evidence to contradict the assertion that movement and embodiment are broadly dominant values in the experience of music in *Africa*. A number of writers have talked about the concept of an internal pulse or internal time as a way of feeling music, with or without obvious movement. Stone (2005) calls this “inner time” and suggests that it is partly responsible for the “flow” experiences (Csikszentmihalyi, 1990) that many musicians have. Waterman called this “metronome sense” and observed that: “African music, with few exceptions, is to be regarded as music for dance, although the “dance” involved may be a purely mental one” (quoted in Chernoff 1979, 50). Soules (2000) describes a phenomenon of inner pulse control, by which he refers to a more prosaic way of centering the sense of musical time in internalised musical feeling.

c) *Linguistic Base*

Linguistic observations have also been used to describe the ways that *African* conception about music varies from that of the *West*. Many researchers have noted the lack of a word for music in African societies. Dargie (1988) wrote “There are simply no words in use in the Lumko district (outside of church and school) to express abstract concepts such as music, melody, note, rhythm” (1988, 62).

The terms that Dargie did find were all related to something a person does when performing music, such as *ukuhlabela* which means to lead a song. Implicit in the meaning of that word are the personal actions of the leader, not just the technical task. If an instrument is seen as the main part in a song, it is said to have the personality of a leader (Dargie 1988, 64). The instrument is quasi-personalised as music is conceived as an aspect of human activity. Musical genres are described by the social function they serve, such as each of these from Dargie’s list (1988, 34-38):

<i>Umtshosho</i>	-	dance parties for youth
<i>Intlombe</i>	-	dance parties for young adults
<i>Umngqungqo</i>	-	women’s dances for girls’ initiation
<i>lingoma zotywala</i>	-	beer songs for ancestors
<i>ukwaluka</i>	-	boys’ initiation
<i>intonjane</i>	-	girls’ initiation
<i>amagwijo</i>	-	stick fighting songs

The development of abstract concepts is not likely without a specific vocabulary and the Xhosa vocabulary of music reflects the value placed upon movement and participation. Writing about a master uhadi player from the Ngqoko district of South Africa, Dave Dargie explains:

Music is an abstraction: (whereas) a song is something performed by people. Hence Nofinishi Dywili and her fellow musicians have no word for music, but a song is called ingoma (Dargie 1988, 63).

These descriptions are echoed by other researchers such as John Blacking (1974). He notes that the songs are valued because they bind the society together. In fact the same song can have different meanings in different social contexts (1974, 68).

Bebey (1975, 12) is somewhat more romantic in his writing:

It amounts to a total communion that is shared by the whole community. It may help to explain why some languages in black Africa have no precise noun to define music... The art of music is so inherent in man that it is superfluous to have a particular name for it.

Not all authors have felt it necessary to comment on this lack of words for abstract musical concepts. Nketia's (1975) *The Music of Africa* is a compendium of many other discrete studies, and in it he lists various technical terms many of which have social referents such as *mmarima mu* (Akan for masculine effect in drumming) (Nketia 1975, 236) but never makes note of the lack of a generic term for music. In general it seems that *African* musical languages are based in concrete experience rather than abstract conception.

Dargie (1988) offers one possible reason for this. The word for writing or composing a song in Xhosa *umqambi* means to compose a text. Lexical tone languages rely on the tonal contour of words to indicate meaning. In the case of Xhosa, these tonal patterns also determine the melody of sung words (Dargie 1988, 70). Thus music is not separate from the text. The concept of music, which *Westerners* may describe as organised sound, is an unnecessary abstraction to the amaXhosa, to whom music is an extension of language (1988, 62). The idea of music without language is not known, such that instruments are described as singing parts, such as the *hlabela* (leader) or *lendela* (follower) rather than playing notes. Even drum ensembles from West Africa, such as those described by Stone (2005, 96) base their patterns around vocalisations: "Words underlie rhythmic patterns". The drums are said to be "talking" and melodies and patterns are composed that way. Dargie describes this close inseparable integration of words, movement and instrumental performance as a gestalt, a singularly perceived whole (1988, 62). Learning music is similarly holistic. Xhosa teachers do not give formal instruction (Dargie 1988, 63). The student is expected to sit with the teacher and listen to the music as a whole, absorb it and gradually recreate it. This, of course, suggests a high level of aural musicianship, which has often been remarked upon (for example Martin 1991, 60; Peek 1994, 475).

Agawu (2003) provides a corresponding explanation for the "lexical gap" based on his research with Ewe musicians in Nigeria:

although the equivalent of a single word meaning "rhythm" is not to be found in Ewe,

related concepts of stress, duration, and periodicity do in fact register in subtle ways in the Ewe discourse. What this suggests is the semantic field of rhythm is not a single, unified, or coherent field but rather one that is widely and asymmetrically distributed, permanently entangled, if you like, with other dimensions that discourse about Western music has balkanised into separate domains (2003, 63).

It is Agawu who has cautioned against making unnecessary distinctions between *Western* and *African* musics and their surrounding cultures. Nonetheless, it seems that there is little to contest about the apparent fact that many *African* societies have a concrete musical vocabulary with far fewer abstract terms than found in the *West*. If so, the question that remains is: What does this difference indicate? The absence of abstract musical terminology in *Africa* could be interpreted in three separate ways.

One interpretation is that there are no aesthetic values in *African* societies. Merriam raised this possibility in 1964 and the discussion is taken up later in this chapter. Another interpretation is that the concrete nature of *African* musical discourse could also be compared to many subcultures in *Western* society that use a similar concrete-social way of understanding music. If this is the case, the major difference is really only between village life in *Africa* and academic or urban consumer life in the *West*.

A third interpretation is that it may not reflect a lack of abstraction, or ability to abstract, but the degree of emphasis on social participation in *African* societies. If we accept this case then there should be no surprise in statements such as Dargie's (1988, 31) that the metalanguage of music in Xhosa society is always linked to social function. Perhaps a socially embedded metalanguage may be useful in describing certain musical processes that relate to participation in a composition. This possibility is explored in chapter six.

d) African Cognition

Sensate Thinking

Many writers have also explored the socially embedded nature of *African* conception beyond music. Leopold Sedor Senghor, the first president of Senegal wrote:

In contrast to the classic European, the Negro African does not draw a line between himself and the object; he does not hold it at a distance, nor does he merely look at it and analyse it, he takes it vibrant in his hands, careful not to kill or fix it (Skurnik 1965, 351).

Such a statement should be viewed in context. Senghor was arguing for an *African* kind of socialism at a time of emergent independence, not only for Senegal, but for many other *African* states. Identity was strongly linked to difference. Just as the *West* has orientalist the world to shape its identity, so have some *African* writers and commentators. Care must be taken, though, not to over validate the polarising and essentialist theories that both *African* and *Western* writers from this era were attracted to. Senghor contrasted the “sensate” *African* with the “reasoning” or “Apollonian” European. The downside of such a notion suggests that reason is the sole province of the European, and is reminiscent of the attitudes of the Islamic explorers between the 7th and 13th centuries.

Sometimes this argument was used to criticise *Western* mechanistic thinking. Habermas (1987) argued that *Western* reason was fixated on the external world, whereas Azande¹⁹ reasoning was balanced amongst three realms of attention- the external, the social and the subjective. The measure of this imbalance, he thought, was the “losses required by our own path to the modern world” (1987, 65). He quotes Horton (1970) who says:

As a scientist it is perhaps inevitable that I should at certain points give the impression that traditional African thought is a poor shackled thing when compared with the thought of the sciences. Yet as a man, here I am living by choice in a still-heavily-traditional Africa rather than in the scientifically oriented *Western* subculture I was brought up in. Why? Well there may be lots of queer, sinister, unacknowledged reasons. But one reason is the discovery of things lost at home. An intensely poetic quality in everyday life and thought, and a vivid enjoyment of the passing moment- both driven out of the sophisticated Western life by the quest for purity of motive and faith in progress (quoted in Habermas 1987, 65):

McCarthy (1987) summarises Habermas’s argument: “The discontents of modernity are not rooted in rationalisation as such, but in a failure to develop and institutionalise all the different dimensions of reason in a balanced way” (1987, p xxxvii). Habermas’s contribution to this debate is the notion of relativism, a model that takes a step away from the previous stance of colonial superiority. The residual problem is that it does so by maintaining a concept of irresolvable distance and difference and sometimes inverts the direction of superiority claims.

¹⁹ A West African tribal group whose land is included in the Democratic Republic of the Congo, Sudan, and the Central African Republic.

African Humanism and Ubuntu

As independence was achieved by more and more African states in the post-second-world-war period, writers searched for ways to talk about *African* experience that would emphasise the uniqueness of *African* identity.

Social and spiritual relationships form the primary metaphor for most *African* thinking about music, as discussed in the “Social Location” section above. In 1984 South African writer Es’kia Mphahlele wrote about a set of values which he felt were unique to Africa: “Social capital ensures that the value of the individual life and communal life is .. heightened in our consciousness: the essence of African humanism.” (Mphahlele cited in Mkhabela 2003, 58).

Tracey describes *African* humanism as one of the main principles in musical activity. “A high regard for the human being, for people, is certainly near the top of the list in African life view” (Tracey 1994, 4). This concern for relationships is reflected in the values around music making. Of his teacher, Alhaji Ibrahim Abdulai, John Chernoff says: “He is expressing the most fundamental aesthetic in Africa: without participation there is no meaning” (1979, 23).

More recently the word “ubuntu” has been put forward by advocates of an indigenous set of humanistic values in Southern Africa. It is a worldview based around the notion of dignity and respect, and a centralising of human affairs. The word ubuntu comes from a proverb that is used in Southern African Bantu (Zulu, Xhosa, Swati and Ndebele) tribal groups: *Umuntu ngumuntu ngabantu*. (Tracey 1994, 5) [similarly among the Venda; Blacking 1973, 28], which means “a person becomes a person through other people”. Yurkivska (2005 para 2) summarises ubuntu in an article comparing it to Russian communitarianism:

African humanism is described as being primarily emotional and as such is opposed to rationalism as the core of Western humanism. The ethical values and virtues of Ubuntuism are plentiful and vary from author to author: but the most frequently mentioned are those of solidarity, respect, sharing, loyalty, co-operation, participation, reciprocating, sympathy and empathy.

Tracey (1994, 4) offers an interesting qualification to this moral code. He says that the brotherhood implied in this statement is not universal, but is shared most with those who are regarded as one’s own kin. Yurkivska (2005, para 36) also qualifies some of the enthusiasm for ubuntu. She points out that the system of reciprocal goodwill was a product of specific social, cultural and economic conditions that no longer exist. Furthermore the consistency

and order that existed in these traditional communities was based on rigid authoritarian power and very narrow homogenous behavioural limits. Yurkivska (2005, para 40) arrives at Tracey's conclusion that the downside of such a close and reciprocal community was a xenophobic antagonism to those who were not in the clan.

The ancestors are the main spiritual identities in many *African* spiritual belief systems (Peek 1994, 475, 479). In a way this extends the notion of humanity or *ubuntu* to the spirit world as well. While an anthropocentric worldview values humans as the most important entities in the world, *African* spirituality seems to present an ontology which treats all entities, including people, animals, places and particularly the ancestors, as if they were all human and therefore required respect. With such a profound focus on being human, it is no surprise that the language used around music also shares a great deal of this orientation.

Spiritual Causality

Technical explanations of musical experiences, such as the purpose of music, or the reasons people become musicians, reflect the larger beliefs about causality within traditional *African* society. For example Dargie (1988, 61) relates the story of the uhadi bow player Nosinothi Dumiso from Mackay's Neck in South Africa who explained that a prolonged illness in her youth was a sign that the ancestors were calling her to be a spirit medium. She answered this call by becoming a musician.² This is a narrative echoed by many other writers including Bebey (1975, 22):

The use of the harp in healing leprosy is by no means exceptional; this instrument is invariably associated with powers of healing that are granted by spirits.

Spirit communication is a major function of music in *Africa* and indeed ancestor spirits are believed to be the origin of music in many *African* cultures (Berliner, 1978, 86). Music and magic are often related, particularly when music is used in healing:

music is physical and spiritual at the same time, technique is just something that comes from pursuing the art (Bebey 1975, 134).

Venda music is not an escape from reality, it is an adventure into reality, the reality of the world of spirit (Blacking 1973, 28).

2 It should also be noted that many musicians acquire their vocation through inheritance or simply chose the profession such as maskanda guitarists in South Africa (Davies, 1991)

In each of these areas reviewed here; sensate thinking, humanism and spiritual causality, there is reasonable evidence that they represent cultural, stylistic and aesthetic qualities that are *African* but it is less clear that they are unique. For example, while there is no doubt that ubuntu is a cherished *African* social principle it is not unique to *Africa*. Arguments such as those of Akpabot (1980) and to some extent Blacking (1973) suggest that there is such primacy in the *African* conception of music that *Western* analytical methods should be avoided, or that they may damage understanding in some way. However, it can also be asserted that the *African* concrete social conception of music has limitations as well as strengths.

3.3.2 The limitations of African theory

Whilst it is very useful and instructive to understand the social meaning of music (context and aesthetics), if this is the only analytic tool available it presents a significant restriction to the composer or analyst who wants to communicate about the technical features of music.

Blacking (1973), who is surely one of the main champions of the *African* socially centered theory of music, also recognised these limitations. Agawu summarises Blacking's shift:

But the explanatory potential of the social is limited because music, in order to come into its own as music, must assume a material form that obeys only those laws intrinsic to it. And while Blacking left no stone unturned in investigating the various contexts that impinge on Venda songs, he quickly reached the limits of such conceptual thinking. And so he settled on an analytical representation of structure that, on the face of it, had little support from the Venda musicians he worked with (2003, 187).

Agawu comments: "Should we say that the structural analysis of African music (by Blacking) is uncool because the Venda do not have a word for structure?" (2003, 187)

So we come to a point where the socially embedded notions of music in *Africa* have been informative and probably essential in understanding the music, but insufficient for the task of building a theory or abstract model of the structure of the music. If we return to Akpabot's (1980) preference for a white man who "thinks black" we find that while it is important to understand the music through social and contextual factors, the binary distinction between white and black thinking is illusory. Analogously, arguing that there is an either or relationship between social and technical understandings of music is also flawed.

Agawu (2003, xvi) revisits the argument with the question: “Where does African thinking stop and Western thinking begin?” He argues:

The truth is that, beyond local inflections deriving from culture-bound linguistic, historical and materially inflective expressive preferences, there is ultimately no difference between European knowledge and African knowledge. All talk of an insider's point of view, a native point of view, a distinct African mode of hearing, or of knowledge organisation is a lie, and a wicked one at that (2003, 180).

Agawu is breaking down the sedimentary assumptions that *African* music and thinking are fundamentally and irreconcilably different from *Western* music. In an example related to polyrhythm, he concludes that, “If this counts as a difference, it is one of degree, not of kind” (Agawu 2003, 81). *African* musical culture has arisen for and adapted to its circumstances, and is to be prized for its unique solutions to the problems of life and expression, but it is not endangered by *Western* theory. It and *Western* music are branches growing from the same tree, sharing the same genes. Agawu (2003, 197) recommends that the same analytical tools should be used, including structural analysis, to which I add the notion that they can be expanded upon by the inclusion of social-contextual analysis.

The symbolic importance of Yurkivska’s (2005) argument about ubuntu and the Russian communarians is that it allows a recognition and validation of culture and ideas. This is not to take away anything from ubuntu, or to deny its value as a unique solution to problems of society and its extraordinary gestation in the ancient cultures of *Africa*, but rather to connect the idea to other similar ideas from other times and places.

Similarly, musical concepts that may be highlighted in the lived experience of *African* village and town and bush life will be recognisable by their similarity to ideas and practices that have evolved in other parts of the world, including the dominating *West* and its own forgotten musics. Agawu (2003, 187) notes that even those *Westerners* most empathically connected to *African* conceptualisation, such as Blacking, have to reach out eventually to non-*African* sources to more fully realise and understand the meanings of *African* music. This is not to accept that *African* musical practice or conceptualisation is somehow inferior, but rather that full differentiation occurs when many gazes are brought to an understanding of the phenomena and the experience. I would argue likewise that *Western* musical theory and practice is equally capable of enrichment through interactions with other knowledge systems.

This proposition is an approach that a composer such as myself can use in the comprehension and analysis of *Western* and *African* musics, and in the composition of music that seeks to create new styles out of these two “different by degree” styles. To find what is common or similar between *Western* and *African* music and to recognize similar processes within different styles of expression are ways to create new musical ideas and relationships. This search for difference, similarity and cross-cultural recognition of musical structures and ideas are core methods in my practice.

The discussion so far has been focused on the most accurate and respectful ways to understand *African* musical culture. In this next section I examine research on African aesthetic values, the second category in the tripartite analytic schema I presented in chapter two.

3.3.3 African aesthetics

The case has been made that *African* musical culture lacks an abstract aesthetic perspective when compared to *Western* musical culture (Merriam 1964, 270; Blocker 2001, 4). Merriam (1964, 261-269) explores this proposition using a set of criteria to determine if a culture has an aesthetic orientation:

1. psychic or psychical distance; objectivity
2. manipulation of form for its own sake
3. attribution of emotion producing qualities to music conceived strictly as sound
4. attribution of beauty to the art product or process
5. purposeful intent to create something aesthetic
6. presence of a philosophy of an aesthetic.

Merriam applies these criteria to a number of societies and finds that many do not display these attributes with some exceptions, such as the Gola of Liberia in West Africa. He concludes that while some non-*Western* societies “do not practice the special aesthetic of the west, attitudes about something similar to that aesthetic may be present but unrecognized by the outside observer” (Merriam 1964, 270). This process is described by Sieber (1959) who coins the term “unvoiced aesthetic” (quoted in Merriam 1964, 271). A case may be made for this implicit aesthetic system by comparing *Western* and *African* ontologies. If the *Western* conceptualisation is bound in the post-enlightenment notion of art, which is itself a part of

the *Western* scientific understanding of cause and our place in the universe, then *African* aesthetic should equally be relative to the *African* ontology.

Thompson (1983) has written extensively about *African* and Afro-American Art and Philosophy. He tells the story of the Western missionaries who first encountered the Yoruba city of Abeokuta in the mid 19th century, and who noted the importance of the word *amewa*, which means connoisseur, or knower of beauty (1983, 5). The structure of these conceptualisations is based in religion. The quality of *áshe* (1983, 5) is the vital force, given by God. It means “the power-to-make-things-happen”. Another ideal is character, *iwa*, (1983, 9) which is seen to endure beyond beauty. There is another, related concept which Thompson describes this way:

The sense of certainty, which character (*iwa*) and *áshe* confer, is enriched by mystic coolness (*itutu*) (1983, 12).

Itutu is a concept that Thompson describes as heavily charged with ideas of beauty and correctness so that “a passage of exciting drumming may be praised as ‘cool’” (1983, 16). He traces the origin of these aesthetics in the United States to the Atlantic slave trade and the Yoruba diaspora. Coolness has grown from an aesthetic of African/American culture to a *Western* aesthetic preference in popular culture (e.g Cool Jazz, Cool attitude).

The Yoruba were organised in large permanent cities and demonstrated an elaborate explicit language of aesthetic values. Clearly this is a voiced aesthetic. Colonisation has changed and obliterated so many of the musical cultures of *Africa* that it will probably never be possible to ascertain how widespread the voiced and unvoiced aesthetic cultures were. It might be inferred that the larger city cultures had more of the voiced aesthetic languages, but this a speculation based on scant evidence.

A productive position for a composer to take is that these remnants of aesthetic language are representations of some *African* artistic values. Although they are faint representations, they give an insight into the aesthetic values of some *African* cultures. The interpretation of these aesthetic values is discussed at length in chapter five.

Soules (2000) adds another level of interpretation to these ideas. He follows Thompson’s quest for the philosophy of *African* art by focusing on some of Thompson’s opening comments about the influence of *African* musical principles on the *West*. The principles that Thompson (1983, viii) listed were:

1. dominance of a percussive performance style;
2. a propensity for multiple meters;
3. overlapping call and response in singing;
4. inner pulse control (internal metronomic sense);
5. suspended accentuation patterns (syncopation); and
6. songs and dances of social allusion.

These principles and others are discussed in chapter six. Thompson (1983, 18-33) quotes the myths of the Yoruba deity Eshu-Elegba, a trickster God whose antics are all about multiple views of reality. The God demands that humans understand the ambiguity of perception. Gates (1988, 32-36) relates the most well-known story about Eshu in which he appears to two men, sworn to be friends, but wearing a hat that was painted black on one side and red on the other. The men start to argue about what they have seen and a fight begins, until Eshu intervenes and tell them that unless they pay homage to him first, the ambiguous trickster, they will invite trouble, confusion and conflict into their lives.

Citing Thompson and Gates, Osumare (2007, 38) sees the Eshu myth reflected in the complex references and multiple meanings of rap lyrics. In hip-hop culture the skilful rapper is the “master of the vernacular...that is the legacy of the trickster-linguist” (2007, 39) and gives access to an illusory world. The illusions in rap include the double meanings, hidden references, coded vernacular and similar devices that the African-American minority has developed to contend with the hegemony of white America. It also includes an Eshu-like mixture of sacred and profane imagery such as Lauren Hill’s (1998) lines (Osumare 2007, 40):

Beget this across the atlas
Flippin’ in the ghetto on a dirty mattress

African music is heavily reliant on the notions of ambiguity or multiplicity and illusion, particularly in the use of polyrhythms, hocketing, overlapping and syncopation (Van Der Merwe 1992, 96). Dargie writes about musical devices designed to disguise the main beats (1988, 83). When seen in the light of the Eshu myth, these musical devices are more than simple techniques. They can be seen as encoded affirmations of belief in the need for multiplicity of perception in life. This is an embedded philosophy. Gates (1988, 35) sees it as an allusion to the “indeterminacy of interpretation”. In chapter five I examine the

relationship between this apparent *African* preference for multiple structures and the use of ambiguity in *Western* music.

Repetition and revision, two other aspects of *African* music, can be seen to relate to this myth as well, as meaning changes with each repetition and the improvisations of the performers. According to John Chernoff:

The repetition of a well-chosen rhythm continually reaffirms the power of the music by locking that rhythm, and the people listening or dancing to it, into a dynamic and open structure (1979, 112).

This is an idea which Soules refines:

West African improvisational style is both performance and social practice, and is notable as an aesthetic which seeks to reconcile an apparent contradiction: how to bring spontaneity and restraint into balance (Soules 2000, para 15).

Osumare contributes the concept of the dualistic coupling of “flow and rupture”. A quote from Snead explains:

Black music sets up expectations and disturbs them at irregular intervals: that it will do this, however, is itself an expectation... Without an organizing of repetition, true improvisation would be impossible.... (quoted in Osumare 2007, 62)

Osumare examines global hip-hop culture and finds a cluster of performance values that she calls the Africanist Aesthetic. They are: embodiment, expressivity, negotiation of self in complex rhythmic timing, verbal and non-verbal rhetorical strategies and multiple layers of meaning (2007, 12). She claims that this is “a cultural aesthetic, not a black racial essence” (2007, 31). In addition she proposes that the use of rhymes, rhythms and word games in African-American hip-hop music reflects a notion called Nommo by the Dogon of Mali. Nommo is “the power of the word”, a special human power to direct the life force through language.

Soules’, Gates’ and Osumare’s writing involves a certain level of interpretation, but for want of this interpretation one might stand impassively before the rich but complex myths that are represented here. From a compositional point of view, they allow at least a provisional sense of purpose in the use of elements of musical construction. For example, the polyrhythmic

patterns of many *African* and syncretic works could be imagined as neutral, enjoyable inter-relations within the music, or in the light of Soules' and Thompson's work, they might also be seen as an essential figure of musical ambiguity. Configured in this way, decisions about how and when to use them, how strongly they should be brought into the foreground, or how readily they can be replaced, are shaped by the composer's desire to deal with ambiguity or multiplicity as an organising principle, a meaning beyond the mere technical nature of the polyrhythm.

3.4 Conclusion

This broader and more inclusive, although somewhat interpretive view of aesthetics suggests that Merriam's (1964) fears were largely unfounded. It is beyond the scope of this study to review the mythological ideas of many *African* cultures for evidence of how myth and music might relate. However, a provisional and workable conclusion can be drawn that adds value to an understanding of the meanings involved in *African* music and provides for the compositional use of elements in a respectful way.

The discussion in this chapter examines various perspectives on the contextual background and aesthetic principles of *African* musical culture. Whilst these categories describe different phenomena there is also overlap between them. Political, social and other factors such as economics can play a role in shaping aesthetic values, but the relationship is not necessarily direct or dependant. Aspects of a musical culture such as the *African* inclination towards socially embedded performance can be expressed as an aesthetic preference as well as background social condition.

There are a number of conclusions that can be drawn about the cultural factors and aesthetic values that relate to *African* music:

- a) *African* music is not monolithic, but a "network of overlapping styles" (Nketia 1975, 241). There is great diversity of musical styles, but a relative coherence of some key concepts when viewed from the widest angle.
- b) The assumption of difference can be separated from essentialist notions based on race. Differences are "of degree not kind" (Agawu 2003, 81) and a more appropriate approach is to look for commonalities between *Western* and *African* traditions and become more precise about the differences that do exist.

- c) *African* music is grounded in physical movement and movement is seen as being an essential part of music.
- d) *African* music clearly serves very important socially participative functions within many *African* cultures.
- e) The socially embedded nature of musical activity is reflected in the use of concrete language to describe music and strong humanistic values.
- f) *African* musical concepts and *Western* theory have often been seen in opposition or as incompatible, but there is much to be gained by using both *African* social and *Western* structural methods of musical analysis.
- g) Although the evidence is sparse, there were clearly some *African* cultures that did have elaborate and explicit aesthetic languages that were related to systems of philosophy, spirituality and mythology. Based on this evidence a list can be made of aesthetic values that are apparently preferred in some *African* musical cultures:

- 1. *Àshe*: Power-to-make-things-happen (Thompson 1983)
- 2. *Nommo*: power-of-the-word (Osumare 2007)
- 3. *Iwa*: Character beyond beauty (Thompson 1983)
- 4. *Itutu*: Coolness-restraint (Thompson 1983)
- 5. Multiple viewpoints and ambiguity- Eshu, the trickster myth (Soules 2000; Gates 1988; Thompson 1983; Osumare 2007)
- 6. Spontaneity and restraint in balance, flow and rupture (Osumare 2007; Soules 2000)
- 7. Physical Embodiment (Downey 2002)
- 8. Expressiveness of all of life (Nketia 1975)
- 9. Negotiation of self in complex rhythmic timing, verbal and non-verbal rhetorical strategies and multiple layers of meaning (Osumare 2007)

These points are drawn from the results of a range of investigations and perspectives on *African* music, which are based on *Western*, *African* and postcolonial theoretical frameworks. The next chapter will examine *Western* conceptions of music, theory and meanings including the impact of *African* music and other influences on *Western* music. In chapter five the results of these investigations into *African* and *Western* music are synthesised into a set of analytical frameworks that allows the analysis of my compositions.

4. Western Music and Musical Values: From an Intercultural Perspective

In this chapter I seek to understand aspects of my own *Western* musical heritage from an intercultural position, focusing particularly on the following issues identified in chapter two:

Contextual

The need to:

- 1) address the issues of my identity and status as a composer who is undertaking cross-cultural composition,
- 2) understand the musical culture from which I come.

Aesthetic

The need to:

- 1) understand the philosophical positions, values and stylistic preferences that are evident in *Western* music and which I bring to the process of composing cross-cultural music.

This chapter engages with the complex issues of *Western* identity and musical culture. In chapter three I discussed the stylistic, ethnic and geographical diversity in *African* music and recognised the need to be able to describe *African* music in both generalised and specific terms. In the case of *African* music I had to make various omissions and deal with concepts at the broadest level, often subsuming localised variations for the sake of identifying some of the large-scale similarities and consistencies. Similarly *Western* music is comprised of multiple genres, sub-genres and styles which reflect a myriad of cultural, historical and class backgrounds and identities and consumption preferences.

To many observers, the categories of *Western* music, which can be broadly categorised as folk, pop and art, are different, even diametrically opposed. However, from a broader intercultural point of view there is a common lineage between these diverse types of music. It is part of the task of this chapter to identify some of the elements of that common language.

My *Western* musical inheritance has essentially been through popular, jazz and folk music, styles that have been influenced to varying degrees by non-*Western* music, particularly during the last 100 years. However, even though the boundaries between musical cultures have become so porous, an argument can be made that contemporary *Western* music maintains stylistic consistencies with its historic roots. I briefly analyse the contextual factors including the social role of music and its consistent and changing features and also analyse the stylistic and aesthetic preferences that characterise *Western* music.

As I stated in the first chapter, I am not surveying *Western* techniques except where they directly relate to my compositions, however I am pursuing some of the philosophical ideas about the phenomenon of music, and some arguments from ethnomusicological writings about the functions of music in societies. In particular I draw on the work of music philosophers and theorists to examine the values that are sought in *Western* music. Taking an intercultural position means that I am attempting to abstract myself from my own background in order to reflect on aspects of my culture as well as *African* culture.

4.1 Western Identity

Postcolonial writers provide useful insights into how *Western* culture is perceived and presented by its members, and raise concerns about *Western* self-perception, including a number of problems that are associated with using apparently simple geographic/cultural labels. “*Western*” is a term around which a cluster of identities and histories have been attached. The danger of this term is that it is an over-simplification of identity that implies a homogeneous culture. Its present meaning, especially in musical culture (Small 1996, 10), grew out of the period of the European enlightenment, a time of massive social change, scientific development, expansion of economic and military power, and the genesis of the era broadly known as modernity. Colonial invasions of 18th and 19th centuries asserted *Western* economic power and spread *Western* cultures and across the globe, a situation that has been largely maintained into the early 21st century. Possibly as a consequence of this world dominance, the notion of *Western* culture has come to be seen as homogeneous and unique, whereas this perception may not necessarily be correct.

Edward Said’s insights into the process of “orientalism” extend also to the impact this process has on the *West* as well as the “other”. In his provocative analysis of *Western* identity, *Orientalism*, Said (1979) argues that the “occident” only exists as a concept through

its declarations of difference from the “orient” (by which Said meant the Middle East and parts of Asia). In the context of this present study, a postcolonial position would suggest that the *West* has created an *Africa* of difference and exoticism in order to shore up its own sense of cohesion. This argument suggests that the notion of *Western* homogeneity, and the idea that there is a unified core style of *Western* music, should be treated cautiously. It raises awareness that Europe and its offshoots often have their own marginalised musics, as indicated by the ironic labelling of much European folk music as “World Music” (Van Der Lee 1998, 45). It also suggests that we must guard against the tendency, and that of earlier composers and researchers, to exoticise non-*Western* music. This analysis implies an alternative approach based on learning about the music, its qualities and meanings and engagement with similarities as well as differences.

4.2 Folk, Pop, Art

In this section I examine aspects of *Western* music and its conceptualisation that are relevant to cross-cultural composition. I discuss the common categorisations of *Western* music genres and the criteria upon which they are based, and then I examine the functions that music serves in the *West* and the values that participants - music makers, facilitators and audiences - listener-participants, seek in music.

Jones and Rahn (1977) and Booth and Kuhn (1990), amongst others, segment the musical culture of *Western* society into three categories: folk music, popular music and elite or art music. Each of these authors emphasise that the boundaries and meanings of these categories are not fixed. They conclude, like many others in the field, that the criteria for definition of these categories are largely social and economic. They suggest that it is not so much the musical structure or style that defines a piece of music, but the way it is used in the society. Frith arrived at a similar conclusion: “... what has happened is less of a change in the ways music is made than in the ways that it is used and interpreted” (1981, 166).

However, even attempts to describe the different use patterns of social sub-cultures become problematic. Adorno (1976, 31: 1990, 257) argued that popular music listeners were passive recipients of standardised products who were satisfied to merely recognize a tune while serious music was listened to interpretively and analytically, a position that Jones and Rahn found contradictory in application:

Using this criterion, recent rock hermeneutics such as those surrounding the old Beatles' albums would be a more elite phenomenon than the auditory philistinism of many symphony patrons (1977, 84).

Their tentative solution was to focus on the means of transmission (oral or written) and method of appreciation (reception) as prime criteria, explaining how individual pieces of music can shift in category over time (Jones and Rahn 1977, 86). More recently Booth and Kuhn (1990, 414) argue that the economic support structures (patronage by state or wealthy elite, mass market or informal community) and means of transmission (oral, written, electronically recorded) are the most significant criteria in the classification of music genres. An interesting and significant understanding that can be gained from these ruminations is that almost all of these criteria both shift over time and in relation to social, economic and technological changes.²⁰ Another useful conclusion is that while musical style contributes to understanding the category of a given work, extra-musical attributes have the greatest impact.

For the purposes of this exegesis, I use these three categories (folk, pop and art) with the understanding that they are defined by shifting aesthetic, socioeconomic, technological and cultural criteria. In the following section I discuss popular music's origins and its common inheritance with art music, and the musical influences that have been absorbed by *Western* music in the last one hundred years.

4.3 Stylistic Geneology and Recent Influences

Clarke (1995) situates the origins of popular music in the pleasure gardens and spas of London in the 18th century, and he nominates the Purcell song *What Shall I Do to Show of* 1690 as the first commercially exploited song of this nature (1995, 7). He defines popular music by musical form and economic purpose, but the musical form he nominates²¹ would not hold true for contemporary popular music.

Some musicologists and musical sociologists debate the extent of the change that has occurred in popular music over the past two centuries (Middleton 1990; Shepherd 1982) and

²⁰ Frith (1981) challenges the notions of authenticity in folk and rock music and provocatively inevitably suggests that the only differences between categories are in the marketing.

²¹ Clarke describes a popular song as a "song written for a single voice or small group accompanied by a single chord-playing instrument or small ensemble", and which is written for profit (1995, 6).

the suitability of technical score based analysis to explain it. Middleton (1990, 117) however, criticises the recent methods of analysis of popular music as a “retreat into sociology”. He claims that this approach rests on the assumption that popular music has nothing in common with classical or art music.

Middleton compares the harmonic progressions of the Beatles’ *I Saw Her Standing There* to the Renaissance dance formula, the *passamezzo moderno*, and finds them identical. He also recognises descending scalar bass lines from *passacaglias* in *Don’t Let Me Be Misunderstood* by *The Animals*, and the circle of fifths in *The Housemartins’ Caravan of Love*. This constitutes a “major network of relationships” (Middleton 1990, p 119):

Ways of forming melody, cadencing and organizing tension and resolution which are found in seventeenth-century opera, 18th century concerto and nineteenth-century Lied retain their influence still, however modified and contested, in 1980’s pop.

Middleton also makes the point that the changes that are perceived in popular music may mask a substantial common language of *Western* music:

...beneath the flux of syntactic, semantic and cultural change and contradiction, there is a level which preserves major conventions; and indeed, such continuity may be more solid at this “popular” level than at higher levels in the socio-cultural structure, with their greater propensity to change (1990, 119).

Thus, despite the extraordinary variety of styles and approaches that come under the heading of *Western* music it seems that there are also deep consistencies across many of these categories. It appears that there could be a common musical language of harmonic, structural and conceptual conventions that are discernable throughout the Western musical diaspora. Clearly, not all of these conventions would be available in every genre but there are enough consistencies for the label “*Western* music” to be meaningful. Johnson argues that this consistency is a product of an Enlightenment epistemology:

Although under increasing interrogation during the twentieth century, this epistemology remains dominant in the public discourse of western cultures and their satellites, the conditioned reflex that governs ways of thinking and practicing culture (Johnson 2002, 100).

Where change has occurred in *Western* popular music it has been due to an increased variety of electronic, instrumental and vocal textures (Middleton 1990, 113), and the introduction of musical elements from non-*Western* sources (Scherzinger 2004: Monson 1999, 33).

There is an extensive literature, beyond the scope of this exegesis to survey, which analyses the profound impact of *African* musical styles on American popular music.²² A century of innovation and interaction has meant that not only jazz, but also a host of other popular music genres have absorbed musical traits that can be traced back to *African* sources.

Rhythm section grooves, modal or single chord harmony, ostinati, riffs, latin percussion, montunos, highly inflected vocal techniques, blue notes and rapping, melismatic singing in modern ballads and dance music are all partly or wholly derived from *Africa*. Syncopated rhythms and heightened speech-tone expression in singing (Lomax 1993, 346) all began to enter the vernacular in ragtime, early jazz, and later in swing, bebop and cool jazz. Entire genres such as rock 'n' roll have this fusion as part of their genesis.

Caution must be applied, though, in correctly labeling the sources and the syncretic outcomes of these musical results. In the midst of unraveling contemporary threads of essentialism in jazz theory, Brown (1999) describes the degree and depth of intermixing of European and *African* elements in jazz music. Harmonic alterations and swung rhythm have both *African* and European antecedents (Brown 1999, 236). He acknowledges that "jazz melody almost certainly reflects the peculiarly close relationship between speech and music in African practice" (1999, 237), but he also points out that both *African* practices of stressing the early part of a melodic phrase and European practices of stressing the end of the phrase are evident in jazz. New Orleans drummers developed funk drumming through their explorations of the tension between swung and straight styles of playing (Stewart 2000, 297). The inventive musical result was achieved by polyrhythmically superimposing one over the other. As with many of these syncretisms²³, it was a matter of invention rather than a direct influence from *Africa* (Stewart 2000, 298).

The 20th Century was a time of rich experimentation and influence in *Western* art music as well. Paralleling the processes that shaped popular music, art music has similarly changed in

²² Some of the contributors to this discussion are: Thompson 1966, Oliver 1990, Clarke 1995, Miller 1995, Roberts 1998, Lomax 1993, Wilson 1996, Ziff & Rao 1997, Brown 1999, Lee 1999, Monson 1999, 2000a, 2000b, Taylor 2003, Scherzinger 2004.

²³ Stilwell (2004, 420) explains that the birth of rock music was more nuanced and complex than the standard narrative of black and white fusion. The "black" or African-American rhythms also included rhythms from the Caribbean, which in turn were a blend of African and Hispanic music, and Hispanic music was already deeply hybridised as well.

response to social, economic, technological and cultural influences as well as stylistic trends and theoretical development.

Among these influences are:

- a) new compositional methods and styles running the gamut from serialism to minimalism which challenged previous notions of tonality, harmony and melody (Kivy 2001, 58);
- b) technological developments that have led to electronic and computer based music;
- c) changes in production such as sampling (Holm-Hudson 1997); and
- d) postmodernism which Manuel describes as represented by the techniques of “pastiche, self-referentiality, inter-textuality, and blank parody” (1995, 229).

To this list Scherzinger (2004) adds the influence of non-*Western* music. Latter day *Western* art-music has arisen from complex intercultural negotiations, he claims. Although its influence has been “systematically underrated” he says “African music, in short, has become a central reference point for defining a genuinely post-serialist aesthetic in the west” (Scherzinger 2004, 611). If this is even partly true, it suggests that the *Western* music (including folk, pop and art) with which I am familiar shows signs of powerful syncretic tendencies particularly with *African* music. This means that as a composer, I am refereeing to a musical milieu that is already heavily immersed in *African* musical practice, and is already extensively hybridised.

4.4 Priorities of Value in Western Music

In this section I discuss the aspects of music which are regarded as most important by participants in *Western* music. I draw from the research and writing of key researchers and writers in the areas of music theory, philosophy and sociology. I propose to examine these preferences at a descriptive level in this chapter and extend the discussion in chapter five where I relate these findings to those of chapter three on *African* music.

Key terms that are used in this research, and which are discussed in more detail below, include:

- a) functions of music, which are its purposeful uses;
- b) meanings which individuals and societies extract from music; and

- c) values, which are qualities which music is said to possess, and by which music can be assessed.

There are two broad disciplinary approaches to the question of musical meaning. The first of these comes from music theorists and music philosophers such as Meyer (1956), Cone (1968) and Kivy (2001). Their perspective is narrowed to illuminate the relationships between musical elements, such as melody or structure, and the meanings that participants experience, or as Kerman puts it: “the investigation of what makes music work” (1985, 13).

The second perspective is sociological and, in general, these researchers have little interest in the style or structure of the music, focusing instead on the social and individual functions for which music can be used. (The implications of this approach for research in cross-cultural composition are discussed in chapter two). Frith (1981), for example, describes the ways that listeners use popular music to form a community of taste, and Manuel (1995) analyses statements of identity in contemporary music.

The difference between the perspectives of the sociologists and the music theorists is that the first group is interpreting the functions that the music serves to a society (contextual analysis) while the second group is attempting to discern the musical values that works can be said to possess, from which meaning is evoked (aesthetic analysis). In this sense the two disciplines are analysing different aspects of the phenomenon of music, and these two aspects interface with the technical processes to build a chain of musico-cultural meaning which is discussed in chapter five. In the next two sections, I look at some of the outcomes of research into musical functions and the meanings and musical values that are associated with them.

4.4.1 Music sociology

Earlier writers such as Adorno (1976, 44), writing in the critical theory tradition, claim that entertainment is the only function of popular music, which he feels is narrow and shallow. In contrast, he sees art music as a form which provides more profound functions including the development of intellectual and social consciousness. Frith (1981), however, makes an argument that popular music satisfies many of the social functions that Merriam (1964) listed, laying claim to a much broader role for popular music in society. Embodied in Frith’s argument is an explanation which demonstrates that the participants in popular music appreciate expression and aesthetic form in the music (the usual reserve of art music), but

that meaning is extracted in the context of perceived extra-musical conditions such as the social value of authenticity.

In a case study of musical authenticity, Frith (1981, 160) argues that rock music borrowed its credibility from American and British folk music. This authenticity was founded on the notion that folk music was the true voice of the people, a notion that Frith argues was at least partly contrived and promoted by urban intellectuals and musicians (1981, 161). “The authenticity of folk songs was, then, judged in two ways: according to their musical value, and according to class consciousness” (1981, 163). Booth and Kuhn (1990, 432) echo this analysis arguing that this status is a product of a porous interface between the categories. Artists such as Woody Guthrie and Pete Seeger may have some claim to that authenticity, but the music is distributed using the economic mechanisms of pop music. Rock artists and their promoters drew on this crossover credibility and modified it to claim authenticity through the act of being sincere and true to their own feelings as artists (Frith 1981, 163), a construction borrowed from the Romantic era when the artist was considered a type of genius (DeNora 1995, 3).

The reason, at least by Frith’s account, for the appeal of authenticity is the desire to experience a feeling of community, in this case a community of taste (Frith 1981, 164) rather than location, or as in the case of folk music, a community of political conviction or tradition. As Kruse (1993) points out, the desire for and manifestation of communities such as those found in “alternative” music scenes arises from the need for identity and belonging. The work of these recent researchers suggests that music is a symbolic activity that serves multiple, deep social needs.

A popular music audience may find “artistic” quality in popular music if the works are expressive of beliefs with which they resonate. Drawing on Reynolds’ (1989, 247; cited in Kruse) observations, Kruse describes styles of popular music which are focused on contemplative listening:

‘pure pop’ de-emphasises the physicality of the body and is instead a cerebral form in which the voice is a relatively transparent medium for the words (Kruse 1993, 36).

This preference for a contemplative style (albeit around the lyrics) is similar to many of the descriptions offered by music philosophers of the aesthetic appeal of certain types of *Western* art music (Small 1996, 55; Agawu 2003, 98). If there is a difference, it may be that the art music theorists separate the contemplative, aesthetic experience out from any social

processes, whereas the popular music researchers suggest that this aesthetic appeal is mediated through processes such as identify reinforcement.

Shusterman (1992) is one of the few writers who argues for popular music to be examined using the same criteria as art music. His analysis of rap music (1992, 203) is sympathetic and by his own claim reveals it to be “multiple levels of meaning whose polysemic complexity, ambiguity and intertextuality can sometimes rival those of high art’s so-called open work”. Shusterman posits that rap is a postmodern art form that challenges the purist notions of modernist aesthetics, and undermines the so-called high art/low art divide. Shusterman (1992) and Manuel (1995) both see an overlap of aesthetic and social functions in contemporary music, which they argue contextualises the separation of aesthetic purpose from social function as merely a preference of modernist theory.

Notwithstanding the differences in production and technique involved across these genres it appears to be a valid claim that they perform similar social functions for their participants/audiences.

4.4.2 Some theories of musical meaning from music analysis

The arguments presented in this section are predominantly from the art music category, where music theorists and analysts have concentrated their efforts. A consistent thread of argument in art music theory strongly privileges abstract values and in some cases eschews embodiment. Cone, for example (1968, 17), provides a revealing paraphrase of Leo Stein who argued in 1927 that:

music requiring bodily motion on the part of the listener for its complete enjoyment, like much popular dance, is by that token artistically imperfect.

Small’s (1996) explanation of this orientation in *Western* art and classical music is that the highest value was accorded to the abstract rationality of the music:

Logic and logical relations, are in fact the key concepts of western art. The work of art is logically explicable and ultimately knowable; nothing in the relationships which it contains can be left unclear or resistant to analysis (1996, 13)

This perspective subordinates not only the associative meanings but also the physical and sonic experience of the music to a lesser degree of importance. A pure understanding, it is

implied, should avoid referential meaning and utilise the sensual qualities of a work for its own purposes. As Small puts it:

it merely expresses the real priorities of the post-Renaissance musical tradition, in which the concrete sounds are merely the bearers of the composers message (1996, 19).

Small is representing one thread of the philosophical background out of which the practice of music and other arts has developed. As Johnson (2002, 102) puts it “There is thus a template for high-status musical form and practice which celebrates the Enlightenment”. The argument follows that there is a unique kind of value that can only be found in “serious” or contemplative music and which centres around an appreciation of structural form and unity. Edward Cone (1968) was a modernist theorist who was particularly articulate in defining the criteria for these values:

By “complete style” I mean one that interrelates in an all-embracing unity every aspect of musical composition, tempo, meter, rhythm, melody, harmony, form (Cone 1968, 58).

And later he says:

According to some writers, synoptic comprehension, which either recognises a unity in what is perceived or else imposes one on it, is essential to the esthetic experience (1968, 89).

Cone uses the term synoptic to describe the recognition of overall structural patterns and unity within music. However, unlike some theorists such as Babbitt (1972, 3), he also argued that there was another dimension of appreciation that should be applied to music. This second mode that he described is the immediate experience of the music:

The mode by which we directly perceive the sensuous medium, its primitive elements, and their closest inter-relationships, is the one I wish to contrast with that of the synoptic comprehension... In part, the contrast between the two is that between experience and contemplation (Cone 1968, 90).

In a later publication, Cone examines this division of compositional values in more detail. He names them “analytical” values and “expressive” values (1972, 85) and elaborates the meaning of “expressive” values:

expressive values in any art - if they exist at all - depend on concrete values. They cannot arise from analytical values alone...Expression, by its very definition, implies a relationship between the work of art and something else: while analytical values are derivable purely from internal structure (1972, 85).

Cone argues for the need for integration of these values in an artistic expression, and in fact, he states a preference for composers who write because they “like the tunes” (1972, 90). Cone’s statement acknowledges, however intuitively, that these two values, analytical or aesthetic appreciation and expressive satisfaction co-exist, and that there are at least two ways that meaning is drawn from musical phenomena.

One area of discussion that does not feature strongly in the discourse of music theory and philosophy is the relationship between movement and music. This may be a reflection of the *Western*-centric nature of these disciplines. It is self evident that movement and dancing are a part of many forms of *Western* music, and play a major role in popular music, yet within art music the value of analytic listening and contemplation has been seen to exclude dance as a response (Cone 1968, Small 1996). *Western* dance and music are regarded as separate disciplines, whereas the research surveyed in chapter three on *African* music highlighted the integration of these activities. Viewed from an intercultural position, it seems movement is not as integral to *Western* music as it is to *African* music, at least in some sectors of the society.

It is also important to place these philosophical positions in the cultural context of modern music making. As we have seen the “pure” Enlightenment position is a strong undercurrent of *Western* musical value. Music and other arts are not uniform or monolithic forms emanating from a singular philosophical directive, but rather they respond to the philosophical in a variety of ways ranging from conformity to radical opposition. Many twentieth century art movements such as absurdist theatre, dada, noise music or even psychedelic rock have reacted against some of the precepts of Enlightenment aesthetics. The most important point is not that *Western* music is identifiable because of its conformity to Enlightenment aesthetics but that these aesthetics provide a point of reference to which artists respond.

4.5 *Western Musical Values*

A list of Western musical meanings needs to include both of the approaches just mentioned plus the concepts of social meaning derived from research in music sociology. Of course a feature of the many categories and genres of *Western* music is that each of them may exhibit preferences for certain types of meaning. Summarising the discussion, the three types of meaning discussed in the relevant literature about *Western* musical culture are:

- a) Abstract values. Listener-Participants extract meaning from music based on the organization of internal structural elements in a work. Clarity, form, unity and coherence are highly valued characteristics of structure (Cone 1968; Small 1998).
- b) Expressive values. Participants seek qualities in music that demonstrate expressiveness, including emotional communication and the ability to refer to some other thing, state or concept beyond the music itself (Cone 1968; Kivy 2001).
- c) Identity and belongingness values. Participants seek sonic symbolism and associations in music that reinforce individual connections to subcultures or communities of taste or social values (Frith 1981; Kruse 1993).

These values locate the source of meaning in various locations such as internal structure, communication, symbolic association and identity. The next chapter draws together the information on *Western* and *African* cultural preferences and values as well as existing practices in syncretism to develop four frameworks for the analysis of cross-cultural music. These frameworks deal with the issues of appropriation and cultural representation highlighted by postcolonial analysis, the value preferences and ways of interpreting music that are discussed in the previous chapters. A framework for technical analysis is developed in chapter six.

5. Frameworks for the Analysis of Syncretic Music

In the introductory chapter I outline the need for analytical tools to be developed that are appropriate to the analysis of cross-cultural music and that this should be done in a way that takes into account the impact of colonial history on *African* musical culture as well as its impact on *Western* perceptions of *Africa* and itself.

The intervening chapters have explored many of the aesthetic and contextual implications of cross-cultural composition from the stance of a composer. Some of the key outcomes include:

- a summary of research into cross-cultural compositions and an analysis of a number of compositions and composers who have worked in this field;
- a list of the some important preferences and aesthetic values represented in *African* music and an analysis of some aspects of the cultural and historical background;
- an overview of *Western* identity and musical culture, acknowledging that this frames my identity and background as a composer; and
- a list of some salient features of *Western* musical culture, and the value systems that *Western* music listener-participants apply to music.

The issue of appropriation, which was identified in chapter two, is addressed in this chapter. The results from this examination are synthesised along with the contextual and aesthetic issues arising from discussions in chapters three and four to formulate three analytical frameworks. I have named these: Cultural Location, Cultural Sensitivity and Interpretive Codes Frameworks. These three frameworks provide a structure to analyse appropriation; identify and approach important cultural sensitivities with respect; and identify the manifestation of particular culturally-based musical values and aesthetics in compositions. Chapter six is dedicated to the development of the Syncretic Technical Analysis Framework.

These frameworks are specifically oriented to the analysis of cross-cultural *Western* and *African* music. As I have discussed in chapters three and four, the musics of *Africa* and the *West* have already profoundly influenced each other. It is not the purpose of this study to seek and theorise about supposedly pure or authentic musics, but to find ways to understand and develop the tools and language of composition that encompass these entangled, but historically deeply-rooted musical cultures.

This extensive process of integration and interaction has occurred over five centuries. As is well documented, missionaries had a major influence on indigenous music in the 19th century. Coplan (1985, 30) gives examples of the use of church music in the conversion of the Xhosa refugees who were escaping from war and starvation in the period from 1860-1900. During the 20th century musical syncretism emerged in locations such as the gold mines in South Africa, where previously separate racial groups were forced together. Musical styles such as marabi, township jazz, and later kwela and mbaqanga evolved in these locations (Coplan 1985, 94; Ballantine 1993; 26). A similar pattern of influence occurred in many of the other colonised countries in Africa such as Nigeria (Omojola 2001, 154).

Westerners have been slower to pick up *African* influences than Africans have been to adopt *Western* styles, apart from the significant influence of Afro-American music in the *West*, although the marketing of World Music and the ease of communications have provided a pathway for African artists to make greater inroads into *Western* music culture. This process is the outcome of appropriation. As I argue below, appropriation can be used as a neutral umbrella term to describe all of the events that involve the adoption of musical elements across cultures.

Syncretism is one of many forms of relationship between musical elements in a composition. The working definition that I proposed in the introduction is as follows: “syncretism is the creation of something new from at least two other sources and bears references to those sources”. I also noted that the words appropriation, hybridisation and syncretism have been used as synonyms.

In this section I examine the argument surrounding the appropriation of musical ideas across cultures and develop the Cultural Sensitivity framework and the Cultural Location framework.

5.1 What is Appropriation?

The very word “appropriation” has contested meanings. Definitions range between theft and legitimate aesthetic influence. The Oxford English Dictionary defines it as “the making of a thing private property” (1989). Cultural theorists such as Hall (1997, 39) cite odious examples of economic advantage through the theft of cultural sensibility from African-Americans. Dawes (1997, 109) calls it robbery. Yet within art circles appropriation has

become acknowledged as part of the creative process. An alternate definition within the Oxford English Dictionary is:

The practice or technique of reworking the images or styles contained in earlier works of art, esp. (in later use) in order to provoke critical re-evaluation of well-known pieces by presenting them in new contexts, or to challenge notions of individual creativity or authenticity in art (Oxford English Dictionary, 2002).

As Butler (2004) points out, there is any number of attempts to answer the question “What is Appropriation?” and because of its slippery nature within art theory he decides that it is “something that in principle cannot be answered” (2004, 13).

I wish to start with a definition that describes the process rather than assigning moral values to it. For the purposes of this study, I suggest that cross-cultural musical appropriation is the use of some element of music by some member or members of a culture for which the music is not historically or culturally connected. The nature of appropriation is such that while the act is neutral, some might even say inevitable and desirable, context confers various and contested judgements on each case. Peter Gabriel was praised for using drum samples by the music press (Keil & Feld 1994, 267) whereas Angelique Kidjo was criticised for incorporating *Western* rock style (Taylor 1997, 140; Trillo 1994, 298). Conversely Taylor (1997, 48) finds evidence that Gabriel is a plunderer by virtue of his position as a “rock God” and yet he lauds Kidjo as an exemplar of “strategic inauthenticity” (1997, 139) for her stance on re-appropriating *Western* music.

Borrowing or sampling has become one of the fundamental methods of composition used by postmodern artists (Plasketes 2005, 137; Porcello 1991, 69). Interpretation, adaptation and appropriation are now the dominant methods of popular music making. LeBaron (2004) explains that the practice of collage and sampling have become prevalent by contemporary artists such as Oswald (Holm-Hudson 1997, 21) who called his own work “plunderphonics”. Holm-Hudson wrestles with the meanings of sampling, arguing that whereas pitch and rhythm are often copied, sampling is simply the additional use of timbre as well:

The creator of a sampled sound piece, therefore, is ultimately merely an arranger, pasting together fragments of a musical history in such a way that the total exceeds the sum of the quotes. But this is arguably what any composer does (1997, 20).

If we accept this argument, sampling is simply an extension of the same process that every music maker, from the West or the South, has ever used: the repetition and recontextualisation of something they have heard before. This cultural paradox is eloquently described by Feld:

Musical appropriation sings a double line with one voice. It is a melody of admiration, even homage and respect... Yet this voice is harmonised by a countermelody of power, even control and domination (Keil & Feld 1994, 238).

He argues that power and domination come into the equation when money and fame become involved. The issue is either unimportant or dormant when the stakes are low, such as when James Brown infuses *African* elements into his funk or Fela Kuti appropriated American popular music in his Afrobeat, but when *Talking Heads* use Afrobeat rhythms in *Remain for Light*, the financial differences between the appropriator and “culture-owners” was so great that commentators raised concerns (Keil & Feld 1994, 246)²⁴.

Ideally, according to Charles Keil, music should not be a commodity:

Once you have come to the conclusion that music is in its very essence communal, spiritual, and opposite of private property, and at its best a totally shared experience, like love, a number of strong and clear positions on “the music industry” can be stated: There shouldn’t be a music industry. Music shouldn’t be written or mechanically reproduced and mass-mediated. Music should exist live, for the moment, in present time and as makers should be rewarded with happiness and barter-like reciprocity (Keil & Feld 1994, 228).

Keil’s view is, of course, idealistic, but his argument suggests that the reuse of sound is a neutral, perhaps even ethical act. The controversy arises from the meanings, including financial values that come packaged with the sound. Stewart Copeland recorded his album, *The Rhythmist*, using recordings he made in central Africa. He argued that the indigenous musicians were pleased that he was making an album with their sounds on it:

Nothing could give them greater happiness than the idea that some people in a faraway land are dancing to their beat (Blank-Edelman 1994, 38).

²⁴ Much of my argument on these pages first appeared in a paper that I delivered at the Speculation and Innovation Conference, QUT, in 2005. Later that year I found it had been copied and published by another author. For more information on this issue please see Appendix A, (202).

However, while some such as Copeland (Blank-Edelman 1994, 38) argue that Third World musicians may not be concerned about it, and while the record companies may ignore it, the press may inflame it and theorists may deplore it, the process of appropriation is seemingly unstoppable:

If there is one concept which is fundamental to any understanding of urban black popular music in South Africa, it is that this music is a fusion - vital, creative, ever-changing - of traditional styles with imported ones, wrought by people of colour out of the long, bitter experience of colonisation and exploitation (Ballantine 1993, 4).

Ballantine makes the clear case that appropriation is an empowering feature of the neo-traditional music of the *African* townships. Money aside, surely this same need exists for all musicians in different forms. Appropriation itself is not the issue. The concern is with the loss of rights of those from whom the music is borrowed when power, prestige and large sums of money become involved. This argument is helpful in separating the issues of musical osmosis from those of power advantage. However another distinction needs to be made, because even if we were to remove the conditions where some advantage could be made out of appropriation there are situations where specific musical symbols (sounds, songs, instruments) have meanings other than a shared pleasure.

5.2 Cultural Sensitivity Framework (CSF)

Copeland's observation may be practical, but it rests on shaky ground where the culture does not share this separation of sound and meaning. As Blacking has pointed out, musical meanings are attached not just to the music but also its setting and background (1973, 68). Scheub (1972, 268) described Xhosa and Zulu narratives as possessing fixed and non-fixed symbols. If the symbols are non-fixed and contextual it can be easy for *Western* musicians to assume that the sound of the music is free for the taking, because its meanings will be changed when it is placed in a new context.

However, if these fixed symbols are sonic and musical, and they are reserved for particular contexts, then their use outside of context may be offensive to the members of the source culture. A vivid argument could be presented by those who believe in the immanence of music. They could object to a specific musical element being used in any other context. An example of this might be the sound of the chanting of the *Qu'ran*, or of the *Kyrie* from a

Christian mass. Members of those faiths could argue that the free use of these sounds is objectionable because they regard the meanings as fixed. There is no clear theoretical divide to be made between the different kinds of meaning that might be attached to a musical event by different people or different cultures. Ultimately it is a grey area. There are some pieces of music that culture bearers might regard as completely sacred, and therefore to re-use in any way would be a violation, similar to sacrilege.

Omolo-Ongati (2005, 63) reaches for a practical solution to the problem. She quotes a Nigerian colleague who requires that the borrowed music be treated with respect. But, Omolo-Ongati enquires, which part of the music should be respected - the sonic, the human behaviour and actions associated with it, or the cultural beliefs about music? It is very complex at a practical level. Omolo-Ongati suggests that this can only be negotiated through the respectful acquisition of knowledge about the aspect of the music that is of interest to the borrower. Ultimately she accepts that music is, or has become polysemic, because it is so broadly and freely available, and that all that can be done is to encourage the borrower to negotiate their borrowing.

Incorporating both of these ideas, the impact of power and financial difference and the quality and level of emic meaning that musical symbols acquire, I propose a framework to analyse the possible cultural impact of appropriation (see Figure 5.1).

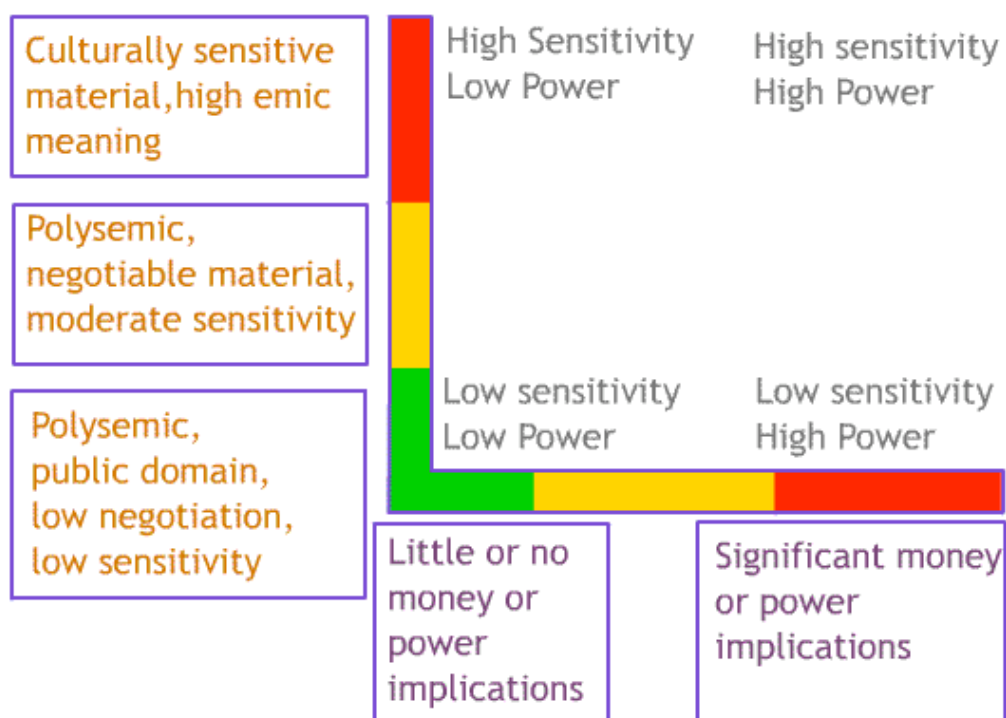


Figure 5.1 Cultural sensitivities in appropriation

The axes in Figure 5.1 map the two factors that I am discussing; the degree of power or money or status that can be accrued to the appropriator, and the level of sensitivity that the source culture applies to the music. The emic meaning, the meaning experienced inside the source culture, can vary based on traditional attitudes and can vary depending on the process of negotiation. There may be many musical ideas, such as a rumba rhythm, which may have had specific emic meanings in the past but have now become polysemic. The purpose of this framework is to allow me to analyse musical works, including my own, in relation to the intercultural context. If we reconsider the Volans' composition *Hunting : Gathering* (1987) in the light of this framework we could argue that his work triggered negative controversy because there were significant power and status outcomes for Volans, and because he made no attempt to negotiate the sensitivity of the piece. It is possible to use this framework to suggest alternative actions that might modify this outcome.

5.3 Cultural Location Framework (CLF)

With this understanding of cultural meanings and sensitivities, attention can be turned to appropriation's implications for the composer. The term has been used broadly to define almost any act of musical exchange in the literature of cultural studies. The composer is interested in the practice, musical detail and methods of appropriation, but, these interests are largely irrelevant to those concerned with the moral and economic dilemmas of the cultural interface. From the composer's point of view there is great variety in the methods and practices that reside under the umbrella term of appropriation. Examples of appropriation include cases of sampling, such as Deep Forest's *Sweet Lullaby* (1992) (Coulombe 2004, 177) and Peter Gabriel's *Last Temptation of Christ* (1989) (Taylor 1997, 41) and also cases where ideas are absorbed rather than the actual recordings such as Fela Kuti (Keil & Feld 1994, 241) and cases where intervallic relationships are reused such as in Bartók (Gillies 1993, 26) or where the composer has incorporated abstract rhythmic concepts as Ligeti did (Taylor 2003, 83).

From a compositional point of view there is a considerable difference between the superficial adding-on of musical elements, which I call sampling and imitation, and the more fundamental and substantial process described as syncretism. Syncretism, the creation of a new form by recombination, works at a more subtle compositional level than the other types of appropriation. It is also likely to have less implied cultural chauvinism because it is not centred in any one culture.

I categorise these different types of appropriation into five groupings, namely sampling, imitation, assimilation, syncretism and abstract appropriation. As can be seen in Figure 5.2 (below) I make the distinction between the depth of the appropriation and its audibility. For example, sampling, imitation, assimilation and syncretism all have audible surfaces that are recognisable musically, but they vary in the conceptual depth of the appropriation. However, “abstract appropriation” only uses concepts to such an extent that the cross-cultural qualities are not immediately audible and can often only be extracted through analysis. Table 5.1 illustrates each category’s process, a definition of each type and a musical example of each.

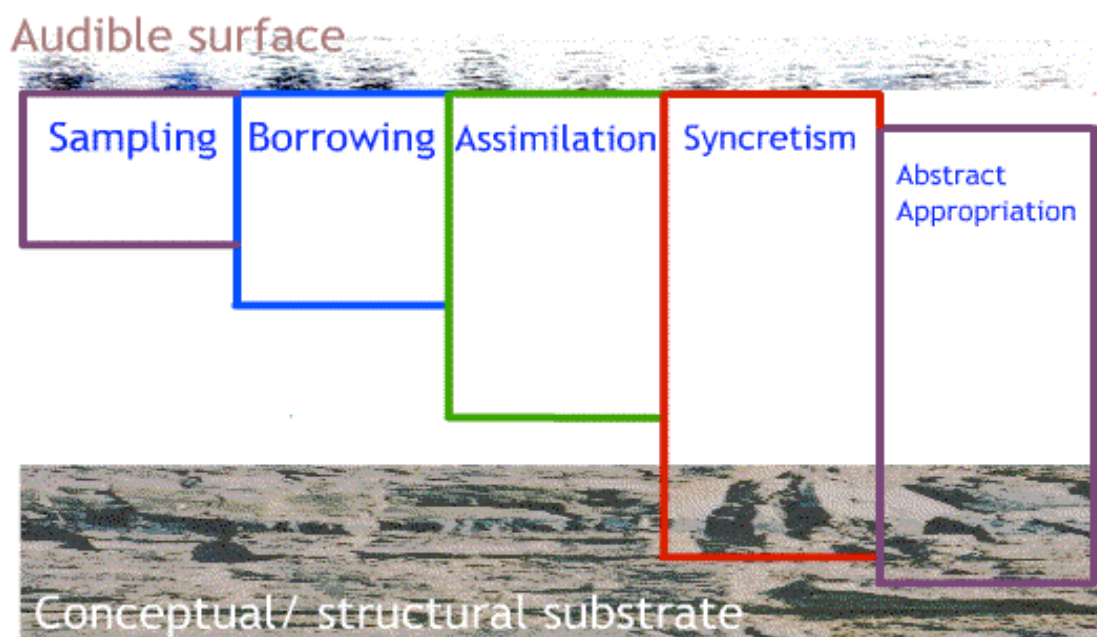


Figure 5.2 Cultural Location Framework

	Type of Appropriation				
	Sampling	Imitation	Assimilation	Syncretism	Abstract Appropriation
Definition	Direct incorporation of a sound, or recording without alteration (other than Digital Signal Processing)	The quotation of riffs and rhythms or other musical devices into a new setting	Use of a musical element, structure or relationship, which has been translated into the new context	The creation of something new out of at least two other sources and that bears the references to those sources	Use of ideas from another culture's music in a conceptual way such that they are largely only revealed in analysis
Processes	Recording and remixing	Direct quotation, and modification of an identifiable musical gesture	Composing "in the style of". Use of fundamental elements, rhythms, scales, harmony, timbres and performance techniques, structures	Development of a new musical work or style out of at least two existing styles	Development of abstract concepts based on analysis of music and then application of the idea in a different context to the original
Examples	<i>Sweet Lullaby</i> Deep Forest (1992)	<i>Ray of Light</i> Madonna (1998) <i>Norwegian Wood</i> Beatles (1965)	<i>Minuano</i> Pat Metheny (1987) <i>White man Sleeps</i> Kevin Volans (1987) <i>Man Mai</i> Jean-Luc Ponte (1991)	<i>String Quartets</i> Bela Bartók (1941) <i>Severende</i> Thomas Mapfumo (1995) <i>Afro Blue</i> Mongo Santamaria (1959)	<i>Piano Etudes 1</i> György Ligeti (1986) <i>Drumming</i> Steve Reich (1971)

Table 5.1 Types of Appropriation

The Cultural Location Framework can be used to analyse the type of appropriation that the composer has used. Mapfumo's song *Severende* (1995) is at least an example of assimilation. The depth of integration of the *Western* and *African* elements suggests that it is syncretic appropriation. The use of these devices, transformations and structures in the way summarised above is unique, and the result whilst sounding *African* could be argued to satisfy the criteria of syncretic appropriation. Essentially Mapfumo's Chimurenga music is a new style.

Whilst the Cultural Location Framework provides a basis for evaluating the mechanisms of cross-cultural appropriation, it does not illuminate the ways in which members of different cultures interpret and value musical structures and meanings. The Interpretive Codes framework is developed for this purpose in the following section.

5.4 Interpretive Codes Framework (ICF)

Being a cultural experience, each culture and sub-culture responds to music in its own way, preferencing aspects of the music differently, and building meanings out of the sound as it is heard within their cultural context. This response is not a passive reception because changes in these preferences affect the way composers make music and vice versa. The makers and receivers of music are in a constant dialogue that leads to change and innovation, of both the music and the preferences. An understanding of the preferences and meanings of *African* and *Western* musical cultures is vitally important to my compositional process. To compose without this awareness would be to assemble musical elements without understanding the values they represent. This is de Leeuw's point, which I repeat from chapter two:

There is a decisive turning point in the mental attitude once the various musics of the world are no longer outside us but are part of us (de Leeuw 1974, 16).

In this section, I review the information presented in chapters three and four about the stylistic preferences in the music of *Africa* and the *West*, beginning with an examination of the processes involved in the experience, evaluation and assignment of meaning to music.

Shepherd and Wicke (1997) discuss the view from communication theory that music is a language (de Saussure 1966; Barthes 1977; Monelle 1992, 15), and like a language there must be a vocabulary and rules to interpret that vocabulary (de Saussure 1966, 15). The process of experiencing meaning in music involves the interpretation of the musical events

through perceptual and cognitive filters. Aggregations of these filters function as rules of listening, and operate as systems of shared and often implicit understandings amongst members of groups and societies and sub-cultures. Languages that require knowledge of context and shared experience to convey meanings are called “restricted codes” in sociolinguistic communication theory (Bernstein 1973, 94; Fiske 1990, 70). Whilst these are not languages in themselves, these rules of listening resemble “restricted codes” in their requirement for contextual information to enable meaning. Likening music to communication, however, suggests that musical meaning and reception are governed solely by social and cultural exigencies.

Many writers have noticed that music has some attributes that differentiate it from other arts, most usually described as a capacity to directly affect emotional states. Meyer argued that music is experienced as meaningful because of some deep structuring of the human biological mind (1956, 256). Shepard and Wicke point out that music is non-denotative, because a musical statement rarely represents any object or state directly (1997, 11). There is no doubt that the language-like element is important, as cross-cultural experience has shown, however as Shepard and Wicke (1997) go on to discuss, tension exists between these two theoretical propositions, the arbitrary and the immanent, and they have been difficult to reconcile.

Kivy (2001) proposes a way to navigate this apparent dilemma by acknowledging that music is a different kind of language, a non-representative language of the emotions (2001, 44). Such a notion is given support by recent evolutionary arguments that there is a common ancestry of music and language, and that musical communication has developed as a tool to manipulate the emotional states of others (Molino 2001, 172; Mithen 2005, 138). Molino calls the rules that are formed to enable this communication “affective semantics” (2001, 171).

If this is the case, musical meaning is grounded in an evolutionary predisposition to respond to sound and that response is shaped by the way sound elements are put together within a framework of consensual signification. Thus, the immanence of music is culturally focused in a language-like way, but with less denotive power than language and more flexibility and ambiguity in meanings. Societies afford the opportunity for the affective semantics to be developed so that members of the society or its subcultures share broad meanings. These meanings can be quite loose and variable and different societies and different parts of societies will seek different musical qualities to enshrine their meanings.

Kivy (2001) uses the term “code” in another sense when he proposes that (*Western*) music is interpreted through two types of code which he called “expressive” and “prescriptive” codes (2001, 46). He argues that the expressive code developed over hundreds of years through the process of cultural association as the practice of music evolved in European cultures. The practice of numerous composers and theorists²⁵ collectively contributed to this body of consensual signification in sound. The establishment of tonality and functional harmony are important instances of the development of this code. It is because of this historical process of sedimentation that contemporary *Western* listeners can read the meanings of the music written four hundred years ago (Kivy 2001, 46-53).

The “prescriptive code” developed from philosophical arguments, particularly those of Kant, which sought to isolate pure beauty through the application of an “aesthetic attitude”. In *The Critique of Judgement* (1790) Kant argued that since there was no function that art could perform better than anything else, it could only be defended as being beyond use and function altogether, as having pure intrinsic value (Shusterman 1992, 9). Accordingly, he thought art should be separated from other aspects of life to preserve its special ability to help people to perceive the beautiful, a quality that was both absolute and difficult to perceive. Kant saw “aesthetics” as a “branch of metaphysics which contains the laws of perception” (Hare 1832, 369), and thus aesthetics became associated with the “aesthetic attitude” and the idea of pure art (Burnham 2005, para 28). Applied to the flourishing genre of instrumental music of the late eighteenth century, this code was a prescription to “pay close attention to the formal properties of the music and nothing else” (Kivy 2001, 56).

For the purposes of this exegesis I use the term *interpretive code* to mean the system of often tacit preferences through which members of a culture interpret music. This meaning is similar to, but broader than Molino’s idea of “affective semantics”. It is the knowledge of the code and the social context in which it operates that allows people to make meaning of the music. As Agawu explains in his discussion on musical analysis and ambiguity: “The more knowledge I bring to the interpretive process, the less ambiguous I am likely to find the given passage” (1994, 95). Hence when travellers encounter unfamiliar music they often experience difficulty hearing anything they like or understand until they become familiar with the culture and absorb the codes.

Meaning is derived through attention to various aspects of music and this attention is directed by familiarity with an interpretive code, which in turn reflects the preferences and

²⁵ Some of the early contributors include Descartes (*Les Passions de L'âme* 1649) and Mattheson (*Der Vollkommene Capellmeister* 1739),

hierarchies of values, of a particular culture or sub-culture. In chapters three and four I collated the preferences for types of musical meaning that are evident in *African* and *Western* musical cultures. They are summarised below:

African music appears to be highly valued when it:

- Contributes to social interaction and participation;
- Evokes embodiment, movement and dance;
- Expresses values such as the *Áshe*: power-to-make-things-happen, *Nommo*: the power-of-the-word, *Itutu*: coolness and restraint, *Iwa*: character;
- Reflects multiple meanings and ambiguity;
- Structures the relationship of self to complexes of identity and activity such as rhythm;
- Represents balance between restraint and spontaneity, flow and rupture; and
- Expresses “express life in all its aspects through the medium of sound” (Nketia 1975).
- Contributes to negotiation of self in complex interactions (Osumare 2007).

Western music appears to be highly valued when it:

1. Reflects notions of logical organization
2. Evokes a sense of abstract beauty
3. Is emotionally expressive
4. Contributes to a sense of individual identity and social belonging
5. Is believed to be “authentic”

Clearly *African* and *Western* musical cultures have some differing preferences. In order to construct a framework that will deal with this diversity, it is valuable to explore the relationship between these preferences and the meanings that members of the cultures extract from musical experiences. In the discussion about meanings and preferences three terms that frequently arise are *function*, *meaning* and *value*, and these need to be defined. Merriam differentiates function from use, explaining that function “answers a purpose objectively defined” (1964, 211). Function is “intentional and purposeful use” (1964, 211) as distinct from incidental use.

Meaning may be defined as the “significance, purpose, underlying truth” (Oxford English Dictionary, 2001). In the case of music we can separate function from meaning in the sense that function is something that the music performs and meaning is a state that is attributed to

music through evaluation. Thus, the possession of meaning allows a piece of music to perform one or several functions.

Cone (1972, 83) uses the term *values* to describe the meanings that are attached to various types of musical structures, such as *concrete, associative or analytical*. He defines values as “salient characteristics that afford a basis for distinction, comparison and judgement” (1972, 83). This is a somewhat ambiguous usage because it suggests both objective musical structures and the meanings that might be ascribed to those structures. For my purposes it is important to clarify these distinctions and describe the relationship that might exist between meaning and structure. Cone concludes his argument with the idea that many compositional decisions resist analysis. Such decisions arise as implied preferences of taste, desire or intuitive value. Cone’s discussion suggests an active, even searching motivation among members of a culture to extract meaning from the otherwise objective and inert juxtaposition of sound elements we call music.

Molino used the term *trace* to describe the sound object as separate from the meaning attached to it. Of course Cone is primarily interested in the meanings, but it is useful to conceive of a piece of music (a score, recording or even a performance) as something that is objectively represented by a trace, a hieroglyph waiting to be deciphered. The primary motivator in this process is the dynamic cultural and aesthetic negotiation of meaning. One result of this negotiation is the delineation of preferences, systematically organised as the interpretive codes. This negotiation also drives the expression and exploration of these preferences in composition, and the interpretation of meaning (through these codes). The combined result of the negotiation, expression and interpretation of preferences is the composition of musical works. Composing can be described as the encoding of meanings in sound structures through the preferencing of various musical structures, internal relationships and associations. The objective result of this process is the *trace*.

I have visualised this relationship in the sequence of Figures 5.3, 5.4 and 5.5 below. The trace has meaning when it is perceived through the interpretive codes of that society or sub-culture and these codes require familiarity with the culture of that social group. The meaning that is conferred on the musical trace allows it to be used purposely and thereby have a function to the society.

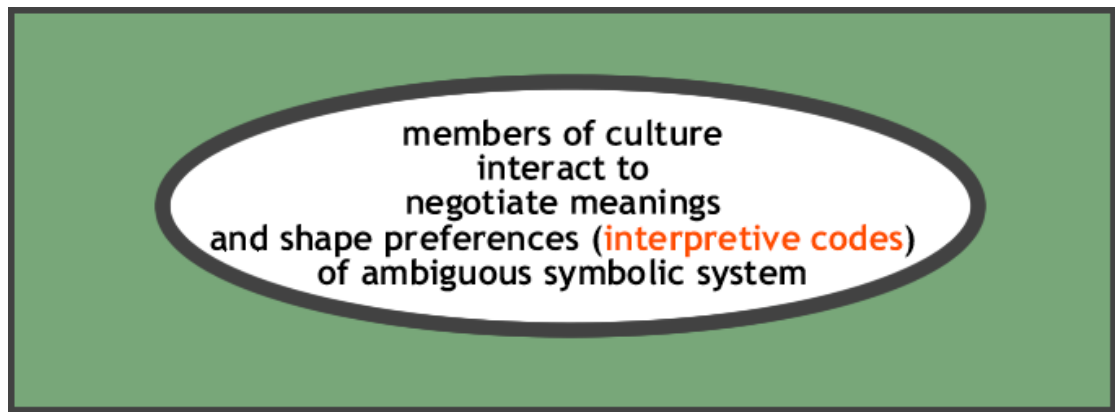


Figure 5.3 Step one in the process of developing and encoding meanings in music

The first step in the process of developing and encoding meanings in music.

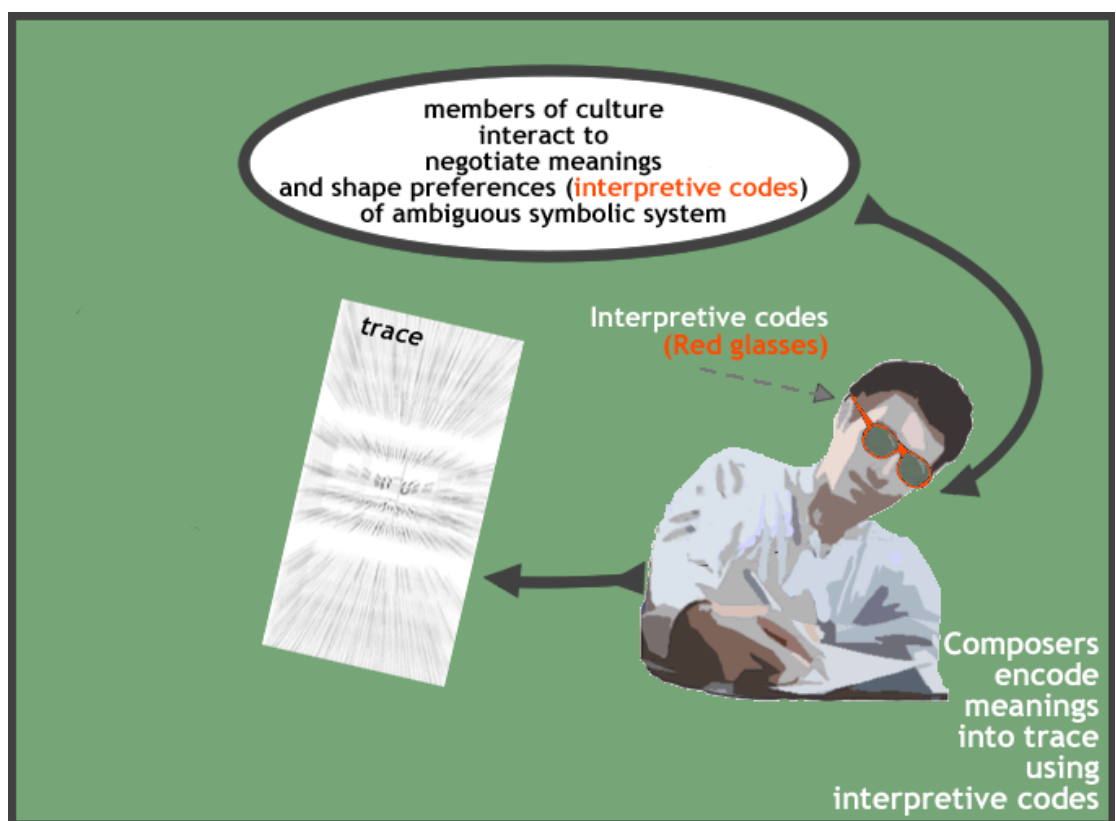


Figure 5.4 The second step in the encoding of meanings

The second step in the encoding of meanings is when the composer or musician applies the interpretive codes in the selection of symbols and ideas to produce the musical object (the trace).

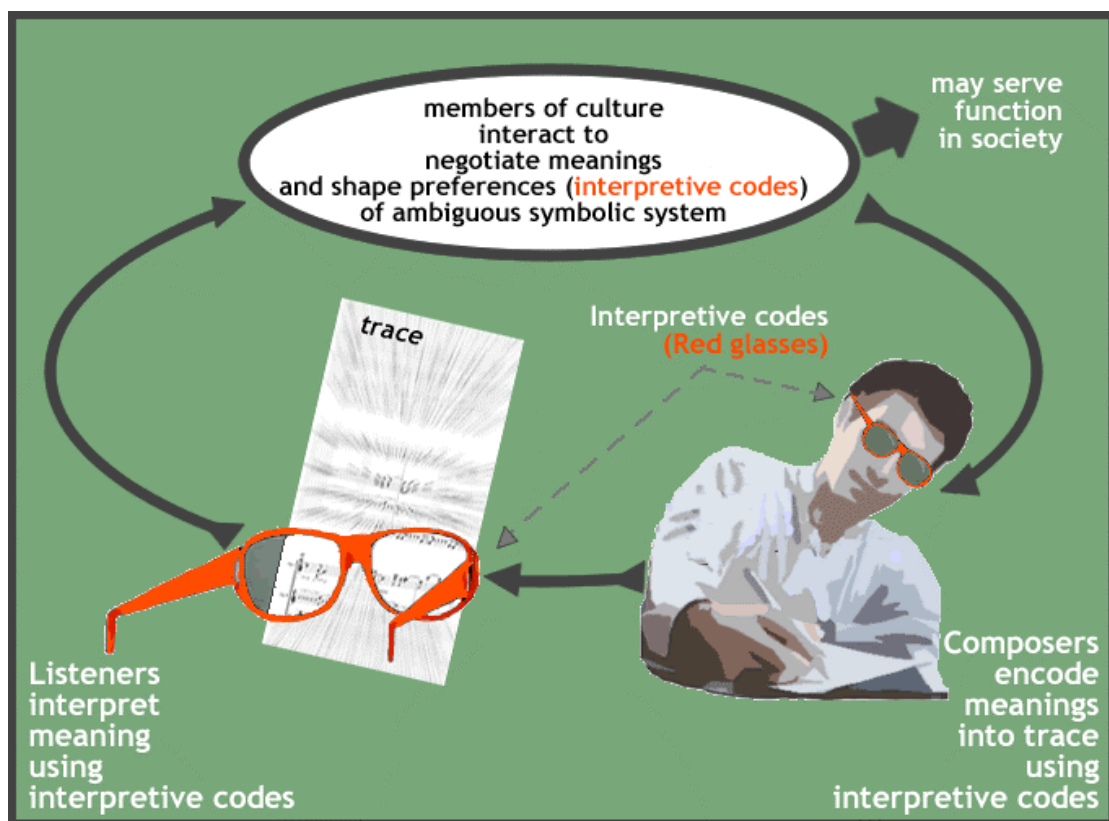


Figure 5.5 The completed process

The completed process involves that application of the interpretive codes by listeners and participants to extract and develop meanings. This interpretation contributes to the renewed shaping of preferences. The types of meanings that are attributed to the work contribute to the understanding of the function of the work to society.

This model allows the clear separation of five components in the cycle of musico-social experience - preference shaping, interpretive codes (encoding), trace, interpretive codes (extraction), meaning negotiation. Like all models, it is a simplification of a more complex reality but it should facilitate clearer analysis of the cross-cultural preferences and influences on composition and musical style. It bears some similarity to Molino, et al's (1990, 129) semiotic model²⁶, but where Molino describes the relationship between the maker of an artwork, who brings various intentions (poietics) to the work and an audience who negotiates its meanings (esthetics), I am describing the way a culture can be said to both make music and interpret its meaning. Whereas Molino and Nattiez (1990) examine the ways that multiple meanings can be derived, I make the assumption that within broad terms a culture is able to encode and decode the meanings with relative consistency.

²⁶ Molino's model was itself developed from Pierce's semiotic model (1931-1958).

The following discussion focuses on the interpretive codes as the point where the listener evaluates the musical trace for evidence of desired meanings. These same codes are the filters through which the composer encodes meanings. These codes are complex sets of preferences categorised by Cone, Meyer and Kivy. Table 5.2 below summarises the various terms used by the authors for these categories. Each author alludes to two pathways of meaning construction. The first is abstract and self-referential meaning that is constructed out of the perception of the internal relationship of sound elements. The second is concrete meaning that comes from perceiving references to things outside of the music. Using Cone as a point of orientation, I suggest that there is similarity between the writers' concepts that I have collated in Table 5.2. The differences in terminology suggest that each of them is viewing the apparently dual nature of musical meaning from different points in the cycle of musico-social experience.

Writer	Vocabulary
Edward Cone	Synoptic or analytic values. Expressive values and concrete values.
Leonard Meyer	Embodied or aesthetic or absolute meanings. Referential meanings.
Peter Kivy	Prescriptive codes. Expressive or linguistic codes.

Table 5.2 Vocabulary for different ways of experiencing music

These similarities suggest two categories of codes, but Molino's argument about affective semantics opens up other possibilities. The notion of an evolutionary hardwired response suggests that social participation and physical movement could also be primary musical responses in addition to emotional and expressive communication. It is beyond the scope of this exegesis to investigate this proposition more fully but it provides a practical way of organising the preference systems across cultures, and this proposition will be used in the analysis of my works. I propose that the concrete or referential pathways to meaning should be further subdivided into three different interpretive codes that are discussed below.

This makes a total of four interpretive codes:

1. Abstract Codes (including analytic, aesthetic and prescriptive)
2. Social Codes (a type of referential and concrete code)
3. Physical Codes (a type of referential and concrete code)
4. Expressive Codes (a type of referential and concrete code)

Within this framework, I propose that all four codes are used by both cultures, but that the two cultures prioritise the codes in a different order and attend to different types of meanings within each interpretive code. The abstract interpretive code incorporates all the meanings that can be found through attention to the music itself and its internal structure. According to Kivy (2001, 46) the meanings for this type of code in the *West* developed as a result of the philosophical discourse on the notion of pure beauty or aesthetic attitude. These qualities are sought through the examination of form and design, symmetry and proportion, and according to Small (1996, 13) clarity and unity (Kramer 1995, 14). In chapter four, I stress that while these post-Enlightenment aesthetic preferences are a common reference point for *Western* musical cultures, responses by members of the culture range from compliance to rejection. The important point is that the preferences are a common point of departure.

It is much more difficult to discern the aesthetic preferences of *African* musical cultures, as I discuss in chapter three, and I draw on the reflections of Merriam (1964), Thompson (1983), Gates (1988), Soules (2000) and Osumare (2007) to compile a tentative list. This list includes multiplicity of perception, ambiguity (Eshu myth-Yoruba), power-to-make-happen (*ashé*-Yoruba), restraint (*itutu*-Yoruba), character (*iwa*-Yoruba) and word-power (*nommo*-Dogon), flow and rupture, negotiation of self or signifying. Some of these values may also be represented in the other interpretive codes but most of the ones in this list reflect in some way the structure of the music and its performance. *Itutu* and *iwa* can be associated with musical features such as the use of many simple parts played together to produce a complex resultant (Thompson 1983, 208). There are, however, some *African* aesthetic values; ambiguity, multiple perception (Thompson 1983; Osumare 2007), indeterminacy of interpretation (Gates 1988), double meanings and hidden references (Osumare 2007) which are quite similar in meaning and require further discussion.

Meyer (1956, 51) writes about the role that ambiguity plays in contributing to musical meaning, although he uses the term as a synonym for vagueness and uncertainty. Ambiguity can also be defined as a state where something is “capable of being understood in two or more ways” (Oxford English Dictionary, 1989). This second definition most accurately reflects the meaning described by Gates (1988, 32) including his concepts of multiple perception and indeterminacy of interpretation. From this point onwards in the exegesis I use the term *multivalent* (susceptible to many interpretations) to describe this phenomenon because it incorporates several of the terms used above and removes the possibility of mistaking ambiguity for vagueness.

Writing about *Western* music, Lerdahl and Jackendoff (1983, 50) discuss the use and resolution of metrical and harmonic ambiguities (multivalencies) as structural devices. Agawu (1994, 89) makes it clear that he also uses the “multiple meanings” definition of ambiguity and argues that tonal and metric multivalency is used in *Western* music as a step in a sequence that moves inevitably towards clarity (1994, 86). However, Agawu is suspicious of multivalency and suggests that it represents a “refusal to choose” (1994, 99) on the part of analysts, who should be able to discern the one best interpretation. If his argument is correct and multivalency is an illusion brought on by a lack of rigour we are left with at least two problems. Firstly, how does this approach serve us if a composer has purposely sought to create a tension between two or more possible perceptions? Secondly, how do we reconcile the validity of those cultures that seek and celebrate multivalency at the aesthetic level? A counter-argument to Agawu’s may be that the ability to resolve multivalency does not necessarily indicate that it is an illusion. It could suggest that it is used by composers for an effect that may be deliberately stronger or weaker, or for shorter or longer durations. Indeed, multivalency may exist along a continuum from mildly suggestive and therefore easily dismissed to strongly multivalent, where the design is very resistant to disambiguation. A simple analogy from the visual realm is the Necker Cube (Drascic, 1996) (see Figure 5.6). In the first of the two cubes below, the two potential front faces are drawn identically, and this perfect replication makes the illusion successful. Either square can be the front face. In the second cube, one face is drawn in a slightly lighter shade and this reduces the strength of the multivalent effect.

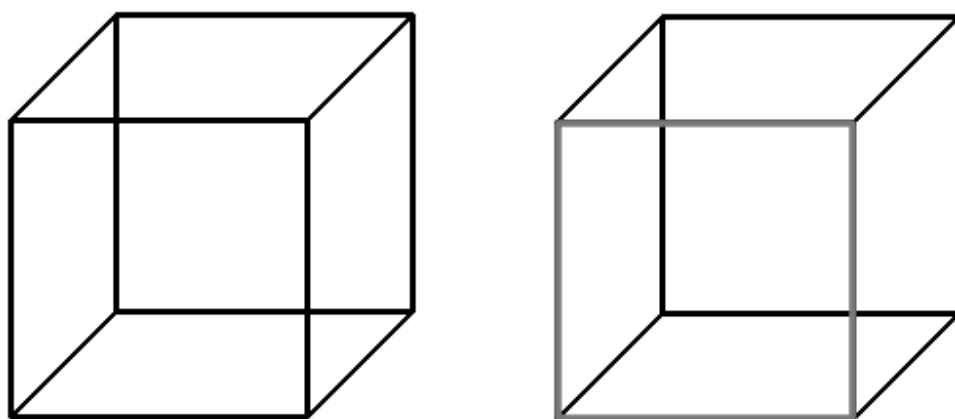


Figure 5.6 **The Necker Cube Illusion**

In the *African* examples I have considered, such as Santamaria's *Afro Blue* (1959) each of the simultaneous rhythmic patterns is close to being equally balanced and therefore difficult to disambiguate. Furthermore these multiple patterns are maintained throughout the composition, a situation that contrasts with the examples that Agawu (1994) and Lerdahl and Jackendoff (1983) provide from the *Western* cannon. Agawu discusses the multivalent harmonic opening of *Song Twelve* from Schumann's *Dichterliebe* (1971) but notes that it is resolved within a few bars. Even in examples of *Western* works such as the finale of Haydn's Quartet op76, no 6, (1979) that can be interpreted in "3/4 versus 6/8 and six possible positions for the downbeat" (Lerdahl and Jackendoff 1983, 92), this state of indeterminacy does not persist. It is resolved a few bars later. Extrapolating from these examples, an important distinction can be made about the persistence of these multivalencies.

At the technical level we find structures that are multivalent in both *African* and *Western* music. Based on the examples reported here it seems that the multivalence generally resolves in *Western* music and persists as a continuous texture in *African* music. This persistence in the *African* examples may be because they are often structured around repeated isoperiodic melorhythms.

Western examples tend to use multivalency as a passing state, providing contrast and tension that tends to resolve within the composition. Superficially, this seems to be at odds with the *Western* preference for clarity and the *African* preference for multivalence, but the relationship between aesthetic values and technical structures does not require literal representation. Utterly clear and resolved music could be quite restricted and lack depth and expressive range. Totally multivalent music could be uninterpretable and might resemble formless noise. Clarity and multivalence co-exist as in dialogic relationship (Agawu 1994, 99). To create a musical work that can be perceived as clear, one must use multivalent structures and resolve them to a state of clarity and this is what is often seen in *Western* music. Multivalence, clarity and resolution are the resultant perceptions of various structural devices in the *Western* vocabulary whereas clarity is an ultimate aesthetic value.

To create an *Africanist* (Osumare 2007, 12) work that plays with our perceptions and creates the illusion of multiple perspectives, one must have interrelated but contrasting structures or layers in the simultaneous musical texture, each of them clear and discernable but none more significant than the others. Multivalence and clarity are resultant perceptions in *African* vocabularies but multivalence is an overall aesthetic value.

The category of Social Codes involves the interpretation of musical phenomena that provide social meanings. Again these vary between cultures. In *Western* society it seems that the most highly valued social meanings are individual identity reinforcement and belongingness to communities of taste. In contrast, social meanings in *African* cultures appear to be valued according to the degree that they encourage face-to-face participation and social cohesion. It is the same type of interpretive code in both cases but with different meanings relative to the musical culture. In this way it is possible to compare the cultural preferences within the interpretive codes.

Merriam²⁷ conceived of physical movement as a social function (1964), but Molino's ideas suggest a more direct relationship between music and movement. Downey (2002, 496), as we have seen, believes music is or can be perceived by the "whole epidermal frontier", and Nketia (1975, 207) explains that movement intensifies musical meaning in the *African* context. There is no doubt that many *Western* audiences also enjoy the physical response to music, but some genres exclude it and *Western* scholars have often been dismissive of the importance of the relationship, as discussed earlier. In assembling a list of ten social functions of music even Merriam (1964) reported his reluctance to include "physical response" in the list (1964, 224). This evidence suggests that a culture may exclude or deprioritise a type of response to music in spite of the depth of its hardwiring. It is tempting to make no distinction between *African* and *Western* embodiment codes, because examples of vigorous dance can be found in both cultures. The distinction relies on the fact that virtually all the literature on *African* music stresses embodied movement as a cultural preference, whereas references to this type of response are very marginal in *Western* analytical literature.

The meanings of the expressive interpretive code are the broadest and most difficult to define because they include all musical communication. In some ways the expressive code overlaps with all of the others because music may express aesthetic beauty, it may express belongingness and involvement and physical movement and vigour. Merriam (1964) provided a range of expressive functions that help narrow the possible meanings to those actions that "reveal" something. He listed the communicative functions of music to include the expression of emotion, ideas, cathartic release and the expression of taboo ideas in

27 Musical anthropologist Merriam (1964) postulated ten social functions of music, They are: 1) Emotional expression; 2) Aesthetic enjoyment, 3) Entertainment, 4) Communication, 5) Symbolic representation, 6) Physical response, 7) Enforcing conformity to social norms, 8) Validation of social institutions and religious rituals, 9) Contribution to the continuity and stability of culture, 10) Contribution to the integration of society (1964, 219-226).

restrictive societies. It is difficult to make a clear distinction between the expressive preferences of the two cultures, and of all the codes, these have the most overlap. However, at the risk of inflaming a false opposition I draw on a consciously anachronistic distinction provided by Bebey. He argues that, some pop and art music aside, *Westerners* prefer sounds that are combined to be “pleasing to the ear” (1975, 2) and which express emotion. He claims that the aim of an *African* musician, in contrast, is to “express life in all its aspects through the medium of sound” (1975, 3). Once again, lack of evidence makes this a tentative conclusion, but it is workable within the analytical framework, particularly if used cautiously.

The comparisons that I make between aspects of *African* and *Western* music are based on evidence from the musicological, ethnomusicological, music theory and sociological literatures of these two musical cultures. The *African* literature has concentrated on traditional, often village based, music. Likewise the *Western* literature has focused on classical, art, popular and twentieth century music. Comparing traditional *African* village music to contemporary multi-genre *Western* music is like comparing apples not just to oranges, but to a whole fruit shop. *Western* music has absorbed so many influences from other cultures including, and especially, *Africa* that it has become highly pluralistic. If all the meanings available under this pluralism were included in the interpretive codes they would be undifferentiated and poorly calibrated to cultural differences.

I have experimented with several versions of this framework including the direct comparison of contemporary urban *Western* and *African* music and evaluated the results based on their usefulness for the composer. Comparing a village-based representation of *African* music to a representation of *Western* music based on practices that are common to classical and popular music yields the clearest distinctions and commonalities (see discussions on Small 1996, Middleton 1990 in chapter four). In a sense this comparison is about the “sources” of musical culture rather than the more fused and complex expressions of contemporary musical culture. I acknowledge that this approach may contain generalisations and errors of orientalisation, but avoiding these totally would lock away the breadth of the compositional palette. This approach is proportional to the purpose of this framework, which is to enable the analysis of cross-cultural compositions from an intercultural perspective. The real differences that exist between *African* and *Western* musical cultures are the results of material experience, history and cultural processes. They are not essential but stylistic and preferential and are related to philosophical ideas and social and contextual factors. Compositions can be analysed using the Interpretive Codes Framework to reveal preferences among the four types of code and the two types of culturally specific meanings within each

code. The four archetypical interpretive codes and their culturally preferred meanings are graphically represented in Figure 5.7 below.

Interpretive Codes Framework		
	African	Western
Abstract	Multivalency & multiple meanings Power-to-make-happen Coolness and restraint	Clarity and Resolution Form & Design Purity and proportion
Social	Participation Identity through face to face interaction	Identity reinforcement Communities of taste
Physical	Embodied <div>Dance Movement</div>	Dis-embodied
Expressive	Expresses all of life Signifying: negotiation of self Nommo: power-of-word	Expression of beauty

Figure 5.7 Interpretive Codes Framework

This visual depiction of the framework permits information about the preferences of any work to be simply and graphically represented. The framework draws the composer's attention to options of how to mix different musical preferences to create a particular effect.

It provides a much broader and systematic palette than was previously made explicit. In addition, while emphases may vary, this illustration also exposes the multiple opportunities for overlap, commonality and cross-cultural recognition among the interpretive codes of each culture.

The next step is to apply this framework to selected pieces of music. Table 5.3 below provides examples of works and the interpretive codes to which they would most appeal.

Example	Highest Priority Codes	Comment
<i>Density 21.5</i> Edgard Varese (1990)	Abstract- <i>Western</i> Expressive- <i>Western</i>	Solo flute –melody undergoes cellular motivic development. Complex and subtle phrase relationships
<i>Kadan</i> Famadou Konate (1998)	Abstract- <i>African</i> Abstract- <i>Western</i> Embodied Social- <i>African</i>	Propulsive, dance oriented, with complex superimposition of sections and disguised rhythms
<i>Fight the Power</i> Public Enemy (1990)	Expressive- <i>African</i> Social- <i>Western</i> Embodied	Highly dance oriented rhythmically dominated recitative. Platform for identity and emblem of community of taste and social values
<i>Auld Lang Sine</i> (trad.)	Expressive- <i>Western</i> Social- <i>African</i>	Well known folk song with deep cultural associations and one of the few widely appreciated works that elicits participation
<i>Water No Get Enemy</i> Fela Kuti (1975)	Embodied Social- <i>Western</i> Social- <i>African</i> Expressive- <i>African</i>	Dance oriented repetitive groove encourages face-to-face participation. Emblem for community of taste. Highly expressive performances
<i>Drumming</i> Steve Reich (1971)	Abstract- <i>Western</i> Abstract- <i>African</i>	Complex resultant from simple structure appeals to logical as well as ambiguous abstract values

Table 5.3 Examples of interpretive codes applied to particular works.

Auld Lang Sine is an interesting example because even though it is an historically *Western* piece of music I have allocated the *African* meaning of the Social interpretive code to it because it is one of the very few songs in *Western* culture that is widely associated with face-to-face participation. This case demonstrates the potential for shared meanings and shared values in musical expression (see Figure 5.8).

	African	Western
Abstract		
Social		
Physical		
Expressive		

Figure 5.8 Interpretive Codes evident in *Auld Lang Sine*

Density 21.5 by Varèse (1990) is a good example of cellular motivic development. It begins with a very short cell that is transformed by the gradual expansion and extension of intervallic, durational and registral values. It satisfies *Western* analytic codes and expressive codes, but it has little in the way of embodied or social participation codes implied in it (see Figure 5.9).

	African	Western
Abstract		
Social		
Physical		
Expressive		

Figure 5.9 Interpretive Codes evident in *Density 21.5* by Varèse

Kadan (1998) is a drumming piece by Famoudou Konaté from Guinea that also uses cells and extends them, but in this case the cells are rhythmic. The rhythmic cells undergo elaborate variation with increase in complexity. The specific device that Konaté employs to increase complexity is the layering of rhythms and polyrhythmic cells, thus achieving a similar outcome to *Density 21.5* (1990) by a different means.

This piece could be said to satisfy *Western* abstract codes as well as *African* abstract codes because it displays elaborate structural processes while simultaneously creating multivalent perception. To an audience familiar with the *African* codes, *Kadan* would also satisfy the embodied movement and social participation codes.

Certain technical devices in a piece of music may elicit different embodiment responses in different cultures. An argument can be made that the underlying rhythm of the first djembe in *Kadan* is propulsive and repetitive and therefore encourages movement, physical pleasure and participation (see Figure 5.10).

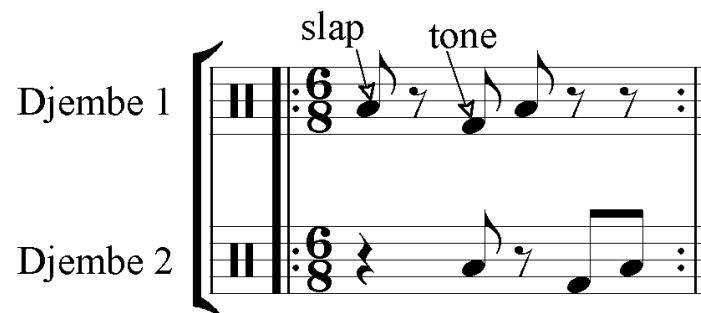


Figure 5.10 *Kadan* djembe patterns

The displaced pattern of the second djembe increases rhythmic interest and creates multivalence, concordant with the *African* abstract code. This would encourage movement for a listener familiar with *African* music, but to some *Western* listeners it may frustrate movement. This contrasts with the rhythmic gesture of the opening three-note cell of *Density 21.5* (1990) which is continually revoiced as the piece progresses, yet it satisfies an expressive and abstract code more than an embodied code (see Figure 5.11).

	African	Western
Abstract		
Social		
Physical		
Expressive		

Figure 5.11 Interpretive Codes evident in *Kadan* by Famadou Konate

Fascinating results may occur when listeners from one culture are exposed to music from another culture. A polka dance may appeal to an *African* audience by the co-incidence of its interpretation by that audience as satisfying suitable embodiment and participation codes. Similarly a great deal of *African* music was dismissed as worthless by early European explorers, with some interesting exceptions. Nineteenth century German explorer, Karl Mauch, said that the mbira (thumb piano) “was the only instrument of which he did not tire quickly, but the repetitive nature of African music eventually got to him” (Tracey 1981, 31). Repetition may discourage those listening for *Western* abstract or expressive codes, but it may be a fundamental part of embodied and participative codes. Even so, Mauch’s reaction indicated that he was able to interpret the harmonically rich mbira music through his *Western* expressive codes.

The ICF aims to account for the processes of interpretation and encoding of musical meaning across cultures. Musical preferences are manifested in the organisation of musical structures and processes and over time these particular patterns of preference and organisation can become established as styles. The ICF provides a means to collate and organise these preferences and the meanings that are attributed to them.

5.5 Conclusion

The aim of this chapter is to develop analytical frameworks which could be used to investigate cross-cultural compositions. In previous chapters I examine the principles and practices of both *African* and *Western* music and formulated several key issues from these discussions. These issues include the main interpretive systems used by both cultures to find value and meaning in music, the philosophical approaches and mythological beliefs expressed in both cultures about music as well as concerns about the accuracy of representation and issues of appropriation.

From these examinations three frameworks are fashioned;

- a) The Cultural Location Framework categorises the different processes of compositional appropriation as they are practiced in cross-cultural music;
- b) The Cultural Sensitivity Framework is a tool to analyse the impact of power differences and emic sensitivities on potential appropriation, and indicates where negotiation might be relevant; and
- c) The Interpretive Codes Framework can be used to analyse the particular way a composition or a style of music is designed to elicit meaning from its audience.

Also needed is a vocabulary and hierarchy of terms to analyse structural and formal aspects of *Western/African* syncretic music. This need is addressed in the next chapter with the fourth framework called the Syncretic Technical Analysis Framework.

6. Towards an Inclusive Vocabulary of African Musical/Compositional Technique

The purpose of this chapter is to develop a technical framework to analyse my *African/Western* cross-cultural compositions. In chapter two I reported Utz's observation that the technical analysis of cross-cultural music has been neglected in favour of cultural and political analysis. He asks the question:

How can we connect an interpretation of a musical work based on musical analysis with—necessary and helpful – theoretical frameworks such as (post-) colonial theory and cultural studies? (Utz 2003, 8).

In chapter three I examined the proposition (arising from a discourse by authors including as Akpabot²⁸ and Blacking²⁹) that *African* and *Western* music might be so different that each would require different means of analysis. I concluded that the socially embedded nature of *African* music was a factor that could complement and inform, but not replace technical analysis. The task at hand, then, is to find or develop a system of technical analysis that is suitable to the varied requirements of the music of the two cultures, as well as the requirements of syncretic musics that develop at their intersection.

Some of the theoretical work to complete this task has already been done by Borthwick (1995). He confronts a similar problem in trying to reconcile a theoretical and analytical system that spans the range of twentieth century *Western* musical approaches:

there is a significant issue of distinction and in some places contradiction when trying to embrace tonal and post-tonal music in a theory and analytical method for music (1995, 7).

Aspects of his solution are transferable to my present task. Borthwick explains that while musical analysis “can often seem divorced” (1995, 16) from musical culture, background and history, these contextual factors are implicit in the analysis. Musical processes are prioritised based on what Lewin (1969, 63) describes as “precompositional assumptions” or “stylistic assumptions”. As if in answer to Utz's question of how to create a more complete

²⁸ See chapter three for a summary of the polemical discussion between Akpabot (1980, 138) and Ekwemenu (1980, 89-106).

²⁹ See chapter three for the discussion by Agawu (2003, 187) on Blacking's search for socially embedded systems of analysis.

system of analysis, Borthwick recommends that these assumptions be made explicit and then applied to the technical analysis to distinguish the structures and processes that are most significant in the work (1995, 25). Unpacking these assumptions is achieved by analysing the poietic (contextual) and esthetic (aesthetic) background of a work or style. I have essentially completed this task in the development of the Interpretive Codes Framework (ICF) in chapter five. The ICF is the result of these analyses of *Western* and *African* styles of music.

A completely objective structural analysis, without any weighting by contextual and aesthetic preferences is possible but, as Borthwick argues, it would yield an “unimaginably vast labyrinth of potential structural configurations” (1995, 49). Without any constraints on the preferred structures within a work, every possible combination would have to be considered and given equal value, which would result in an overwhelming amount of data. The process of reducing this complexity to a meaningful range of options occurs through the application of contextual and aesthetic preferences such as those I categorise in the ICF. These preferences filter out the structures that are less relevant or significant in relation to the established conventions of meaning in the culture or style they represent.

Borthwick argues that the explicit use of these preferences in the analysis of a particular composition produces a theory about the way the composition or style works³⁰. He calls this a metatheory (1995, 13) and he describes the steps involved in its construction (1995, 50) which I summarise here:

- a) Sift through the work to identify the significant cohesive subsets or “entities” guided by the information from the poietic (contextual) and esthetic (aesthetic) analyses;
- b) Separate the relationships between these entities into two categories, those that relate by “delineation” by which he means that they follow one another in sequence³¹, and those that relate by “association” (similarity); and
- c) Subdivide the entities in these two branches into smaller sub-entities and further define their relationship by the same terms above. This will produce a series of levels in which the same process can be repeated until it arrives at basic elements such as pitches and rhythms.
- d) Apply judgements of significance from the non-technical analyses to simplify the possible catalogue of entities and sub-entities until either a cohesive structure

³⁰ This process can be applied to individual works, or broader categories including the composer’s oeuvre or even a style or genre of work (Borthwick (1995, 14).

³¹ A similar meaning to Clarke’s syntagmatic structure (1996, 7).

becomes evident or one identifies a state of disunity as having a predominant role within the work.

In adapting this process for my task I assume that structural and formal analysis is sufficient to interpret the main entities, subdivisions and relationships within the work. This simplifies the process. There are several other analytic methods available such as Shenkerian (Salzer 1952), Set-Theory (Hanson 1960) and semiotic analysis (Bent and Pople 2007), but according to Borthwick (1995, 42) structural analysis is the best approach to use when dealing with the diverse materials in a mixed style composition.

There are many terms for what I am calling structural analysis. Meyer (1961, 257-258) refers to *Formal* and *Kinetic-Syntactic* methods and Berry (1966, 4) calls them *Formal* and *Structural Functional* methods. The terminology varies but these analytical methods all work on a similar basic assumption about how meaning is found in music. Sound, as Langer concludes, only acquires meaning as a function of its relationship to other sounds:

The meaning of a (*musical*) term is likewise, a function; it rests on a pattern, in which the term itself holds the key position (1957, 55).

Thus, the method of structural analysis requires the examination of musical entities within the work in relation to one another. The first step in this process is the determination of the organisation and structure of the work under consideration, subdividing it into sections, phrases, themes and layers. The second step is to determine the function and relationships of the subdivisions. These subdivisions include observations about the similarity and difference of subsections, the associative and syntagmatic relationships (Clarke 1996, 7) between them and their function in creating musical structures and processes such as climax, closure and activity.

In this following section I analyse one of my compositions, *Articulate*, in two phases. Firstly I undertake a structural and formal analysis of the piece without explicit regard to the Interpretive Codes or any other information from the contextual and aesthetic analyses. Then I review the composition guided by the preferences outlined in the *African* Interpretive Codes.

6.1 Analysis of *Articulate*

Articulate is a study for string quartet built from two structural components: a repeated ostinato pattern and a transforming melodic motive. The ostinato pattern is two bars in length, itself divisible into four sub phrases (see Figure 6.1), and with the exception of two breaks in the texture (at bars 25 and 31-32), it repeats throughout the piece.



Figure 6.1 Opening hocketed ostinato pattern in *Articulate*

The pattern is a hocket that involves two and sometimes three instruments, and there are thirteen instrumentation swaps in the score. The rate of these changes increases towards the end of the piece where the instrumentation changes with each bar, a standard technique within the *Western* repertoire.

The melodic motive enters in bar five and the first phrase is a direct quote from the song *Konti* on the *Journey Between* album (1997) (see Figure 6.2).



Figure 6.2 Opening melodic motive in *Articulate* from the album *Journey Between*

Seventeen melodic phrases follow the opening phrase. The piece can be subdivided into three main sections distinguished by changes in the introduction of rhythmic and textural punctuation phrases at bars 13 and 31. Figure 6.3 below illustrates the structure.

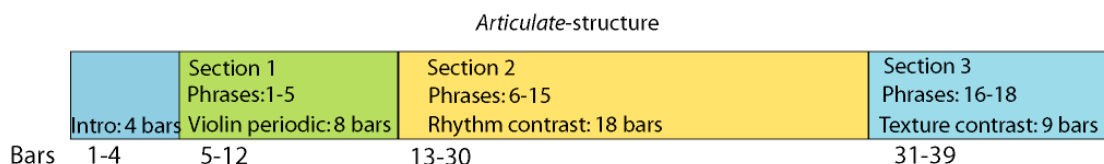


Figure 6.3 Schematic representation of the structure of *Articulate*

Each phrase develops or contrasts to the first phrase in some way. Phrase two, for example has the same contour but a greater range than the first. Phrases three, four and five use a similar rhythmic pattern of semiquaver and quaver values and roughly similar contours and together they outline two period structures (although not in the tonal sense). They also use note selections that are predominantly $\hat{1}$, $\hat{4}$, $\hat{5}$ and $\flat \hat{7}$ of a mode centred on A.

A new texture enters after the closure of the second period structure in bar 12. Phrase six in bar 13 introduces a rhythmically based motive consisting of four bars of repeated “G” semiquavers, exerting a pull away from the A centre. Phrases seven to eleven develop the rhythmic qualities of phrase six. Phrase nine (see Figure 6.4) involves the repetition of the notes D and A, 4 and 1 in the modal centre of A. This is similar to phrase six with a changed range and a modified rhythmic pattern.



Figure 6.4 Rhythmic and textural contrast in phrase eight of *Articulate*

Phrases 10 and 11 develop the “repeated note” pattern from phrase six and the range and rhythm from phrase nine until a point of climax in phrase twelve, at bar 25 (see Figure 6.5), where the displaced version of the semiquaver rhythm is played by all the instruments in unison or octave.

Phrase 12-unison rhythm



Figure 6.5 Climax phrase at bar 25 of *Articulate*

Phrase 16 (bars 31-32) represents another change in texture, and the beginning of the last section of the piece. This phrase is another development of the rhythmic idea introduced at the beginning of the second section. Whereas phrase six involved one instrument playing repeated notes, phrase sixteen commits the viola and 2nd violin to repeating single notes while the first violin slowly cycles between G and E, and the cello plays a drumming pattern (see Figure 6.6). These two bars present an A minor 7th chord, one of the few chords that contains a third in the piece, escaping the modal ambiguity of the work with the repeated C ♮ indicating an Aeolian mode on A.

Figure 6.6 A minor 7 contrasting texture at bar 31 in *Articulate*

The extended concluding phrase involves the repetition of the pitches A, B, D, E and G again in four bars of semiquaver parallel fifth harmony. This phrase culminates the short final section which accrues a number of the textures of earlier phrases rather than any specific melodic patterns, although there are motivic fragments from the first motive. The two-note cycling of minims in phrase 16 is recalled in two-note semiquaver cycles, and the main melodic line consists of three-note descending semiquaver patterns recalls phrase seven, as well as a continuously rising profile which is a very clear accompaniment figure in phrase 15. It is a partial aggregation of previous materials in a predominantly rhythmic texture (see Figure 6.7).

The musical score for Figure 6.7 is a four-bar phrase in 3/4 time, featuring a complex texture of semiquaver patterns. The score is written for a piano with four staves (treble and bass clefs for both hands). The first bar (measure 35) is marked 'arco' and 'pizz' (pizzicato), with a 'Two note cycling' annotation pointing to the first two notes. The second bar is marked 'pizz' and 'arco', with a 'three note pattern from phrase 7' annotation pointing to the first three notes. The third bar is marked 'arco' and 'pizz', with a 'parallel double octaves' annotation pointing to the first two notes. The fourth bar is marked 'arco' and 'pizz', with a 'parallel fourths' annotation pointing to the first two notes and a 'unison' annotation pointing to the last two notes. Dynamics include 'ff' (fortissimo) and 'mf' (mezzo-forte). The score concludes with a final bar marked 'arco' and 'pizz'.

Figure 6.7 Aggregated features from previous phrases in the closing phrase of *Articulate*

Harmonically, the piece is very static. As previously stated, the pitch centre is A and the notes used almost exclusively are A, B, D, E and G: the second mode of the G major pentatonic. The absence of a C or C# engenders a sense of tonal multivalence around two chords, A (b7) (no 3rd), and E minor. There are two exceptions to this harmonic atmosphere: one in phrase six which suggests a G centre and the A minor example mentioned above.

The rhythmic texture of the composition is developed from the contrast between two rhythmic layers of activity. Arom (1991, 204) explains that complexity is generated when there is “offsetting and ambiguity” between the rhythmic and the metric level of organisation. *Articulate* demonstrates a strong sense of metre due to the isoperiodic ostinato figure. The contrast comes from the highly irregular phrase rhythm, where only two phrases (15 & 16) actually begin on the first beat of a bar, and from the irregular accenting (including dynamic, durational and agogic accents) of the phrases.

Figure 6.8 below illustrates all of these accents against the bar structure. They are notable for their “offsetting” against the metre and for their increasing frequency as the piece builds towards its climax. It is the relationship between the regular metric background and the highly irregular rhythmic foreground that provides a key aspect of interest in this otherwise harmonically restrained work.

Articulate
Rhythmic Accents

Figure 6.8 Contrast between the regular metric framework (and ostinato pattern) and the foreground rhythmic structure as demonstrated by accents (dynamic, durational and agogic) in *Articulate*

This analysis reveals that *Articulate* is harmonically static, consists of eighteen melodic phrases grouped into three texturally contrasting sections and is structured around a repeated ostinato pattern with a highly contrasting pattern of rhythmic accents in the foreground. The analysis explains the roles of the various parts within the whole work, and identifies the devices and structures upon which the piece relies to tell its story. Rhythmic contrast and repetition are predominant processes in the work, as they are in many of my other compositions. This indicates that areas other than harmonic structures require attention in the analytic framework.

6.2 Phase Two of the Analysis

The ICF provides a general insight into some of the meanings that are encoded in *African* music and sought after by members of *African* musical cultures. In particular it identifies that music is valued highly by these listener-participants when it contributes to social participation, physically embodied movement, expression of all aspects of life, and when it alludes to abstract aesthetic values including multivalence, cool restraint (*Itutu*), power-to-make-happen (*Àshe*), power-of-the-word (*Nommo*), and character above beauty (*Iwa*).

The application of these *African* preferences to the analysis of *Articulate* can yield alternative interpretations about the significance of its internal structures. Viewed against the *Western* preferences for formal structure and abstract beauty, as categorised in the *Western* Interpretive Codes, the *konti* isorhythmic ostinato figure (see Figure 6.1 above) could be regarded as too repetitive and lacking in formal and structural complexity. However viewed through the *African* Interpretive Codes, the repetitions of the *konti* harp function to encourage movement in the listener-participant. In addition this movement response could be energised by the contrasting relationship between the *konti* ostinato and the irregular foreground accent patterns as indicated in Figure 6.8. Such an effect is only discernable, however, when viewed through the appropriate codes, as demonstrated by the *Kadan* example in chapter five.

I identify above the rate of swapping the ostinato between instruments as a tension building process when viewed through the implicit *Western* Interpretive Codes, although it has another function when viewed through the *African* Interpretive codes. Swapping the ostinato intensifies the interaction between performers and thus serves to satisfy the social participation codes (even if it is only within the ensemble). This structure locks the performers into quite intense performative interrelationships, as each semiquaver must be metronomically accurate and have the right sense of accent and micro-swing to lock in with the other parts. The structure also adds to interest through the spatialisation of the live performance.

The *African* Interpretive Codes also suggest another understanding of a timbral process in the composition. The use of hocketed pizzicato patterns on the stringed instruments creates a rattling, buzzy, shimmering texture in imitation of the sound quality of many *African* stringed instruments such as the *kora* harp, *konti* harp and *nguni* lute. The buzzy sound is essentially a distorted sound which amplifies the original sound source and includes delays,

secondary reflected notes and overtones. Berliner (1978, 11) likens this effect to the mist in a Chinese landscape, a droning effect that shapes the mood of the sound.

Multivalence is an abstract *African* Interpretive Code and there are certainly structures within *Articulate* that contribute to multiple perceptions. The contrast between the metrically stable background ostinato and the foreground rhythmic accents is a structural relationship that can be heard as a multivalent rhythmic texture. Similarly the absence of thirds in the harmony creates tonal multivalence. The brief contrasting moments of triad-based harmony such as the two bars of A minor 7th (bar 31-32) serve to create a sense of contrast and difference between the two states and highlights the sense of multivalent tonality.

6.3 The Development of the Analytical Framework

The explicit use of the *African* Interpretive Codes to guide the analysis of *Articulate* has identified a number of significant structures and relationships in the work which were not previously discernable when applying structural analysis which, though neutral, implicitly bears the *Western* Interpretive Codes. This finding can be used to develop a technical analysis framework suitable for the task of cross-cultural analysis. Extrapolating from this test analysis, it seems that structural analysis is appropriate and that there should be two innovations applied to the vocabulary of that analytical system.

Firstly, the vocabulary can be augmented with a number of terms from the ethnomusicological literature which most accurately describe and identify structures relevant to *African* preferences. The second innovation is to reprioritise the hierarchy of terms and concepts to better reflect the combined *Western* and *African* preferences. The hierarchy of concepts within an analytical system directly relates to the values assigned to musical processes within a culture and explains the mechanism of action which the structures convey. For example, it is possible to judge the degree of expression in reference to the *Western* Interpretive Codes by the presence of structural processes such as melodic development and textural density and compression (Berry 1976, 184). In contrast there is little in the lexicon of *Western* analysis that allows such judgements to be made about the effect of a particular structural event on the embodied movement response of an audience-participant. Adjustment to the hierarchy is needed to facilitate such judgements.

Borthwick points the way to this adjustment when he writes that the metatheory does not have an “a priori hierarchy of musical components” (1995, 48). Organising these components occurs as a result of the application of the metatheory:

The metatheory requires that the musical components (Molino’s “variables”) be hierarchically arranged in relation to specific compositions (Borthwick 1995, 48)

As Molino et al. (1990, quoted in Borthwick 1995) frame it:

.. Any particular music then appears as one that has made a choice among these variables, and that has privileged a certain number of them.

This approach is critically important when dealing with cross-cultural music because the differences in preferences between cultures can be at least as significant as those between different eras and schools of *Western* music³². The most comprehensive way to develop a hierarchy that is suitable for cross-cultural *Western/African* music is to nominate a hierarchy of concepts in *Western* structural analysis, and then to repeat the task for an *African* hierarchy, before combining the two. To complete this task in full is beyond the scope of this study, but for my purposes it will suffice to summarise the separate *African* and *Western* systems based on the results of the Interpretive Codes Framework and then to detail the combined hierarchy.

I organise the hierarchies in three levels, the lowest *element* level being those terms that describe the basic components of phenomenal sound such as pitch, rhythm and instrumental timbre which I have grouped as frequency, temporal and timbral elements. The second level, which I call *devices*, refers to combinations of basic elements which can produce musical effects. This level consists of local structures, patterns and processes such as phrasing, ostinato, antiphony and repetition which I group under the headings of Melodic/Harmonic, Rhythmic/Temporal, Textural and Performative Devices. Antiphony, for example, is a *device* which involves an organization of pitch and rhythm *elements* to produce the effect of two voices interacting sequentially. These categories are not discrete; some devices rely upon others and are based on a range of elements.

³² Berry (1976, 200) examines the variety of textural features representative of different musical styles ranging from the Renaissance to Impressionism. Each of these eras demonstrates shifting priorities in structure and organisation.

The third level is the *structural and relational* level which includes those larger scale organisational processes from which we as listener-participants most directly infer meaning. The following figure (Figure 6.9) approximates a *Western* hierarchy.

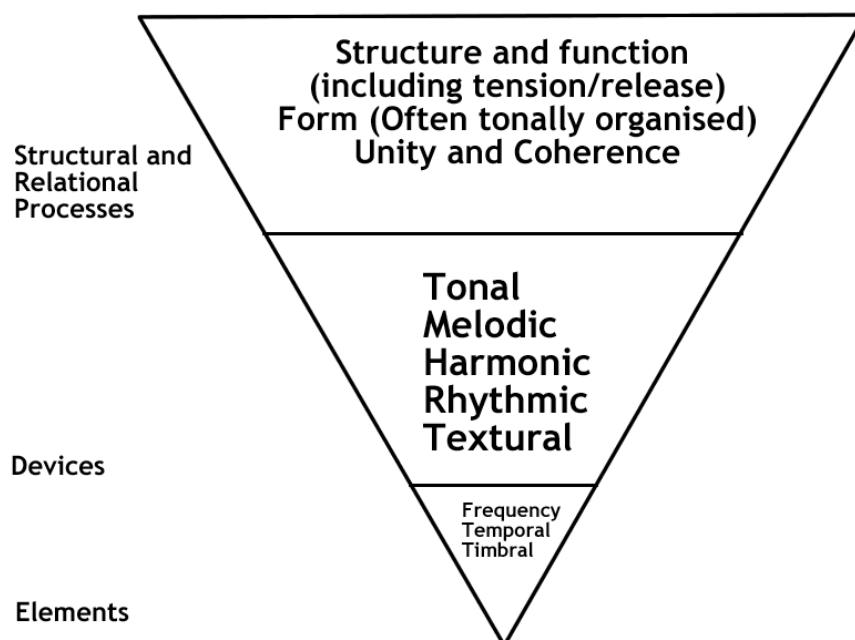


Figure 6.9 Table of simplified Hierarchy of Western Analytical Priorities

Figure 6.10 below represents a simplified version of the *African* priorities.

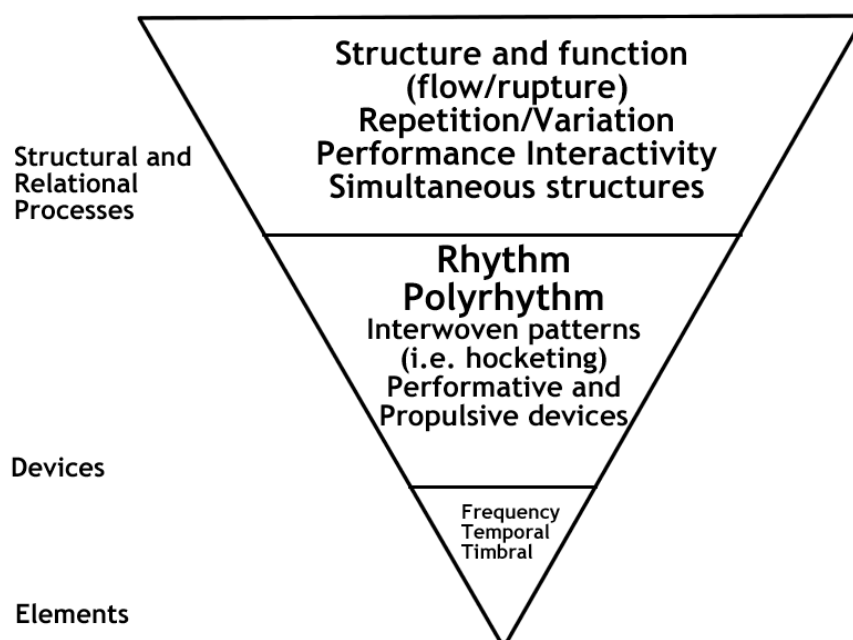


Figure 6.10 Table of simplified Hierarchy of African Analytical Priorities

The development of the combined hierarchy of concepts is presented below in two sections:

- 1) The first section is a **taxonomy**, which includes the *Western* analytical features such as structure, harmony, melody and rhythm, but emphasises the *African* priorities that have emerged in the literature such as repetition and polyrhythm; and
- 2) The second section is a **vocabulary** and it provides definitions for the terms listed in the taxonomy. The derivation of many of these terms comes through the existing literature in *African* ethnomusicology and in some cases there are controversies and contestations about the terms and their associated concepts. In these cases the discussion and justification of definitions is continued in chapter seven. The purpose of this discussion is very similar to Arom's proposal that "we will have to develop a precise and univocal vocabulary, i.e. one in which the meaning of two terms never overlap" (1991, 201).

6.4 Syncretic Technical Analysis Framework

The aim of this framework is to include both *Western and African* structural preferences in an interculturally balanced, organised, analytic system. I have developed this taxonomy based on the findings of the preliminary analysis of *Articulate* and the concepts collated in the Interpretive Codes framework. It is an attempt to include the notions of structural organization and interrelationship between subcomponents which stimulate associations and meanings as well as embodied movement, interaction between participants and various combinations of clarity and multivalence.

6.4.1 Section 1 - taxonomy

This taxonomy is presented in the following figure (see Figure 6.11).

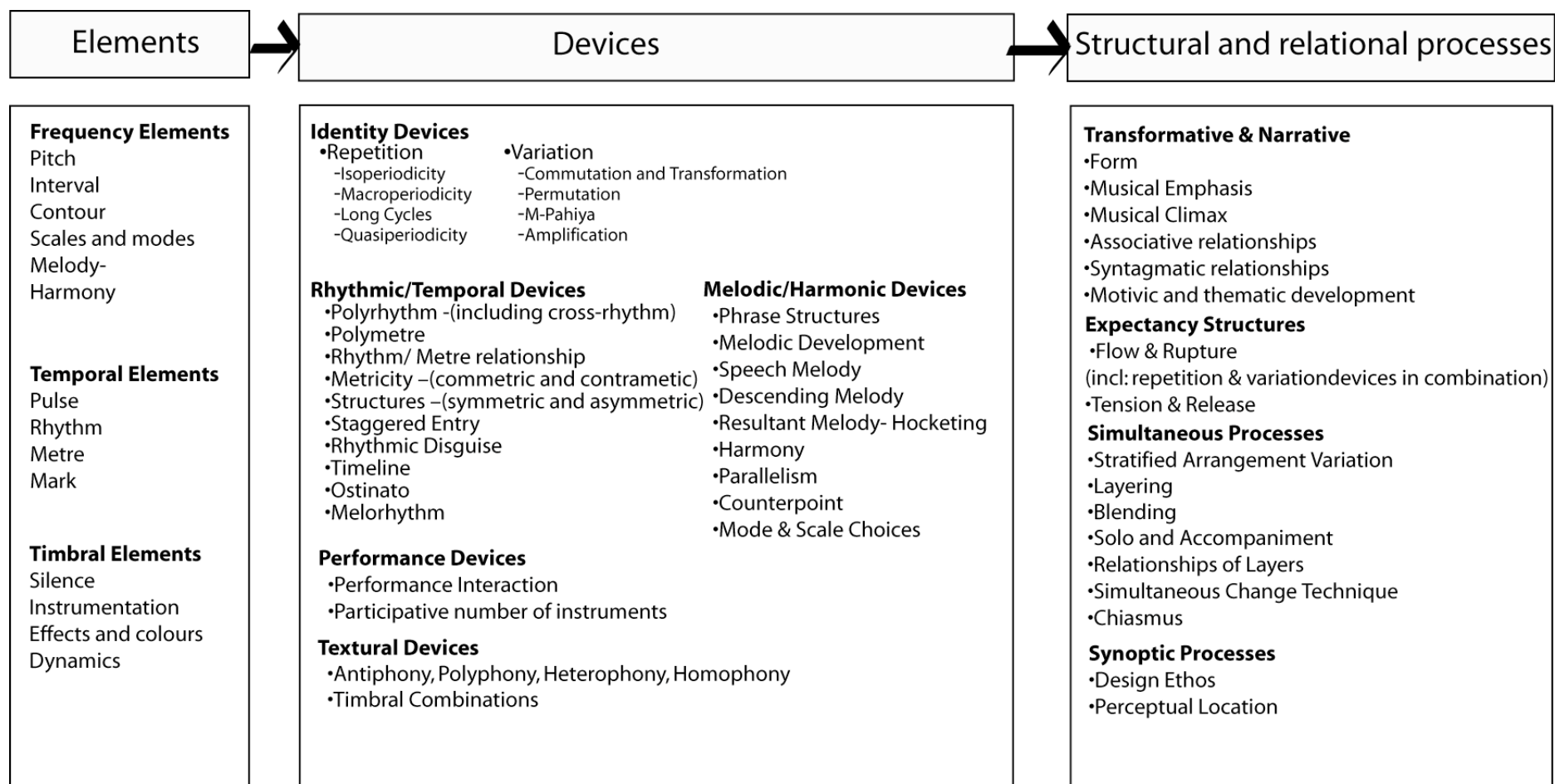


Figure 6.11 Taxonomy of musical organization

Drawing from these three sources; the analysis of *Articulate*, the discussions in previous chapters and the existing approaches as discussed by Meyer (1961) and Bent and Pople (2007) I propose a taxonomy of Structural and Relational Processes which includes these four processes:

- a) **Transformative and Narrative processes:** Analysis of the formal structure of entities and their relationships over time;
- b) **Expectancy processes:** analysis of processes that elicit or aim to elicit perceptions of tension and release, continuity and change or flow and rupture;
- c) **Simultaneous processes:** analysis of the simultaneous structure of entities and sub-entities in the construction of textures;
- d) **Synoptic processes:** analysis of the overall design ethos that drives the structures and relationships, and the perspective from which these become intelligible

These categories are chosen with reference to the aesthetics of the two cultures and possibly reflect a metatheory of *African/Western* syncretism, however this concept would require significantly more work to be thoroughly organised and validated. I use this metatheory as a means of analysing my own works and it could be developed further outside this study.

6.4.2 Section 2 - vocabulary

The most important source of definitions and concepts in this section is Simha Arom (1991) whose work is most extensive in central *African* musical techniques devices and concepts. There is a range of other researchers whose contributions are acknowledged in the vocabulary.

Elements

Temporal Elements	
Term	Definition
Pulse	a sequence of isochronous, neutral, constant, intrinsic temporal reference units (from Arom 1991, 180 & 202).
Rhythm	“sequences of auditive events characterised by contrasting features” (Arom 1991, 202). These contrasts are created by variations in accent, tone colour and duration.
Metre	a rhythmic figure with identical duration and regular accentuation
Mark	perceived foreground events due to contrasts in a rhythmic figure (Arom 1991, 233).

Frequency Elements	
Term	Definition
Pitch	Pitch is determined by what the ear judges to be the most fundamental wave-frequency of the sound (<i>Grove 20/7/07</i>).
Interval	The distance between two pitches (<i>Grove 20/7/07</i>).
Contour	Linear design of melody (<i>Grove 20/7/07</i>).
Scales and Modes	where music does not employ tonal harmony it can be described in terms of the modal centres and scale and mode materials it uses.
Melody	pitched sounds arranged in musical time in accordance with given cultural conventions and constraints (<i>Grove 20/7/07</i>).
Harmony	The combining of notes simultaneously, to produce chords (<i>Grove 20/7/07</i>).

Timbral Elements	
Term	Definition
Specific African Timbre	“African musicians augment the natural noise potential of their instrument by attaching noise-makers such as rattling seeds or bottle caps on which the vibrations of the main resonator operate” (Fales & McAdams 1995, 69).
Timbre	“all of the aspects of a musical sound that do not have anything to do with the sound's pitch, loudness, or length” (Schmidt-Jones, 2007).
Dynamics	“The intensity of volume with which notes and sounds are expressed” (<i>Grove 2007</i>).

Discussion: Temporal Elements

Arom (1991) identifies a number of inconsistencies and ambiguities in *Western* rhythmic theory that particularly show up when applied to *African* music. (see Arom 1991, 189 & 197). His solution is to recognise three distinct primary levels of organisation of time: pulse, rhythm and metre. To this he adds a layer of interpretation which includes five concepts, three of which are useful here. These three are: metricity, structure and marks.

(a) Pulse

The central purpose of proportioned time is to keep separate musical parts playing together. The synchronised indication of time was called the “tactus” by Medieval musicians. Arom selects the term “pulse” from a wide range of available terms, which all correspond to a measure of time without the structure of a bar or the notion of

stronger and weaker pulses. Arom defines a pulse as an “isochronous, neutral, constant, intrinsic temporal reference unit” (1991, 202).

(b) Rhythm

Arom defines rhythm as “sequences of auditive events characterised by contrasting features” (1991, 202) and he describes three ways to create this contrast. They are:

1. Accent, which may be repeated regularly or irregularly;
2. Tone colour, regular or irregular use of different tone colours; and
3. Durations, contrast is developed through a series of unequal durations (regular duration implies a pulse rather than a rhythm).

Different combinations of the above three contrasts create different rhythmic structures. This definition differs from that provided by Cooper and Meyer because they rely solely on prosody in their definition of rhythm as: “..the way in which one or more unaccented beats are grouped in relation to an accented one” (1960, 6), ignoring tone colour and duration.

(c) Metre

Arom proposes that metre is but one very simple combination of these contrasts calling it “identical duration with regular accentuation” (1991, 204). This simple rhythmic structure has been strongly codified in *Western* musical practice since the 17th Century (1991, 196). Arom goes on to make a very interesting point that in *Western* music complexity is generated by “offsetting and ambiguity” between the rhythmic and the metric level of organization. *African* practice, in contrast, creates ambiguity through interaction of two rhythms – metre is less involved in this polyrhythmic approach (1991, 207). Metre can serve a range of functions within a composition, from supporting the structure of a piece to simply aiding legibility of the score. This relationship between rhythm and metre is discussed in the “devices” section of the next chapter.

(d) Marks

Arom (1991, 233) coins the term *mark* to replace overlapping and confusing terms such as *stress* and *accent* as they are defined by Cooper and Meyer (1960, 7-8). Contrasts, created by the phenomena described under the heading *rhythm*, are perceived as a

foreground event, or *mark*. The grouping of these marks is the way that listeners perceive rhythmic figures and the position and relationship of the marks is the basic information used in the “segmentation of figures into their constituent parts (cells and configurations)” (1991, 233).

Devices

(a) Identity devices

Identity is created through repetition. Paraphrasing Bachelard (1950, 114-5, translated by Thom, et al, in Arom 1991, 162) Arom writes “only repetition gives a rhythmic figure its meaning, without it, the as yet unformed temporal structure remains in the realm of the possible”. This identity can then be explored, extended and changed through variation. These two devices are fundamental to reinforcement and transformation of identity and have such a pervasive impact on structure that they are included, in combination, in the Structure and Relational processes level as well.

Identity Devices	
Term	Definition
<i>Repetition</i>	<p>The reiteration of musical entities that are identical or equivalent (Arom 1991, 161-2).</p> <p>Subordinate terms</p> <p>Isoperiodicity: “a strictly periodic structure ... is set up by the repetition of identical or similar musical material, i.e. with or without variation” (Arom 1991, 211).</p> <p>Macroperiodicity: “a cycle obtained when periods of different lengths are superimposed, and each individually is shorter” (Arom 1991, 231).</p> <p>Long cycles: “cyclical regular sequences which are far longer than not only the longest period, but also the macroperiod” (Arom 1991, 231).</p> <p>Quasiperiodicity “is a variation in the delay with which events are repeated” (Moles, quoted in Arom 1991, 232).</p>
<i>Variation</i>	<p>The modification of aspects of a musical identity whereby it is not identical to the original and is not so different that it bears no equivalent relation (Arom 1991, 164-65).</p> <p>Subordinate terms</p> <p>Commutation and Transformation: can be described in terms of the relationship between the overall pattern and its subcomponents (Arom 1991, 164).</p> <p>Permutation: work within a given set of possible variations which inhabit the same or similar class of identity (Arom 1991, 165).</p> <p>M-pahiya: to change the music by adding something new to it. (Chernoff 1979, 64).</p> <p>Amplification: “the technique of sporadically developing the rhythmic material contained in a period over some multiple of it (usually two or three)” (Arom 1991, 230).</p>

(b) *Metric/Rhythmic devices*

This category includes all the temporal entities including those that explain processes in *Western* music as well as specific devices that are found in *African* music.

Metric/Rhythmic Devices	
Term	Definition
<i>Polyrhythm</i>	“ordered and coherent superposition of different rhythmic events” Arom (1991, 229).
<i>Polymetre</i>	different parts or layers are performed simultaneously but with reference to different metres.
<i>Metricity</i>	Commetricity and Contrametricity – replaces syncopation. Commetricity: Isoperiodic, regular accentuation in relation to background metre. Contrametricity :Isoperiodic, irregularly accented against background metre (Kolinski 1973, 498; quoted in Arom 1991, 208).
<i>Symmetric & Asymmetric Structures</i>	an accent pattern that exists within a nominal bar structure but which groups the strong pulses in asymmetrical patterns.
<i>Staggered Entry</i>	different parts begin at different times in the bar or cycle (from Jones 1954, 41).
<i>Rhythmic Disguise</i>	disguise the main beats by omitting or delaying a commetric accent or equalizing unequal beats (Dargie 1988, 83).
<i>Timeline</i>	“a short, distinct, and often memorable rhythmic figure of modest duration (about a metric length or a single cycle), usually played by the bell or high-pitched instrument in the ensemble, and serves as a point of temporal reference” (Agawu 2003, 73).
<i>Ostinato</i>	“the repetition of a musical pattern many times in succession while other musical elements are generally changing” (Schnapper, 2007) <i>kumbeno</i> - Mandinka word for ostinato (Nketia 1975, 236).
<i>Melorhythm</i>	“..drum music playing is a process of deriving a rhythmic essence melodically, a melorhythmic principle” (Nzewi 1997, 35). African music is not perceived as percussively based — “percussion is not an African musical concept or practice, and that Africans rarely ever think or play percussion the African, drums and bells are melorhythm, not percussion” (Nzewi 1997, 33).

(c) *Melodic/Harmonic devices*

Melodic/harmonic devices include pitch-oriented devices that structure melodic and harmonic patterning from *Western* and *African* sources.

Melodic/Harmonic Devices	
Term	Definition
Phrase structure	complex linear and cellular development process including simple and extended phrase structure.
Speech Melody	In cultures which have tonal languages, song melodies are actually the inherent melodic contour of the lyrics.
Descending Melody	“each phrase begins high and ends low: and each succeeding phrase tends to begin lower and end lower than the preceding phrase” (Dargie 1988, 75). This characteristic contrasts with patterns of beginning or ending stress in melodies and ascending melodies.
Resultant Melody-Hocketting	“interweaving, interlocking and overlapping of several rhythmic figures which are tiered on different pitch heights in a fully defined scalar system” (Arom 1991, 216).
Harmony	“The combining of notes simultaneously, to produce chords, and successively, to produce chord progressions” (Dahlhaus 2007).
Parallelism	“simultaneous performance of two or more different parts that are separated by constant intervals other than the octave” (Arom 1991, 37).
Melodic Counterpoint	the combination of simultaneously sounding musical lines according to a system of rules (Grove 2007).

(d) *Textural devices*

The interaction of multiple parts sequentially and simultaneously which are perceived as a resultant sonic whole.

Textural Devices	
Term	Definition
Antiphony	“...the alternation or (overlapping) of two choruses, while ‘responsorial’ will mean the alternation (or overlapping) of a solo and chorus” (Brandel 1973, 18). Also includes canon and imitation processes.
Polyphony	“multi part, simultaneous, hetero-rhythmic and non-parallel” (Arom 1991, 38).
Heterophony	Harmonic texture that involves parallel contour but where there is slight temporal variation and/or intervallic diversity (Schaeffner 1936, 237 as quoted in Arom 1991, 35) which creates a dense, slightly blurred rhythm or melodic dissonance (Berry 1976, 192).
Homophony	Polyphonic music in which all melodic parts move together at more or less the same pace (Grove, 2007).
Timbral combinations	The use of more than one instrument at the same time can create new sound opportunities. <i>African</i> instrumentation can involve choirs of instruments such as drum or timbila ensembles, and mixed instrumentation. Similar sounding instruments are used to create hocket effects, whereas different sounding instruments are used to create polyrhythmic layers. “The use of ‘cross-rhythms’ without the addition of tone contrasts is often not successful” (Nketia 1958, 23).

(e) *Performative devices*

Aspects of the composition approaches that relate directly to the nature of the performance and the interaction of the performers.

Performative Devices	
Term	Definition
Performance Interaction	The strict awareness of rhythm, such that a pulse or pattern can be kept even if all the other parts are accenting the pulses in different ways. Compositional design such that it heightens the necessity for interaction between musicians to maintain the accuracy of the performance.
Participative Number of Instruments	Many <i>African</i> compositions are organised to create participation rather than address as passive audience.

Structural and relational processes

(a) *Transformative and narrative processes*

Analysis of the formal structure of entities and their relationships over time.

Transformational Narrative Processes	
Term	Definition
Form	(is) “the organization and division of that structure (as revealed in Schenkerian, voice-leading and harmonic analysis) into definite sections, and the relation of those sections to each other” (Salzer 1952).
Musical Emphasis	may be created by “duration, change and extremes. When emphases are coordinated to help illuminate musical structure, rhetorical reinforcement is created” (Brandt 2007a).
Musical Climax	represents a work’s maximum emphasis. “A climax typically highlights that which is most essential: It gives you the most direct, powerful statement of a work’s main idea” (Brandt 2007b).
Associative Relationships	“Associative relations on the other hand are based on similarity ..any method of analysis motivated by a search for similarity – is implicitly paradigmatic (associative)” (Clarke 1996, 9).
Syntagmatic Relationships	A series of motives exert a "meaning-effect" over each other through their relative temporal positions. “Reorder the syntagmatic axis ... and the value of the elements changes without any (or much) alteration to the motives themselves” (Clarke 1996, 9).
Motivic and Thematic development	“A complete melodic motivic analysis involves several interdependent stages: first, identifying the melodic motives within the musical work, second, describing how the motives are varied or developed throughout the work, and finally, determining the function of motivic development within the structure of the work as a whole” (Gingerich 1986, 75).

(b) *Expectancy processes*

Analysis of processes that elicit or aim to elicit perceptions of tension and release, continuity and change or flow and rupture.

Expectancy Processes	
Term	Definition
<i>Flow and Rupture</i>	The contrast between continuity and change. The establishment of an expectation of continuity and then the surprise when that is violated. Osumare (2007, 47) calls this flow and rupture . A number of devices are used to create this effect. Principle among these devices is repetition and variation, where the contrast between variations and established repetitions can stimulate the sense of rupture or surprise.
<i>Tension and Release</i>	The experience of tension and release is a cognitive response to music. Lerdahl and Jackendoff (1983, 179) describe the phenomenon as “the incessant breathing in and out of music in response to the juxtaposition of pitch and rhythmic factors.

(c) *Simultaneous processes*

Analysis of the simultaneous structure of entities and sub-entities in the construction of textures.

Simultaneous Processes	
Term	Definition
<i>Stratified Arrangement Variation</i>	a number of fixed isorhythmic patterns are combined simultaneously to produce a stratified texture which is varied by the gradual substitution of alternative patterns for those in the original matrix.
<i>Layering</i>	“For layering to be perceived, each layer must be distinguishable. This is achieved mainly through timbre differentiation, register allocation and distinctive rhythmic patterns”, (Vella 2000, 114).
<i>Blending</i>	“or fusion is a precarious balance of forces where individual instrumental sounds lose their “identifiability” and when unexpected, or striking, or otherwise memorable fused sound is in the perceptual foreground” (Erikson 1975, 46).
<i>Relationships of Layers</i>	can vary from distinct sense of spatiality, e.g. foreground, middleground, background, to interwoven polyphony, to a clear distinction between a solo and accompaniment.
<i>Simultaneous Change Technique</i>	changes to arrangements and instrumentation can occur either gradually, as one instrument changes at a time, or suddenly as they all change at the same time. Chernoff (1979, 115) suggests that the polyrhythmic textures in <i>African</i> music require each part to change simultaneously, which he identifies as a characteristic desired and found particularly in <i>African</i> pop music.
<i>Chiasmus</i>	The repetition of ideas in inverted order. In a musical sense this means the swapping of foreground and background ideas from one section into a second section (Scaife 2002, para 14).

(d) Synoptic processes

Analysis of the overall design ethos that drives the structures and relationships, and the perspective from which these become intelligible

Synoptic Processes	
Term	Definition
<i>Design Ethos</i>	Overall structural relationships can be organised around processes of order and coherence, clarity and resolution or sustained states of balanced tension, such as static multivalence.
<i>Perceptual Location</i>	Understanding can come from a position of objective contemplation and analysis or from participation and embodiment.

In the following chapter I analyse my 11 compositions using the four frameworks developed in this chapter and chapter five.

7. Analysis of My Cross-Cultural Compositions

In this chapter I analyse my compositions using the four analytical frameworks developed in the previous chapters. The Cultural Location Framework is applied to determine the type and degree of appropriation. These works are evaluated with the Cultural Sensitivity Framework to identify potentially inappropriate or offensive uses of cultural materials. The Interpretive Codes Framework is used to differentiate the types of code that appeals to each composition and the meanings represented by these codes. The Syncretic Technical Analysis Framework is applied to analyse the musical structures and processes and relate them to the preferences revealed by the Interpretive Codes.

7.1 Compositions

I have composed eleven pieces for this project. They are:

Title	Performed by	Ensemble description
<i>See the Sun</i> <i>Ukutya</i> <i>ub2L8</i> <i>Freedom Must Come</i>	Kabombo Kombo	Eight piece fusion band
<i>Anti-Phony</i> <i>Articulate</i> <i>iMerge</i> <i>Culcyclesigh</i>	Quartet of the Southern Hemisphere	String Quartet
<i>Road to Rome</i>	Topology	Contemporary classical quintet
<i>Wired Eyed Fury</i>	Quinte Bentos + others	Six piece percussion ensemble + twelve other instrumentalists and singers
<i>Ancestor Dreams</i>	The Esplanados	Twelve piece a cappella ensemble

Table 7.1 List of Compositions

7.2 Analysis of Cross-Cultural Compositions

7.2.1 Cultural location framework (CLF)

As described in chapter five, the CLF identifies the types of appropriation used in each composition, ranging from sampling to abstract appropriation. Table 7.2 below lists the appropriation classification for each piece and provides a brief summary of the musical characteristics and their treatment to substantiate the classification.

Song Title	Types of Appropriation	Musical Characteristics
<i>See the Sun</i>	Imitation Assimilation	Uses many stylistic devices from <i>African</i> music and quotes variations on the call pattern from the West <i>African</i> rhythm “Casa” and a Congolese guitar pattern.
<i>Ukutya</i>	Assimilation	Uses many stylistic devices from <i>African</i> music such as descending scalar riffs, hocketed guitar lines, asymmetric structures, ostinato patterns and staggered entry. All the elements are original and there are no quotations of other works.
<i>ub2L8</i>	Imitation Assimilation Syncretism	Imitation of <i>konti</i> harp riff. Assimilation of a large variety of stylistic elements from <i>African</i> music in a Concerto-Grosso structure with <i>Western</i> phrase development. Clear references to <i>Western</i> and <i>African</i> styles in an original style.
<i>Freedom Must Come</i>	Assimilation Syncretism	All original parts based on staggered entry, contrametric ostinato and polyrhythmic structures. Use of several <i>African</i> rhythmic and structural devices as well as <i>Western</i> harmonic concepts and structure. Clear references to <i>Western</i> and <i>African</i> styles in an original style.
<i>Anti-Phony</i>	Syncretism Abstract appropriation	Reference to <i>African</i> features is evident but no assimilated or quoted elements. Abstract references to <i>Western</i> and <i>African</i> styles and concepts in an original style.
<i>Articulate</i>	Imitation Assimilation Syncretism	As for <i>ub2L8</i> above
<i>iMerge</i>	Assimilation Syncretism Abstract appropriation	Assimilation of hocketed melody developed in an abstract <i>Western</i> style. Clear references to <i>Western</i> and <i>African</i> styles in an original style.
<i>Culcyclesigh</i>	Abstract appropriation	Abstract modification of concept of multiple periodic cycles and staggered entry which creates resultant melodies and harmonies.
<i>Road to Rome</i>	Syncretism	Use of underlying polyrhythmic structure and extended phrase development. Clear references to <i>Western</i> and <i>African</i> styles in an original style.

Song Title	Types of Appropriation	Musical Characteristics
<i>Wired Eyed Fury</i>	Assimilation Syncretism	Assimilation of West African drum ensemble style with <i>Western</i> and <i>African</i> instrumentation, African rhythmic devices and <i>Western</i> developmental processes. Clear references to <i>Western</i> and <i>African</i> styles in an original style.
<i>Ancestor Dreams</i>	Assimilation Syncretism	Assimilation of gospel choir style from South Africa, syncretic composing with late Baroque devices. Clear references to <i>Western</i> and <i>African</i> styles in an original style.

Table 7.2 Types of Appropriation - Cultural Location Framework

7.2.2 Cultural sensitivity framework (CSF)

The Cultural Sensitivity Framework reveals potentials for sensitivity in the musical materials based on their emic significance, and, the power difference between the culture bearer and the appropriator. Each of the appropriation techniques identified in the CLF in Table 7.2 above have different potentials for sensitivity ranging from direct sampling which has the highest potential to abstract appropriation which carries the least.

I have not used samples in any of my compositions but I have imitated melodic lines, rhythms and sound textures. In Table 7.3 below I list the specific examples of these imitations and analyse their potential emic sensitivity.

Track	Musical Elements	Source	Sensitivity
<i>See the Sun</i>	Casa rhythm	Learned from drum master Epizo Bangoura. 2004 Public domain.	Low emic meaning, low power difference, polysemic
	Congolese guitar pattern	Based on "African Guitar Styles" by Folo Graff (2001).	Low emic meaning, low power difference
<i>ub2L8 and Articulate</i>	One bar harp riff. First bar of vocal line	From song: <i>konti</i> by Baka Beyond, album - <i>Journey Between</i> (1998) Song written by Petit Robert Diatta and Martin Cradick around a traditional Jola song from Casamance, South Senegal. (Kneeling, 2007).	Low emic meaning, low power polysemic
<i>Ancestor Dreams</i>	Opening four bar harmonic progression and bass line	Public domain style of gospel and Mbaqanga songs from South Africa.	Polysemic, public domain

Table 7.3 Cultural Sensitivity of Imitated Elements from *African* Music



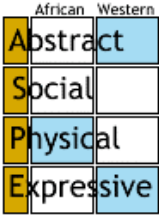
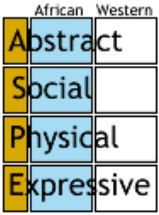
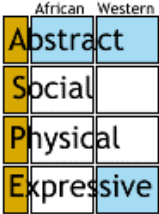
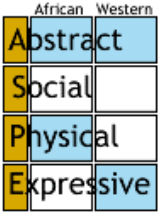
See the Sun and *ub2L8* each contain a quotation of a riff and *Ancestor Dreams* uses a common harmonic pattern from South African gospel and popular music. As these riffs are in the public domain and they or similar patterns are widely used, there is little reason to believe that there is any emic sensitivity attached to them, and no reasonable way of determining if there is anyone for whom this matters.

7.2.3 Interpretive code framework (ICF)

The Interpretive Code Framework was discussed at length in the chapter five. It is a representation of the complex systems of musical interpretation that individuals use to understand music as members of a culture. The following table (Table 7.4) lists each of my pieces, the interpretive codes to which each piece appeals the most, the particular meanings which are experienced through that code (labelled *African* or *Western*) and the musical structures to which the code refers.

For example, *Culcyclesigh* employs abstract techniques, in a manner similar to Ligeti's *Desorde* (1986) and appeals most directly to the *Western* abstract interpretive code, due to its complex structure. This structure is the result of four instruments playing the same melody but each with different note durations, and therefore different period lengths. The resultant melodies and harmonies of the piece could satisfy the expressive code given the movement between tension and relaxation, and the melodic phrases which can be heard amongst the polyphony. There are no structures that relate to embodied movement or social participation, and as it does not follow the prescriptions of a particular style it is unlikely to relate to identity reinforcement of social interpretive codes either.

I list the interpretive codes for each piece in order of importance and dominance. For example, while *Ukutya* imitates some aspects of African Soukous compositions, it does so with some unusual features that are more common in *Western* compositions. While *Ukutya* has some features of abstract interest, its strongest impression is as a dance song. For these reasons I have made the physical code the highest in the evaluation of *Ukutya*.

Song Title/ICF	Highest Priority Codes	Characteristic Musical Structures	Compositions with similar ICF
<i>See the Sun</i> 	Embodiment - <i>African</i> Abstract - <i>African</i> Expressive – <i>Western & African</i>	African embodied rhythmic devices including: regular pulse, polyrhythm, ostinato plus disco section. High degree of multivalence.	<i>Severende</i> (Thomas Mapfumo 1995)
<i>Ukutya</i> 	Embodiment - <i>African</i> Expressive - <i>Western</i> Social - <i>Western</i>	Predominant regular pulse, asymmetric accentuation, polyrhythm, percussion and fast ostinato. <i>African</i> rhythmic devices in a slightly modified metric framework.	<i>Bahir</i> (John Zorn 2005)
<i>ub2L8</i> 	Abstract - <i>Western</i> Expressive – <i>Western</i> Embodiment - <i>African</i>	<i>Western</i> elaborated formal structure, motivic development, clarity and resolution. <i>African</i> isorhythmic ostinato.	
<i>Freedom Must Come</i> 	Embodiment - <i>African</i> Expressive – <i>African</i> Abstract - <i>African</i> Social - <i>African</i>	African embodied rhythm devices: Complex polyrhythm and prosody. Asymmetric Accentuation. Highly multivalent without resolution.	<i>Afro-Blue</i> (Santamaria, 1959)
<i>Anti-Phony</i> 	Abstract – <i>Western & African</i> Expressive – <i>Western</i>	Abstract use of <i>African</i> concepts in syncretic structure satisfying clarity, resolution and multivalence.	<i>Hunting: Gathering</i> , Kevin Volans (1987)
<i>Articulate</i> 	Abstract – <i>Western & African</i> Expressive – <i>Western</i> Embodiment - <i>African</i>	Combination of clarity and multivalence. Expressive and abstract use of <i>African</i> riff. Extended motivic development. <i>African</i> dance oriented isorhythm.	

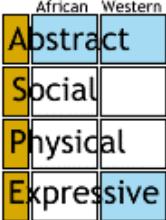
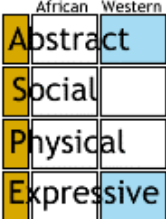

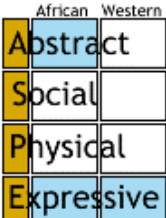

Song Title/ICF	Highest Priority Codes	Characteristic Musical Structures	Compositions with similar ICF
<i>iMerge</i> 	Abstract – <i>Western & African</i> Expressive – <i>Western</i>	Mixture of <i>Western</i> and <i>African</i> abstract outcomes: highly multivalent with elaborate development and resolution. Expressive and contemplative.	<i>Desorde</i> , György Ligeti (1986) <i>White Man Sleeps</i> Kevin Volans (1987)
<i>Culcyclesigh</i> 	Abstract – <i>Western</i> Expressive – <i>Western</i>	<i>Western</i> abstraction of <i>African</i> cyclic concept, expressive outcome.	<i>Desorde</i> , György Ligeti (1986) <i>Drumming</i> , Steve Reich (1971)
<i>Road to Rome</i> 	Abstract – <i>Western & African</i> Expressive – <i>Western</i>	Abstract use of <i>African</i> polyrhythmic structures in linear motivic structure.	<i>Yarabella</i> , Toninho Horta (2006)
<i>Wired Eyed Fury</i> 	Abstract – <i>African</i> Expressive – <i>Western & African</i>	Complex form and structure based on <i>African</i> style. Episodic development of motives with underlying textural changes.	<i>Yo Yai Pakebi, Man Mai Yapoki</i> , Brophy (1999)
<i>Ancestor Dreams</i> 	Expressive – <i>Western & African</i> Abstract – <i>Western & African</i> Embodiment - <i>African</i> Social - <i>African</i>	Combination of multivalence and resolution. Grounded in physical movement with rhythmic disguises. Syncretic expressive outcome based on <i>African</i> and <i>Western</i> transformational practices.	

Table 7.4 Table of Interpretive Codes for each of my compositions

Seen as a whole, some conclusions can be drawn about the tendencies in my cross-cultural compositions. The Interpretive Codes that I prioritise most frequently are:

- a) Abstract *Western* and *African* (clarity and multivalence); and
- b) Physical – *African* (embodiment).

The codes that show up least are:

- a) Social - *Western* (identity)
- b) Social – *African* (participation).

This may be partially explained by the fact that the Social Interpretive Code (identity) requires conformity of composition and production to very particular timbres and sounds. Subtle variations of sound and structure within *Western* dance music can identify the genre of a piece among dozens of possible categories, e.g. Trance or Trip-Hop. I avoid overt references to *Western* sub-genres in my original compositions. Social Interpretive Code (participation) requires composition in a style that affords access for many people to participate in the performance. Whilst many of my compositions require a high degree of performer interactions for rhythmic accuracy, the interaction does not extend to audience involvement as many *African* pieces do. On reflection I have not addressed all of these interpretive codes to the same extent and this could point to a potential future direction for my compositions.

7.2.4 Syncretic Technical Analysis Framework (STAF)

The technical analysis of these compositions follows Agawu's proposition that "in order to understand the ways in which creative musicians assemble their music, we need to pursue in technical detail the processes of composition" (Agawu 2003, 183). The language to explore this technical detail was assembled in chapter six and the aesthetic preferences that can steer the interpretation of these technical processes are available within the Interpretive Codes Framework. As with Borthwick's (1995) practice, the aesthetic information can help guide the understanding of relationships in the technical analysis.

I did not compose my pieces as a series of examples of the concepts within the STAF and so there are aspects of *African/Western* cross-cultural music that are not strongly represented in my works. Essentially the STAF is a tool which allows me to construct a metatheory of my

own music. Through its application I demonstrate the technical processes most prevalent in my work and the interpretive codes to which these techniques appeal.

The analysis is in three sections starting with a brief summary of the critical features of each piece. In the second section, which is based around the list of devices in the taxonomy (chapter six), I give examples from my compositions of each of the types of device and where necessary, discuss relevant theoretical arguments on the phenomena and terminology. The third section outlines the structural and relational processes in the compositions and is continued in detail in chapter eight.

Overview of Each Composition

The first four pieces in this list were composed for *Kabombo Kombo*. Instrumentation consisted of: drumkit, bass, two guitars, marimba, piano, violin, djembes and ancillary percussion, one lead vocal and several backing vocals

1. *See the Sun* (CD Track 1)

Instrumentation: Kabombo Kombo without piano or violin.

This piece imitates the West African *Casa* call and a Congolese guitar pattern, and involves the elaboration on the Casa pattern in an extended polyrhythmic instrumental section. Other features include the use of isoperiodic cycles, staggered entry of vocal phrases, significant polyrhythmic layering and asymmetric structures and a chorus that blends hocketed Congolese bass and guitar with *Western* disco rhythm.

2. *Ukutya* (CD Track 4)

Instrumentation: Kabombo Kombo without violin.

Composed in imitation of Congolese *soukous*-style but incorporating five bar period and phrase lengths, repetition, hocketing and modified instrument timbre. Form involves a sequence of sections each with its own melodic and rhythmic characteristics.

3. *ub2L8* (CD Track 6)

Instrumentation: Kabombo Kombo including violin.

This piece is based on a 2 bar riff originally played on the *konti* harp. The composition is an exercise in imitating the articulation and timbre of the sound using multiple instruments. It develops through the elaboration of motivic cells in a concerto grosso structure. It uses numerous devices such as hockets, staggered entry and polyrhythms, and is highly polyphonic.

4. *Freedom Must Come* (CD Track 11)

Instrumentation: Kabombo Kombo with only one guitar, no violin, 2 djembes and full dun-dun set.

Apart from many other devices in evidence in this piece such as staggered entry, isoperiodic ostinati, asymmetric accentuation and antiphony the predominant structural feature of the piece is the two layers of rhythm, creating a challenging 4/3 polyrhythm. Drumkit and bass accentuate every third quaver while djembes and guitar every fourth.

5. *Anti-Phony* (CD Track 2)

Instrumentation: (Quartet of the Southern Hemisphere) String Quartet.

This composition is focused primarily on the process of call and response. It includes experimentation with the antiphonal process, ranging from phrase relationships to single note relationships which cross the boundary into hocketting. The piece also involves a high degree of motivic transformation and permutation.

6. *Articulate* (CD Track 3)

Instrumentation: (Quartet of the Southern Hemisphere) String Quartet.

This is a string quartet arrangement of the first section of *ub2L8*. It experiments with the articulation and pizzicato techniques necessary for the string quartet to achieve a similar

propulsive quality to that of the *konti* harp. This involves the techniques such as hocketting and the development of the theme through the extended interplay between instruments.

7. *iMerge* (CD Track 5)

Instrumentation: (Quartet of the Southern Hemisphere) String Quartet.

Imerge is based around the techniques of hocketting and emergent melody. The opening polyrhythmic hocket is distorted through a number of processes to develop into a dense set of polyrhythmic layers in the second half.

8. *Culcyclesigh* (CD Track 10)

Instrumentation: (Quartet of the Southern Hemisphere) String Quartet.

Culcyclesigh is based on the abstract use of repeated isoperiodic cycles. A common technique in *African* music is made to sound *Western* by adding different duration values to the core melody. It is also an experiment in emergent melody as the cycles never intersect in the same way twice in the course of the performance, resulting in a continuously varying polyphonic texture.

9. *Road to Rome* (CD Track 7)

Instrumentation: (Topology) piano, double bass, alto saxophone, violin and viola.

Road to Rome explores three techniques quite extensively. The first is a polyrhythmic texture created by the interaction of a $\frac{6}{8}$ quasiperiodic accompaniment with a contrasting bass melody. Constant melodic variation is the second technique. The through-composed melody consists of thirty-one phrases with almost no repetition. The third device is the use of rhythmic disguises which result in the displacement of the perception of ostinato rhythms.

10. *Wired Eyed Fury* (CD Track 8)

Instrumentation: (Quinte Bentos) 6 member percussion ensemble including dun-duns, djembes, log drums, cymbals, marimba, Ugandan *amadinda* xylophone, vibraphone and drumkit plus eight voices, electric bass, tenor saxophone, baritone saxophone, trombone, french horn and piano.

This composition assimilates a West African drumming style and Ugandan *amadinda* xylophone into its ten-minute length. The percussion section marks out a series of metric modulations under the changing styles and instrumentation of the foreground material. The sections are listed here by instrumentation: A. drum ensemble B. Metal ensemble C. Marimbas and Xylophones D. Piano Voices and Saxophones E. Saxophones and Brass F. Brass and Vibraphones. G. Drum ensemble H. Drums and Saxophones.

11. *Ancestor Dreams* (CD Track 9)

Instrumentation: (The Esplanados) A Cappella group. 3 basses, 2 tenors, 2 alto, 4 sopranos.

This piece explores the fusion of features of two traditions which are noted for polyphony: South African gospel with baroque chorale and cantata. It explores techniques including isoperiodic and quasiperiodic ostinati, contrametric accentuation and rhythmic disguise and the many possibilities of polyphonic structure. Accompanying ostinati are overlaid with a varied and through-composed melodic solo line, simultaneously and sequentially evoking African and Baroque European musical approaches.

7.3 Syncretic Technical Analysis

7.3.1 Section 1 - Devices

In this section each of the analytic categories will be used to explain an example from the compositions.

(a) Identity Devices

Repetition

Definition: The reiteration of musical entities that are identical or equivalent (Arom 1991, 161-2) (including terms: Isoperiodicity, Macroperiodicity, Long Cycles and Quasiperiodicity)

Discussion: Arom (1991) elevates repetition, along with variation as the two master principles of *African* music. He asserts that repetition is a syntactical device to help construct meaning, quoting Bachelard (1950, 114-5) "only repetition gives a rhythmic

figure its meaning, without it, the as yet unformed temporal structure remains in the realm of the possible”.

Examples: Repeated cycles are a feature of virtually every piece I have composed for this project, although the degree to which they are primary structural elements varies greatly. *See the Sun* for example, uses isoperiodic ostinati as a fundamental structural device. The “Casa” call (see Figure 7.1) is the main building block of the introduction and bridge sections and the I-V-IV-IV-V-I harmonic ostinato with its two interlocking guitar melodies is the foundation of the verses (see Figure 7.2).



Figure 7.1 Basic pattern of “Casa” call



Figure 7.2 Guitar and bass ostinato figures for verse of *See the Sun*

Due to the slightly elaborated phrase structure of the vocal melody, the long cycle of the verse is fourteen bars. Likewise *Freedom Must Come* has a four-bar guitar, bass, piano and marimba isoperiodic ostinati that repeats under the verse structure as indicated in the figure below (Figure 7.3). The macroperiod is four bars even though it includes shorter periods such as that of the djembe accompaniment, which is only two bars.

Freedom must come JIM CHAPMAN

♩ = 130 F Bb Gm C

Acoustic Guitar

Piano

Bass Guitar

Djembe2

Four bar period

Two bar period

A. Gtr. 4 Dmin F/A F/C C F Dm

Pno.

Bass

Perc.

Figure 7.3 Guitar, Bass and Piano ostinati in *Freedom Must Come*

ub2L8 and *Articulate* are different arrangements based on the same melodic fragment of the *konti* harp as played by Petit Robert Diatta on the album *Journey* by Baka Beyond (1998). In Figure 7.4 both cases the repetition of this riff is the most significant element of unity across the different sections of the composition.



Figure 7.4 Ostinato riff in *ub2L8* and *Articulate*

Both *ub2L8* and *Articulate* combine continuous isoperiodic repetition with extensive elaboration and variation, whereas *See the Sun* and *Freedom Must Come* and *Culcyclesigh* (which I will discuss in some length later) use the ostinati as the dominant

structural unit. Amongst my other compositions, *Ukutya*, *Road to Rome*, *Wired Eyed Fury* and *Ancestor Dreams* combine the two processes in a manner similar to *ub2L8* while *Anti-Phony* and *iMerge* are least reliant on repetition.

Variation

Definition: The modification of aspects of a musical entity whereby it is neither identical to the original nor so different to it that it bears no equivalent relation (Arom 1991, 164-65) (including terms: Commutation and Transformation, Permutation, M-pahiya and Amplification)

Discussion: The second great master principle of *African* composition, according to Arom (1991, 164), is variation. He has also called this the principle of commutation or transformation and the process can be described in terms of the relationship between the overall pattern and its subcomponents “a variation in any of the parts, however small, will produce a change in the acoustic aggregate” (1991, 164).

Examples: *Anti-Phony* and *iMerge* are primarily based on variation and transformation, these devices being consistent with thematic developmental processes that are widely used in *Western* music. The *a cappella* piece *Ancestor Dreams* uses several melodic ostinati and they are all subject to significant elaboration and variation as the composition unfolds. An example of this treatment is the opening melody which is sung by the basses (see Figure 7.5).



Figure 7.5 Opening motive in *Ancestor Dreams*

In the first of the three sections, this motive is elaborated by permutation, combined with another melody to create a composite melody and then developed in a series of canonic imitations. This canon intensifies until it involves all five voices (BTASS at bar 33-37) and signifies the first climax of the piece and the end of the first section (see Figure 7.6).

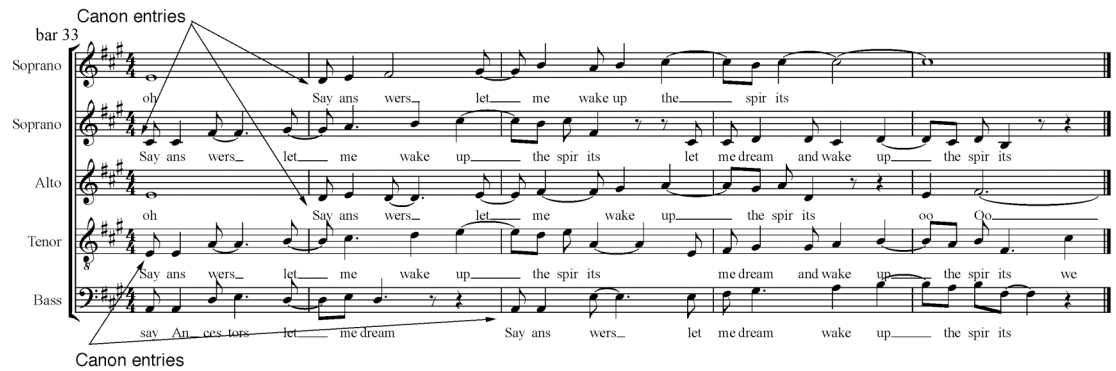


Figure 7.6 Canon climax starting at bar 33 in *Ancestor Dreams*

A new pattern (an M-pahiya) enters at the beginning of the second section (bar 38). It is based around a one bar isoperiodic ostinato figure, performed as a hocket by the bass and tenor parts and the period of the melodic pattern is four bars which means that this is an isorhythmic pattern within which the pitch varies by permutation. The altos and sopranos engage in an antiphonal and polyrhythmic interplay, which provides a dense polyphonic accompaniment for the through-composed melody of solo soprano part. The section makes use of both repetition and commutative variation to create a cyclic but gradually progressive texture. Such a texture relies on both *African* melorhythmic repetition and *Western* transformative development. See Figure 7.7 below for a six-bar example of this process.

Figure 7.7 M-pahiya pattern in *Ancestor Dreams* including hocketed bass and tenor parts and antiphonal and contrapuntal relationships between soprano and alto parts

Culcyclesigh presents an interesting example. It is based on the repetition of a single melodic phrase, with different note durations for each instrument. Thus, apart from the cello part, it is totally cyclic and yet the resultant melody never repeats. It is built from repeated cycles but produces a result of constant change and variation. See Figure 7.13 for detail of the parts in this piece.

Variation is such a fundamental musical process within both of the cultures that it can be found in all the works I have presented, although the balance of repetition to variation is different in each piece, as summarised in Table 7.5 below.

Title	High Repetition	Mixture of Repetition and Variation	High Variation
<i>See the Sun</i>	X		
<i>Ukutya</i>		X	
<i>ub2L8</i>		X	
<i>Freedom Must Come</i>	X		
<i>Anti-Phony</i>			X
<i>Articulate</i>		X	
<i>iMerge</i>			X
<i>Culcyclesigh</i>	X		
<i>Road to Rome</i>		X	
<i>Wired Eyed Fury</i>			X
<i>Ancestor Dreams</i>		X	

Table 7.5 Degrees of Repetition and Variation

(b) Rhythmic/Temporal Devices

Polyrhythm (incorporating cross-rhythm)

Definition: “ordered and coherent superposition of different rhythmic events” (Arom 1991, 229).

Discussion: A clear definition of polyrhythm requires distinctions to be made about musical events in time. (Nketia 1975, 134) defines cross-rhythm as a relationship between contrasting “schemes of pulse structures” and Chernoff describes it as an interaction of “conflicting rhythmic patterns and accents” (1979, 46). If we accept that pulse is the primary metric unit then Nketias’s definition implies that the interaction

involves multiple background metric schemes, which is contrary to the notion of a metric unit. Chernoff's concept is problematic because by Arom's definition, a rhythm is defined by contrasting features such as accents (1991, 202). In that sense a rhythm cannot interact with a pattern of accents because a pattern of accents is a rhythm.

In a more expanded definition Arom adds another qualification to the nature of polyrhythm:

..superimposition of two or more rhythmic figures, ..[such that its].. configurations will mesh with those of the remaining figures and create an effect of perceptual interweaving (1991, 272).

This definition includes information about the well-formedness of a polyrhythm, not just its structure. He claims that all figures must have a common pulse and their periods should be in a simple ratio to one another.

Polyrhythm is often used as a synonym for cross-rhythm and conflated with poly-metre, points which Agawu (2003, 91) seeks to clarify. As discussed above the term cross-rhythm is frequently used to describe polyrhythmic aspects of *African* music and this can lead to imprecision. Adding to this confusion, Chernoff suggests that a cross-rhythm occurs where a "rhythm cannot be counted in any one meter" (1979, 46) implying the concept of polymetre. Meki Nzewi argues that the term cross-rhythm misrepresents the kind of relationships between parts in *African* music. He writes that cross-rhythm "is antithetical to *African* social and therefore, ensemble philosophy" (1997, 39). The parts may be independent, he argues, and there may be tension between them, but there is no collision, no conflict, no crossing. Whereas Tracey (1994) uses the terms "conflict" and "difference" interchangeably when describing polyrhythm, Nzewi (1997, 39) and Agawu (2003, 92) believe that the idea of conflict misrepresents the internal relationships in the musical phenomena. According to these writers, the term "cross-rhythm" is both vague and inaccurate when applied to *African* music and it offers no more to our understanding of music than is already provided by the term "polyrhythm".

Nketia's definition of cross-rhythm includes the notion of different entry points for each part. Separating this process of "staggered entry" (Jones 1954, 41) from polyrhythm improves clarity, and removing the term cross-rhythm avoids the connotation of conflict that some writers believe "cross-rhythm" implies.

Examples: Polyrhythm is a significant technique in my compositions. *Road to Rome* has three layers, bass, hocketed accompaniment and melody, and at various times each of these layers contrasts with the others. In the first section, for example, the accompaniment plays a 6/8 pattern with the accent on the fourth quaver, while the bass plays three crochets over the bar creating a 3:2 polyrhythm with a three quaver displacement (see Figure 7.8).

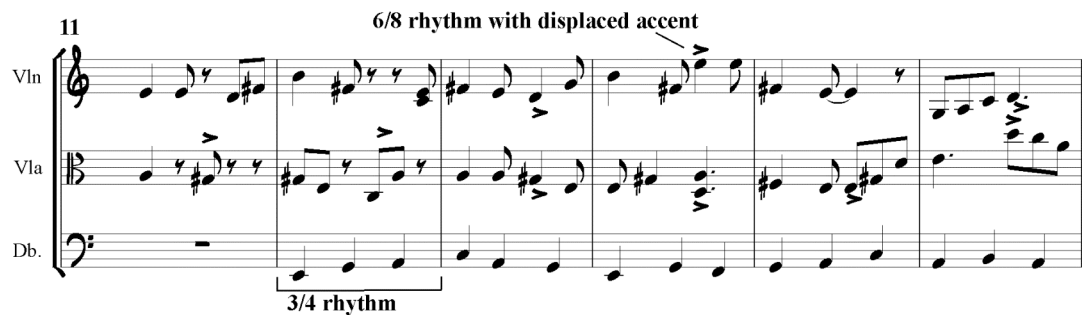


Figure 7.8 Accompaniment and bass polyrhythm in *Road to Rome*

The melodic line also contributes to this polyrhythmic texture through its continually changing rhythmic placement across the bar. The phrase illustrated in Figure 7.9 below occurs early in the piece and is played over an accompaniment pattern similar to the one in Figure 7.8 above. The pattern of accentuation is contrametric to the bass rhythm in this case, and it ambiguously leans towards the accompaniment emphasis on quaver 4.

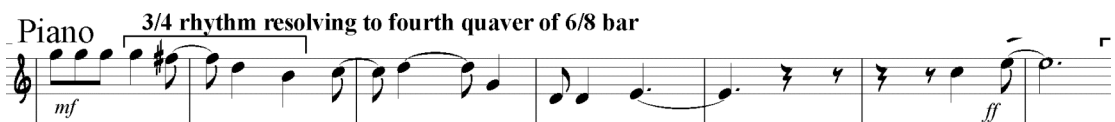


Figure 7.9 *Road to Rome* melody bar 44

See The Sun contains a marimba solo based on isoperiodic groupings of three semiquavers, which are not resolved in the bar, and which consequently form a polyrhythmic ostinato that resolves with a macroperiod of three bars (see Figure 7.10).

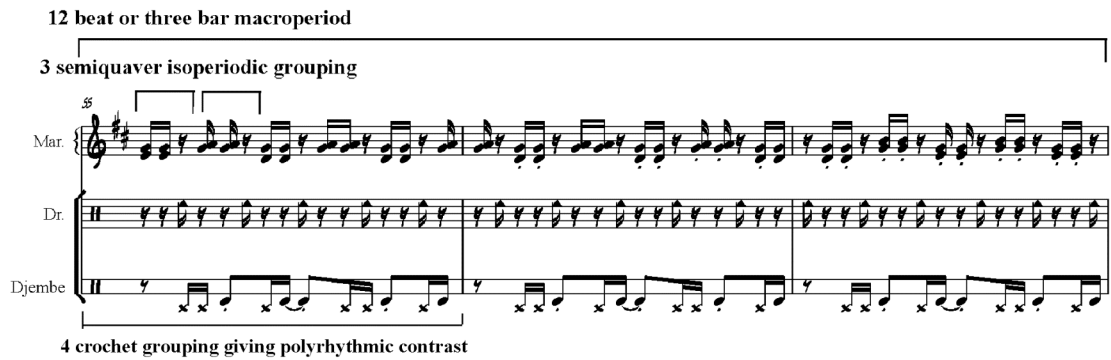


Figure 7.10 Marimba and cowbell polyrhythm in *See The Sun*

Wired Eyed Fury is based on a West African drumming style which is thoroughly polyrhythmic. The opening section is in $\frac{6}{8}$ and, except for the inclusion of three cymbals, is a faithful replication of the style. As can be seen in Figure 7.11 each part has its own repeated pattern, and they interlock as a whole to form a complex hocket of drum melodies. Some parts such as the first djembe emphasise three crochets, others such as the second dun-dun part emphasise two dotted crochets, displaced by a quaver, while others move between these two options.

37

Perc1-Cowbell

Perc2-Shekere

Perc3-Agolo Bell

Drum1

Drum2

Djembe 1

Djembe 2

Figure 7.11 Part of the opening section from *Wired Eyed Fury*

Polyrhythms are common to all eleven compositions although the device functions in different ways. In some pieces such as *See The Sun* the polyrhythmic patterns shift from being a constant background texture to sections where it is the main focus of the work. *Freedom Must Come* uses contrasting rhythmic patterns to suggest simultaneous $\frac{3}{4}$ and $\frac{12}{8}$ metres. The range of roles that it can serve varies from a constant dance oriented

propulsive groove to a form of punctuation to a system of multiple ambiguous centres to a device for tension and release. These processes will be discussed further towards the end of this chapter.

Polymetre

Definition: The term polymetre refers to a situation where different parts or layers are performed simultaneously but with reference to different metres.

Discussion: Polymetre is term used in *Western* music for the notation of different simultaneous parts in different metres. An example of this approach is Bartók's notation of his second string quartet Op.17, Sz.67 (1941) at bars 56-59 (see Figure 7.12).



Figure 7.12 The use of polymetric notation in Bartók's second string quartet

To some authors including Thompson (1983, p xiii), Chernoff (1979, 46) and Brandel (1973) the complex rhythmic structures of *African* music are best described by this term as well. This is a contested conclusion and Arom (1991, 207) argues that where all parts share a common isochronous reference unit or pulse the different rhythmic patterns form a polyrhythm rather than a polymetre. Added to this is the impracticality of reading some scores where not only do the different instruments have different metres but they changes metre quite frequently. This was the case with many of Rose Brandel's transcriptions. Because strong beats appeared irregularly, she felt the bar structure should follow (1973, 74). Agawu (2003, 84) points out that all of the *African* music which has been used to demonstrate polymetre is dance music, which requires a firm grounding, it is likely that the music is polyrhythmic, but not polymetric. Based on the prolific evidence and arguments of Arom (1991), Agawu (2003) and Nzewi (1997) it would seem that polymetre is a false theorisation of *African* rhythm, which fails to

distinguish between stable background pulse and the fluid foreground rhythm, or as Lerdahl and Jackendoff put it (1983, 17), the metrical and the phenomenal.

Example: Technically speaking Agawu's argument is very convincing. However in some practical situations polymetre is the simplest and most appropriate way to represent a polyrhythmic interaction. This can be explained in terms of the varying importance of the metre in a piece which I discuss in the following section on rhythm/metre relationships. The viola melody of *Culcyclesigh* (Figure 7.13 below) relies on a different subdivision of the beat to the other parts. One option is to write it in triplets but this makes the score cluttered and harder to read for the player. The solution to this problem is to score the viola part in $\frac{12}{8}$ metre, although, as discussed in the next section on rhythm/metre this use of metre does not necessarily imply the interaction of two metres.

Culcyclesigh

The musical score for *Culcyclesigh* features four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as ♩=80. The key signature has one sharp (F#). The Violin I and Violin II parts are in 4/4 time, while the Viola part is in 12/8 time. The Violoncello part is in 4/4 time. The Viola part starts with a *ff* dynamic and changes to *mp* and then *mf*. The Violin I part starts with a *ff* dynamic and changes to *mp*. The Violin II part starts with a *ff* dynamic and changes to *mp* and then *mf*. The Violoncello part is mostly silent, with a few notes in the third measure.

Figure 7.13 Polymetre used in *Culcyclesigh* starting at the first bar

Rhythm/Metre Relationships

Definition: Arom (1991, 204) defines metre as a simple combination of rhythmic contrasts involving identical duration with regular accentuation.

Discussion: In chapter six, I suggest that metre can serve a range of different functions in a composition. Within any piece or style the significance of metre can vary along a continuum from none to high. Figure 7.14 shows five points along this continuum of

significance ranging from non-metric music to examples where the metre is clearly and simply the predominant rhythmic structure.

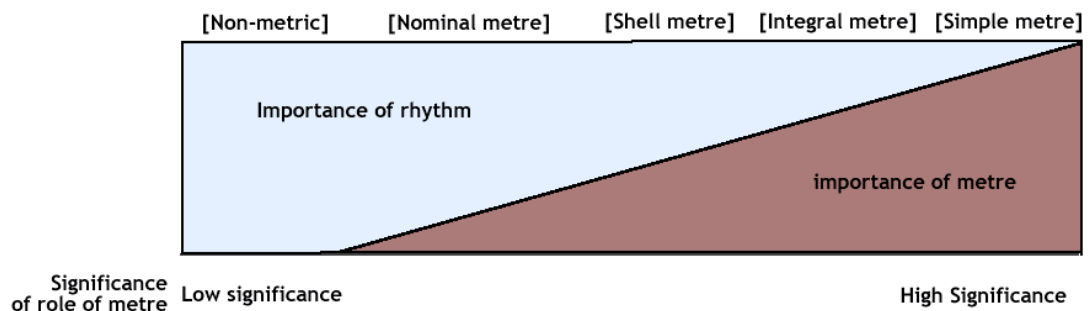


Figure 7.14 Continuum of metric significance in a composition

Examples: “Non-Metric” applies to pieces which are in free time or have been scored on alternative representational systems such as pulse notation, or graphic notation so that apart from a period length there is no additional information provided in terms of regular accents or durations. Such pieces rely primarily on a regular pulse and the most important phenomenal roles are played by rhythms and polyrhythms. Some of my pieces could be scored this way although I have chosen to use standard metric notation particularly for legibility and organisational reasons.

“Nominal Metre” is a description that can be applied to the role of metre where it has little relation to the rhythm or other musical structures in a composition but helps to make the score legible. Ligeti used and acknowledged metre in this way “I used bars and their subdivisions simply as optical aids for the notation” (1988, 6: quoted in Taylor 2003, 92). In these cases the metre has no phenomenal result in the performance of the work, it is purely an orthographic role. *Anti-Phony* provides a clear example of this role. The rhythm of each of the hocketed melodies has a relationship to a steady pulse but no relationship to a metre or bar structure as is evident in this illustration of the opening four bars of the composition (see Figure 7.15).

Anti-Phony

JIM CHAPMAN

♩ = 96

Violin I

Violin II

Viola

Violoncello

arco

pizz

mf

p

arco

Figure 7.15 Nominal role of metre in the first four bars of *Anti-Phony*

Freedom Must Come demonstrates some of these characteristics particularly because of its polyrhythmic structure.

“Shell Metre” is a term I propose for situations where the isoperiodic duration of the bar provides a time shell for an irregularly accented ostinato figure. Many cross-cultural and *Western* popular forms of music would technically fall into this category, for example swing, ska and reggae. Among my compositions *Ukutya* and *See the Sun* demonstrate this kind of relationship. In Figure 7.16 the asymmetric riffs of the guitars and bass and marimba work in a four-beat pattern but without any particular connection to the metre.

Asymmetric rhythms fit within shell of 1 or 2 bar structures

Guit.

Guit.

Bass

Mar.

Dr.

Perc.

Figure 7.16 “Shell” type of metre in *Ukutya*

Culcyclesigh barely conforms to the two metres used in its representation, suggesting it uses metre as a “shell” in a phenomenal sense, and yet the representation is an aid in legibility and subdivision for performance.

“Integral Metre” conforms to the sophisticated versions of traditional *Western* approach which Arom describes as a relationship of “offsetting and ambiguity” (1991, 204) between the rhythmic and the metric level of organization. *Articulate* and *ub2L8* share a metric background in the clear $\frac{4}{4}$ metre of the ostinato pattern (see Figure 7.4 above).

The solo parts work in opposition to this regular metric pattern in the way that Arom describes. *iMerge* and *Road to Rome* provide rhythms that closely relate to their metres and well as other rhythmic parts that disrupt the metre strongly.

In some cases such as *Wired Eyed Fury* the rhythmic complexity is best categorised across these two types of metric function. The primary rhythms could be conceived of as $\frac{3}{8}$ or $\frac{6}{8}$ or $\frac{12}{8}$ as any of these metres could provide a “shell” for the patterns. The contrasts between foreground figures and these background patterns are polyrhythmic and staggered and in some sections the sense of the background metre does seem like a regulating factor, which suggests the “integral” mode. It is likely then that pieces like this and *Ancestor Dreams* are liminally rather than nominally metric and relate to the metre in different ways as the composition changes.

“Simple Metre” occurs where the metre performs its most basic traditional function from *Western* music and directly corresponds to the main rhythmic patterns of the piece, where they exhibit regular accentuation (or marking) with identical durations, such as in a simple waltz. None of my pieces uses metre in this way for more than a few bars.

Metricity

Definition: The temporal relationship of events to either a background metre or referent pulse. *Commetric*: attacks that coincide with the pulse, and *Contrametric*: attacks that do not coincide with the pulse.

Discussion: “The idea of syncopation is inseparable from the theory of accentuation” which is “associated with the distinction of strong beats ... and weak beats in a measure” (Amy 1961 quoted in Arom 1991, 207). Such a system does not exist in *African* music.

Arom chose to replace syncopation with the terms that Kolinski (1973, 496) used, namely *commetric* and *contrametric*. Kolinski argues, and Arom agrees, that these terms serve better in a system that has no regular strong and weak beats. Arom defines *commetricity* as “when the accents, changes in tone colour or ... attacks tend to coincide

with the pulses” (1991, 241) and contrametricity as: “when accents, changes in tone colour, or ...attacks occur predominantly on the offbeat” (1991, 242). He further breaks contrametricity into regular and irregular types. Regular means that the position of the marked element is the same each time in reference to the pulse. Irregular refers to when the marked element varies in its relationship to the pulse.

Examples: Accepting Arom’s perspective that *African* music is not based on regular marked pulse and therefore not a metric musical system implies that on and off-beat become less meaningful distinctions. As discussed in the Rhythm/Metre Relationships section above my pieces display a range of relationships to the metric background. A sense of contrametricity arrives in the context of notes that are commetric. In other words if all the notes are on the off-beat, the off-beat will sound like the on-beat. I provide here one example of a passage from *Ukutya* which sets up a commetric reference and displays contrametric events. In the final bar the contrametricity is at the semiquaver level (see Figure 7.17).

The figure shows a musical score for three instruments: Electric Guitar, Bass Guitar, and Piano, at bar 54 of the piece *Ukutya*. The key signature has two flats (Bb and Eb) and the time signature is 4/4. The Electric Guitar part is in treble clef, while the Bass Guitar and Piano parts are in bass clef. The score is divided into two sections: 'commetric reference' and 'contrametric phenomena'. The 'commetric reference' section shows notes on the off-beat (beats 2 and 4) in a way that creates a new pulse. The 'contrametric phenomena' section shows notes on the on-beat (beats 1 and 3) in a way that creates a new pulse. The final bar shows a semiquaver level of contrametricity. The score includes dynamic markings such as *mf* and *mf*.

Figure 7.17 Contrametric “break” pattern at bar 54 of *Ukutya*

Broadly speaking, contrametricity is very common in these eleven compositions, with some percussion parts being regular and others instruments such as the melodic instruments being irregular as seen in the example above. Those pieces in which metre is more significant (simple or integral metric roles) display contrametricity against the background metre and those pieces that have a weak background metre (nominal or shell metre) display a localised rhythmic reference from which the contrametricity varies.

Structure: Symmetric/Asymmetric (incorporating additive and divisive rhythm)

Definitions: The divisibility of a rhythmic pattern into equal or unequal segments based on its marks (accent, duration or tone colour).

Discussion: Curt Sachs (1953, cited in Agawu 2003, 86) coined the terms divisive and additive rhythms, and related the divisive rhythms to the bodily feeling of movement. “Additive rhythms on the other hand, are rhythms of speech” (Agawu 2003, 87). In spite of wide use of these terms Agawu sees this as a “fatal error” (2003, 68) and it does seem to unnecessarily complicate the scores. Agawu (2003) argues that *African* music is based on the tactus and is best represented by the divisive meter, his most compelling reason being that it favours a conception in which the irregular surface accents are related to a regular background (2003, 88).

Arom (1991, 245) defines a rhythm that can be divided into two equal parts as a *symmetric structure* and where the segmentation is of three or more parts he uses the term *asymmetric structure*. If these parts can be split into equal groups he refers to it as a *regular asymmetry* and if the rhythm cannot be segmented into equal parts it is an *irregular asymmetry*.

Examples: Asymmetrical structures are extensively used in *Wired Eyed Fury*. Figure 7.18 below shows the grouping of accents by Dun-Dun 1 and Dun-Dun 2 into a 3+3+3+4+3 pattern at bar 149. At the same time the marimba chords which only play some of those accents suggest another asymmetric grouping with a different starting point. The virtually continuous presence of figures such as these throughout the composition affords these associated entities a strong structural role in the work.

Marimba asymmetric grouping

Dun-Dun's asymmetric grouping

The figure shows a musical score for five instruments: Marimba (Mar.), Dun-Dun 1, Dun-Dun 2, Amadinda A, and Amadinda B. The score is for bar 148. The Marimba part has a bracket labeled 'Marimba asymmetric grouping' over its notes. The Dun-Dun 1 and Dun-Dun 2 parts have a bracket labeled 'Dun-Dun's asymmetric grouping' over their notes. The Amadinda A and Amadinda B parts are also shown.

Figure 7.18 Dun-Dun and Marimba asymmetric structures in section C, bar 148 of *Wired Eyed Fury*

Similarly the non-continuous repetition of the 5+5+6 asymmetric “Casa” call in *See the Sun* allows this entity to provide a structural role in the composition (see Figure 7.19). It begins the composition and punctuates the structure.

bar1 **5** **5** **6**

The figure shows a musical score for three instruments: Drum Kit, Djembe, and Drums. The score is for the opening of the composition. The first bar is labeled 'bar1'. The subsequent bars are grouped into three measures of 5, 5, and 6 measures each, as indicated by the brackets and labels above the staves.

Figure 7.19 Asymmetrical “Casa” rhythm from opening of *See the Sun*

Staggered Entry

Definition: Different parts begin at different times in the bar or cycle (from Jones 1954, 41). This creates the effect of multiple and different downbeats if the music is thought of in relation to a metre.

Discussion: I categorised my compositions based on metric significance in the previous section. A device that contributes to the disruption of regular metric frameworks is staggered entry. Staggered entry refers to the displaced beginning of melodic or rhythmic parts against each other. For the first type of “metric” composition staggered entry can still be a feature, but in those that disrupt the metric framework the staggered entry device is a dominant process.

Example: This device is evident throughout *Freedom Must Come*. Figure 7.20 below shows the guitar, piano, bass and djembe parts at the beginning of the first verse. Over the four-bar sequence each guitar phrase begins on the second quaver of each bar, the bass and piano are on the downbeat and the djembe starts two quavers before the first beat of the bar. A similar displacement occurs between the accompaniment and bass parts of *Road to Rome* as was noted in the polyrhythm section above, although *Road to Rome*, unlike *Freedom Must Come* rarely provides a sense of steady ground beat.

Staggered entry for guitar JIM CHAPMAN

Freedom must come

♩ = 130

Acoustic Guitar

Piano

Bass Guitar

Djembe2

♩ = 130

Staggered entry for djembe

4 Dmin F/A F/C C F Dm

A. Gtr.

Pno.

Bass

Perc.

3:2 polyrhythm for piano and bass

The musical score is for the piece 'Freedom Must Come' by Jim Chapman. It is written in 12/8 time with a tempo of 130 beats per minute. The score features four staves: Acoustic Guitar, Piano, Bass Guitar, and Djembe2. The guitar part has a staggered entry, indicated by an arrow from the text 'Staggered entry for guitar'. The djembe part also has a staggered entry, indicated by an arrow from the text 'Staggered entry for djembe'. The piano and bass parts are in a 3:2 polyrhythm, indicated by the text '3:2 polyrhythm for piano and bass'. The guitar part includes a key signature change from F major to Bb major, and the piano part includes a key signature change from F major to Dm. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The guitar part has a key signature change from F major to Bb major in measure 5. The piano part has a key signature change from F major to Dm in measure 5. The bass part has a key signature change from F major to Dm in measure 5. The djembe part has a key signature change from F major to Dm in measure 5. The score is written in a standard musical notation style with a key signature of one flat (Bb) and a time signature of 12/8.

Figure 7.20 Staggered entry of guitar and djembe parts in *Freedom Must Come*

The hocketed opening melody of *iMerge* is also an example of staggered entry with each of the instruments beginning their phrase on a different quaver, although there are parts of the piece where the commetric downbeat becomes quite evident (see Figure 7.21).

staggered entries as part of hocket

The musical score shows four staves: Violin I, Violin II, Viola, and Violoncello. The time signature is 6/8. At bar 27, Violin I and Violin II enter with a half note on the first beat, while Viola and Violoncello enter with a half note on the second beat. This staggered entry pattern continues through the subsequent bars, creating a hocketed effect. Arrows point to the first entries of Violin I and Violin II.

Figure 7.21 Hocketed melody at bar 27 in opening section of *iMerge*

Anti-Phony features highly irregular entry points as part of the hocketed interlocking of phrases. Figure 7.15 illustrates this process.

Rhythmic Disguise

Definition: The disguise of the main beats by omitting or delaying a commetric accent or equalizing unequal beats (Dargie 1988, 83).

Discussion: This device is essentially a special case of polyrhythm, but whereas polyrhythm works by creating a sense of ambiguous attention to two or more rhythmic patterns, disguise frustrates expectations of rhythmic accent or marking. As such it challenges the perception of rhythmic ground and does this by anticipating or delaying or displacing marks or groups of marks.

Example: There are elements of this device in several of my compositions including *Wired Eyed Fury* and *Anti-Phony* but it is most evident in *Road to Rome*. While the sense of pulse is still constant throughout the composition, each of the three layers, the bass, accompaniment and melody, implies a different strong beat. This multivalence is further developed in the third section (bars 155-235) where the interlocking riffs of the piano, violin and viola relate to the double bass that plays a single note on the second quaver of every bar (bars 204-225). Six bars of this section are shown in Figure 7.22. As no instrument plays on the first beat of the bar an illusion is created that the second quaver is the downbeat. This effect is reinforced when the bass plays on the second and

third quavers from bar 214. The disguise is lifted at bar 225 when the bass starts playing on the first beat again.

The image displays a musical score for five instruments: A. Sax., Pno., Vln., Vla., and Db. The score is in 2/4 time and begins at bar 211. The A. Sax. part features a melodic line with a *mf* dynamic marking. The Pno. part provides harmonic support with a *mf* dynamic. The Vln. part has a melodic line with a *mf* dynamic. The Vla. part has a melodic line with a *mf* dynamic. The Db. part features a rhythmic pattern of eighth notes, with a *mf* dynamic marking. Annotations highlight specific rhythmic features: 'Double bass disguised downbeat on 2nd quaver' points to the second quaver of the Db. part in bar 211, and 'Reinforced disguise at bar 214' points to the Db. part in bar 214.

Figure 7.22 Rhythmic disguise generated by the double bass at bar 211 in *Road to Rome*

Timeline

Definition: “a short, distinct, and often memorable rhythmic figure of modest duration (about a metric length or a single cycle), usually played by the bell or high-pitched instrument in the ensemble, and serves as a point of temporal reference” (Agawu 2003, 73).

Discussion: Agawu lists a number of synonyms for this term including topoi, bell pattern and phrasing referent. The timeline is not a regular pulse but a regular pattern which often moves between commetric and contrametric strokes (Agawu 2003, 74) and can be included in the polyrhythmic matrix of the other parts, but its high tone and usually unwavering isorhythmic ostinato allow it to serve this valuable centralising function for the ensemble. Kubik (1972 quoted in Agawu 2003, 74) also describes its asymmetric inner structure and Agawu confirms that the timeline contributes to the dance and physical response to the music.

Example: Ostinati are present in all of my compositions but only *Freedom Must Come* employs a timeline throughout the piece, although the bell pattern varies from verse to chorus. *See the Sun* uses a bell pattern in the last half of the song after the marimba solo. Unlike the standard timeline this one is an isoperiodic polyrhythmic pulse on every third semiquaver (see Figure 7.10 above). *Wired Eyed Fury* uses a more conventional asymmetric timeline although it varies in pattern as the piece metrically modulates (see Figure 7.23).



Figure 7.23 Bell pattern in *Freedom Must Come*

Ostinato

Definition: (**Kumbeno** in Mandinka (Nketia 1975, 236)) the repetition of a musical pattern many times in succession while other musical elements are generally changing (Schnapper, 2007).

Examples: Ostinato is a technique common to both *Western* and *African* musical cultures. It is one of the main structural devices of my compositions and each piece uses them to varying extents. Even *Culcyclesigh*, which sounds like it is through composed, is actually an abstract superimposition of cycles of the one melody with different rhythmic values (see Figure 7.37 below).

Melorhythm

Definition: “percussion is not an African musical concept or practice, and Africans rarely ever think or play percussion”, “For the African, drums and bells are melorhythm, not percussion” (Nzewi 1979, 33).

Discussion: Arom (1991, 207) discussing the work of Nketia (1963, 10) writes: “the African child perceives rhythmic figures as totalities” and later quotes Belinga (1965, 18) “In African music only one thing matters: the periodic repetition of a single rhythmic

cell”. The melorhythm represents the basic phenomenal unit of music and extends the notion of the ostinato to a whole pattern, which may be hocketed, polyrhythmic and multilayered. Chernoff reasons that the polyrhythmic and multipart nature of *African* music leads all the “instruments to change together and then return to their former relationship” (1979, 115), an arrangement technique which reinforces the notion of the melorhythm being a core entity of musical perception. He also finds this technique to be common in *Western* music, such as James Brown’s, which has been influenced by *African* music.


Examples: I use a combination of these approaches. In *iMerge*, for example the opening hocketed melody (see Figure 7.31 below), gradually enters part by part and gradually dissolves into the next section. This tends towards the more *Western* approach that allows separate lines and notes to be isolated and manipulated. A traditional *African* approach would be more likely to maintain the gestalt of the melorhythm.

(c) *Melodic/Harmonic Devices*

Phrase Structures

Antiphony

Antiphonal phrase structure is common to both *African* and *Western* musics and is a favoured characteristic in *African* composition. I wrote the string quartet study *Anti-Phony* to explore the possibilities available in using this device. I will discuss this composition further in the next section of this chapter and confine my current comments to the melodic materials. *Anti-phony* consists of three simultaneous and continuous conversations that cross over instruments and are texturally marked by articulation: pizzicato in the first, arco in the second, and background pizzicato in the third.

Figure 7.24 below illustrates the relationships between the phrases in the first of these three conversations. An initial hocketed motive (1) gives rise to a response (2) which functions as a call from that point onwards. The relationship that connects these phrases is the rhythmic gesture  and the pitch orientation F-Eb.

Anti-Phony

JIM CHAPMAN

♩ = 96

The score consists of two systems. The first system includes staves for Violin I, Violin II, Viola, and Violoncello. The second system includes staves for Violin I, Viola, and Violoncello. The music is in 4/4 time with a tempo of 96. The key signature has two flats. The score features a call-and-response pattern between the instruments. Orange boxes highlight specific musical phrases, and arrows indicate the flow of the conversation. Labels 'Call' and 'Response' are placed above the corresponding phrases. Dynamics include *mf* (mezzo-forte) and *p* (piano). Performance instructions include *arco* (arco) and *pizz* (pizzicato).

Figure 7.24 First Antiphonal conversation in *Anti-Phony*

Antiphony is a dominant feature of the vocal interplay in the verses of *See the Sun* (see Figure 7.25 below). In a standard responsorial process, the lead vocal performs the call and the chorus responds. I use the same process in the verses of the *Freedom Must Come* (not illustrated).

9
Voice 1: Hey Si Si Whats a mat - ter Can't you see the sun shi - i ning your eyes look like they been rain
Voice 2: Oh Ye bo - That's much bet - ter The sun is shin-ing just for you your legs and arms they are lift
she's weep- ing and cry-ing
she's mov- ing and rous ing

14
Voice 1: ing pour ing Some great shame must have come your way you can not ev en face the day
Voice 2: ing stretching Leave the past on its own somewhere and look out for some fun to share
The tiss - ues are soaking she's hid ing and
The limbs are all working She's kick ing and

19
Voice 1: You think the clouds are hear to stay but a lit - tle danc - ing will chase them a - way
Voice 2: You shake your hips and lift your feet and feel the beat your heart will soon be fly ing
cover-ing
smil - ing

Figure 7.25 *See the Sun* antiphony

Melodic Development

Melodic or more inclusively, motivic development became a hallmark of sophisticated *Western* composition particularly with the maturation of Italian Aria (Grove, 2007) and the increasingly chromatic explorations of Romantic composers in the nineteenth century (Burkholder 1993, 20). One way of analysing melodic change and development is by examining phrase structures. Simple antiphony involves the repetitive cycling of a two-part phrase relationship. An examination of the differences between phrases of the lead vocal part in *See the Sun* (above) reveals a more complex structure. The seven phrases of this part can be analysed as:

Statement-consequent-varied statement-elaboration-second varied statement-further elaboration-closure

The melody of *Road to Rome* is through-composed and consists of thirty-one phrases which exhibit the least repetition and the most transformative variation of any of my compositions. Section one consists of eleven phrases and begins with the opening three-note motive, which is shaped into a phrase of gradually rising pitch (see Figure 7.26).



Figure 7.26 Motive one in phrase one of *Road to Rome*

Permutations on the pitches, rhythms and upward movement are all explored in the following two phrases until a descending second motive (see Figure 7.27) emerges out of these elements in phrase five (bar 28).



Figure 7.27 Motive two in phrase five at bar 28 of *Road to Rome*

This motive is explored in the succeeding phrases, and then three rising quavers of the first motive are fused with the rhythm of the second motive in a climax point at bar 55 (phrase nine) (see Figure 7.28).



Figure 7.28 First section climax in phrase nine at bar 55 of *Road to Rome*

Figure 7.29 illustrates the succession of phrases and the structural relationships within the piece. The second section develops the second motive and draws in rhythms and patterns from the accompaniment and reaches a climax at bar 144, which echoes the first climax but incorporates semiquaver rhythms and a transformed contour.

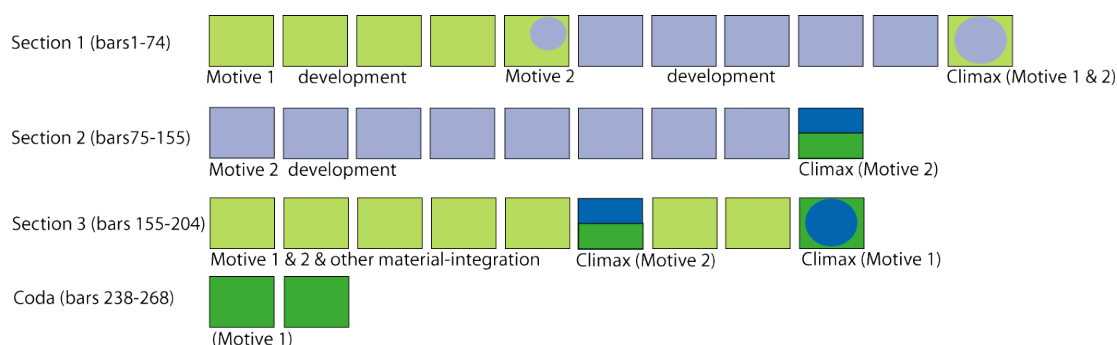


Figure 7.29 Schematic representation of the phrase structure of *Road to Rome*

Table 7.6 below summarises the structure, texture and motivic development in *Road to Rome*. The second motive is developed in the third section until an intervallicly modified version first motive returns at bar 188 leading to a new climax. The process of integration is reversed from this point onwards as the themes are fragmented leading to a final climax and coda.

Structure	Form-phrase analysis	Layering and polyphony
Section 1 11 phrases	Motive 1	3 separate layers, polyphonic and polyrhythmic
	Theme 1 - Development	
	Motive 2	
	Motive 2 – Development and Fusion	
	Motive 1 and 2 - Climax	
Section 2 9 phrases	Motive 2	3 separate layers, but material and roles begins to be shared
	Motive 2 - Develop and integrate bass material	
	Motive 2 - Climax	
Section 3 (A) 6 phrases	Motive 2 - Integrate elements	Antiphonal polyphony- two layers with shared and swapping material
	Motive 1 – Transformed	
	Motive 2 - Climax and Transformed	
Section 3 (B) 3 phrases	Dismemberment	Merging of roles, layers have become integrated
	Motive 1 - Climax and Transformed	
Coda 2 phrases	Motive 1 - Transformed	2 layers

Table 7.6 Structure, texture and motivic development in *Road to Rome*

There is symmetry in the construction of the piece, which grows organically out of the first two motivess, drawing in rhythmic material from the other parts until the piece becomes sparser but more interwoven and less layered. Background aspects and intervallic and directional attributes of the motifs are brought to the foreground, while these elements are consumed by the explorations of melody and recombine into a transformed synthesis. These complex melodic transformations reflect a *Western* structural approach.

Speech Melody

Definition: Many *African* languages are lexical tone languages, and song melodies reflect the intonation of the spoken lyrics.

Discussion: Dargie (1988, 68-74), Nketia (1973, 184), Brandel (1973, 47) and Arom (1991, 11) all discuss the inseparability of language and music. This also means that lyrics are not interchangeable, and different melodies will change the meanings of words. Chernoff (1979, 80) wrote: “A composer will find it difficult to write a rising melody when the words have a falling intonation”.

Examples: *Ukutya* is the only piece where I have used phrases from an African language, in this case Xhosa, from the Eastern Cape in South Africa, where I lived form 1994-2000. The vocal melody of the song follows the intonation (speech-tone) of the language (see Figure 7.30).



Figure 7.30 Intonation (speech-tone) and descending melody in *Ukutya*

Descending Melody

Definition: Dargie (1988, 75) “each phrase begins high and ends low: and each succeeding phrase tends to begin lower and end lower than the preceding phrase”. Brandel (1973, 58) “nearly all the transcribed melodies are descending”

Discussion: Six of my compositions also display this characteristic, namely: *Ukutya* (see Figure 7.30 above), *See the Sun*, *Freedom Must Come*, *Anti-Phony*, *iMerge* and *Wired Eyed Fury*, four do not: *Culcyclesigh*, *Articulate*, *Road to Rome* and *ub2L8*. *Ancestor Dreams* demonstrates this feature in some sections while the melodic line is clearly ascending and more suggestive of *Western* conventions in others.

Resultant Melody – Hocketting

Definition: “interweaving, interlocking and overlapping of several rhythmic figures which are tiered on different pitch heights in a fully defined scalar system” (Arom 1991, 216).

Discussion: Arom describes the outcome of the superposition of these parts as a “polyphonic lattice” (1991, 216). He also (1991, 43) quotes Nketia who underlines the importance of understanding the composite “resultant” melody or rhythm, as a product of the interweaving polyphonic parts. “Analysis of music employing the hocket technique - whether in its simple or more elaborate forms- must emphasise the resultant (or group of resultants) by showing the interdependence of the separate instruments or the links, both horizontal and vertical, which bind them into an integrated whole” (Nketia 1962, 50). Hocket is a technique common to both *Western* and *African* musical cultures and Arom (1991, 43) finds that the technique “is applied with extreme vigour” within Central Africa.

Examples: Hocketting occurs in various forms in many of my pieces. The string quartet work *iMerge* is an explicit exploration of that process: a study in resultant melody and an exploration of its transformation, disguise, and abstraction.

Each instrument plays a two-bar melody, rhythmically interlocked with the other parts, so that the listener perceives a coherent melodic line. To increase interest and variety in the pattern I used staggered entry, different cycle lengths for each part and quasiperiodic variation to cycle lengths as well (see Figure 7.31 below). Thus the opening resultant melody shifts slightly with every cycle.



Figure 7.31 *iMerge* hocketed melorhythm in the second half of section one

The hocketing that occurs in *Anti-Phony* relies upon the differing timbral qualities of each of the instruments, and widely varied register to establish the aural sense of parallel layers. Hocketing involves the creation of a single perceptual identity, such as a melodic phrase, out of the seemingly independent performance of two or more instruments.

Antiphony usually involves two parts, and each part has an imitative or periodic relationship. However, when the melodic statements of the call and response are short enough they can sound like a single resultant melody. Figure 7.32 illustrates 5 bars from bar 14 where the length of the antiphonal phrase gets shorter in each bar, blurring the distinction between hocketing and antiphony.



Figure 7.32 Five bars from bar 14 where the antiphonal phrase transforms into a hocket in *Anti-Phony*

The hocketing technique is put to explicit use in the vocal section in the middle of *ub2L8*. After an extended polyphonic section the voices are all given separate notes which result in the same melody as the original melorhythm (see Figure 7.33).

Harmony

Discussion: *African* musical cultures seem to have been highly polyphonic until contact with European missionaries introduced functional harmony (Coplan 1985, 25). However the notion of harmonic movement can be inferred from the polyphonic matrices in many traditional music styles. Apart from a general approach of static modal harmony (such as appears in *ub2L8*) the other *African* resultant harmonic systems that I draw upon include:

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Examples:

- a) *Road to Rome*. The harmonic movement of *Road to Rome* consists of the bar-by-bar cycling of two dominant 7th chords a tone apart. Figure 7.34 is an example from the opening section of this piece.

Figure 7.34 Root progression technique in *Road to Rome*

- b) None of my pieces fully incorporates the *mbira* type of harmonic patterns although I have used traces of it in *Ancestor Dreams*. The bass part makes a leapfrogging upward movement in a transition section at bar 49 (see Figure 7.35). This technique could be more fully incorporated in future compositions.

Figure 7.35 Incorporating the *mbira* type of harmonic pattern

- c) *See the Sun* appropriates a style of Congolese guitar riff that implies a I-V-IV-IV-V₃⁶-I harmony (see Figure 7.2 above).
- d) *Ancestor Dreams* contains considerable contrapuntal interplay such as the sequences shared between three parts in this post-climactic section starting at bar 93 (see Figure 7.36). The alto and soprano sequences are shown in this illustration and the tenor part joins in at bar 9. Many of the other examples from *Ancestor*

Dreams mentioned in this chapter also feature strong contrapuntal exchanges (see Figures 7.6, 7.7 and 7.35).

Contrapuntal interplay of sequence between soprano and alto parts

The image shows a musical score for four voices: Soprano (SOP1), Alto (ALTO), Tenor (TENOR), and Bass (BASS). The Soprano and Alto parts are in treble clef with a key signature of two sharps (F# and C#). The Tenor and Bass parts are in bass clef with the same key signature. The Soprano part has a tempo marking of 93. The lyrics are: 'DO WE FIND OUT THE ANSWER THAT CHILDREN KNOW WITHOUT ASKING ANcestors TALK IF WE LISTEN'. Arrows indicate the contrapuntal interplay of a sequence between the Soprano and Alto parts.

Figure 7.36 Effects in *Ancestor Dreams* similar to those identified by Kofie (1994)

These contrapuntal and scherzo like techniques reflect *Western* influences in my work particularly from works such as J.S.Bach's *Easter Cantatas* (1959). The polyphony of Bach has areas of commonality with the highly polyphonic textures of much *African* music. With only one exception, all of the pieces I have presented are strongly polyphonic. *Freedom Must Come* is the only one that displays distinct chords and harmonic patterns. The verse is in F major and follows a I-IV-ii-V-vi-I $\frac{6}{3}$ -I $\frac{6}{4}$ -V progression and the chorus is I-vi-V-V $\frac{7}{3}$ -ii-iii-ii-iii-IV-V. The instrumental and vocal interlude is a cycle of I-ii-V. These progressions show less *African* harmonic influence and more similarity to my background in *Western* jazz and popular music.

The extent of polyphonic character in these pieces is evident through sighting the examples provided above. Harmony of course, can be perceived, but the texture is not homophonic and the harmonic outcomes are a resultant of the coincidence of polyphonic lines. A very clear example of this is the harmonic texture created by the lines in *Culcyclesigh* (see Figure 7.37 below).

Figure 7.37 Harmonic analysis of bars 5-8 of *Culcyclesigh*

Parallelism

Definition: “simultaneous performance of two or more different parts that are separated by constant intervals other than the octave” (Arom, 1991, p 37). This implies identical rhythm.

Discussion: Arom points out that *African* parallelism has developed from the tonal nature of *African* language, and that the preservation of the melodic contour and the scale, which was largely pentatonic in the Central African region he surveyed, was more important than absolute intervals. This results in the occurrence of intervals of a third even in cultures that generally only use octaves, fifths and fourths (Arom 1991, 22). See *Ukutya* illustration below (Figure 7.38) for an example of parallelism.

Counterpoint

Definition: The technique of combining simultaneous melodies, according to a system of rules, which produces concordant relationships between the lines and yet allows them to retain their individual identity.

Discussion: Parallelism and counterpoint are both evident in twentieth century *Western* music, and use of parallel harmonies in *Western* jazz and popular music is partly through the *African* influence. Contrary motion and other contrapuntal devices have also become more evident in *African* popular and gospel music through the same processes discussed in the section on harmony above.

Example: *Ukutya* contains both parallel and contrary motion in the contrapuntal texture. The four part vocal texture is illustrated in Figure 7.38, containing examples of both approaches.

Figure 7.38 is a musical score for the piece *Ukutya*, specifically bar 89. It features a four-part vocal texture with Treble and Bass staves. The Treble staff has a vocal line with lyrics: "do kwa ba kutya__ ko bo tic a do kwa ba kutya__". The Bass staff has a vocal line with lyrics: "do u kwa ba kut__ ya kpo bo tic a do kwa ba kut__ ya". Above the Treble staff, a bracket labeled "parallel motion" spans the first two measures, and another bracket labeled "contrary motion" spans the last two measures. The time signature is 4/4.

Figure 7.38 Parallel and contrary motion at bar 89 in *Ukutya*

Ancestor Dreams is a highly polyphonic *a capella* piece with sections of homophonic contrary motion as illustrated in Figure 7.39 below.

Figure 7.39 is a musical score for the piece *Ancestor Dreams*, specifically bar 9. It features a four-part vocal texture with Solo, Alto, Tenor, and Bass staves. The lyrics for all parts are: "HU MAN KIND DREAMS OF PEACE HOW LONG WILL WE__ BE WAIT ING TEN THOU__". The Solo part has a melody that moves from a high note to a lower note. The Alto part has a melody that moves from a lower note to a higher note. The Tenor part has a melody that moves from a lower note to a higher note. The Bass part has a melody that moves from a lower note to a higher note. The time signature is 4/4.

Figure 7.39 Homophonic contrary motion at bar 9 in *Ancestor Dreams*

Mode and Scale Choices

Discussion: None of my compositions use common-practice tonality to any great extent and the best way of describing the changes that occur are in terms of shifting harmonic centres and modes. *Road to Rome* moves from D mixolydian in the first section (bars 1-74), to E mixolydian in the second section (bars 75-155), with the addition of C# and G#. The climax phrase in section three (bar 196) is also the most chromatic section of the composition although B is a discernable pitch centre and the strong and repeated notes reinforce a B harmonic minor scale. The coda returns to E mixolydian mode.

The main riff in *ub2L8* is based around E and this pitch centre is maintained through the majority of the work. The riff outlines E7 and E^{sus4} chords and bass note is usually E except for a few moments of variation in the guitar, marimba and bass solos. The scale from which the material is drawn is from the E mixolydian flat 6th synthetic mode. (E F# G# A B C D E, the fifth mode of the A ascending melodic minor scale).

iMerge is tonally and modally ambiguous. With the addition of each instrument new notes appear and while all notes are natural, suggesting C Ionian, there is little else to define the mode. In the second section F# is introduced and the modality could be either C Lydian or G Ionian. This interplay of possibilities continues throughout the piece.

The downside of this construction is that it relinquishes the opportunity for any clear tonality and functional harmony, but the advantage is that it allows constantly moving, shadowy sense of glimpsed tonality among the colour of multivalence and change. An example of this is section 5, bar 100-103, where the cello plays a series of B notes (see Figure 7.40). This creates the perception that other notes relate to “B” as a modal centre but the multivalence is maintained as the cello moves back to C again. The coda extends this multivalence until the last chord, an A minor, which was only heard very briefly in the earlier tremolo section.

Heterophony - Most of my pieces have strictly defined parts such as the string quartet pieces, and those by *Kabombo Kombo*. The larger ensembles reflect the *African* ethos of participation and tend towards heterophony.

Examples: I use antiphonal relationships widely in my pieces, even writing a string quartet piece (*Anti-Phony*) based around the process (see Section on Phrase Structures above for discussion of antiphony as a melodic device). Almost all my pieces display a high degree of polyphony with homophonic textures featured less frequently. *Ancestor Dreams* is highly polyphonic as indicated by the examples already provided (see Figures 7.6 and 7.7 above) although the opening section is homophonic (see Figure 7.41 below).

ANCESTOR DREAMS JIM CHAPMAN

♩ = 140

The musical score for 'Ancestor Dreams' by Jim Chapman is presented for five voices: Solo, Soprano 1, Alto, Tenor, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked as quarter note = 140. The lyrics are 'A MAN DLA A MAN DLA' for the first four parts and 'A MAN DLA A MAN DLA A A' for the Bass part. The Solo, Soprano 1, and Alto parts have a melodic line with eighth and quarter notes. The Tenor part has a simpler line with half and quarter notes. The Bass part has a more complex line with eighth and quarter notes.

Figure 7.41 Homophonic opening to *Ancestor Dreams*

Additional examples of homophony in *Freedom Must Come* are discussed in the section on resultant harmony above. There are three pieces that display some degree of heterophony:

Ukutya: the backing vocals in the C section are comprised of many voices, contributing to the blurring effect.

Wired Eyed Fury: the drum ensemble parts are very dense in the climaxes, particularly at the end of the piece where the texture becomes less distinct.

ub2L8: the instructions in the final chorus are to play to the point of subtle distortion and the collective effect is a shimmering slightly heterophonic quality.

(e) Performative Devices

Performance Interaction and Number of Players

As has been noted *African* music generally puts a lot of stress on the performance and the playability and indeed the enjoyment of the performers (Tracey, 1994, 13). Techniques such as antiphony, hocketing and rhythmic disguises used in many of the compositions demand a high level of player interaction. The pieces can be grouped according to the strength of this demand.

These high interaction pieces include all those written for Kabombo Kombo: namely *See the Sun*, *Ukutya*, *Freedom Must Come* and *ub2L8*. *ub2L8* was the most demanding in this regard and the most satisfying to players. The *a capella* composition *Ancestor Dreams*, performed by the Esplanados, also required a high degree of interplay and rhythmic interaction.

The pieces which demand most individual attention are *Culcyclesigh* and *iMerge*. In these cases the process of abstracting *African* musical characteristics result in a less embodied and participative approach in performance. *Anti-Phony* is the string quartet piece that most lends itself to ensemble interaction in performance.

Road to Rome, performed by *Topology*, required considerable attention by the ensemble members their synchronisation and interaction, although their response to the disguised rhythms in the third section was to pay more attention to their own parts to avoid being distracted by the contrametric parts of other players. This composition has the greatest degree of rhythmic contrast and dissonance.

Wired Eyed Fury requires a very high degree of player interaction specifically amongst the percussion players. The hocketed quaver parts played on the cymbals in the first section and later in the coda were very challenging and required both considerable physical effort and rhythmic co-ordination between the players. The musicians of *Quinte Bentos* also reported that it was very enjoyable to perform. The percussion parts of *Wired Eyed Fury* could be reorganised to require fewer players and

less synchronisation but the piece benefits greatly in live performance by using such a participative arrangement.

7.3.2 Section 2 - Structural and relational processes

In this section I examine the way in which the devices are organised together to make each piece musically meaningful and comprehensible. Perceptions of meaning involve judgements about the significance of processes and relationships within a composition, and as Borthwick (1995, 19) suggests, these decisions about significance are partly shaped by the values of the background culture. The interpretive codes framework categorises cultural and aesthetic values and provides preferences that can inform judgements about the most significant events in a composition. These preferences refer to both *Western* and *African* values.

Narrative and transformative processes are those that relate parts of the music together over time and include notions of stasis, climax, emphasis, syntagmatic and associative relations and form. *Road to Rome* has a linear narrative structure based on melodic development, but the process becomes more rhythmic in the third section where the accompaniment rhythms and motives blend with the melodic line. The rhythmic and textural features also contribute to this process of change and development. Associative relations are evident between the four climaxes which are based on the two main melodic motives and share a common rhythmic identity, which is distinctive in comparison to the rhythms in the rest of the composition.

Wired Eyed Fury also displays development over time but the transformations are in the rhythmic and metric structures rather than the melodic. The most significant transformation is found in a series of metric modulations which shift from $\frac{6}{8}$ to $\frac{4}{4}$ to $\frac{6}{4}$ and then to $\frac{6}{4}$, subdivided in triplets, and finishing in $\frac{12}{8}$, a return to the metric origin. This process is the rhythmic equivalent the cyclic harmonic transformations found in Zimbabwean *mbira* music (Tracey 1988, 50). Emphasis and climax are created by a combination of rhythmic accentuation and intensification as well as textural and melodic development in each of the thematic subsections. Figure 7.42 shows a part of a transition leading to the last climactic section where the intensity of the instrumentation and rhythmic parts is increasing.

The musical score is for a piece in 4/4 time, starting at measure 265. The instruments listed on the left are: Hn. (Horn), Tbn. (Trombone), Pno. (Piano), Bass, Vib. (Vibraphone), Mar. (Maracas), Dr. (Drums), Cowbell-dun3, Shekere, Percussion/Agolo, Dun-Dun 1, Dun-Dun 2, Djembe 1, and Djembe 2. The score is divided into two main sections. The first section, from measure 265 to 270, is marked with a box labeled 'H' and the text 'Introduction of instruments'. This section features a horn melody, a piano accompaniment, and a bass line. The second section, from measure 270 to 275, is marked with a box labeled 'H' and the text 'Rhythmic intensification in drum parts'. This section features a complex drum pattern with multiple layers of percussion, including cowbell, shekere, and various drums. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature of 4/4.

Figure 7.42 Building towards climax in *Wired Eyed Fury* through intensification of instrumentation and rhythmic density

Culcyclesigh is an interesting case because it is such a close mixture of clarity and multivalence. The piece can either be heard as a static texture or a linear melodic narrative. The melody and harmony (see Figure 7.37 above) are resultants based on the intersections or repetitions of similar melodic material with different periods across four instruments. The whole piece is one macroperiod of these repetitions and in that sense it resembles a generative composition. The perception of a melodic narrative structure is configured through the interpretation of climaxes and resolutions amongst the resultant melody and harmony.

Expectancy processes are those various patterns within a piece of music that create a sense of consistency and continuity and a sense of surprise and challenge to expectations. Devices such as repetition and variation readily contribute to this duality but there are also other less obvious processes such as the use of rhythmic disguise to create a sense of expectation which can then be challenged.

Road to Rome establishes flow through the repetition of an eight-bar accompaniment cycle built on a two-bar rhythmic period which is ruptured by the contrasting rhythmic textures and increasing rhythmic density of a climax section (e.g: bar 55, see Figure 7.28). The narrative structure of the piece (see melodic development section above) involves the gradual exploration and development of melodic material in each section and the sudden transformation of these themes in the climaxes. There is an exchange of themes between each section and the associative relationship of climax themes. These commonalities contribute to the sense of continuity as well.

iMerge develops its narrative through a sequence of rhythmic and textural repetitions which establish a sense of flow while they build to saturation. At the point of saturation at the end of each section there is a sudden transformation into a new texture. This process occurs four times before a return to the opening texture.

Simultaneous processes include the structures that occur at the same time in a composition and the relationships between them. This category includes the types of instrumentation and arrangement, textures, layers and blends that characterise a composition or sections within a composition. It also includes observations of change of these textures over time, where they serve a structural purpose. There are a variety of these vertical relationships in my compositions such as the polyphonic texture of *Culcyclesigh* and parts of *Anti-Phony* and the foreground melody and background accompaniment of other pieces such as *ub2L8*. The movement of material from foreground to background and vice-versa is an important part of the structure of a work and can be described by the Greek rhetorical term *chiasmus* (Scaife 2002). This type of exchange is found in the third section of *Road to Rome* where the rhythmic background material shifts to the foreground and undergoes development. A *chiasmus* is also evident in *Anti-Phony*, where it is the most significant aspect of the change from the first to the second half of the composition. The two foreground antiphonal conversations (one of which is described in the section on antiphony above) build to saturation at the half way point when a third, previously backgrounded motive, suddenly becomes the material for the foreground development (see Figure 7.32 above.)

Synoptic Processes include those structures and relationships that reveal most about the implicit organising principles that shape a work and its perception. The two separate but related categories that I define under this label are Design Ethos and Perceptual Location. Design Ethos refers to the underlying principles that determine the overall presentation of the work. This can be interpreted from the degree and relationship of processes that elicit perceptions such as clarity, resolution, multivalence, balance and tension. For example, the

lack of disguise devices and multivalent layers of rhythm, and the predominance of predictable sequential sections of the Concerto Grosso form in *ub2L8* suggest that this piece is built from principle of clarity, coherence and resolution. In contrast *Road to Rome*, while displaying aspects of resolution and coherence, also uses multivalent simultaneous layers, and rhythmic disguises. This tendency is evidence that the underlying principle of multivalence and balanced tension is present in this work to a significant degree. The maintenance of this multivalent tension in the contrasting rhythms of *Freedom Must Come* locates the Design Ethos of this composition as distinctly multivalent.

The second Synoptic Process is Perceptual Location. This refers to the position that a listener must take to best be able to understand the music. This is an epistemological assessment of the work's comprehensibility, although it presupposes that the perceptual orientation of the listener can be deduced by examining aspects of the structure of the composition. Drawing on the discussion by Cone (1968, 90) in chapter four about the means by which meaning is experienced in a work and the comments by Downey (2002, 488) in chapter five about the embodied perception of music, I propose that different styles of music are made to be experienced in different ways. Music which attends to many of the *Western* abstract interpretive codes is likely to be most meaningful through objective, contemplative and somewhat distant analysis. In contrast, evidence reviewed in this exegesis (Tracey 1994, 11; Nketia 1975, 207) suggests that some *African* music is intended to be experienced in an embodied, participative and embedded way (Brinck 2007, 411). It has most meaning when the listener is involved in its performance, either centrally or peripherally.

One of my compositions that easily lends itself to objective contemplation is *Culcyclesigh*. Its precise and densely intertwined voices can be perceived as a sonic whole through objective listening. While participation in the performance might be another way of experiencing the piece, all the essential relations, structures and their consequent meanings are available to the focused objective listener. In contrast, my composition *Wired Eyed Fury* is a good demonstration of the participative perceptual location. There are many meanings that can be taken from the music through objective appreciation, but participation in the performance reveals other aspects such as the interrelationship between each of the percussion stations in section one. The separation of all the cymbal strikes in section one into fast, hocketed quaver articulations means that the full meaning is most available to the performing percussionists. To an extent this can be experienced vicariously as an audience watches the interaction between the performers. Either of these perceptual locations allows a more direct relationship with the physical performance of the work than is available to the physical separated listener. However, none of my compositions exhibits this underlying

perceptual principle as fully as some traditional *African* works, such as Famadou Konate's Guinean drum pieces. Live performance of these pieces, such as *Kadan*, usually draws an audience who participate through clapping, dancing and, through movement, communicate directly with the performers.

Together these four Structural and Relational Processes; narrative and transformative, expectancy, simultaneous and synoptic can be used to focus an analysis of a composition into a statement that reflects the significance and possible intent of its construction. The final chapter builds on these explanations of the Structural and Relational Processes through the analysis of three of my pieces.

8. Three Analytical Examples and a Summary of My Compositions

In this chapter I examine the structural and relational processes in my compositions and relate these processes to the interpretive codes identified in chapter seven. Having already identified the most significant structures in my works, this analysis provides a perspective similar to Borthwick's metatheory (1995, 19), a statement about the significant processes of a work and how they relate to or appeal to interpretive meanings. Because chapter seven contains significant detail on the devices used in the compositions I am able to discuss the structural and relational processes quite concisely. I concentrate on three pieces, *ub2L8*, *iMerge* and *Freedom Must Come* and provide a general summary of the remainder. I conclude with a summary of my works and aggregate the findings from all the analyses to provide an overall metatheory of my cross-cultural compositional style.

8.1 Analysis 1: *ub2L8*

In chapter six, I used the string quartet piece *Articulate* for a test analysis. *ub2L8* incorporates *Articulate* as the opening section in a Concerto-Grosso form, which is a solution to the problem of adapting the *African* repetitive structure into a larger scale work. The primary structural relationship in the string quartet piece is between the ostinato background (see Figure 6.1) and the transforming melodic foreground. Emphasis and climax are generated in *Articulate* by increasing the rate at which the ostinato is swapped between instruments and the form is defined by the nature of the melodic phrases, which separate the work into three sections.

ub2L8 is composed for an eight-piece fusion ensemble with voices. Compared to *Articulate* there are a number of additional devices and structural and relational processes at work in *ub2L8* and some of the relationships that were in *Articulate* are changed by the new context. *ub2L8's* concerto structure alternates between tutti sections, which are built out of the first two melodic phrases from *Articulate*, and solos/duets. The first of these solos is performed by the violin and based on the melodic phrases from the second and third sections of *Articulate*. This solo culminates in a climax where the final phrase is played in parallel octaves with the bass guitar (see Figure 8.1).

Violin and Bass guitar climax

Figure 8.1 Bass and violin climax at bar 35 ending the first section

Figure 8.2 represents the overall structure.

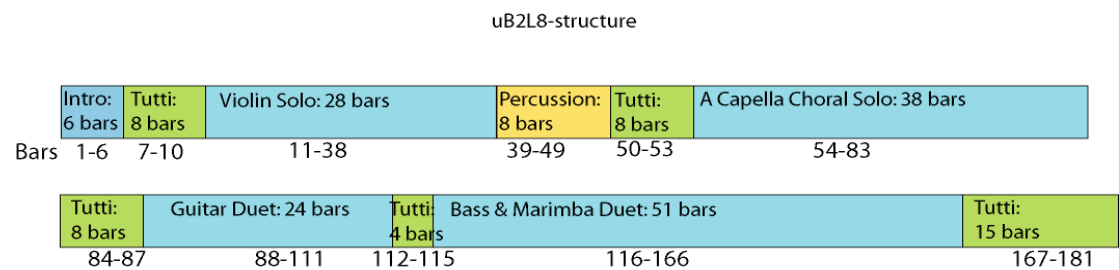


Figure 8.2 Structure of *ub2L8*

The fundamental structuring relationship in *Articulate* is between the transformation of the foreground phrases and the rhythmic-melodic ostinato background. This duality is expanded in *ub2L8* where the contrast is between developments in the duets and the ostinato, which now becomes foregrounded in the tutti.

This duality is more deeply enfolded by the relationship within each duet, where the foreground is held by one instrument and then ceded to the other in the interplay between the two instrumental lines. Each duet follows a similar narrative trajectory building to a climax through rhythmic intensification, registral change, and instrumental doubling before segueing into the tutti. The tutti develops as well, drawing in phrases and textures from the duets until the final tutti is thickly layered and polyrhythmic. Tension and release are also built through the use of asymmetric structures such as this pattern at bar 158 played by guitar and violin under the marimba and bass duet (see Figure 8.3).

**Asymmetric structures in guitar and violin phrases
create polyrhythm tension**

The musical score for Figure 8.3 shows a multi-instrumental passage at bar 158. The instruments are: El. gtr (Electric Guitar), Vln (Violin), Mar. (Maracas), Bass, Dr. (Drums), and Perc. (Percussion). The guitar and violin parts are marked with 'ff' (fortissimo). The maracas and bass parts are marked with 'f' (forte). The drums and percussion parts are marked with 'ff'. An arrow points to the guitar and violin staves, highlighting the asymmetric structures that create polyrhythm tension.

Figure 8.3 Tension and release through asymmetric structures and polyrhythm at bar 158 of *ub2L8*

The continuous ostinato figure constrains rhythmic and harmonic variety and thus other processes must be used to develop material in the longer form. To achieve this, the duets in successive and accumulating relationships, undergo melodic, rhythmic and textural transformation. An example of this is the three parallel-third phrases in the guitars which punctuate the space between the first tutti and the violin solo (bars 11-14, see Figure 8.4).

The musical score for Figure 8.4 shows a guitar duet at bars 11-14. The score is divided into two systems, each with two staves for Electric Guitar. The first system shows a duet with a third interval, and the second system shows a duet with a unison rhythm.

Figure 8.4 Guitar duet at bars 11-14 interval of a third and unison rhythm

When the full guitar duet begins at bar 88 the relationship between the instruments becomes antiphonal. This section includes a range of textures and devices such as sequences at bars 94-95, canon at bars 96-98 (see Figure 8.5), and contrary motion and parallel fourths in bar 110 (see Figure 8.6).

Figure 8.5 shows musical notation for guitar duet bars 94-98. It consists of two systems of two staves each, labeled 'E. Gtr.'. The first system (bars 94-95) is labeled 'guitar duet sequence' and features a sequence of eighth notes in the right hand and a sequence of eighth notes in the left hand. The second system (bars 96-98) is labeled 'guitar duet canon' and shows a canon between the two guitars. Dynamics include *mf*, *ff*, *f*, *p*, and *mf*. A crescendo hairpin is visible between the two systems.

Figure 8.5 Transformation of textures of guitar duet bars 94-98

Figure 8.6 shows musical notation for guitar duet bar 110. It consists of two staves labeled 'E. Gtr.'. The first staff is labeled 'Contrary motion' and shows a sequence of eighth notes. The second staff is labeled 'Parallel fourths' and shows a sequence of eighth notes. The score ends with a double bar line.

Figure 8.6 Use of contrary motion and parallel 4ths in guitar duet

Elements from this duet provide material for the subsequent marimba and bass duet. The final bar of the second electric guitar (see Figure 8.6 above) involves intervals of thirds rising stepwise. This same figure returns on the marimba in bar 119 and is repeated 3 bars later (see Figure 8.7).

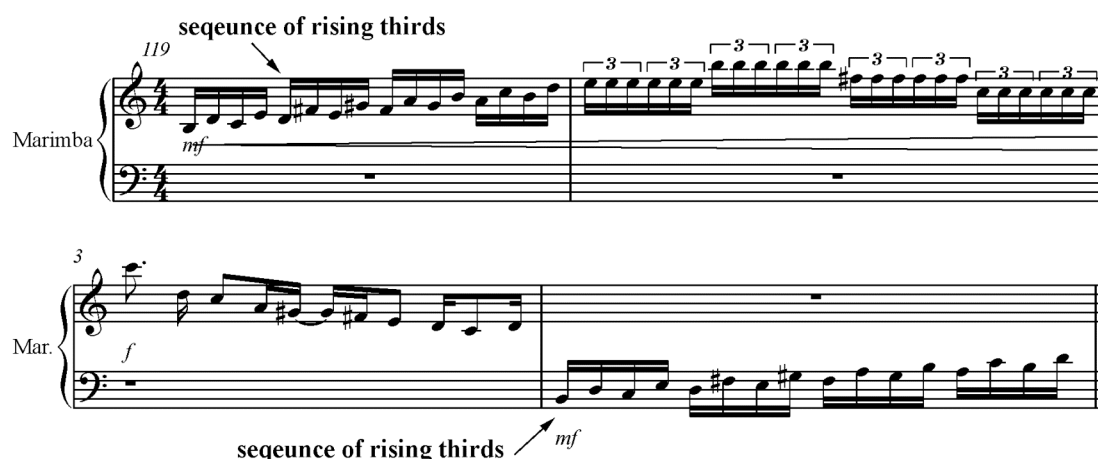


Figure 8.7 Return of rising thirds figure in marimba at bars 119 and 122

The *a capella* vocal section is unique in the piece for a number of reasons. It is the most contrasting section of the composition and it is the only section where the ostinato figure disappears for any length of time, when it is replaced by a densely hocketed vocal texture consisting of two accompaniment patterns and a solo. This section is structurally significant because it develops out of the main melodic phrase of the tutti, draws on the three semiquaver rhythmic cell from the ostinato pattern (see Figure 7.4 above), and transforms at its climax into a vocal hocket of the ostinato pattern.

Recycling the ostinato pattern in this way redefines the relationship between the ostinato and each of the following duets and tuttis. Rather than hearing the ostinato background and melodic foreground as separate layers with separate identities, this process demonstrates that they are made from the same rhythmic and harmonic materials. This transformation is also a way of reconciling the fixed repetitive nature of the ostinato with the freely flowing and less constrained nature of the solos and duets such that the texture moves between duality and unity. The interaction between these two layers becomes more frequent in the final marimba and bass duet.

Multivalence and disguise are used in small doses and at points of punctuation or emphasis in *ub2L8*, and the overall tendency is towards linear development of motives and regular and unambiguous structures including the Concerto form and the distinct and clearly defined roles of the simultaneous structures. These observations suggest that the tendency is towards a design ethos of clarity, order and coherence, with some aspects of embedded dualities such as the foreground and background textures and the internal relationships in the duets. While there is some interaction between the layers it is quite controlled compared to the polyphony of *iMerge*, for example. The perceptual location is somewhere between objective

contemplation and participation, as the thematically elaborate duets require contemplative attention while the isoperiodic ostinato suggests embodied engagement.

These findings reflect the conclusions of the Interpretive Codes analysis of this composition in chapter seven: *Western* abstract code, tending towards clear and resolved abstract processes; *African* embodiment, based on the sense of physical movement inherent in the rhythm; and *Western* expressive codes, where the piece is more concerned with well-formed musical expression than the expression of life experience, or signifying.

8.2 Analysis 2: *iMerge*

iMerge is mentioned a number of times in chapter seven as an example of devices, including the hocketting and staggered entry of the opening four instrument hockets, ambiguous tonality, descending melody, performance interaction, polyphonic texture and as an example of expectancy processes. In this analysis I review the piece as a whole and make comments on the structural and relational processes.

iMerge is a study in emergent melody and an exploration of its transformation, disguise, and abstraction. An initial hocketed melorhythm (see Figure 7.21) is developed to saturation, and then transformed in a series of five different sections and ending with a brief recapitulation. The emphasis in this study is on the nature of composite or emergent melody and the malleability of its elements during transformations. The five sections of *iMerge* are formed by changes that result from combinations of timbral, rhythmic and registral qualities rather than melodic or motivic ideas. In a sense the repeated ostinato hocket continues throughout the composition although it is submerged and backgrounded now and again as these timbral and rhythmic alterations take effect. The “flow” of the expectancy process is the regular repetition of the hocketed ostinato while the “rupture” is represented by these alterations to sound quality and expression. The schematic representation in Figure 8.8 below shows the five sections.

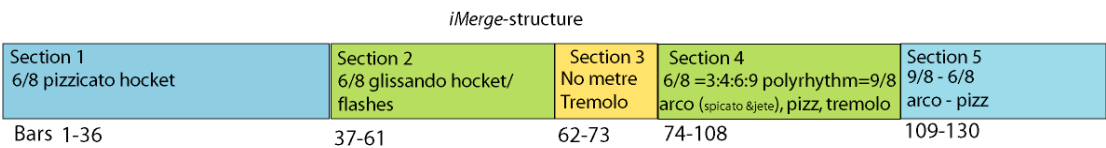


Figure 8.8 Schematic diagram of form of *iMerge*

The first transformation occurs after a climax of the initial melorhythm at bar 36. A one-bar tacet for the violins and viola sees the cello introduce a new line and the articulation of the higher strings moves to bowing and gradually to glissandos until at bar 75 all parts are played in this style. The notes of the melodic lines of the melo-rhythm become target notes for the glissandos which subsume and obscure their articulation (see Figure 8.9). This results in a distortion of the sense of melody and pulse which is heightened by the switch to tremolo at bar 62.

Figure 8.9 shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is in 6/8 time and spans from bar 57 to 75. The notation is characterized by frequent glissando markings ('gliss.') and slurs, indicating a continuous slide between notes rather than distinct melodic lines. The instruments are arranged in a standard orchestral layout, with Violin I and II on the top staves, Viola in the middle, and Violoncello on the bottom staff.

Figure 8.9 Second section of *iMerge* where glissando overwhelms sense of melody and pulse

The third section is played with *tremolo* and *sul ponticello* which produces a subtle but indefinite pulsing. Irregular accenting, dynamic crescendo and increasing frequency of pitch changes create a sense of musical climax. While the rhythm and the pulse are submerged almost totally here, there is still a remnant, though barely audible of the melodic contours of each instrument's part in the melorhythm (see Figure 8.10).

Figure 8.10 shows a musical score for four instruments: Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The score is in 6/8 time and spans from bar 68 to 73. The notation is characterized by frequent tremolo markings and dynamic markings such as *f* (forte) and *ff* (fortissimo). A bracket labeled "following melodic contour of original melody" spans across the staves, indicating the underlying melodic structure despite the tremolo effect. The instruments are arranged in a standard orchestral layout, with Vln I and Vln II on the top staves, Vla in the middle, and Vc. on the bottom staff.

Figure 8.10 Melodic contour in tremolo section at bar 69-73 in *iMerge*

This climax is punctuated by a rest and the sudden re-entry of the original hocket, now registrally shifted. This forms the beginning of the third section where the most dramatic and complex transformations take place. The instruments are bowed with a variety of techniques including *tremolo*, *spiccato* and *jeté* as well as unadorned *arco*. These techniques create another matrix of timbral hocket so that the melody is heard as the cumulative sum of the tremolo notes and each of the other articulations coalesce into a background texture. The sense of a $\frac{6}{8}$ metre is diffused as the parts separate into three rhythms. As can be seen in Figure 8.11 below, Violin I moves from a pattern of three-crotchets-per-bar to nine-triplet-quavers and then to four-dotted-quavers while other instruments are changing in a different order. These three simultaneous rhythms are swapped between instruments every few bars.

The resultant texture consists of a multilayered and blurred background, similar in approach and outcome to that of Ligeti's *Piano Etudes* (1986, see chapter two) with a complex melodic foreground. The foreground notes dynamically jump forward out of the mix like flashbulbs going off against the multicoloured background and they are spatially distributed due to the hocket.

The musical score for Figure 8.11 shows four staves: Violin I, Violin II, Viola, and Violoncello, starting at bar 81. The time signature is 6/8. The score is characterized by complex rhythmic patterns and dynamic markings.

- Violin I:** Features a sequence of articulations: *spiccato*, *Spiccato*, *Jeté*, and *spiccato*. It includes triplet markings (3) and dynamic markings (*mf*, *p*).
- Violin II:** Features articulations: *Spiccato*, *Jeté*, and *spiccato*. It includes triplet markings (3) and dynamic markings (*mf*, *p*).
- Viola:** Features articulations: *mf*, *p*, *mf*, and *p*. It includes dynamic markings (*mf*, *p*).
- Violoncello:** Features articulations: *mf*, *p*, *mf*, and *p*. It includes dynamic markings (*mf*, *p*).

Figure 8.11 Complex layers of rhythm and texture in section four, bar 81, of *iMerge*

The triplet rhythms become the dominant feature by the beginning of the fifth section, implying a 9/8 shell metre and the hocketed melorhythm returns in a metrically modified form. All quaver values have become triplet quavers increasing the tempo of the pattern by 50%.

These transformational processes produce an effect on the simultaneous structures of the composition as the variations in stratification follow the timbral and rhythmic changes. In the opening section all of the parts have equal weight and so create a singular blended unity of

sound. Section two creates a sense of two layers defined by the differences in sound between the glissando and the pizzicato parts which are unified again in the singular tremolo mass of section three. Section four explores the qualities of foreground and background as the quieter *spiccato* technique parts push the viola and cello to the foreground. Each pair of parts maintains a balance and as a whole it has the effect of a solo and accompaniment texture. Towards the end of section four there are three strata defined by the pizzicato, the *spiccato* and the *arco* techniques on the instruments.

The design ethos of this piece is interesting because it balances the approaches of both cultures, displaying a linear developmental narrative while employing varying degrees of textural and rhythmic multivalence. Disguise and multivalence are also produced by the series of metric/rhythmic modulations that occur behind a foreground dominated by textural and strata changes. Figure 8.12 below shows three sections from different parts of the composition with their distinctive rhythmic characters.



Figure 8.12 Differences in rhythmic structure at bars 17 ($\frac{6}{8}$ metric shell), 87 (3:4 polyrhythm implying $\frac{4}{4}$ shell) and 101 (triplets implying $\frac{9}{8}$ shell)

Narrative flow is constructed from the repetition and consistent return of the hocketed melorhythm. This flow persists in opposition to the several ruptures that occur through changes in rhythm, register and timbre. Tension is built as each section reaches saturation before momentary silence followed by the introduction of a new texture. The perceptual location of this piece is external and objective. *iMerge* is technically demanding and the subtleties of the hocketed layers are most available to the focused listener rather than the performer, who is likely to be concentrating very hard on their individual part.

8.3 Analysis 3: *Freedom Must Come*

The form of *Freedom Must Come* springs of series of contrasting riff based textures in this pattern: Intro-ABCADBB-outro (see Figure 8.13). The use of sequences of sectional blocks,

often played on cue from a band leader is a common approach in *African* and *Afro-Latin* styles.

Freedom Must Come-structure

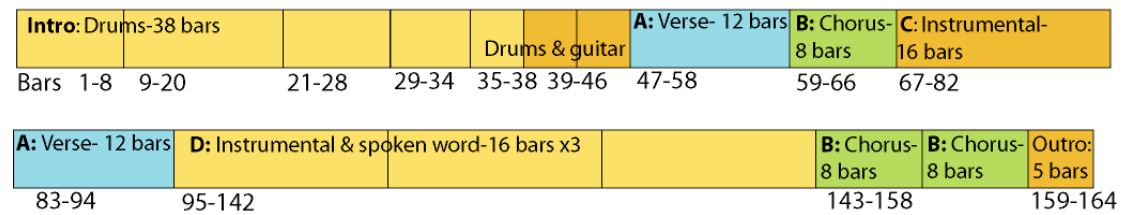


Figure 8.13 Structure of *Freedom Must Come*

The rhythmic structure of the song is based on a 4:3 polyrhythm and the distinction between the two rhythms is emphasised by instrumentation. The shell metre is $\frac{12}{8}$ and the bass and drumkit emphasise the four-dotted crochet accents per bar while the djembes maintain a three-minims per bar accentuation and dun-duns vary between the two. The piano and marimba parts highlight a six-crochet per bar pattern. This creates a varied set of possible polyrhythmic patterns.

Shifting between these possibilities is part of the play of the piece. The opening drum section starts with the three-minim per bar djembe until the first dun-dun pattern enters stressing six crochets per bar, creating a simple 6:3 polyrhythm. The dun-dun pattern changes at bar 21 to emphasise four dotted crochets per bar which shifts the polyrhythm to 4:3. These two dun-dun patterns alternate until the guitar enters with its ambiguous staggered contrametric accent (see Figure 7.20). The verse and chorus, as discussed above, maintain a 3:4 polyrhythm. During the first instrumental section (section C) all instruments except the djembe mark the four-dotted crochets per bar rhythm.

Section D uses asymmetric structures. The marimba emphasises two-dotted minims per bar, the djembe maintains its three-minims per bar pattern but the bass, piano and guitar divide the bar into three crochets in the first half and a displaced crochet on the eighth quaver pulse of the bar (see Figure 8.14 below).

The musical score for the D section of *Freedom Must Come* is presented in a multi-staff format. The instruments and their respective rhythmic patterns are as follows:

- Electric Guitar:** Features accents on 2 dotted minims per bar. A tempo marking of $\text{♩} = 130$ is indicated.
- Piano:** Features accents on crochets in the first half of the bar.
- Marimba:** Features accents on the upbeat and the last dotted crochet of the bar.
- Bass Guitar:** Features accents on 3 minims per bar. A tempo marking of $\text{♩} = 130$ is indicated.
- Shekere:** Features accents on 6 crochets per bar.
- Djembe:** Features accents on 3 minims per bar.

The score is written in 12/8 time and consists of four bars. The notation includes various rhythmic values such as dotted minims, crochets, and minims, with arrows indicating the specific accents for each instrument.

Figure 8.14 Asymmetric accentuation patterns in D section of *Freedom Must Come*

Section D consists of twelve repetitions of a four-bar harmonic period with spoken/rapped vocals in the foreground. Variation and emphasis are provided by the gradual inclusion of more instruments and increasing contrametric accents. These processes along with the development of the vocal monologue build tension which resolves with the change into the double chorus (BB). Section D contributes to expectancy through the prolongation of this resolution. Whereas the first verse (A) resolves directly into a chorus (bar xx), the resolution of the second verse is suspended by this forty-eight-bar interlude (D) and the climactic effect is further heightened because the final chorus is repeated, again prolonging the expected resolution.

The narrative development in this composition is not found in melodic transformation but through the layering of rhythmic and textural elements, which represents the change in simultaneous structures. Polyhythmic patterns and instrumentation from the introduction return in the final double chorus, an effect intensified by the suspended arrival of the chorus as described above. This process is similar to but more subtle than the stratified arrangement variation technique identified in Mapfumo's *Severende* (1995), as discussed in chapter two.

Freedom Must Come is similar in structure to many *African* pop songs, with considerable repetition and underlying structural variation through subtle polyhythmic processes. Sections are distinguished by differences in rhythmic texture and distinctive melodic and harmonic progressions, although the polyhythmic nature of the rhythmic textures allows them to maintain a sense of flow throughout the piece. Rupture comes in the form of unexpected changes and the prolongation techniques described above.

Whilst most of the structures and devices are *African* in style and relate to *African* interpretive codes, the harmonic progression follows *Western* popular music conventions. (This is discussed in chapter seven.) The predominant design ethos is static multivalence, served by polyrhythmic layers and disguises and surprises in form. The perceptual location of this song is participative and embodied. While much satisfaction could be gained from external listening, the interlocking polyrhythmic parts are most fully experienced and appreciated through participation in the performance. Simultaneous structures are highly layered and involve some stratified variation.

8.4 Main Themes

My works do not explore all the possible permutations of *African/Western* cross-cultural music. The preceding analyses reveal tendencies in the devices and the structural and relational processes that I use, and identify the interpretive codes to which my works appeal. Based on this enquiry it seems that I engage in an even play between the synoptic tendencies of clarity and multivalence. These structures are related to the codified meanings assigned to the *Western* and *African* abstract interpretive codes in my framework. The musical processes that most reflect these dimensions are the use of metrically stable and unambiguous textures with clear linear melodic or textural development (also related to the narrative processes) on one hand, and complex and multivalent textures and disguises, episodic and suspended and hidden development on the other.

Many of the works particularly *Road to Rome*, *Ancestor Dreams*, *Wired Eyed Fury*, *ub2L8*, *Articulate*, *iMerge* and *Anti-Phony* have a trajectory of melodic and textural development and climax. Others such as *Culcyclesigh*, *Freedom Must Come*, *Ukutya* and *See the Sun* contain development, particularly of rhythmic features, but either use episodic structures or, in the case of *Culcyclesigh*, a disguised cycle. Each of these pieces uses the multivalent structures such as staggered entry, polyrhythm and rhythmic disguise. *Road to Rome* displays both types of structure.

The other critical tendency in many of these works is towards embodiment and performative interaction. Though this is not always directly visible on the score or audible on a recording, the performative relations of pieces such as *Wired Eyed Fury* and *Freedom Must Come* are evident in a live setting. Many pieces require a high level of interaction between the players and contain dance-oriented devices such as propulsive dance rhythms and complex and shifting polyrhythms.

The Table 8.1 below summarises the structural and relational priorities in each of my pieces.

Title	Structural and Relational Processes
<i>See the Sun</i>	With fewer varying sections than <i>Ukutya</i> , <i>See the Sun</i> relies on the interaction between three sequential sections and builds narrative and expectancy through the development of the instrumental and the two vocal sections. The sections vary in their simultaneous structure and shift between highly polyrhythmic “multivalent” types and more metric “coherent and clear” design ethos, which suggest that both are used for structural effect. Perceptual location is embodied and participative.
<i>Ukutya</i>	The narrative of this composition is based around the sequencing of discrete sections. Each section has its own simultaneous structure based on repeating, hocketed, polyphonic, dance rhythms. Textural and thematic development occurs with the return of these sections. Structural characteristics such as asymmetric phrase lengths are employed to challenge expectations. There is no particularly evident design ethos, and perceptual location is participative.
<i>ub2L8</i>	The tendency of the design ethos is towards order and coherence, with some tension in dualities such as the foreground and background textures and the internal relationships in the duets. The simultaneous structures are clear although they rely on some hocketing and part swapping. The narrative is based around linear syntagmatic development and expectancy is organised through gradual increases in textural density, saturation and melodic complexity. The perceptual location is somewhere between objective contemplation and participation, as the thematically elaborate duets require contemplative attention while the isoperiodic ostinato suggests embodied engagement.
<i>Freedom Must Come</i>	This irregularity and the complexity of the polyrhythmic accompaniment maintains the sustained tension characteristic of the multivalent design ethos although it is more varied than static. The narrative is built out of the shifts between each of the distinctly textured simultaneous structures in each section. Each section highlights a different perception of the polyrhythmic accompaniment, swapping patterns between the foreground and background location. Expectancy is generated by prolonging resolutions and transitions between these sections. The perceptual location is participative/embodied and the regular beat encourages movement and dance.
<i>Anti-Phony</i>	Both static multivalence and clear/coherent design ethos are represented, in a complex interrelationship. Clarity is disguised in the relational pattern of antiphony and development. The emergent phrases are linear and developmental but disguised by the parallel and interacting simultaneous layers. Flow is generated by the implied rhythmic pulsation. Overall the design ethos appears to be based on clarity and resolution with a heightened level of disguise and multivalence which resolves in the end.
<i>Articulate</i>	Embodied contrast between repetitive flow and rupture of development of melody. Primarily a clear and resolved design ethos with tension between static ostinato and the melodic and rhythmic development. Simultaneous structure is based around hocketed accompaniment but involves a high degree of gradual change because of motivic development. Perceptual location tends towards objective.
<i>iMerge</i>	Combination of static but sequential multivalent textures and clear linear development. Design ethos is balanced between tension/disguise and clarity/coherence and these structures occur both simultaneously and sequentially. There is no continuous flow but an exchange between sections of flow and then dissolution and rupture. Very dense textures which tend towards clarity in repetition. Perceptual location is objective.
<i>Culcyclesigh</i>	Disguised abstraction of multivalent structure. Flow is in perceived foreground melody, which perceptually shifts between layers. It has the most multivalent structure of all my compositions and narrative is shaped by unpredictable tension and release. Simultaneous structure is equally fluid. Abstraction of cyclic pattern creates

Title	Structural and Relational Processes
	perceptual disguise and requires objective attention.
<i>Road to Rome</i>	Design Ethos is a combination of multivalent rhythmic disguise in the accompaniment, and resolution and clarity in the developmental structure of melody and accompaniment over time. Vertically multivalent and horizontally linear/resolved. Simultaneous structure varied from layered to blended as a developmental process. Flow occurs in repetition of accompaniment and rupture is various disguises and developmental climaxes. Perceptual location is between objective and participative because of underlying polyrhythmic patterns and overall complexity.
<i>Wired Eyed Fury</i>	This piece is driven by the design ethos of multivalence integrated with a development approach that involves several disguised metric modulations and returns to its beginning. Foreground material involves discrete episodes each of increasing or contrasting simultaneous texture and intensity. Tension is built to climax before transformation and expectancy created in each texture and ruptured through the climax points. The narrative involves a series of foreground textures each relating to elements in the others and always resolving towards the recycling of the beginning.
<i>Ancestor Dreams</i>	Highly polyphonic and developmental with four contrasting sections each which develop to climax and then restructure in new section. Each has separate simultaneous structures. Synoptically clear/resolved design ethos with textural multivalence of secondary importance. Flow through polyphonic and polyrhythmic accompaniment and texture, rupture in melodic and textural development.

Table 8.1 Summary of the Structural and Relational process in my compositions

The tabularised analysis above allows a further overview of the processes that occur in my compositions. Whilst each piece tends towards Synoptic, Expectancy, Narrative and Simultaneous processes in their own way, there are a number of relational processes that are common. Firstly there tends to be a binary relationship between an aspect of the work that creates multivalence and another aspect that leans towards resolution and clarity. In some compositions such as *Culcyclesigh*, the multivalent principle is dominant and structures that support the clear/resolved principle enter and leave as part of the illusion. In pieces such as *Freedom Must Come* the clear/resolved principle is found in the surface structure but the multivalent dimension is dominant because it is found in the persistent polyrhythmic substructure of the piece. Conversely, *ub2L8* utilises disguise and polyrhythmic multivalence but the overall structure is clear and resolved.

Another binary relationship exists between the narrative or transformational structure and the often repetitive context of the works. *Road to Rome* for example starts out with one layer of apparently static (albeit multivalent) accompaniment and another layer containing a linear and rapidly transforming melody. However the overall piece undergoes a transformation into a paradoxical alternate relationship where the two layers become polyphonically enmeshed and blended. *iMerge* plays a similar game of paradoxical transformation as the initial hocketed resultant melodic texture is dissolved almost to its textural opposite. The transformations take

place, sometimes quite drastically, and the hocket just keeps repeating in whatever form it has been reshaped.

The third binary relationship is that almost all of the pieces have a very strong rhythmic character, lending themselves to embodied physical response and live performance yet they incorporate very complex devices and involve abstract relationships and structures. The “playful” game of the compositions is to encourage the listener to think and dance at the same time.

Borthwick’s (1995, 14) metatheory approach aims to distinguish the significant aspects of the style or composer. The three binaries that I have nominated:

- 1) Resolution/Clarity and Playful Multivalence;
- 2) Repetition and Transformation; and
- 3) Performative Embodiment and Abstract Structures

These binaries represent paradoxical interplays which manifest in organizational tensions between these various structures and processes, be they represented in textures, melodies, rhythms and harmony or pitch centres. The nature of these tensions is often expressed in aspects of consistency and change, flow and rupture and quite often involves the swapping or interweaving of roles.

The other enfolded binary within these meta-relationships is the cultural interface between *African* and *Western* compositional and interpretive preferences. Whilst I have identified preferences that resonate more strongly with one of the cultures or the other, both cultures have representations of each of the contrasting ideas presented in the works. For example, evidence discussed in chapters three and four suggests a tendency for *African* design ethos to lean towards the multivalence and multiple perceptions, and for *Western* preferences to rest in the principles of coherence and clarity, but these preferences do not exclude their opposites. My compositions are aimed at the interface of these two musical cultures and the conclusion I draw from analysing my works is that they heighten the dynamic interaction between clarity and multivalence, repetition and transformation, and abstraction and embodiment. Each of these approaches is foregrounded and this duality provides an energy source, at the structural and the cultural levels, for the pieces to work through the inherent tensions. Exploring these ways of knowing, being and responding musically is integral to these compositions.

8.5 Final Word

My compositions are situated at a cultural interface between my own inherited *Western* musical culture and *African* musical culture. I identified that syncretic music raises various issues including:

- 1) the importance of cultural backgrounds to *African* and *Western* interaction;
- 2) the difficulty of developing an accurate understanding of either culture given their breath and the perceptual problems highlighted by postcolonialism; and
- 3) the apparent lack of a technical analytic language with which to analyse the works.

After examining the cultural, philosophical, sociological and musicological issues with reference to the two cultures I have developed frameworks that enable the analysis of the types of appropriation involved in cross-cultural composition, the potentials for cultural sensitivity as a result of appropriation and the interpretive codes that represent the value preferences encoded in the music of each culture. I also organise the results of existing ethnomusicological research to arrive at a technical analysis framework for *African/Western* cross-cultural music.

Each of these frameworks is used to analyse the eleven compositions and the results are presented in this current chapter. Predominant characteristics include a tendency towards both *African* and *Western* preferences in abstract values, embodiment and transformation which are expressed in a energising tension between various structural processes within each composition, and an enfolded tension between knowing and perceiving on one hand and experience and responding on the other.

In the course of this exegesis I have engaged with some of the significant cultural, aesthetic and technical issues involved in *African/Western* cross-cultural music. Prior studies have tended to focus on the cultural aspects of this type of music while technical analysis has remained in the background in recent scholarship (Utz 2003). Engagement with all of these aspects requires a theoretical schema that can organise the information from these types of analysis and structure the relationship between the information that they reveal. Based on earlier work by Molino (1990), Nattiez (1990) and Borthwick (1995), I have developed a set of frameworks that separates each of these types of analysis and organises the relationship between them.

Cultural and aesthetic analyses provide essential understandings of the meanings of musical symbols, but also must be separated from technical analyses in order for the full range of technical possibilities to be considered. Once the technical analysis has provided data on the possible entities within a composition, the fruits of the cultural and aesthetical analyses are used to determine the most significant of these entities and relationships between them, in the context of the cultures involved. Thus a framework of technical analysis is possible, guided by the outcomes of separate cultural and aesthetic analyses. This engagement has enabled an enriched approach to the possibilities of music composed at the cultural interface.

Appendix A

I contributed a paper to the Speculation and Innovation Conference, held at Queensland University of Technology in April 2005. The paper is entitled: *The Creative Practice of Composition in a Cross-Cultural Musical Setting*, and is published online at the following address (<http://www.speculation2005.qut.edu.au/index.htm>). Part of the article deals with issues of appropriation and I have included text from this argument in chapter five of this exegesis.

In November 2005 I attended and gave another paper at the Cultural Diversity in Music Education conference held at the Queensland Conservatorium of Music. The papers for this conference were published just prior to that conference in a book called *Directions and Challenges for the 21st Century* (published in 2005 by Australian Academic Press). I was surprised to find that one of the papers in this publication had used the argument and actual wording of my April paper without attribution. The page numbers of the unattributed material are 62-63. I raised this issue at the conference and the editor spoke to the author. I requested and was hoping to receive some communication from the author but did not. In 2007 I emailed the author and suggested that it may have been an oversight and requested a short letter from them so that I would be free to publish my own writing without fear of being accused of plagiarism. Here is the text of their response received on 10th July 2007:

Dear Jim,

Thanks for your mail which i have just received. The truth is that i searched the internet for information on innovation and appropriation. what i found did not really bare your name. what I will do is this. if you know the site where the paper you are talking about appeared, please send it to me so that i include it in the letter you want me to write. i would want to verify if it is the same sight i found in the internet. what i remember well was that i got some material on the same from feld which I quoted and gave reference. Could be some of what you see was in his paper. I am not sure. Just give me the sight where your paper appeared and I will do the search and do what is required of me. In know the implications since i am a scholar like you. Otherwise I hope you are doing just fine.

I forwarded the document, the url for the site, and a conciliatory response to this author but have received no further correspondence. I have not included the person's name here because I do not seek to cause them any embarrassment but the facts can be verified from the information I have supplied here. Ironically the topic I wrote on was appropriation.

Jim Chapman

November 2007

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