CULTURAL HYBRIDS IN CONTEMPORARY MUSIC

Analytical methods and their application to intercultural composition

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ABSTRACT

The aim of this research is to offer a synthetic insight into intercultural composition, based on prior taxonomical studies and analytical approaches. The two main results of the work are, on the one hand, a compilation and assimilation of compositional and analytical tools related to cultural hybridization and, on the other hand, their practical application to the work *Nomaden*, written by Joël Bons for the Atlas Ensemble.

Keywords: Cultural hybridization, Transcultural composition, Interculturality, Intertextuality, Joël Bons, Atlas Ensemble.

LIST OF CONTENTS

LIST OF FIGURES

INTRODUCTION

Music is one of the multiple representations of culture. We can conceive it as linked to a specific cultural group and even representative of it. However, since cultural isolation is a rare phenomenon, music often incorporates features of external cultural sources due to cultural dialogue. From a Western classical perspective, composition has always been conceived as an activity that grows from the creator's individuality and reflects aspects of the composer's own cultural background; but composers as human beings are exposed to cultural diversity, and this affects their artistic output. Therefore, cultural hybrids are very present in all kinds of music and any other manifestations of culture.

When dealing with cultural coexistence, we need to deeply understand the cultural agents' relationship and identify any power structures that might prevail. The different roles that any agent can assume when participating in cultural dialogue can result in modes of cultural relationships as diverse as colonialism, imperialism, interculturality, transculturality, or multiculturality, each one having its particular power structure. If a power imbalance is present, it can lead to a cultural agent's subordination that can dangerously cause cultural appropriation. The cultural agents' relationship will also be determined by their own identification within a specific cultural background and the perceived cultural distance with the "other".

In music, cultural hybridization has existed throughout history in very diverse forms, such as the parodic approach of Turkish music in the classical period, the fascination about gamelan music at the beginning of the 20th century, the evolution towards genuinely creole styles like blues, or the music composed by an artist identified as belonging to multiple cultural backgrounds simultaneously. Most of the existing academic literature regarding cultural diversity in music deals with these different relationships and power structures generated by cultural interaction. However, there are very few analytical studies about the mere coexistence of diverse cultural agents in music

and their implications in music theory and composition. The analytical methods proposed by Paulo Rios Filho (2010), Julia Shpinitskaya (2016), and Bruno Moschini Alcalde (2017) deal with hybridization in an inclusive way, trying to avoid all connotations of power imbalance and encompassing all modes of cultural interactions. Therefore, they are excellent tools to analyze the coexistence of different cultural layers in all kinds of music.

The purpose of this study is to observe cultural hybridization in music in its most various forms. The first chapter will deal with the definitions of the most common topics around cultural diversity, such as exoticism, orientalism, otherness, cultural identity, cultural appropriation, modes of cultural interaction. It will finish proposing cultural hybridity as a neutral term that encompasses all the previously discussed cultural relations. In the second chapter, there will be a presentation of three analytical methods to study cultural hybridization in music, those proposed by Filho (2010), Shpinitskaya (2016), and Alcalde (2017). In the third chapter, these three methods will be applied to analyze *Nomaden*, a work by the composer Joël Bons that has been written specifically for an intercultural ensemble and presents numerous and very diverse examples of different ways of cultural hybridization in music.

1. MUSIC AND CULTURAL DIVERSITY

There are virtually no examples of a culture that has not been exposed to interaction with other cultures; therefore, it can be said that cultural interaction happens in all societies and cultures. The result of these interactions is often a cultural dialogue or exchange where the cultural agents are not in the same position in the power hierarchy. As a result of this, cultural interaction can lead to very diverse cultural relationships and behaviours.

In the literature dealing with cultural dialogue, we come across an enormous variety of terms used to describe or represent different kinds of cultural interactions, processes, or other phenomena. As Peter Burke remarks, all these terms "need to be handled with care" (Burke 2009, 89) to avoid confusion or unexpected implications. Burke spends a whole chapter of his work "Cultural hybridity" thoroughly discussing dozens of terms and its most accurate connotations, from the more neutral such as "borrowing", "hybridity", "creolization", "acculturation", "syncretism", "amalgamation" to some other with more pejorative implications such as "mongrel", "salad", "mishmash", "McDonaldization" or even "bastard" (Burke 2009). The terms used in this thesis must be clarified beforehand to avoid misconceptions or unwanted connotations; thus, an explanation of the ground material will follow, articulated around three different ideas: binary oppositions, modes of cultural interaction, and encompassing terms.

1.1. BINARY OPPOSITIONS

1.1.1. Exotic, Oriental, Non-Western and Other

One of the oldest terms used to represent an external cultural element inside a Western musical context is "exoticism". Ralph Locke defines exoticism as "the process of evoking in or

through music—whether that music is 'exotic-sounding' or not—a place, people, or social milieu that is not entirely imaginary and that differs profoundly from the home country or culture in attitudes, customs, and moral" (Locke 2009, 47). This broader definition of the term replaces older assumptions of "distant locales or alien frames of reference" (Bellman 1998, ix), but it still implies the existence of something unfamiliar appearing surrounded by a familiar context.

The exotic, as it is employed in numerous musicological studies[1], usually deals with music composed before 1945 and often has "primitive", "ancient", or "oriental" connotations (Rao 2001, 627). One of the narrower delimitations of the exotic is the term "orientalism", which was defined by Edward Said in his homonymous work as "a style of thought based upon ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'" (Said 1978, 10). Even though the term had been conceived to be restricted to the Middle-East region, it was expanded later to the whole Asia by many musicologists studying "how Western operatic genres and 'exotic' musical repertories of the nineteenth and early twentieth centuries depict fictional fantasies of the Orient through incorporation of familiar tropes (seduction, *terra incognita*, etc.) and adaptation of Asian melodies and scale systems" (Everett 2004, 4).

The term orientalism is used, in a similar way to the exoticist approach, to define a clear distinction between "Occident" and "Orient", which could be extrapolated to "Domestic" and "Exotic". This way of organizing cultural elements is called a binary opposition[2], and it has been used extensively in the musicological domain to categorize agents of cultural interaction. According to Taylor, binary oppositions are "the most salient means by which modern western bourgeois subjects made, and continue to make, conceptions of racial, ethnic, and cultural difference" (Taylor 2007, 9). Binary oppositions have been traditionally helpful to analyze cultural phenomena, or as David D. Mendoza remarks, the benefits of using binary oppositions include "finding the essential characteristics of something, thereby helping describe and categorize it" (Mendoza 2015, 25). However, such categorizations contribute to the risk of treating one of the binomial elements as "the

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1 Among others, those of Bird (1982), Chucherdwatasanak (2014), Cooke (1998), Hisama (2004), Hunter (1998), Kim (2012) Locke (2007 and 2009), Middleton (2000), Parakilas (1998), Pasler (2000), Sheppard (2008), Taylor (2007), and Wah (2004).
2 "Binary opposition is an important concept of structuralism, a pair of related terms or concepts that are opposite in meaning, such as poor and rich, pretty and ugly, tall and short and so on. One of the two opposites assumes a role of dominance over the other. Structural linguists consider binary oppositions as rules governing not only the system of linguistic signs but the diverse systems of signs of human cultural activities." (Chunmei 2018, 108).

subordinate half" (Taylor 2007, 7). It is also common to start stereotyping an enormous field of heterogeneous cultural elements as a fixed cultural entity, thus "thinking about a particular group of people as authentic, pure, primitive, and frozen in time" (Mendoza 2015, 25).

Towards an attempt to expand the scope of orientalism and understand a broader span of cultural phenomena, the "Oriental" has gradually been replaced by the "Non-Western". As Mendoza remarks, "the term Oriental carries with it many connotations of imperialism" (Mendoza 2015, 25), and the adoption of "Non-Western" can neutralize those implications. Nevertheless, in the context of a globalized world, the "Non-Western" can appear as too vague and represent a too diverse cultural reality. The label "World music" is one of the results of this categorization used for marketing traditional music from all over the world within the same subdivision. The apparent problem of imprecision in the identity of this category can be added to the risk of "dividing the world in two halves" (Mendoza 2015, 25) or, as Ted Cantle suggests, a "West versus the Rest" mentality (Cantle 2012, 5).

The ultimate process of narrowing down the binary oppositions "Occidental vs Oriental", "Familiar vs Exotic", and "Western vs. Non-Western" results in the "Self vs. Other". In this case, the definition of identity is less problematic because of the binomial's individualization, and it is reinforced by the opposition to the "Other" reality. Donald Cuccioletta suggests that the most usual situation is that the actors of the cultural dialogue end up "recognizing oneself in the other" (Cuccioletta 2002, 9), or it can be illustrated as Edward Said remarks in terms of the previously explained orientalism: "the Orient has helped to define Europe (or the West)" (Said 1978, 9). Therefore, the "Otherness" observation causes the recognition of the difference with the "Self" and the own identity.

Nevertheless, the mere act of using any binary opposition as an illustration of the cultural dialogue creates a false dichotomy that does not describe the phenomenon accurately because the cultural identity is always subject to change and, therefore, very difficult to define. As Julia Shpinitskaya remarks, "the borders of any cultural collection as its own always shift, they are not stable and fixed" (Shpinitskaya 2016, 13), and according to Philip V. Bohlman, there is always a tendency that the Other "become indistinguishable to self" (Bohlman 2000, 191). Moreover, binary oppositions often imply a power inequality situation connected to the colonialist and imperialist

relationships that come to mind when we are thinking in terms of "Occidental vs Oriental" or "West vs. Rest".

1.1.2. The question of identity

Clara Petrozzi defines identity as "a symbolic construction formed by the set of characteristics that makes an individual or a group recognize oneself as opposed to other"[3] (Petrozzi 2009, 18). Marina Kavtaradze stresses the importance of identity for any cultural agent: "the necessity of self-identification is characteristic of any living structure (a person, nation, country, etc.) and is one of the fundamental necessities" (Kavtaradze 2015, 58), and this is remarkably evident in the words of some composers such as Bright Sheng, who defines himself as "an equal product of Chinese and Western cultures" (Chang 2007, 621). Another example is the Peruvian composer Jorge Villavicencio Grossmann, who mentions that Peru became a significant source of inspiration while he was abroad: "I was thinking of traveling back to Peru, (…) I started thinking it had been such a long time since I left, that I really needed to go back. So my Peruvian identity probably started to come up"[4] (Gidal 2010, 62).

Petrozzi mentions in the abstract of her dissertation about searching for a musical identity, "identity is a construction that changes permanently, and individuals can share many identities at the same time" (Petrozzi 2009, iii). The mutability of the identity is specified by the fact that "individuals can assume several identities simultaneously: personal, generational, religious, national, regional, linguistic or ethnic"[5] (Petrozzi 2009, 19). Shpinitskaya also brings up Max P. Baumann's concept of "synchronous identities, which relate us to different cultural spaces: *the local, the regional, the national and the global*" (Shpinitskaya 2016, 53).

Some composers' statements also challenge the idea of a fixed cultural identity. Mauricio Kagel mentions, "As for the concept of 'cultural identity': Sure I have one, my identity, but I would

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3   "una construcción simbólica constituida por aquel conjunto de características que hace a un individuo o a un grupo reconocerse a sí mismo frente a otro".
4   This is a clear example of the ability to define the "self" by means of the "other".
5   "Los individuos pueden asumir varias identidades simultáneamente: personales, generacionales, religiosas, nacionales, regionales, lingüísticas o étnicas".

rather speak of 'fragmentary identities'"[6] (Nyffeler 2000). Osvaldo Golijov considers that "identity –whether cultural, religious or musical– is a very fluid concept" (Tsioulcas 2006, 36), and David D. Mendoza states that "individual and cultural identities are overlapping, multiple, and dynamic" (Mendoza 2015, 117). These are composers who question the traditional conceptions of identity, as Nikos Papastergiadis remarks, they "challenge the national myths of place and belonging" and reject "the binary between purity and mixture" (Papastergiadis 2005, 41). The inaccuracy of this categorization of identity, based on inborn cultural origins, is exemplified by Shpinitskaya with the following statement:

> "This point of origin is contested every time I. Stravinsky is called an "American composer" or M. Chagall a "French painter", and when J. Brel is thought to be a "French singer". There are many who live different cultural conditions by deliberate choice or by chance. And what about the identity of those who choose to set their own virtual conditions, their own milieu, by which they live? This is to say that identity is not about where we come from, but perhaps about where and how we feel the self; it is about what we create and what changes we undergo in the process of being." (Shpinitskaya 2016, 52).

Shpinitskaya also uses Julia Kristeva's arguments to explain that identity is as much attributed or assigned by origin as adopted or acquired during the entire life process. Moreover, even though origins can be determinant in defining the identity, they can also be less present than the acquired identity. In these cases, we can speak of an intercultural identity, explained by Young Y. Kim, as "an acquired identity constructed after the early childhood enculturation process through the individual's communicative interactions with a new cultural environment" (Kim 2001, 191). This hybrid identity acquired through the process of transculturation results in a construction that can be understood "either as an *oscillating* factor (...) or as a multifocal identity" (Shpinitskaya 2016, 52-54).

The acquired or adopted identity can also be a matter of individual effort to create a distinctive identity and position oneself in the world in a conscious way. An example of this is the description made by David Kastin about the quest for Fred Ho's own identity. In his own words, the Asian-American jazz musician "began consciously to forge a distinctive multicultural identity that neither rejected his Asian roots nor engaged in an 'atavistic worship of the past'" (Kastin 2010, 2). To do so, he adopted the principles of identity definition that he found through African-American

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6 "Was den Begriff der 'kulturellen Identität' angeht: Sicher habe ich eine, meine Identität, aber ich würde lieber von 'fragmentarichen Identitäten' sprechen".

music and mixed them with his effort in immersing in the roots of Asian-American culture, all this directed to "build a pan-Asian identity that would amalgamate the diverse national cultures and languages and histories of the Asian-Pacific nationalities in the U.S." (Kastin 2010, 3).[7]

It has been illustrated before that identity has a fluid, dynamic, fragmentary, multidimensional, oscillating, and multifocal nature, and this fact poses a challenge to analyze the music of composers who, like Fred Ho, do not embrace the binary opposition between "self" and "other" but rely on the permanent redefinition of their own identity. Bauman connects this point of view with the modern and postmodern perspectives: "The sense of identity changes over modern and postmodern times like the meaning of composing itself. In modernity, identity needs to be found, while in postmodernity, identity is a continuous search" (Bauman 1996, apud Shpinitskaya 2016, 55).

Examples of this continuous search are notorious in the music of Mauricio Kagel, who uses *Osten* –one of the pieces in *Die Stücke der Windrose*— to challenge the standard constructions of otherness and identity. According to Björn Heile's vision, "Kagel seems to identify with what is supposed to be the other while othering what is ostensibly the self" (Heile 2004, 79). Another worthwhile observation is the one done by Paulo Rios Filho about the paradox of being a contemporary music composer in Latin America, Africa, or the Philippines, since in these contexts, the academic composition studies "are not a process of preservation of a tradition (as it occurs in Europe) but of development of an absolute minority, a focal point of resistance tied to an alien tradition"[8] (Filho 2010, 34). This conception illustrates the opposition "attributed vs acquired identities" and blurs the preconceived lines about who is supposed to be the "self" and who is supposed to be the "other".

1.1.3. Subordination and appropriation

Besides the problems about identity discussed before, the use of binary oppositions such as "Familiar vs Exotic", "Occidental vs Oriental", "Western vs. Non-Western", and "Self vs. Other"

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7 The result of this quest is, in Ho's own words, the "Afro-Asian New American Multicultural Muisc" (Kastin 2010, 2).
8 "é um processo não de manutenção de uma tradição (como acontece na Europa) mas de formação de uma minoria absoluta, um foco de resistência ligado a uma tradição alienígena"

carry implications on an imbalanced power structure situation, which means that if we confront two cultures, usually one will end up subordinated to the other. Shpinitskaya makes a very detailed analysis of Yuri Lotman's concept of the semiosphere to explain cultural dialogues. According to Shpinitskaya, "the dialogical structure is activated owing to three conditions: the initial asymmetry of the contacting languages, their change from the position of receiving to the position of sending, and consequently, discrete portions of transference taking turns with pauses" (Shpinitskaya 2016, 21). Even though, in Shpinitskaya's analysis, the two ideal actors of the cultural dialogue "take turns", there is still the risk that one of the elements is predominantly exerting its power to subjugate the other due to an initial power asymmetry.

For Filho, this subjugation is one of the most dangerous connotations of the exoticist discourse and leads to a "simplistic, generalized, stereotyped, irrational, uncivilized and ingenious image of the Other"[9] (Filho 2010, 22). His analysis continues gathering examples of caricaturization of *alla turca* style in the 18th century and picturesque depictions of Afro-American music associated to the social class difference in Porgy and Bess, all these followed by a statement by Born and Hesmondhalgh underlining the importance of considering "the relations between culture, power, ethnicity, and class; (…) further entangled in the dynamics of gender and sexuality" (Born and Hesmondhalgh 2000, 3).

Among the composers who have positioned themselves against the exoticist or orientalist discourses due to this power asymmetry, we can find that the Mexican composer Tania León rejects to be categorized as an "exotic" composer with labels such as "Latin American", "Cuban", "African American" or "woman composer" (Gidal 2010, 69). Besides, the Cuban composer Leo Brouwer firmly stands against a form of exoticism that he calls "musical tourism"[10] (Franco 2013, 71). The Finnish composer Erik Bergman also reflects on the possible negative connotations of an exotic treatment of music, as quoted in Shpinitskaya (2016, 132):

> "It is indeed dangerous to try to mix different cultures together, it is like making a kind of quasi music. I myself have never wanted to imitate what I have heard, but rather let it filter through my own personality so that what comes out is part of myself. It is quite risky to be quasi exotic."

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9 "imagem de um "outro" de maneira simplista, generalizante, estereotipada, irracional, selvagem e ingênua"
10 Further explored by Taylor (2007, 205-208) introducing the concept of "post-tourism".

The power asymmetry is better described by a very extensively used term in musicology: appropriation. As Everett (2004, 228) and Petrozzi (2009, 231) mention, the very term automatically implies a subordination relationship. Richard A. Rogers (2006, 475) defines appropriation as "an unfair or unauthorized taking—that is, theft". On the other hand, Burke determines this term's origin in the early theology of the Christian era and leaves out the nowadays clear negative connotations. He mentions the metaphor that Basil of Cesarea and Seneca the younger used to refer to this practice: "[The bees] neither approach all flowers equally, nor try to carry away those they choose entire, but take only what is suitable for their work and leave the rest untouched" (Burke 2009, 37). This metaphor is later expanded using the terms "despoiling" and "anthropophagy", both keeping the same negative implications of subordination that we can find in the term "appropriation".

Many authors conceive appropriation as a way of subordination typical of colonialism or imperialism. In the next section, these relationships are explained and confronted with other modes of cultural interactions such as interculturality and transculturality.

1.2. MODES OF CULTURAL INTERACTION

1.2.1. Colonialism and imperialism

Cultural colonialism and imperialism have been traditionally treated as synonyms, as can be understood by the definitions proposed by the cultural anthropologists Leonardo Acosta and Matti Sarmela:

> "Cultural colonialism, as we know it today, consists basically of the imposition to the dependent countries of schools, patterns and fashions from the metropolis, that is to say, the export of cultural products from the neocolonialist powers to be consumed by the 'underdeveloped' countries"[11] (Acosta 1982, 49).

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11 "El colonialismo cultural, tal y como hoy lo conocemos, consiste básicamente en la imposición a los países dependientes de escuelas, patrones y modas de las metrópolis, es decir, en la exportación de los productos culturales de las potencias neocolonialistas para su consumo por los países 'subdesarrollados'".

"Cultural imperialism is the economic, technological and cultural hegemony of the industrialized nations, which determines the direction of both economic and social progress, defines cultural values, and standardizes the civilization and cultural environment throughout the world" (Sarmela 1977, 13).

Both definitions strongly imply an imposition of cultural values rather than an exploitation of the subordinated culture, but imperialism has also been connected with disrespectful appropriation. The musicologist David Nicholls opposes two groups of composers based in the way of dealing with the folk and ethnic material: on the one hand "Beach, Farwell, Copland, and others (sic)" accusing them of imperialistic appropriation, and on the other hand "Cage, Reich and Glass, (…) Cowell, Harrison and Riley"[12] as examples of more respectful use of the "foreign" material (Nicholls 1996, 589). John Corbett briefly makes a fascinating distinction between the imperialist and the colonialist ideologies: the former means "exporting Western musical values through conservatory education" and the latter "importing non-Western musical materials for use in Western art-music settings". Therefore, according to Corbett's definitions, colonialism would imply appropriation, whereas imperialism would entail a significant imposition of identity. Also, Luigi Nono considers the colonial approach of some composers:

"When in European history there have been contacts with the culture of the orient, [such as] India – I'm thinking of Debussy, Messiaen, or of elements used by composers such as Stockhausen – in my opinion this is still a Eurocentric manner of appropriating elements of language that in their own culture, their history, their country have a different cultural function that would first have to be studied. ... It is a typically colonialist approach to seize abstract models... with the presumption that only a seemingly technologically more developed culture could express artistic connections, which are [in fact] derived from a domination from on high" (Nono apud Heile 2009, 170).

The colonial or neocolonial discourse can also be analyzed from a postcolonial point of view. Postcolonialism can be described as a form of identification of colonial issues inherited from the past, even though the metropolis does not exert an official colonial power anymore[13]. According to Johann Kroier, "the shift from older theories of dependency to a bundle of newer approaches [is] usually labelled as postcolonial" (Kroier 2012, 143).

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12 Filho (2010, 29) briefly questions Nicholls' label applied to these composers (experimental) and the choice of gathering all of them under the same ideological umbrella.

13 Jeongmee Kim (2004, 173) quotes Ashcroft, Griffiths and Tiffin with a broader definition: "We use the term 'post-colonial', however, to cover all the culture affected by the imperial process from the moment of colonization to the present day". (Ashcroft, Griffiths and Tiffin 1989, 2)

Kroier illustrates this shift using the example of the "world music movement". Relying on a study by Martin Stokes published in 2003, Kroier identifies two different approaches:

> "The one includes world music in its critique of globalization; it sees it in the vein to differentiation of target groups typical of post-fordist economies and interprets it as some sort of a new form of cultural imperialism. The other approach stresses the innovative aspects of cultural globalization. It highlights hybridity as a new form of authenticity and stresses the local as a field of reactive adaptation to globalization. (…) While the first approach focuses on the unequal distribution of power, the second discovers productive forces in the dissolution of national cultures" (Kroier 2012, 142).

Kroier also remarks that Stokes identifies a tendency to use binary oppositions in the traditional ethnomusicological discussion: "An opposition between global and local, system and agency, pessimism and optimism, top-down and bottom-up approaches to globalization, and Marxian and liberal has thus been inscribed firmly in the ethnomusicological approach to globalization from the beginning" (Stokes 2004, 50).

Based on the reject to the binary opposition's method, Kroier proposes a "postcolonial challenge" consisting of readjusting the traditional assumptions of the musicological discourse:

> "First, to reconsider the sociological presumptions that have become commonplace in the scientific treatment of music beyond the territory Western art music; what was usually taught as basic knowledge about "folk" and "popular" merits a re-examination in the light of postcolonial critique. Secondly, it should become a scientific rule to mistrust the completeness of historical sources; it affords some courage to dismiss the idea of secured knowledge until the dimension of the omissions is clear. And thirdly, the existence of a postcolonial music must be taken into consideration; the concepts of modernization and Westernization are not sufficient to understand the meaning of a music that was created in the spirit of postcolonial liberation and identitary transformation" (Kroier 2012, 148).

It is this multidimensional point of view about the cultural and musical phenomena what permits a genuine analysis about cultural dialogues. As Kroier explains, abandoning binary oppositions "we meet a grey zone between curious exoticism and modernist departure, between naïve imitations and clever crossovers, between ambassadorial self-consciousness and trans-cultural entertainment" (Kroier 2012, 146).

1.2.2. Globalization

In the book "Beyond exoticism", Timothy Taylor offers a profound study about colonialism, imperialism and globalization in music (Taylor 2007). For him, the three ideologies are cultural systems which entail a certain degree of cultural subordination, as he states in the introduction:

> "This is a book about power, about systems of domination and oppression, and about who has had the power of representation of Others in music, from the seventeenth century to the present. (…) But this book is not a survey. It is, rather, a study of the three main systems of domination and exploitation – colonialism, imperialism and what we now call globalization – and the ideologies produced by them that foster appropriations of music and representations of nonwestern Others" (Taylor 2007, 1).

Taylor sets the difference between colonialism-imperialism and globalization in the sociopolitical influence that the most potent cultural entities exert over the subordinated ones: in the colonialist and imperialist ideologies, the power is directly applied by the states, whereas in the globalization system major companies have much more power than states themselves. In any case, according to Taylor, colonialism and imperialism have not entirely disappeared in the present day: "now the state frequently follows the desires of corporations when it comes to dominating and oppressing" (Taylor 2007, 114). This assertion exemplifies a conception of globalization as an evolved, more modern version of the colonialist and imperialist cultural systems.

David Mendoza complements some of Taylor's examples with two more points of view from different authors. The first one slightly turns the discussion's focus to the idea of appropriation: "Encounters occur on the terrain (or at least on the terms) of the powerful, who mostly ignore the privilege that allows them to play by rules of their choosing" (White 2012, 6–7). The second opens the question of an utterly adverse vision of globalization: "[the] discourse about global music has been dominated by discussions of cultural imperialism which tend to oversimplify the situation" (Wise apud Mendoza 2015, 86).

This oversimplification of the analysis of globalization is shared by many authors who do

not consider this cultural system an entirely negative reality[14]. Johann Kroier challenges the assumption of globalization as a system focused only in inequality and subordination, arguing that it is, in fact, a multidimensional phenomenon that requires a more in-depth analysis:

> "With the focus on asymmetrical power relations important aspects of agency are put aside; the cultural changes on the global periphery are unequivocally qualified as losses, while attempts to overcome the limits of isolated (sub-)cultures are seen only as corrupting influences. So the model of dependency seems to be too coarse to seize realities, which are very concrete for a perspective radically centered on the standpoint of the global periphery. " (Kroier 2012, 143).

While accepting the lack of balance in the cultural dialogues, he continues his defence of the more optimistic side of globalization standing up for the economically and culturally subordinates:

> "Musical globalization comprises not only effects of the economic power of Western music industries; it includes at the same time cultural exchanges between the powerless themselves, and the possibility to articulate counter-hegemonic means of expression beyond the level of local cultures. With the assertion that global relations are determined by Western domination, there comes too often an attitude of alternativelessness. Nevertheless, this underestimates that reality might yet be the alternative: not the unreflected product of submission under the rule of global culture industries, but the only historically possible deflection from it. So the unidirectional pattern of international exploitation is complemented and countered by a rather complicated pattern of communication" (Kroier 2012, 143).

Those less favoured in the power inequality can also develop new ways of expression which might not have happened without this subordination. In other words, sometimes the power inequality triggers a cultural response of rebellion against the dominating power[15].

One of the counter-effects of the globalization is precisely the localization, which could be defined here as the reaffirmation of the local identity[16]. The balance achieved between the local and global identities is referred to as "glocalization". In words of Muqtedar Khan, it is "a war between modernity and post modernity; sovereignty and anarchy; reason and destruction in which art has a vital role to play" (Khan apud Cunio 2008, 27).

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14 Stephen Feld accepts the coexistence of two reactions to globalization: anxiety and celebration. On the one hand, "anxious narratives" stand against commodification, and on the other hand, "celebratory approaches" recognize hybridity and fluid identities as a positive outcome of globalization (Feld 2000, 152). Another example is David D. Mendoza, who also shares his own positive and negative experiences regarding composition in a globalized world (Mendoza 2015, 86-7). He also speaks about subordination as "Privilege is real, but not all those that have it abuse it. In my experience, those involved in intercultural collaboration have checked their privilege and replaced it with negotiation, compromise, humility, and hospitality" (Mendoza 2015, 95).

15 Kroier studies rather thoroughly two examples of this cultural phenomena: jazz (Kroier 2012, 149) and rumba (Kroier 2012, 166-7).

16 Using Bauman's concept of "synchronous identities" explained earlier (page 8).

1.2.3. Cosmopolitanism

As it occurs with globalization, cosmopolitanism has several different definitions with diverse positive and negative implications[17]. Robert Holton argues that cosmopolitanism shares, "all the general characteristics associated with globalization, namely (a) cross-border activity, (b) inter-connection and inter-dependence, and (c) consciousness of the world as a single space" (Holton 2009, 12).

The origins of the word "cosmopolitan" date back to the ancient Greek era. With an etymology tracing back its roots to "citizen of the world", it is supposed that Diogenes of Sinope was the first person to call himself that way, but it is not clear that he was referring to the conception of cosmopolitanism that we nowadays have. Instead, he was claiming that, as a citizen of the world, he did not owe any particular service to Sinope or the Sinopeans (Kleingeld and Brown 2014).

Current definitions of cosmopolitanism can often be vague or lacking accuracy. Mendoza chooses two complementary definitions by Ash Amin and Nikos Papastergiadis. The former conceives cosmopolitanism as "the intersection of two things: the obligation towards others who are not like us, and secondly, the respect for lives led in local contexts" (Amin and Appiah apud Mendoza 2015, 96). Papastergiadis summarizes four original Stoic principles that shape a thorough definition of cosmopolitanism:

> "First, Greek Stoics defined the idea of community through the incorporation of the whole of humanity. Second, they asserted that human rights were not constrained within geopolitical boundaries. Third, they adopted a non-hierarchical vision of cultural value. Fourth, they encouraged an attitude of self-awareness through genuine curiosity and open exchange with the other." (Papastergiadis apud Mendoza 2015, 96).

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17 A survey of how musicology has dealt with cosmopolitanism in very diverse ways can be found in the article written by Marc Gidal (2010, 47-8).

	Binary Types of Cosmopolitanisms	
Binary 1	**Working-Class** Immigrants, refugees, artists, musicians	**Elite** Diplomats, lawyers, foreign journalists
Binary 2	**Rooted** A citizen of the world who balances the local with the global	**Rootless** A citizen of the world who has no local allegiances.
Binary 3	**Cultural** A citizen of the world who enjoys cultural diversity.	**Political** A citizen of the world who seeks greater cooperation with other citizens of the world.

Figure 1. Mendoza's Binary Types of Cosmopolitanisms (Mendoza 2015, 99).

Mendoza continues his discussion about cosmopolitanism offering what he calls three misconceptions of cosmopolitanism in the form of binary oppositions[18]: "elite versus working-class, cultural versus political, and rooted versus rootless" (Mendoza 2015, 97). Figure 1 is Mendoza's explanatory chart about binary types of cosmopolitanisms.

Using Robert Holton's words, Mendoza describes elite cosmopolitans[19] as people near the limits of cultural imperialism, because of their attributes of "affluent, privileged, travelled, and unaware of or detached from social realities" (Holton apud Mendoza 2015, 99). This distinction is exemplified by a fragment of a conversation between Ash Amin and Kwame Anthony Appiah:

> "Money and privilege make everything easier, but it's important to stress there are people with a cosmopolitan attitude who don't have privilege. There are people in refugee camps who have, in material terms almost nothing, who are open to the world in the way that cosmopolitanism commends. And similarly there are very privileged people who are profoundly not cosmopolitan." (Amin and Appiah apud Mendoza 2015, 99).

Nevertheless, it should be stated that being favoured by the power inequality, thus, being part of the elite do not necessarily mean to exert power over the others, even within a cosmopolitan mentality. As Mendoza asserts according to his own experience as a composer: "Privilege is real, but not all those that have it abuse it. In my experience, those involved in intercultural collaboration

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18 Even though these binary oppositions exemplify well paradigmatic realities and help the author's purpose of simplifying the discussion, it has been argued earlier that binary oppositions are generally not a very accurate tool to analyze complex cultural phenomena such as cosmopolitanism and therefore should always be treated sceptically.

19 A very detailed list of documentation about elite and hierarchy in cosmopolitanism can be found in the article written by Marc Gidal (2010, 47).

have checked their privilege and replaced it with negotiation, compromise, humility, and hospitality" (Mendoza 2015, 95).

The second binary opposition is "rooted vs rootless" cosmopolitanism. The rootless cosmopolitan makes direct reference to Diogenes' ideology of disconnection with any local identity. Referring to Ted Cantle and Kwame Anthony Appiah, Mendoza stresses the danger of denying any connection to "family, friends, community, culture, and nation" (Mendoza 2015, 101). In this respect, the concepts of glocalization and synchronous identities support the image of a "rooted" cosmopolitan as a more positive way of approaching cosmopolitanism[20].

Another term used for rooted cosmopolitanism is the one introduced by Homi Bhabha (1996): "vernacular cosmopolitanism". According to Pnina Werbner, the arguments about vernacular cosmopolitanism are "first, whether local, parochial, rooted, and culturally specific loyalties may coexist with translocal, transnational, transcendent, elitist, enlightened, universalist and modernist ones; and second, whether boundary-crossing demotic migrations may be compared to the globetrotting travel, sophisticated cultural knowledge and moral worldview of deracinated intellectuals" (Werbner 2008, 14).

The third binary opposition is "cultural vs political" cosmopolitanism. Mendoza describes Ulf Hannerz's opposition between, on the one hand, a cultural exchange looking for new ways of interaction and hybridity and, on the other hand, a form of cosmopolitanism oriented towards major global sociopolitical problems. Cultural cosmopolitanism is identified as a "happy face" because it is reasonably easy to get a positive result from a cultural exchange experience. In contrast, political cosmopolitanism has a "sad face" as a result of the difficulties involved in the process of solving problems that globally concern the whole of humanity (Mendoza 2015, 101-2)[21]. Mendoza illustrates this binary opposition with the chart shown in Figure 2.

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20 Donald Cuccioletta also attributes a cosmopolitan citizen "multiple identities that not only link him or her to their own cultural heritage, but also to the culture of the host country, continent, neighbourhood, street etc" (Cuccioletta 2002, 4).
21 Hannerz's theory is developed in *Two Faces of Cosmopolitanism: Culture and Politics.* (Hannerz 2006).

Cultural Cosmopolitanism (The Happy Face)	Political Cosmopolitanism (The Sad Face)
Defined as the ability to make one's way into other cultures.	Defined as civic and humanitarian responsibility that transcends national borders that include global citizenship and human rights.
Concerned with openness towards divergent cultural experiences that include new people, sights, sounds, and tastes	Concerned with new possibilities of organizing power to solve big problems, for example climate change
Welcomes hybridity	Welcomes global interconnectedness

Figure 2. Hannerz's two faces of cosmopolitanism (Mendoza 2015, 102).

Besides Mendoza's very synthesized analysis of cosmopolitanism, the article *Contemporary "Latin American" Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism*, written by the musicologist Marc Gidal offers a fascinating perspective of cosmopolitanism articulated around the experiences of some Latin American composers who are considered cosmopolitan to a certain extent.

After defining cosmopolitanism using the theories developed by Ulf Hannerz, James Clifford and Bruce Robbins[22], Gidal sets apart this concept from some definitions of universalism and multiculturalism, therefore dismissing connotations of aesthetic hegemony and presumption of purity and authenticity (Gidal 2010, 42-5). After speaking about the previously discussed "vernacular cosmopolitanism" he challenges the assumption of mobility to a certain extent: not every form of travel or mobility implies cosmopolitanism, dismissing tourists, exiles and labour migrants (Gidal 2010, 46). Finally, he addresses issues of hierarchy and elite as have been discussed earlier in the binary opposition "elite vs working-class" (Gidal 2010, 47).

1.2.4. Interculturalism vs Multiculturalism

Continuing with the thorough analysis on hybrid cultural systems proposed by Mendoza, interculturalism is defined as "a dynamic process by which people from different cultures interact to

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22 Gidal (2010, 42) offers a similar definition than the one shaped by Mendoza: balance of synchronous identities, geographical mobility and issues of hierarchy and privilege.

learn about and question their own and each other's cultures" (Cantle apud Mendoza 2015, 104). It is a process of learning and exchange, but also "recognizes the inequalities at work in society" and "acknowledges human rights" (Cantle apud Mendoza 2015, 104).

Cultural interactions always imply challenges[23]. Mendoza also presents a report by UNESCO that shows some key arguments that have to be taken into consideration when organizing the dialogue between cultures: "Participants fail to recognize: differences and diversity, mutual knowledge about sensitive issues linked to religion, overlapping, multiple, and dynamic cultural identity, human rights, and tolerance of others. (…) Negotiation, compromise, humility, and hospitality are all necessary to enter into meaningful dialogue" (Mendoza 2015, 104-5).

According to Mendoza, the main three differences between interculturalism and multiculturalism are: first, a dynamic vs static vision of culture; second, a more merged vs a more isolated position of the cultures from each other; and third, a tendency towards social cohesion vs social fragmentation (Mendoza 2015, 108).

These three points of view promote a generally positive representation of interculturalism opposed to a negative one of multiculturalism, and this vision is supported by several authors[24] and international organizations like UNESCO, the Council of Europe and the European Commission. All these organizations are starting to replace old multicultural policies with the promotion of intercultural dialogue, and even the German Chancellor Angela Merkel stated in 2010 that "The approach [to build] a multicultural [society] and to live side-by-side and to enjoy each other has failed, utterly failed" (Mendoza 2015, 106-7). Even though both cultural systems recognize differences and diversity, the isolation of cultures within a shared space leads inevitably to inequality and fragmentation.

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23 Paulo Rios Filho uses extensively the terms "intercultural dialogue" (diálogo intercultural) and "intercultural friction" (fricção intercultural) in his dissertation. The former implies mutual understanding, whereas the latter presents the interaction as a challenge.

24 Others, like Shpinitskaya (2016), do not necessarily imply a negative connotation of multiculturalism but keep an assumption of a static cultural system opposed to the dynamism of interculturalism.

1.2.5. Multiculturalism vs Transculturalism

Lucia-Mihaela Grosu argues in her article *Multiculturalism or transculturalism? Views on cultural diversity* (Grosu 2012) that transculturalism could be the solution to the growing critique against multiculturalism. She illustrates her beliefs with the example of the Canadian Multiculturalism Act, which promoted the following principles:

> "- To assist cultural groups to retain and foster their identity;
> - To assist cultural groups to overcome barriers to their full participation in Canadian society;
> - To promote creative exchanges among all Canadian cultural groups;
> - To assist immigrants in acquiring at least one of the official languages."
> (Dewing apud Grosu 2012, 103).

The critiques to multiculturalism come from several authors arguing that "by emphasizing the importance of maintaining ethnic identity as different from Canadian identity, multiculturalism enforces division and not integration" (Bissoondath apud Grosu 2012, 106). There is also the assumption that "the concept of "cultural tolerance" promoted by the Multiculturalism Act hides a racist approach to ethnic groups" (Grosu 2012, 106)[25].

Grosu's alternative to multiculturalism is transculturalism:

> "If we compare transculturalism to multiculturalism the essential difference between them stems from the way we perceive their outcomes. Cultural diversity is seen either as a melting of cultural markers (transculturalism) or as a gathering of multiple and distinct contributions to the mainstream culture (multiculturalism)" (Grosu 2012, 108).

She follows Donald Cuccioletta's example and treats transculturalism and cosmopolitanism as synonyms, and both authors trace the roots of transculturalism back to Fernando Ortiz's theories. The Cuban anthropologist was the first one to use the term "transculturalism", and he defines it as a "synthesis of two phases occurring simultaneously, one being a de-culturalization of the past with a métissage with the present. This new reinventing of the new common culture is therefore based on the meeting and the intermingling of the different peoples and cultures" (Ortiz apud Grosu 2012,

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25 Grosu continues with the critique to the multicultural approach by stating that "multiculturalism appears not as a cultural liberator but as a cultural straightjacket, forcing those described as members of a minority cultural group into a regime of authenticity, denying them the chance to cross cultural borders, borrow cultural influences, define and redefine themselves. (…) From this point of view, a multicultural policy which emphasizes group cultural authenticity may be understood as "contributing to forms of cultural stereotyping" (Grosu 2012, 107).

108).

Ortiz's reference to a "de-culturalization of the past" and a "métissage with the present" means that transculturation contains both a certain degree of losing one's own identity – acculturation– and the adoption of another's identity –creolization –. This process of change can be either conscious or unconscious: if, on the one hand, there is a consciousness about the cultural transformation and this is done voluntarily, we can speak of an "adopted" new identity, often framed in a cosmopolitan approach to culture as it was described earlier. If, on the other hand, the cultural change is unconscious or it is a result of an imposed culture, we can speak of an "acquired"[26] new identity, often meaning a certain degree of cultural imperialism or negative side-effects of globalization.

It is this ambiguity of perspectives what makes transculturalism a highly complex cultural system and a very problematic term to use in musicology[27]. There are, nevertheless, some critical features of transculturalism which define it clearly and distance it from other cultural systems like multiculturalism, interculturalism or cosmopolitanism: the existence of an ongoing process of change –therefore a dynamic cultural identity– and the impossibility or difficulty of identification of a single culture due to this fluid cultural relationship.

1.2.6. Recapitulation

Mendoza's chart of "Hybridity in music" (Figure 3) summarizes all the different cultural systems that we have discussed before, except globalization and multiculturalism that are not considered forms of hybridity. The chart exemplifies each one of the cultural systems' orientation towards the "other", their modes of interaction, conceptions of culture, power structures, visions of authenticity, ethical considerations about cultural rights and general outcomes.

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26 "Adopted" and "acquired" are terms used by Shpinitskaya (2016, 52).

27 David Mendoza (2015) chooses interculturalism over transculturalism because of its extremely complex nature and possible negative connotations.

HYBRIDITY IN MUSIC

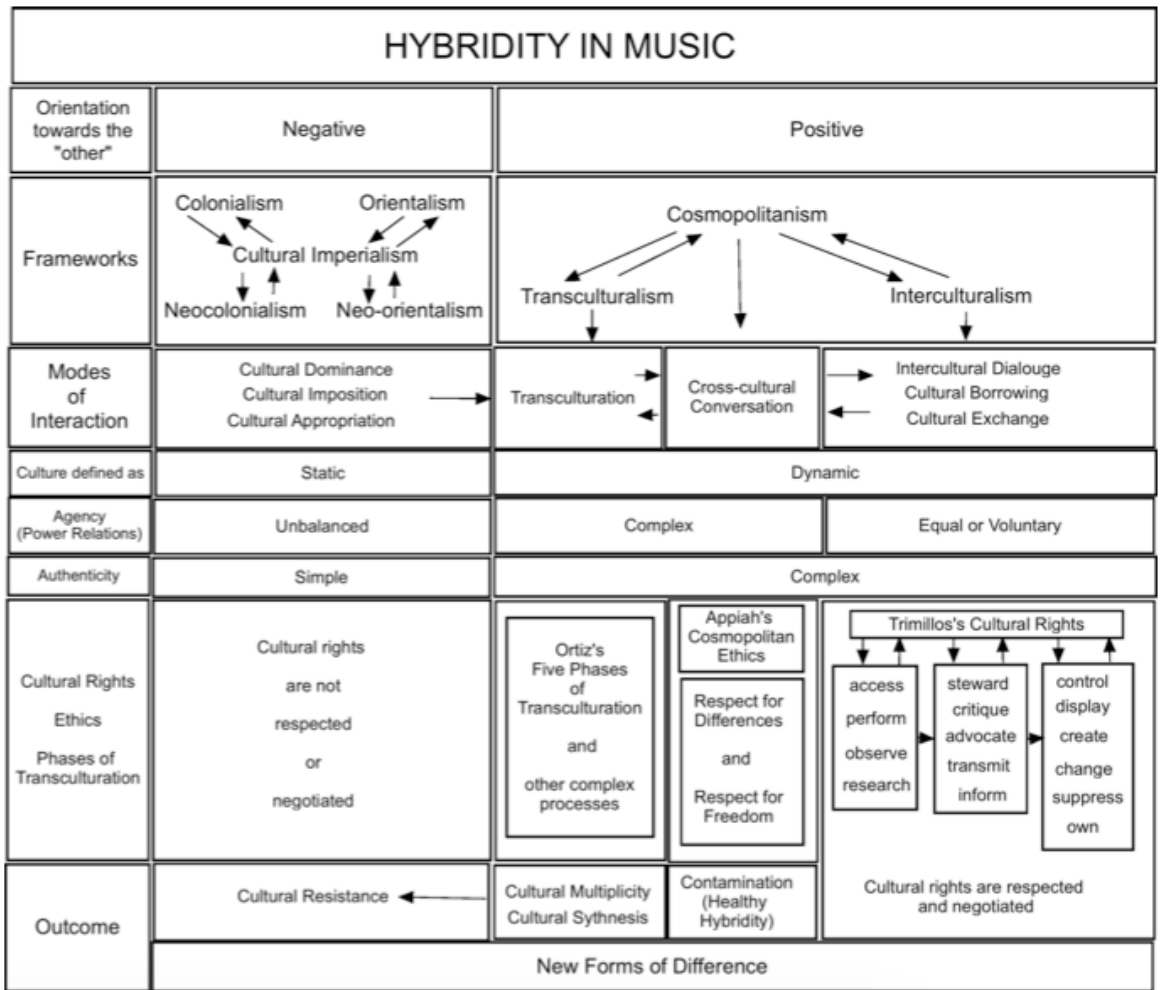|	Negative	Positive
Orientation towards the "other"	Negative	Positive
Frameworks	Colonialism / Orientalism → Cultural Imperialism → Neocolonialism / Neo-orientalism	Cosmopolitanism → Transculturalism / Interculturalism
Modes of Interaction	Cultural Dominance / Cultural Imposition / Cultural Appropriation →	Transculturation ↔ Cross-cultural Conversation ↔ Intercultural Dialouge / Cultural Borrowing / Cultural Exchange
Culture defined as	Static	Dynamic
Agency (Power Relations)	Unbalanced	Complex / Equal or Voluntary
Authenticity	Simple	Complex
Cultural Rights / Ethics / Phases of Transculturation	Cultural rights are not respected or negotiated	Ortiz's Five Phases of Transculturation and other complex processes; Appiah's Cosmopolitan Ethics / Respect for Differences and Respect for Freedom; Trimillos's Cultural Rights (access, perform, observe, research / steward, critique, advocate, transmit, inform / control, display, create, change, suppress, own)
Outcome	Cultural Resistance ←	Cultural Multiplicity / Cultural Sythesis; Contamination (Healthy Hybridity); Cultural rights are respected and negotiated
	New Forms of Difference	

Figure 3. Mendoza's chart of hybridity in music (Mendoza 2015, 116).

Once that all the individual cultural systems have been explained –vertically, according to Mendoza's chart–, a new perspective regarding each one of the categories listed by Mendoza (horizontally) would clarify and strengthen the understanding of the concepts introduced earlier. However, the following analysis of Mendoza's chart will be refined with the introduction of missing concepts such as globalization and multiculturalism and the elimination of the binary oppositions as long as it is possible. Binary oppositions can evolve from a dyad to a vector, which is, treating the binomial as the extremes of a line and include intermediate possibilities which are not "black" or "white" but a certain degree of "grey"[28].

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28 Bruno Moschini Alcalde has a similar approach to binary oppositions, calling them "axes". In his case, he compiles a set of pre-established perspectives in a table of "Axes of Signification of Hybridity" complemented by a table of "Tropes of Hybridity" (Alcalde 2017, 65-67).

The first element addressed by Mendoza is the orientation towards the "other". By nature, colonialism and imperialism have a very negative orientation, because the treatment towards the "other" is always motivated by the urge of appropriation (colonialism) or the imposition of a specific identity (imperialism), making this cultural relationship a one-sided movement and not a cultural dialogue. On the other hand, cosmopolitanism, interculturalism and multiculturalism are a clear example of positive orientation towards the "other", because regardless the interest of the cultural agents, there is a mutual assumption of respect for the "other's" identity. This predisposition minimizes the possibilities of appropriation or identity imposition that colonialism and imperialism promote.

Between these two extremes of positive and negative orientation towards the "other", there are transculturalism and globalization (see Figure 4). The ambiguity of the definition of transculturalism leads to a similarly ambiguous orientation towards the "other" since a transculturation process can be triggered by either a voluntary decision or a process of imposed acculturation. In the first case, the orientation towards the "other" would be positive, and in the second, it would be negative[29]. As long as globalization is concerned the same ambiguity exists: the harmful effects of a cultural imposition motivated by any social, cultural or most commonly economical purpose would lead to a negative orientation towards the "other", whereas the voluntary adoption of a new identity made possible by the globalization would mean a somewhat positive orientation towards the "other", as long as there are no signs of disrespectful cultural appropriation.

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29 There are also some intermediate degrees of "adopted" versus "acquired" identities as a result of a process of transculturation. In all of these cases, a negative orientation towards the "other" would be directly proportional to the relative presence of a dominant culture.
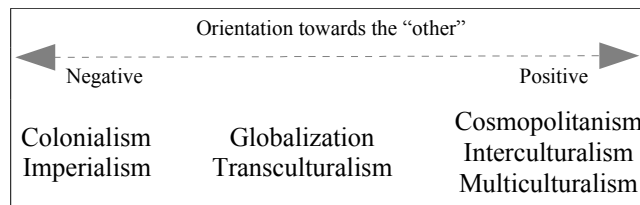
Figure 4. Orientation towards the "others"

The following binary opposition conceived by Mendoza is the cultural perceived dynamism. He identifies a negative orientation to the "other" with a static definition of culture, and a positive orientation to the "other" with a dynamic definition of culture (see Figure 3). In the same way that the previous binary opposition was challenged, there can also be different degrees of dynamism in the definition of culture (see Figure 5).
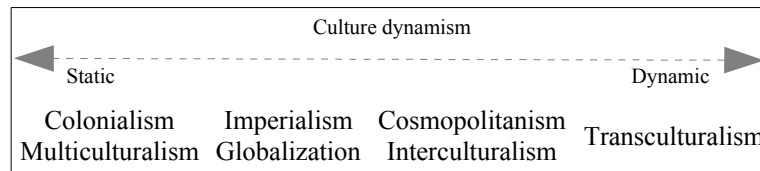

Figure 5. Culture dynamism

In the most static extreme, we can find multiculturalism and colonialism. The former is by definition in favour of the preservation of an individual's own identity, therefore very concerned about issues of authenticity and cultural purity. The latter also conceives the "other" as an authentic cultural identity, mostly if it is regarded under an exoticist or orientalist point of view. In this case, the colonialist approach borrows cultural elements and treats them as static, regardless of the degree of fusion that might occur when the exotic elements are placed in combination with familiar ones.

Cultural imperialism and globalization define culture as a more dynamic entity than multiculturalism and colonialism because both are dealing with the imposition of certain cultural elements as a result of an unbalanced power structure. The result is a change in the culture, but the aim is not a real blending because there is a powerful domination element. Here resides the difference with cosmopolitanism or interculturalism, which both see culture as a much more dynamic entity since there is not any cultural imposition but a more respectful approach to the culture. There is also a voluntary will to change one's own identity, and the balance of this desire of

hybridity with the preservation of some aspects of the original identity is directly related with a more static or more dynamic conception of culture.

Transculturalism is by definition the most dynamic conception of culture because the premises of its definition are a constant process of change and difficulty to identify the original cultural elements.[30]

Mendoza addresses power inequality as a binary opposition with some ambiguity: there are equal (interculturalism) and unequal (imperialism) situations, but there is also a "complex" power relation in transculturalism and cosmopolitanism (see Figure 3).

Colonialism, imperialism and globalization are unbalanced power relations since they are all systems of domination. However, elite cosmopolitanism has the same degree of inequality than the previously mentioned cultural systems (see Figure 6).[31] For the same reason, interculturalism and working-class cosmopolitanism are the most balanced power relations, whereas multiculturalism and transculturalism offer an intermediate position. Multiculturalism has an aim towards equality, but as we discussed previously, the reality of cultural isolation tends to create inequality. Transculturalism, on the other hand, has traditionally implied possible domination, but this assumption is not always the case. Therefore, depending on the situation, it can be a more balanced or unbalanced power structure.

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30 Mendoza's cultural "authenticity" (Figure 3) is directly linked to cultural dynamism since the general conception is that the more static the culture is, the more authentic. For a more in-depth discussion of authenticity issues, see Heile (2004). Also, Killin (2012) contributes to the discussion of cultural authenticity from a compositional perspective: "matters of both authenticity and degradation are important for composers to consider, as it can be harmful to a culture's reputation to mistakenly misidentify conventions, or misallocate authenticity. This can be avoided, I believe, by working with a master musician from the relevant culture, and this is why I have collaborated with Budi Putra and Wang Hui over the course of my composing for gamelan and yangqin respectively. Furthermore, I do not allocate cultural authenticity to any of my cross-cultural compositions – none of them are, I believe, authentically Indonesian or authentically Chinese. Moreover, there is an important consideration regarding the continuum between the preservation of a tradition's music culture, and innovation – traditionalists-about-music like to see that the music of their tradition is being preserved and when performed, it is as true as possible to the historic tradition (traditionalists- about-music are not exclusively non-Western – consider the debate amongst musicologists on performance practice: whether or not Baroque instruments should be employed in the performance of a Baroque piece, or whether or not an orchestra performing Beethoven symphonies should be tuned to 440Hz, and so on)". (Killin 2012, 66).

31 Although, as it was discussed earlier, having a position of privilege does not necessarily imply that inevitable domination is exerted.
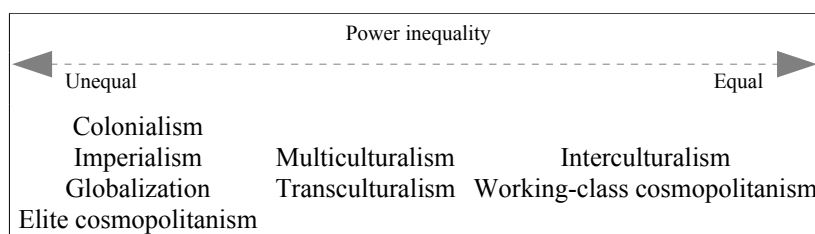
Figure 6. Power inequality

The modes of cultural interaction proposed by Mendoza are a result of the mixture of several sources, being the most important ones the UNESCO's 2009 World Report and a similar analysis written by Richard Rogers three years earlier (Rogers 2006). The result is a complementary collection of five terms, which are –from the most intrusive to the most respectful– cultural imposition, domination, exploitation, borrowing and exchange.[32] (See Figure 7).

Cultural imposition, domination and exploitation relate with a negative orientation towards the "other", and therefore the colonialism-imperialism paradigm is framed in these three modes of cultural interaction. Its main difference is that imposition and exploitation are unidirectional, whereas domination is a combination of both.

The respectful counterpart of cultural exploitation would be cultural borrowing, being the main difference the right or permission to borrow the cultural material.[33] On the other hand, cultural exchange includes cultural borrowing, but instead of being unidirectional, it means a reciprocal relationship. Thus, multiculturalism cannot be included in a cultural exchange mode of interaction, because at least one of the cultural agents is supposed to be preserved. Cosmopolitanism and interculturalism promote cultural exchange, but occasions of cultural borrowing also occur within these cultural systems.

Transculturalism and globalization are two systems that can include any mode of cultural interaction, because of the ambiguity in their definition and orientation towards the "other" as it has

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32 Mendoza also includes "transculturation", "cross-cultural conversation" and "intercultural dialogue" (see Figure 3) as modes of cultural interaction, but "transculturation" is a process that includes a broad spectrum of different modes of cultural interaction and "cross-cultural conversation" and "intercultural dialogue" are synonyms of "intercultural exchange", so they have been omitted in Figure 7.
33 The UNESCO report includes an example of borrowing technology from a different culture (Mendoza 2015, 113).
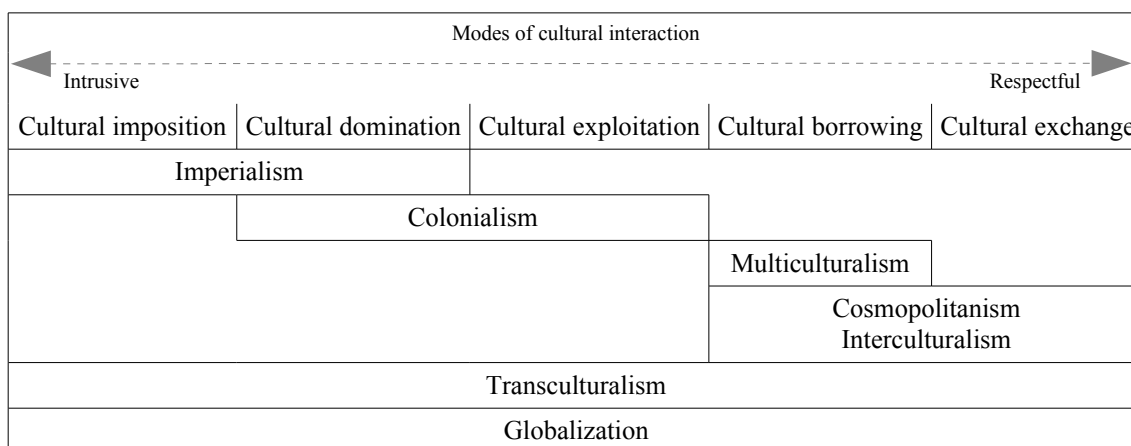
been discussed earlier.

Modes of cultural interaction				
Intrusive ←				Respectful →
Cultural imposition	Cultural domination	Cultural exploitation	Cultural borrowing	Cultural exchange
Imperialism				
	Colonialism			
			Multiculturalism	
			Cosmopolitanism Interculturalism	
Transculturalism				
Globalization				

Figure 7. Modes of cultural interaction

The two last rows of Mendoza's chart of hybridity in music are a collection of different sources like Ortiz's five phases of transculturation[34], Appiah's cosmopolitan ethics[35] and Trimillos' cultural rights[36]. The last row describes the outcomes of all the cultural systems, triggering reactions such as cultural resistance, cultural synthesis or cosmopolitan contamination, all of which have been discussed earlier. Mendoza encompasses all these outcomes in what Appiah calls "new forms of difference" or alternatives to the traditional binary oppositions used to analyze cultural relations.

1.3. ENCOMPASSING TERMS

As it has been proved so far, terms like "exoticism", "orientalism" or "otherness" are very problematic to be used in order to analyze cultural dialogues in music. When binary oppositions are replaced by vectors, we have a much more powerful tool to analyze music from a multidimensional point of view. However, often musical analysis is not to be restricted to one of these vectors, and therefore we need to find an overarching term to include all the different nuances that can be

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34 "Enslavement, compromise, adjustment, self-assertion, and finally integration" (Ortiz apud Mendoza 2015, 114-5).
35 "The respect and balance of both the differences of the Other and the freedom of artists of all kinds in the creation of hybridity" (Appiah apud Mendoza 2015, 110).
36 "Rights of any given group to access, steward, and control their music" (Trimillos apud Mendoza 2015, 91).

encountered in all the different modes of cultural interaction.

Three terms have proven to be the most neutral and useful for musicological purposes, and they are going to be discussed individually: transethnicism, intertextuality and hybridity.

1.3.1. Transethnicism

Transethnicism is a term coined by Lou Harrison and used extensively by David Nicholls to describe the use of musical material outside one's cultural paradigm, as the American experimentalists did.[37] In his opinion, the previous generation of composers tolerated and even encouraged the colonialist[38] appropriation of folk and ethnic materials in order to "impose an "American" accent onto the existing European musical lingua franca" (Nicholls 1996, 589). On the contrary, the transethnicist approach implies a respectful attitude towards the other culture and does not limit its scope to a decorative or superficial exoticism.

This differentiation is not recognized unanimously, since several authors like Corbett (2000) or Sheppard (2008) question the distance of the treatment of the foreign material to the practices of exoticism or orientalism. For Sheppard, although the interpretation is sensibly different from the exoticist approach, Cowell utilizes relatively unsophisticated compositional techniques to achieve his universalist goals. In a letter to Stokowski, Cowell describes his Concerto for Koto like this: "The first movement uses Japanese koto modes in the modern Japanese tradition; the second movement is Western in style but, I think, suited to the instrument. The last movement is an attempt to coordinate these approaches" (Cowell apud Sheppard 2008, 508).

Even though the aim is to overcome the exoticist and orientalist paradigm, there are still too

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37 Henry Cowell, Harry Partch, John Cage, Lou Harrison and others. (Nicholls 1996)
38 In Nicholls's words: "those materials have been (imperially) appropriated" (Nicholls 1996, 589). The term colonialism is nevertheless preferred in this context because of its connotations of despoil, not a cultural imposition.

many signs of a binary opposition relationship, and therefore the connotations of power inequality are visible and hard to avoid. Nevertheless, the idea behind the term transethnicism is to offer a respectful alternative to the more invasive exoticism and orientalism. For this reason, and although it is far from being ideal, it can be considered an encompassing term for describing cultural dialogues.

1.3.2. Intertextuality

The term intertextuality was introduced by Julia Kristeva and had its origins in the previous works of Bakhtin[39]. As Shpinitskaya summarizes: "The concept of intertextuality by J. Kristeva suggests the body of the text as consisting of a synchronic presence of different texts, and textual relationship as a powerful referential system" (Shpinitskaya 2016, 27).

Several scholars believe that intertextuality is a potent tool to analyze cultural dialogues in music. Among them, Kevin Korsyn (1991) explores a new analytical method based on intertextuality taking as a starting point Harold Bloom's problematic of influence (Bloom 1973); Ivan Chiarelli (2015) utilizes intertextuality to analyze East-West interaction in *Der Jahreslauf* by Stockhausen; and the Spanish composer José María Sánchez Verdú conceives intertextuality a central aspect of his work and the whole contemporary music practice (Ordoñez Eslava 2011, 377).

Although the definition of intertextuality is broad enough to cover the span of cultural interactions desired in this work, there is a slight connotation of pure coexistence of two or more texts, avoiding cultural frictions (Filho 2010, 27). On the contrary, the term hybridity necessarily includes these cultural frictions, therefore being a more accurate term for this purpose.

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39 More concretely, Kristeva's work *Word, Dialogue and Novel* (Kristeva 1967) is one of the first to introduce Bakhtin's work outside the Russian-speaking sphere.

1.3.3. Hybridity

As Burke (2003) remarks in his extensive discussion about terms related to cultural dialogue, hybridity is both feared and celebrated. Among the opponents to hybridity, we can find essentialist and Darwinist approaches, who present arguments such as the preservation of one's own identity against the danger of acculturation or the Darwinist premise of the sterility of a biological hybrid. Despite these negative visions, a majority of the scholars presented earlier defend hybridity as an encompassing term to analyze cultural interactions.[40]

Cultural hybridity, which has its origin in the biological term designating the cross between different races, can be simply defined as the mixture of pre-existing elements which belong to different cultural backgrounds. Although the term has connotations of racial difference, cultural hybridity can also be referred to the mixture of elements belonging to the same culture but separated in time, or to the same time and location but separated in social strata or any other kind of cultural difference.

Having such a broad definition, cultural hybridity can act excellently as an encompassing term, because it can include discussions with a clear binary opposition structure or more complex relationships, as well as any of the modes of cultural interaction discussed before from colonialism to interculturalism.

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40 To serve as examples, Mendoza conceives hybridity as the overarching term to discuss modes of cultural interaction (Mendoza 2015, 82–116), Shpinitskaya bases her analysis of Erik Bergman's music on hybridity and intertextual tools (Shpinitskaya 2016), and Filho offers a very detailed discussion about his preference for this term in the framework of conscious intercultural composition (Filho 2010, 6–36).

2. ANALYTICAL FRAMEWORKS FOR CULTURAL HYBRIDIZATION

The previous chapter has dealt with the most common topics around cultural diversity and music in a taxonomical way, discussing different terms, their connotations and implications. Among others, we have discussed around power structures, appropriation, colonialism and imperialism; questions of identity related to exoticism, orientalism, globalization and otherness; modes of cultural relationships such as multiculturality, interculturality and transculturality; and encompassing terms such as intertextuality, transethnicism and hybridization.

The following chapter will delve into existing analytical methods for the study of cultural hybridization in music, and will propose an analytical framework to be applied to *Nomaden* by Joël Bons.

2.1. Previous studies

As discussed in the previous chapter, cultural hybridity has been extensively discussed from a musicological perspective, but there are not too many examples of analytical frameworks that have been developed to address this topic from a theoretical point of view.

As early as 1979, David McAllester points out that the recent examples of transcultural composition are "qualitatively something very different from the simple borrowing of Western composers over the last hundred years or so" (McAllester 1979, 187). Frederick Lau (2004, 38-39) mentions the necessity of "new methods that incorporate cultural analysis with the analysis of music". Moreover, W. Anthony Sheppard questions the use of the prevailing analytical tools in

cross-cultural compositions:

> "I aim to question the standard criteria that continue to be employed when we analyze cross-cultural compositions and that shape (and often limit) our experience of such works. Experimentation and abstraction tend to be valued over quotation and imitation and extended engagement over brief encounter; labels such as 'appropriation' and 'influence', and 'modernist' and 'postmodernist' appear to be assigned with confidence. The application of these labels, of course, plays a large role in determining the repertoire that we are likely to hear. Evaluations often proceed as though some ideal form of cross-cultural interaction is available as a standard, despite the fact that every musical engagement with another culture has been delimited by both personal motivations and broader social factors as well as by current conceptions of compositional prowess. I find that justification for employing such evaluative criteria is rather shaky" (Sheppard 2008, 467).

There have been authors who have analyzed transcultural pieces with a different perspective and have helped to build a new analytical framework for transcultural music. Perhaps one of the earliest examples is Pierre Boulez, who, in his article *Traditional Music – A lost paradise?* (Boulez 1967)*,* advocates for removing the analytical focus from the technical aspects and establishes a relationship between the *Nô* and the *Sprechgesang*[41]. Also, Charles Lwanga (2012) analyzes a string quartet by the Ugandan composer Justinian Tamusuza, where he employs *Kiganda* compositional styles and processes. He presents an analytical methodology based on both theoretical and musicological grounds and analyzes concrete elements of this tradition. Even though this study is not meant to be a general analytical method for cultural hybrids, it serves as an exciting precedent. Theoretically, it is crucial to analyze a transcultural musical piece according to its musical characteristics as well as its relationship with the cultural hybridity, and not only as if it was a Western musical piece.

Other scholars have contributed with their individual efforts to the development of analytical tools to deal with cultural hybridity: Nicholls (1996) establishes an analytical reference point in what he calls transethicism, Verbeck (2015) identifies transethnic characteristics in the works of Lou Harrison, Chiarelli (2015) analyzes Japanese aesthetics and musical notions in Stockhausen's music with a detailed analysis of representation, Wong (2005) analyzes three categories of inclusion

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[41] Despite this publication, Boulez's assumed position towards colonialism is heavily criticized due to his perspective's fluctuations. Björn Heile offers a great analysis of Boulez's and other Centroeuropean composers' relationship towards cultural hybridization (Heile 2009).

of folkloric musical materials in Bartok's music, Chang (2007) discusses the use of synthesis and Chinese musical systems in Bright Cheng's music, Bird (1982) is an early example of the analysis of synthesis in Debussy's music, Killin (2012) provides a taxonomy of intercultural compositional approaches, Korsyn (1991) presents an intertextual analytical method applied to music, Mittler (1997) establishes four categories of cultural assimilation, Mendoza (2015) provides the aforementioned general chart of modes of cultural interaction, Sadoh (2016) studies the employment of African scales to evoke traditional sonorities and the traits of dance in music, Kanchanahud (2015) shows the integration of Thai traditional music in a concert situation, Kolb Neuhaus (2014) refers to the analysis of the reception, Bradbury (1991) studies elements of gamelan music, Chacko (2010) provides a good documentation about transcultural processes in Lou Harrison's music, Bonet (2013) discusses the inclusion of gagaku elements in a piece by Roig-Francolí, Kim (2012) analyzes the fusion of instrumental and vocal techniques from Korea and the West and provides an illustration of the influences of taoism in music, Guo (2002) analyzes fusion processes in some pieces by Chen Yi using tailored methods for each piece, and Cunio (2008) analyzes the creative process of his own intercultural compositions.

There are, however, a few studies whose interest is to develop an analytical method which can be applied to different transcultural musical sources: Everett (2004) introduces a taxonomy about degrees of hybridity and discusses both reception and fusion, Heile (2004) provides a typology of representation and degrees of stylization, Filho (2010) uses the previous two sources and adds his personal insight to provide a typological chart of cultural hybridization in musical composition, Shpinitskaya (2016) provides several tools for studying cultural mixtures from a semiotic perspective, and Alcalde (2017) proposes an analytical framework to treat musical moments of hybridity based on mixture strategies.

Of these last examples, we will analyze Filho's, Shpinitskaya's and Alcalde's proposal due to their thoroughness and their inclusion of other previous analytical methods like Everett's and

Heile's.

2.2. Cultural Hybridization as a Methodological Horizon for Contemporary Music, by Paulo Rios Filho (2010)

Paulo Rios Filho is a Brazilian composer whose Master's thesis (Filho 2010) presents an analytical framework for cultural hybrids in contemporary music, or, as he describes it himself: "the study of cultural hybridization as a methodological horizon for contemporary music creation" (Filho 2010, vii).

He starts his study with a revision of the previous literature about hybridity and compositional theory, and later designs a Typological chart of cultural hybridization in musical composition (see Figure 8[42]) based on the previous studies of Yayoi Uno Everett (2004), Björn Heile (2004) and Paulo Costa Lima (2005). This chart has four main sections: (1) fundamental attitude, (2) formal processes/designs, (3) transversal forces and (4) strategies and procedures.

The fundamental attitude is a "synthetic formulation that represents the idea (Laske 1991) or impetus (Reynolds 2002) for the totality of the piece and/or its creation process"[43] (Filho 2010, 56). According to Filho, the vision of the whole creative process is oriented by a network of creative strategies nested in this fundamental attitude. It is the first of the elements proposed in the Typological chart because this fundamental attitude is enough in itself to consider the composition a cultural hybrid.

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42 The chart in Figure 8 is my own compilation and translation of the typological chart presented by Filho (2010, 54–108), as well as the ones presented in Figure 11 and Figure 13.

43 "formulação sintética que representa a ideia (Laske 1991) ou ímpeto (Reynolds 2002) para o todo da obra e/ou de seu processo de criação".

Typological chart of cultural hybridization in musical composition
Paulo Rios Filho

1. **FUNDAMENTAL ATTITUDE**

2. **FORMAL PROCESSES / DESIGNS**

3. **TRANSVERSAL FORCES**

    3.1.   **Motivation vector**

        a)   Identity
        b)   Experimental
        c)   Political
        d)   Aesthetic
        e)   Institutional
        f)   Homage
        g)   Humorous

    3.2.   **Fusion vector**

        a)   Juxtaposition
        b)   Superimposition
        c)   Interpenetration
        d)   Synthesis

    3.3.   **Representation vector**

        a)   Referential
        b)   Non-referential

    3.4.   **Reception vector**

        a)   Encode
        b)   Decode

4. **STRATEGIES AND PROCEDURES**

    4.1.   **Borrowing**

        a)   Camouflage
        b)   Quotation
        c)   Manipulation of pre-existing musical surface

    4.2.   **Reflection of materials, structures and principles**

        a)   Derivation of structures and materials
            •   Alteration
            •   Induction
            •   Synthesis
        b)   Usage of characteristic structures and materials
        c)   Usage of characteristic principles

    4.3.   **Translation of philosophical conceptions and attitudes**

        a)   Abstract symbolism
        b)   Illustrative representation
        c)   Fictional representation

    4.4.   **Syncretism**

        a)   Transplanting of timbre, tuning and articulation attributes
        b)   Combination of instruments and musical languages from different cultures
        c)   Change / adaptation of the musical presentation ritual
        d)   Reproduction / evocation of genre or style
        e)   Pop ambiguity

Figure 8. Typological chart of cultural hybridization in musical composition (Filho 2010, 54–108).

The second section of the chart consists of the formal processes/designs, which mean all the global structural decisions that are made according to the fundamental attitude to shape the general discourse of the piece. These formal processes/designs are the analytical counterpart to the composers need of thinking the overall structure of the piece from a hybrid perspective to ensure a formal plan "out of the traditional containing models, where the form is thought as the mere juxtaposition of boxes containing musical material"[44] (Filho 2010, 59).

The third section of the chart deals with the transversal forces, which are internal or external forces that affect the compositional process in one way or another. The four forces or vectors are motivation, fusion, representation and reception. According to Filho, the motivation and reception vectors represent impulses that are "external to the process of composition and are located, to be more specific, before and after this process, respectively" (Filho 2010, 59). Contrarily, the fusion and representation vectors are internal (See Figure 9 for Filho's original figure depicting the "internal and external articulation of the 'transversal forces' category"[45]).
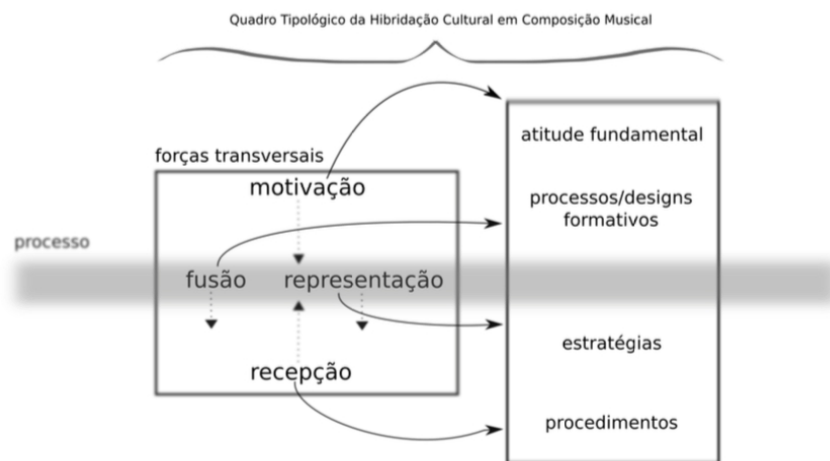

Quadro Tipológico da Hibridação Cultural em Composição Musical

Figure 9. "Internal and external articulation of the 'transversal forces' category" (Filho 2010, 61).[46]

44 "fora daqueles modelos tradicionais dos contêiner–onde a forma é pensada como mera justaposiçao de caixas receptoras de material musical".
45 "Articulação interna e externa da instância 'forças transversais'" (Filho 2010, 61).
46 In Filho's original figure we can see the two rectangles representing the transversal forces (*forças transversais*) and their relationship with the fundamental attitude *(atitude fundamental), formal processes/designs (processos/designs formativos),* strategies *(estratégias)* and procedures *(procedimentos).* We can see that both the motivation *(motivação)* and reception *(recepção)* vector have an external relationship represented by the outer arrows, whereas the fusion *(fusão)* and representation *(representação)* vector have an internal relationship represented by the inner arrows. All of them affect the creative process *(processo)*, represented by the horizontal shade that permeates the whole chart.

The motivation vector, as described earlier, is an external force that affects the compositional decisions from extramusical reasons. Filho (2010, 62) describes seven possible types of motivation:

- Identitary motivation: like the feeling of belonging or cultural identification.
- Experimental motivation: when the composer intends to experiment with diverse musical material.
- Political motivation: to emphasize an ideology or to question it.
- Aesthetic motivation: to address individual aesthetic thinking.
- Institutional motivation: for example if the intercultural dialogue is part of a commission or related to an institution.
- *Hommage* motivation: when the composer wants to praise a culture or an individual.
- Humorous motivation: to convert some cultural element in a parody with a positive or negative connotation.

The fusion vector is an internal force which affects how several cultural elements can be combined or mixed. There are four degrees of fusion, according to Filho (2010, 63):

- Juxtaposition: the mere horizontal consecutive appearances of the cultural elements.
- Superimposition: vertical coexistence of the cultural elements.
- Interpenetration: where the cultural elements affect each other, changing their nature to some extent.
- Synthesis: where the result is an amalgamation of the cultural elements in the form of new material without unmistakable resemblance to the original materials.

These four degrees are ordered from the lesser (juxtaposition) to the higher (synthesis) degree of fusion (See Figure 10).
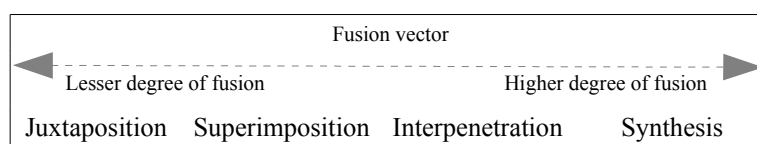

Figure 10. Fusion vector (Filho 2010, 63).

The representation vector is an internal force by which the composer has the power of showing or masking the cultural elements. In this way, there can be a scale with different degrees of representation ranging from referential to non-referential but having many intermediate degrees of representation between these two extremes. Thus, the representation vector affects the reception vector, and at the same time, it is dependant on it (Filho 2010, 64).

The reception vector is an external force understood as the process of assimilation of the work by an audience. As it was mentioned earlier, the reception vector is affected by the representation vector because it is directly related to the referential or non-referential quality of the music, and provides the listener with the strategies of decoding or encoding the cultural elements to make them visible or masked depending on the composer's vision (Filho 2010, 64-65).

After discussing the fundamental attitude, the formal processes/designs and the transversal forces, the fourth section of the Typological Chart are the strategies and procedures. According to Filho, the strategies are decisions of medium-long proportions, whereas the procedures are subordinated to these strategies as micro-decisions. There are four strategies: (1) borrowing, (2) reflection of materials, structures and principles, (3) translation of philosophical conceptions and attitudes and (4) syncretism. Each one of them has subordinated procedures that will be listed and described together with their encompassing strategy. Moreover, each strategy will be related to the representation vector, and each procedure will be compared with the fusion vector.

The first strategy is borrowing, and it means to extract some material from its context and put it into another environment. According to Filho (2010, 67), the borrowing strategy implies a somewhat high degree of representation because borrowing deals with surface materials and not with inner structures. The three different procedures included in the borrowing strategy are (1) camouflage, (2) quotation and (3) manipulation of pre-existing musical surface.

Camouflage refers to a borrowing procedure that is affected by some kinds of interferences that disturb its clarity. According to Filho (2010, 67-70), these interferences can be caused by

"alteration (…), superimposition, interference, commentaries or deviation of the attention"[47]. "Relative to the fusion transversal force, the procedure of camouflage keeps an affinity in the first place with superimposition (…) and later to juxtaposition, but it does not mean that it cannot act as well in situations of interpenetration or synthesis"[48].

Quotation differs from camouflage in the "level of transparency of the borrowed musical material"[49] (Filho 2010, 71), which is more easily recognizable by the listener because it is more transparent and literal than in the camouflage procedure. "Related to the fusion vector, this procedure finds a bigger affinity with the juxtaposition, especially in typical cases of collage"[50].

The third borrowing procedure is the manipulation of pre-existing musical surface, which differs from quotation and camouflage in the dimensions of the borrowed material, which in this case is considerably larger (thus the musical surface), often spanning the totality of a piece. This material is modified and transformed by its own means and not by external elements; in that case, it would be a camouflage procedure. Because of this ambiguity, the manipulation of pre-existing musical surface often correlates with the synthesis in the fusion vector (Filho 2010, 73).

The second strategy in the Typological Chart is the reflection of materials, structures and principles. It can be described as the "modelling of materials and principles from the usage of other principles and materials coming from one or more specific musical practices, simultaneously"[51] (Filho 2010, 77). In principle, it does not have a significant potential of representation because the emphasis of this strategy is not on the surface level. There are three procedures involved in this strategy: (1) derivation of structures and materials, (2) usage of characteristic structures and materials and (3) usage of characteristic principles.

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47 "alteração (...), sobreposição, interferência, comentários e desvio de atenção".
48 "relativamente à força transversal da fusão, o procedimento de camuflagem mantém uma afinidade, em primeiro lugar, com a superposição (...), e depois com a justaposição—o que não quer dizer que não possa atuar também em situações de interpenetração ou síntese".
49 "nível de transparência com que o evento musical [é] emprestado".
50 "Relacionando-o com o vetor fusão, este procedimento encontra uma maior afinidade com a justaposição, especialmente em casos típicos de colagem".
51 "modelagem de materiais e princípios a partir do uso de outros princípios e materiais oriundos de uma o mais práticas musicais específicas".

The derivation of structures and materials refers to the "construction of new musical structures and obtention of new materials through the derivation of other characteristic structures and/or materials found in specific cultural practices"[52] (Filho 2010, 78). These derivations can be done employing alteration (modification of some characteristics or elements from the original structure), induction (a new structure is obtained from analyzing the behaviour of another) or synthesis (when the new musical material is the result of the mixture of two principles, qualities or elements). The relationship with the fusion vector has more affinity with the interpenetration and synthesis.

The usage of characteristic structures and materials is the second procedure in this strategy. It consists on the "simple usage of scales, motives, rhythmic patterns and melodic formulas coming from diverse musical practices, for the composition of a piece of contemporary music, whose language/syntaxis/media employed differs notably from the original"[53] (Filho 2010, 80). This procedure is related to the fusion vector as juxtaposition, superimposition and interpenetration.

The usage of characteristic principles (Filho 2010, 82) is a similar procedure than the previous one. However, instead of morphological elements such as scales, motives, rhythmic patterns or melodic formulas, this procedure employs more abstract principles such as sonorities or performance practices, like the invention of modes with a particular ethnic flavour or the use of drones or other textural elements. This procedure relates to the fusion vector as a synthesis, and this causes its most evident difference with the previous procedure.

The third strategy is the translation of philosophical conceptions and attitudes, which broadly means the representation of a non-musical concept in a musical way. This strategy is usually highly referential because it is based on the communication of the non-musical

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52 "construção de novas estruturas musicais e à obtenção de novos materiais através da derivação de outras estruturas e/ou materiais característicos, encontrados em práticas culturais específicas".
53 "simples utilização de escalas, motivos, padrões rítmicos e fórmulas melódicas característicos de práticas musicais diversas, para a composição de uma peça de música contemporânea, cuja linguagem/sintaxe/mídia empregada se distingue notavelmente da de origem".

philosophical ideas to be experienced by the audience unless the composer intentionally masks it. Instead of procedures, this strategy contains three sub-strategies: abstract symbolism (does not represent specific musical practices but abstract concepts related to culture), illustrative representation (representation of factors more or less subtly linked to the culture) and fictional representation (a simulation of a culture or musical practice that does not exist).

The fourth strategy is syncretism, which Filho defines as the "adoption of sonic and/or stylistic parameters of a musical-cultural practice by means of another"[54] (Filho 2010, 92). This strategy implies a relatively high potential for representation because it deals in most cases with surface materials. Filho does not present procedures nested in this strategy, but once again several sub-strategies: (1) transplanting of timbre, tuning and articulation attributes from a specific culture for instruments of another, (2) combination of instruments and musical languages from different cultures, (3) change/adaptation of the musical presentation ritualistic, (4) reproduction/evocation of genre or style and (5) pop ambiguity, explained by Filho as "hybridity between musical discourses and discourses related with an ambiguous cultural market and industry"[55] (Filho 2010, 99).

After presenting the Typological Chart, Filho applies the concepts explained there in four of his compositions (Filho 2010, 109–136).

2.3. A Theory of Multicultural Texts, by Julia Shpinitskaya (2016)

In her doctoral dissertation, Julia Shpinitskaya presents a "theoretical framework and analytical tools for interpreting and deconstructing mixtures defined as *multicultural texts*" (Shpinitskaya 2016, vi). This theoretical framework and analytical tools are later applied to the music of Erik Bergman.

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54 "adoção de parâmetros sonoros e/ou estilísticos de uma prática musicultural, através dos meios (mídias) de outra".
55 "hibridação entre discursos musicais e discursos de relação com um mercado e indústria culturais ambos ambíguos".

After a theoretical discussion about multicultural texts, Shpinitskaya presents some analytical tools divided in five categories: (1) models of cultural mixtures, (2) theory of topics, (3) strategies of sound, (4) temporal modelling and the sacred temporal model and (5) graphic notation as a tool of cultural modelling (see Figure 11).

Analytical tools for interpreting and deconstructing mixtures defined as multicultural texts
Julia Shpinitskaya

1. **FORCES DEFINING RELATIONSHIPS WITHIN A MIXTURE**

   1.1.   **Confrontation**

   1.2.   **Neutrality**

   1.3.   **Association**

2. **MODELS OF CULTURAL MIXTURES**

   2.1.   **Mosaic**

   2.2.   **Superimposition/application**

   2.3.   **Assimilation**

3. **THEORY OF TOPICS**

4. **STRATEGIES OF SOUND**

   4.1.   **Concealed sound vs displayed sound**

   4.2.   **Released sound**
   a)   Multifocality
   b)   Processuality

5. **TEMPORAL MODELLING AND THE SACRED TEMPORAL MODEL**

   5.1.   **Sacred time vs historical time**
   a)   Strategies of continuance
   b)   Strategies of dynamics
   c)   Strategies of reversibility
   d)   Strategies of temporal flow

   5.2.   **Serial time**
   a)   Polystylism
   b)   Montage techniques

6. **GRAPHIC NOTATION AS A TOOL OF CULTURAL MODELLING**

Figure 11. Analytical tools for interpreting and deconstructing mixtures (Shpinitskaya 2016).

Before addressing specific models of cultural mixtures, Shpinitskaya discusses the cultural borders inside the multicultural texts, stating that in most cases there is not a clear boundary where one cultural area ends and another one begins; therefore there should be an intermediate stage of blurred cultural content (Shpinitskaya 2016, 72). She also addresses the difference between mobile and immobile cultures regarding their ability to actively or passively interact with other cultures (Shpinitskaya 2016, 73). Connected to this, Shpinitskaya identifies three forces defining relationships within a mixture: confrontation (negation of the integration), association (integration of the cultural elements) and neutrality (some degree in between confrontation and association) (Shpinitskaya 2016, 73-74).

The three main models of mixture are mosaic, superimposition and assimilation (Shpinitskaya 2016, 74). "Mosaic is a simple confrontation of entire cultural blocks without a real concordance or coordination between them, produced like a horizontal montage. (…) They may interact, but do not to mix" *(sic)* (Shpinitskaya 2016, 74). Two examples of the mosaic model are the techniques of collage and polystylism. Superimposition (or application) is the vertical coexistence of several cultural layers without interpenetration: "In a way, the elements are touching each other but do not diffuse through the inward space of each other" (Shpinitskaya 2016, 81). "Assimilation is a model of adoption of another source with the subsequent transformation of both sources. (…) In assimilation there is no room for a quotation or imitation. This is not a matter of stylization or modelling" (Shpinitskaya 2016, 83).

After describing the three main models of cultural mixtures, Shpinitskaya connects them with Yuri Lotman's five stages of cultural dialogue (Shpinitskaya 2016, 84–86). Figure 12 exemplifies this relationship. Shpinitskaya (2016, 86) also recognizes other categorizations of mixtures according to "what layer of the culture" or "what type of art" they belong to: horizontal mixtures combine "texts of the same temporal layer, but of different geographical locations"; vertical mixtures combine "different historical points having the same geographical location";

differentiated or heterogeneous mixtures combine "texts of different classes or habitats in the arts and society"; and combined mixtures "submit to the conditions of two or three of these combinations simultaneously".
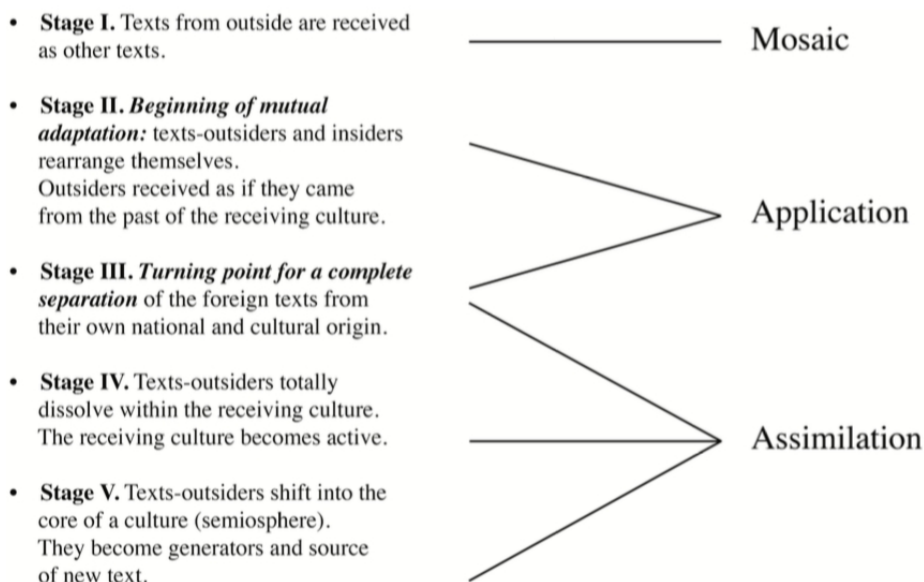

- **Stage I.** Texts from outside are received as other texts.

- **Stage II.** *Beginning of mutual adaptation:* texts-outsiders and insiders rearrange themselves.
  Outsiders received as if they came from the past of the receiving culture.

- **Stage III.** *Turning point for a complete separation* of the foreign texts from their own national and cultural origin.

- **Stage IV.** Texts-outsiders totally dissolve within the receiving culture.
  The receiving culture becomes active.

- **Stage V.** Texts-outsiders shift into the core of a culture (semiosphere).
  They become generators and source of new text.

Mosaic

Application

Assimilation

Figure 12. "Five stages of cultural dialogue and models of mixture" (Shpinitskaya 2016, 85).

The theory of topics is also introduced as a valuable tool for the analysis of multicultural music. According to Shpinitskaya, the topic can serve as a tool to extract cultural information about the musical material and also to predict how the potential listener will recognize the cultural references:

> "The topic can be taken as a form of preservation of the cultural information manifested inside the M-text. By the same token, it is an effective category to show the model reader working, and to bring out how the potential model reader would operate the M-text, navigating by the abductive path between sketching the sources and mapping the pre-texts and recreating cultural links" (Shpinitskaya 2016, 89-90).[56]

Another essential notion about the topics is their potential of representation: "A topic in a way is registered as a collective knowledge and therefore, leads out of the work, being interpreted according to its outside relations" (Shpinitskaya 2016, 90). Therefore, as it directly connects with

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56 In Shpinitskaya's dissertation, M-text stands for multicultural text, which is a generic way of treating any text (musical or not) that combines materials from different cultural sources. Each one of these materials is what she calls a pre-text.

the collective imagination, it is perceived as a sort of "flashback" or "present perfect" (Shpinitskaya 2016, 91) in the sense that refers to something that the listener already recognizes and has a previous relationship with it. Nevertheless, Shpinitskaya challenges the way that the topic has been conceived as a tool for recognition, but also states that has potential on its own to create new content, therefore converting recognition in cognition (Shpinitskaya 2016, 92).

Alongside this redefinition of topic, Shpinitskaya suggests that the topics in multicultural texts have the potential of working differently than the originally pre-designed topics that are used, for example, in Western classical music. In the multicultural texts, the function of topics should be expanded so that they can become what she calls a "textual operator":

> "Talking about the M-texts, the topic rather must be understood as a way of transferring semantic signals, giving a direction for a cultural search to the model reader. A topic links the text to its cultural sources, and it is through the topic that we contextualize a work. Finding topics during analysis of cultural mixtures will lead to reconstruction of the informative sources. Topic, then, becomes a search engine" (Shpinitskaya 2016, 94).

Apart from being a textual operator, Shpinitskaya states that the topic also acts as a "cultural informant" (Shpinitskaya 2016, 95), because it addresses the listener towards a specific cultural direction. Therefore, the topic completes cultural information that was only partially suggested by the musical material, and not only links the material with a specific culture but also:

- "It asserts its social status, i.e. affiliation to a social rank.
- It shows an institutional submission or habitat defined by its destination, among these would be found a church or other religious institute suggesting a ritual functioning, also belonging to court, folk or street music etc.
- It displays its local identification through belonging to a traditional school or professional guild, school of performance, traditional genre system and disposition within it" (Shpinitskaya 2016, 96).

Shpinitskaya clarifies that "a topic is not an exact copy – it is not the same as a quotation" (Shpinitskaya 2016, 97) and determines as well that it can be not so easy to recognize a topic as a whole. However, it can consist of an accumulation of elements: "Title, working principles, and

temporal models hidden within the texture, gestures, small progressions, sound formations and sound relationship, articulation, and strategy suggested for performance serve in music as topic-markers and complete the topic concept" (Shpinitskaya 2016, 95).

After discussing the models of mixtures and the theory of topics, Shpinitskaya presents several "strategies of sound" (Shpinitskaya 2016, 97). The first one is the concept of concealed sound, a sound object present in "yoga, meditation, trance, prayers, 'vibration singing' (or chanting) in Tibetan Buddhism, India and Sufism" (Shpinitskaya 2016, 98); as opposed to displayed sound. As Shpinitskaya explains, "concealed sound is opposed to displayed sound as a sacred sound to a profane sound, and they can be represented by sound models essentially different by their temporal-spatial structuring, such as, correspondingly, continuous and discrete types. Concealed sound is continuous as the one that tends to extend infinitely and that can be continued in principle" (Shpinitskaya 2016, 100). An exceptional characteristic of concealed sound is that it has an inevitable heterogeneity within itself in the form of vibrations, pulsation or inner rhythmic patterns. Also, the timbre has a somewhat "variable resonant spectrum" (Shpinitskaya 2016, 100).

Released sound is the reproduction of the concealed sound using the voice or other instrument[57]. When the concealed sound is released, the result is a vibrating sound that has a heterogeneous inner structure reflected in two aspects: multifocality and processuality. Multifocality "expands the sound and brings space and depth to it", whereas processuality "can be expressed in a tendency to micro-development, showing the sound through its coming-into-being (formation)" (Shpinitskaya 2016, 102). These two aspects of released sound can be "split up and represented in independent sound forms", defined by Shpinitskaya as unfolded and condensed sound. "Sound as a process is, in fact, represented in the unfolded sound. This aspect of concealed sound is often revealed through processuality, long sound structures and sound dynamics. The sound-space aspect of the sound related to multifocality and stereoscopy may lead to a display in a

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[57] The released sound is traditionally in its purest form when it is transmitted by the human voice, and the instruments are also ranked according to its similarity to the human voice (Shpinitskaya 2016, 103-104).

compressed form, of the condensed sound"[58] (Shpinitskaya 2016, 108).

In the following section, Shpinitskaya (2016, 110-112) discusses different conceptions of time according to different cultures. She discusses several approaches of time perception and finally reduces them to a binary opposition: sacred time (cyclical) versus historical time (linear). The experience of time can be modified by the technique of transition (Shpinitskaya 2016, 113-114). Shpinitskaya also discusses that "the values of sacred time may be applied to musical strategies spotted throughout world cultures in traditions caused by rituals and trancing" (Shpinitskaya 2016, 115), and lists some compositional strategies to achieve this:

- "*Strategies of continuance*: prolongation and elongation as stretched periods based on long-term processes, protracted soundings and static forms and focused on one fixed state that represent time as an immobile motionless stretched structure.
- *Strategies of dynamics*: retardation and acceleration as sections or processes divergent by articulation and time measuring. They show alteration of the temporal flow and indicate that events are moving to another realm, like opening to sacred time. It may work together with gradual ascending or descending of the basic tone. Thus, ascending and descending also represents a move to another temporal space.
- *Strategies of reversibility*: reversible models as cycling, recurring figures, whirling, repetitions and ostinatos (any pattern of regularity and renovation at regularity) reflect similarity to the sacred temporal process.
- *Strategies of temporal flow*: the generation of vibrating sound can be considered as a concentration of sacred time strategies of prolongation, dynamics and reversibility. It is an agency of sacred time: a flux of its creative source directed into the present moment" (Spinitskaya 2016, 115).

Shpinitskaya also emphasizes the value of static compositions, open forms, meditation-oriented music and moment form to represent the sacred temporal experience (Shpinitskaya 2016, 123).

After sacred time, Shpinitskaya (2016, 124-127) introduces the concept of serial time as the coexistence of different temporal dimensions. She suggests the polystylism and montage techniques as compositional strategies to represent it, and underlines as well "music transcriptions, rethinking, and musical commentary applied to the elder musical texts" (Shpinitskaya 2016, 126).

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58 Shpinitskaya uses the music of Giacinto Scelsi as an example of processuality, thus unfolded sound, due to Scelsi's "creative concentration on a single sound and modes of processing it". She also uses Llorenç Barber as an example of "multi-focal music, bell-sounds, spatial experiments, and composing city-concerts" (Sphinitskaya 2016, 109).

Finally, she indicates the power of graphic notation to represent "the shaping of released sound, and the design of the sacred temporal model" (Shpinitskaya 2016, 127). Moreover, it "reflects changes in relationships among European music and non-European cultural sources, and may be considered to be a result of mixing procedures, revaluation, and reorganization of sound priorities" (Shpinitskaya 2016, 127).

2.4. Patterns of Hybridity: An Analytical Framework for Pluralist Music, by Bruno Moschini Alcalde (2017)

Bruno Moschini Alcalde presents in his dissertation (Alcalde 2017) another very meaningful contribution for the theorization of cultural hybridity in music. The most important difference that his paper has compared to the other two that have been object of study is that Alcalde does not limit his analytical proposal to hybrids combining different geographical sources, but for him the variables of the hybrid can be ethnicity, historical moment, genre or style[59]. To use his own words:

> "Musical hybridity is any combination of identity markers we can recognize in a composition. These combinations occur in many different ways and with varying prominence of the identities involved. Any musical characteristic that triggers an identity for a specific, situated listener can articulate hybridity when it contrasts with another in the same or different compositional realm. Most often, these identities are connected to, and mediated by, categories of musical style and genre. Musical hybrids, by having two or more identities triggered in the same environment, share a discursive space, idealized as being a single, unified entity" (Alcalde 2017, 349).

Alcalde offers a very complete summary of hybridity throughout the history of music (Alcalde 2017, 32-56). The sections specifically covering ethnically related hybridity start with a very good presentation of mixed taste, or the mixture of national styles in the Baroque era (Alcalde 2017, 35-36). It continues with a list of topics of the 19th century dealing with romantic exoticism and new nationalism: "Style Hongrois, 'Oriental' Style, Spanish Style, Chinoiserie, and Indianist

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59 Alcalde expands these notions in the beginning of his chapter "Hybridity in music" (Alcalde 2017, 29-32).

Style" (Alcalde 2017, 40) and a discussion about them with examples of Schubert's style hongrois (Alcalde 2017, 41-43), Chopin's pentatonicism (Alcalde 2017, 43-44, the use of folk music with nationalist purposes (Alcalde 2017, 44-45) and the Russian musical orientalism (Alcalde 2017, 45-46). Besides these topics related to Locke's expanded idea of exoticism (Locke 2007), Alcalde discusses many other examples of musical hybridity related to style and genre[60].

After a chapter discussing questions regarding style and genre, Alcalde presents his own analytical framework for musical hybridity. He lists four main "mixture strategies" (clash, coexistence, distortion and trajectory) that operate in what he calls "chimeric environments":

> "In principle, any hybrid repertory can be approached by four *mixture strategies*, each with different characteristics and effects (…). *Clash* identifies harsh and abrupt juxtaposition or superposition of disparate styles and genres. *Coexistence* involves more unifying types of combinations. *Distortion* is the alteration of a recognizable style or genre by some incongruous musical agent. Finally, *trajectory* describes cases in which there is a gradual transition from one style or genre to another. These strategies, alone or in combination, form what I call *chimeric environments*: any musical excerpt formed by a mixture and/or distortion of disparate styles, genres, topics, or more general fields of musical reference. Thus, a chimeric environment is another name for moments of musical hybridity" (Alcalde 2017, 127).

Alcalde identifies two sub-strategies within the "clash" strategy: juxtaposition (consecutive combination of several mixture agents) and overlap (simultaneous appearance), and he orders them from the mildest to the harshest: juxtaposition with brief transition, abrupt juxtaposition and overlap (Alcalde 2017, 156-157). He also specifies "camouflaged coexistence" as a kind of coexistence which "purposefully hide or subtly camouflage material of a contrasting style or genre within an established one" (Alcalde 2017, 186). After presenting numerous examples of the four main strategies and sub-strategies with a very high level of detail, Alcalde proposes also three types of combinations of mixture strategies. *Nesting* occurs when "one process is contained by a larger one" (Alcalde 2017, 234), *vertical combination* "occurs when distinct layers or levels of the composition have different strategies" (Alcalde 2017, 235) and *horizontal combination* "occurs when a sequence

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60 Although we could very easily consider style and genre as cultural elements –therefore agents of musical hybridity–, for the sake of narrowing down the scope of this work we will focus on ethnicity as the main indicator of difference to recognize cultural hybrids.

of shorter strategies appears, not necessarily connecting, but still within the same chimeric environment" (Alcalde 2017, 238). The whole analytical framework for pluralist music is summarized in Figure 13.
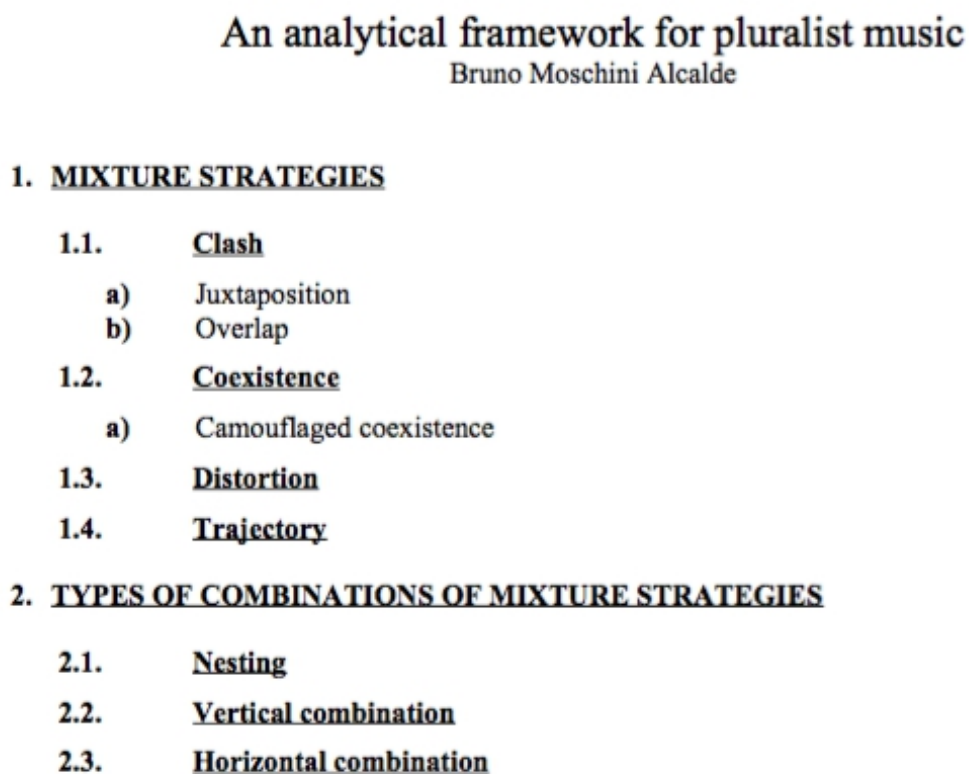
An analytical framework for pluralist music
Bruno Moschini Alcalde

1. **MIXTURE STRATEGIES**

    1.1.   **Clash**
        a)   Juxtaposition
        b)   Overlap

    1.2.   **Coexistence**
        a)   Camouflaged coexistence

    1.3.   **Distortion**

    1.4.   **Trajectory**

2. **TYPES OF COMBINATIONS OF MIXTURE STRATEGIES**

    2.1.   **Nesting**

    2.2.   **Vertical combination**

    2.3.   **Horizontal combination**

Figure 13. An analytical framework for pluralist music (Alcalde 2017).

2.5. Correlation between the previously discussed analytical frameworks

When we compare the three previously discussed analytical methods, we conclude that the most identifiable similarity is their focus on the models of mixtures. Filho's approach is mostly covered by the four degrees detailed within the fusion vector (juxtaposition, superimposition, interpenetration and synthesis). Shpinitskaya's categories of "mosaic", "superimposition" and "assimilation" respectively resemble the degrees of fusion "juxtaposition", "superimposition" and "interpenetration" stated by Filho. However, their treatment can be similar to the borrowing

strategies presented by Filho (quotation, camouflage, and manipulation of pre-existing musical surface). Alcalde's mixture strategies remind more of some of Filho's strategies and procedures: Alcalde's "clash" could correlate with Filho's "quotation", Alcalde's "coexistence" with Filho's "camouflage", and Alcalde's "distortion" with Filho's "manipulation of pre-existing musical surface" or "derivation of structures and materials". The fourth mixture strategy in Alcalde's analytical framework is "trajectory", that can correspond to the fluctuation between any of the previously discussed approaches. Alcalde's sub-strategies of "juxtaposition" and "overlap" make more resemblance to Filho's degrees of fusion "juxtaposition" and "superimposition", or to Shpinitskaya's "confrontation" and "neutrality". Nevertheless, from Filho's perspective, juxtaposition and superimposition reference the horizontality or verticality of the fusion, relating to Alcalde's "vertical" and "horizontal combination". Alcalde's notion of "nesting" supposes a higher degree of fusion, thus correlating with Filho's concepts of "interpenetration" or "synthesis".

Shpinitskaya's theory of topics applied to the multicultural texts covers a variety of transversal forces from the ones listed by Filho. Since Shpinitskaya considers the topic a "cultural informant" (Shpinitskaya 2016, 95), the topic can convey an ample amount of cultural information to the listener; thus we can identify elements of the motivation and representation vector. Moreover, the topic works as a decoder for the listener to receive the cultural information, as in Filho's reception vector. The topic's ways of functioning can also be identified with any of the strategies and procedures listed by Filho or Alcalde, for example, a quotation, the inclusion of instruments or musical practices of a specific culture, or the adaptation of the musical presentation ritual.

Shpinitskaya's strategies of sound (Shpinitskaya 2016, 97), the different conceptions of time (Shpinitskaya 2016, 110–112), and the use of "graphic notation as a tool of cultural modelling" (Shpinitskaya 2016, 127) can all be included under the umbrella of what Filho calls the "use of characteristic principles" and the "translation of philosophical conceptions and attitudes". Also, the strong emphasis that Alcalde makes on the style and genre as different agents of hybridization are

covered by Filho in what he calls "reproduction and evocation of genre and style" and "pop ambiguity".

We have seen that the three analytical frameworks are somehow contained in each other and also complement each other. In the following chapter, we will analyze *Nomaden* by Joël Bons, using these three analytical frameworks. We will use Paulo Rios Filho's "typological chart of cultural hybridization in musical composition" (Filho 2010) as our primary analytical framework, complementing it with details of Shpinitskaya's "analytical tools for interpreting and deconstructing mixtures defined as multicultural texts" (Shpinitskaya 2016) and Alcalde's "analytical framework for pluralist music" (Alcalde 2017). The reason behind this choice is simply that Filho's categorization is the broadest of these three; therefore, it is easier to encompass the categories included in the other two frameworks.

3. ANALYSIS OF *NOMADEN,* BY JOËL BONS

The third chapter of this thesis will apply the previously described methods to the analysis of *Nomaden* by Joël Bons, a concerto for cello and large ensemble written for Jean-Guihen Queyras and the Atlas Ensemble[61]. This piece will exemplify the analytical frameworks that have been studied in the previous chapter, and it has been chosen because it is considered as a fundamental piece in the field of cultural diversity and musical composition[62].

Nomaden has its origin in the collaboration of Joël Bons with the Atlas Ensemble, which he founded in 2002. The primary purpose of the ensemble is to create new music that combines instruments from different traditions, with a particular focus in Asia and Europe. This is the description that can be found on their website:

> "The Atlas Ensemble is a unique chamber orchestra uniting brilliant musicians from China, Central Asia, the Near East and Europe. The ensemble presents an unheard sound world of instruments from different cultures. The repertoire consists entirely of specially commissioned works.
>
> The Atlas Ensemble opens up entirely new possibilities for colour and orchestration. Unlike the modern western heterogeneous ensemble in which one instrument of each family is featured, the Atlas Ensemble brings together instruments from various cultures which, whilst originating from the same ancestor, have travelled and developed over the course of centuries. Thus, a wide variety of instruments came into being. By uniting these descendants and combining their timbres, beautiful and previously unheard blends are obtained. This concept embodies the essence of the Atlas Ensemble.
>
> The Atlas Ensemble is an initiative of Joël Bons, composer and artistic director of the Nieuw Ensemble. The idea originates in earlier successful projects by the Nieuw Ensemble with combinations of western and non-western instruments. With the Atlas Ensemble these experiences are stretched and elaborated into a richer, more balanced instrumental palette. At the same time the meeting and cooperation of musicians from both eastern and western traditions will reach deeper understanding. A central issue – and one of great potential – is the difference between the oral/improvisational traditions on the one hand and the notational/compositional traditions on the other." (Atlas Ensemble).

Nomaden is the culmination of the work that Bons had been doing with the musicians of the

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61 The score (Bons 2016) and the recording made by BIS Records (Bons 2019b) have been the two main sources of this analysis.

62 "Art of all kinds is becoming more and more eclectic, juxtaposing materials and influences in increasingly new ways," said Marc Satterwhite, a University of Louisville music professor who directs the [Grawemeyer] music award. "'Nomaden' is one of the most successful musical examples of this trend in recent years." (Grawemeyer Awards 2019)

Atlas Ensemble for more than 15 years, and it is a piece explicitly written not only for this combination of instruments but also for individual instrumentalists with their strengths and weaknesses and their specific musical backgrounds (Bons 2019a). According to Filho (2010, 56), a condition that is sufficient for a piece to be considered a cultural hybrid is its fundamental attitude, and we can certainly assess that the fundamental attitude of this piece and the whole Atlas Ensemble is to explore the possibilities of a culturally diverse group of musicians bringing together their traditions and approaches towards music.

The structure of the piece is organized in 40 movements according to the structure presented in Figure 14, and these movements represent a journey across musical cultures where the solo cello acts as the "main nomad" and encounters "other nomads", establishing a dialogue with them. In this respect, there are recurrent movements called "nomade" and "passage" that help the listener articulate the structure in a nomadic or travelling form. The rest of the movements are often focused on an instrument or a group of instruments that act as the antagonists of the solo cello as if they are the other characters that the soloist encounters during the journey (Bons 2019a). The decision of organizing the structure in this way is an example of what Filho (2010, 59) calls "formal processes/designs" and affects the way that the music is presented due to its condition of a cultural hybrid.

We could speak about what Filho (2010, 62) calls the "motivation vector" (identity, experimental, political, aesthetic, institutional, *hommage* or humorous) as a combination of very different factors. For what has been described earlier, the identity, experimental and aesthetic vectors are very present in the Atlas Ensemble's general attitude, and so they are in *Nomaden*. Nevertheless, we can also find hints of a humoristic approach in movements such as "salsa" or "azertet", where traditional musical elements are distorted in a very playful way.

content

A	entree	1
	nomade 1	2
	passage 1	3
B	nomaden 2	4
	passage 2	5
C	nomaden 3	6
	passage 3	9
D	erhungi	10
	passage 4	19
E	duel	20
F	azertet	21
	passage 5	43
G	nomaden 4	44
H	segah	45
I	13/8	46
	passage 6	67
J	nomaden 5	68
K	erhu	70
	passage 7	75
L	nomaden 6	76
M	M (chamber)	78
	M (tutti)	81
N	sarangi	87
O	nomaden 7	105
	passage 8	107
P	sho	108
	sho/sheng + 'comma'	119
Q	walkwalk	120
	passage 9	131
R	scello	134
(R2)	dopo scello	135
	passage 10	137
S	salsa	138
	passage 11	142
U	nomaden 8	144
V	raketten	146
W	rentree	153
X	duduk	155
Y	shur/segah	159
Z	epilogue	182

Figure 14. Table of contents in *Nomaden*'s score (Bons 2016).

When speaking about the "representation vector" (referential vs non-referential) and the "reception vector" (encode vs decode), we can identify different approaches throughout the piece. However, there is a tendency to a higher degree of referentiality (thus, decoding) when the different

instruments are treated soloistically and idiomatically[63]. This tendency increases when there is space for improvisation, like at the end of the movement "sarangi" (see Figure 15), where the sarangi emerges from the rest of the texture and becomes the focus in an improvised solo. The opposite trajectory[64] happens in the movement "duduk" (see Figure 16), where the duduk begins with a very idiomatic solo that is gradually accompanied by other instruments that start masking the duduk's referential sonority. Therefore referentiality (and decoding) are gradually disappearing whilst the movement unfolds.

Figure 15. Excerpt from the end of the movement "sarangi" (Bons 2016, 102-103).

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63 We could relate the process of decoding with a more noticeable presence of a specific cultural topic, like the ones proposed by Shpinitskaya (2016, 97). When the individual players unfold the idiosyncrasy of their musical traditions, they can be perceived as ambassadors of their own culture; therefore, their musicianship becomes a topic full of cultural information. Nevertheless, the cultural background is always there; thus, the cultural topic is not only present when there is a clear representational element: it is just more transparent.
64 "Trajectory" can very well signify here the homonymous mixture strategy presented by Alcalde (2017, 127).

Figure 16. Excerpt from the beginning of the movement "duduk" (Bons 2016, 155-156).

Filho's "fusion vector" (juxtaposition, superimposition, interpenetration and synthesis) is so connected to the "strategies and procedures" that we will comment on those simultaneously. The first strategy described by Filho (2010, 67) is "borrowing", with the procedures of "camouflage", "quotation" and "manipulation of pre-existing musical surface". The composer has not used any direct quotation in the score, perhaps because it is one of the most referential ways to address cultural hybridity. Instead, Bons makes use of the improvisational skills of some individual instrumentalists in order to bring their traditional musical language forth in its purest form. In this way, we can consider that the solos taking place in "azertet", "segah", "sarangi", "M" or "walkwalk" are the closest example that we can have of a quotation strategy, obviously without being one due to their improvised nature. In most of these cases, the solos imply a juxtaposition approach concerning the fusion vector, because they stand out of the general sonority[65]. However,

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65 When we look to the small-scale level, the juxtaposition approach is not recurrent in the piece, since there are not any cases of opposed quintessential cultural elements that appear successively creating a local "clash" (Alcalde 2017), "mosaic" or "confrontation" (Shpinitskaya 2016). Nevertheless, we could argue that the whole piece may act

sometimes a certain degree of interpenetration[66] can happen, especially when the solos are accompanied by a more intricate texture that somehow masks them. In these cases, we can also speak about a certain degree of "camouflage" and not pure quotation anymore.

There are several examples of "camouflage" throughout the whole piece. Two of the most interesting can be found in "azertet" and "duduk". In the first one, the two Azeri musicians perform a melody of evident folkloristic inspiration but altered in meter by adding and subtracting beats that create the feeling of it being broken or uneven (see Figure 17). In this case, the representation vector is highly referential. When the movement goes on, the harmonization of the folkloristic melody is evolving and becomes more dissonant and unpredictable (see Figure 18), therefore the degree of fusion increases. In the movement "duduk", the melody presented by the duduk is gradually covered by other instruments that start unfolding a more complex texture (see Figure 16); therefore some form of camouflage takes place through the superimposition of other musical material[67].
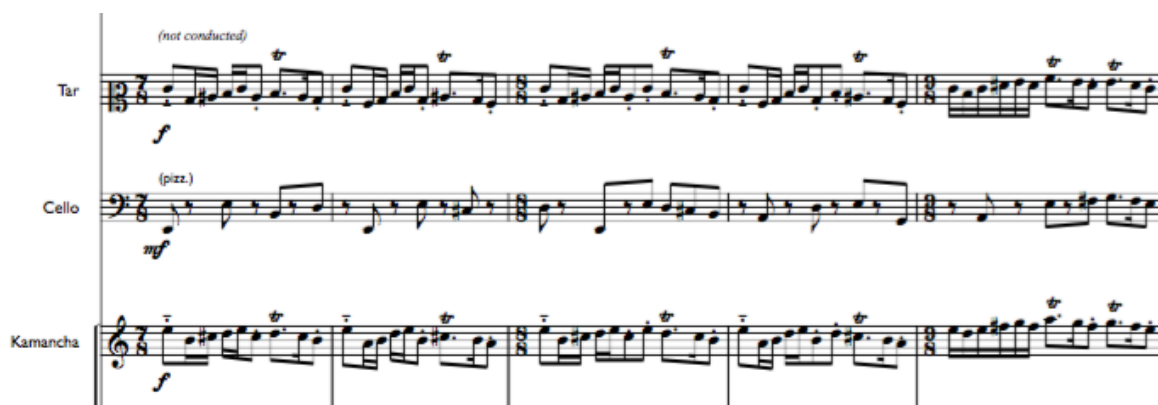
Figure 17. Folkloristic melody at the beginning of the movement "azertet" (Bons 2016, 21).

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as a juxtaposition (or mosaic) of diverse musical-cultural elements in a larger-scale perspective. In any case, the approach would not be that of a "clash" (Alcalde 2017) or "confrontation" (Shpinitskaya 2016) because the element of integration or at least dialogue is always present.

66 Or, in Shpinitskaya's words, "assimilation" or "association" (Shpinitskaya 2016).
67 Alcalde (2017) would consider this a form of vertical combination.

Figure 18. Evolution in the harmonization of the folkloristic melody in "azertet" (Bons 2016, 24–25).

The technique of "manipulation of pre-existing musical surface" is not used in *Nomaden*, because it implies the usage of an external musical source that is underlying the whole piece or at least an extensive section of it; for example, in the form of re-arranging or transcribing (Filho 2010, 73).

The second strategy presented by Filho (2010, 77) is the "reflection of materials, structures and principles", containing three different procedures: "derivation of structures and materials", "usage of characteristic structures and materials" and "usage of characteristic principles". We can find an excellent example of derivation of structures and materials in the movement called "erhu" (see Figure 19), where the erhu has a solo that has been written using very irregular metrical structures and chromatic motivic cells that are more frequent in contemporary classical music than in the traditional music written for erhu. However, the solo is written very idiomatically, to the point that the erhu player, after having tried the passage said: "[this] is very erhu, but it's an erhu I

62

don't know!" (Emans 2019)

Figure 19. Idiomatic solo in the movement "erhu" (Bons 2016, 70).

Filho (2010, 78) establishes three procedures within the "derivation of structures and materials": alteration, induction and synthesis. In the movement "erhu", the solo is composed keeping the traditional balance of steps and leaps in the melody and includes the accent as an articulation marker that connects with the traditional way of playing. Using these two procedures, the composer is giving the melody a very idiomatic character but uses an entirely different meter and scale of what would be expected from a traditional perspective. Therefore, Bons is using the induction procedure to create a new melody analyzing the behaviour of traditional music.

The "usage of characteristic structures and materials" (Filho 2010, 80) can be illustrated with the movement "salsa" (see Figure 20). In this case, Bons uses the typical harmonic, melodic and rhythmic structure of this Latin-American style but in a triple meter (very rarely used in salsa). Later on, Bons introduces similar metrical alterations than the ones used in "azertet".

63

Figure 20. Opening of the movement "salsa" (Bons 2016, 138-139).

Filho's (2010, 82) "usage of characteristic principles" deals with more abstract elements such as sonorities or performance practices. In *Nomaden* we can see that the drone-like textures created for most of the "passage" movements are far from the Western conception of sound, linking this strategy with the following of "translation of philosophical conceptions and attitudes". These two strategies include what Shpinitskaya described as "sound strategies" (Shpinitskaya 2016, 97) and "conceptions of time" (Shpinitskaya 2016, 110), which means the evocation of concealed/released sound (opposed to displayed sound) and sacred time (opposed to historical time).

According to Shpinitskaya (2016, 102), released sound has two main characteristics: multifocality and processuality. The first one is exemplified in the opening of *Nomaden*, where the wind players are placed in non-standard strategic positions in the hall[68], whereas processuality is

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68 "At the start of the piece the wind players are placed spatially in the hall:
   shakuhachi   off stage left

explored, for example, throughout the "passage" movements.

In the entree, the cello starts a timbral process as a resonance of the first chord (see Figure 21). The very slow swells interconnecting cello, kemençe, erhu, sarangi and once again cello are a great example of two strategies to represent sacred sound: continuance (due to the staticity of the sound) and dynamics (gradual changes in the form of swells). This procedure is repeated from m. 15 onwards breaking the unison but following the same principles of continuance and dynamics.

In the movement "passage 1" (see Figure 22), the continuance is replaced by the strategy of reversibility, based in recurring figures. In this case, the unison becomes a major second that is iterated melodically by all the wind instruments in heterophony, creating a static harmony but a denser texture and more complex timbre. The slow swell is now encompassing the whole gesture and tends to reach shorter rhythmic values at the highest dynamic levels. This procedure is also a hint of development towards a vibrating sound, that is another essential quality of the released sound.

In the "passage 2" (see Figure 23), the unison and long values come back with their static quality, but the instrumentation becomes richer, mixing four winds and four bowed strings with the tar as a plucked instrument. The tar also introduces the tremolo, that is another hint of development towards the vibrating sound that we mentioned earlier. The continuance strategy is nevertheless affected by a micro-improvisation of the kamancha, that goes towards the reversibility strategy.

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recorder   off stage right
clarinet   sidepath left middle
sheng   sidepath left back
sho   sidepath right middle
oboe   sidepath right back
in bar 15-18 they stride a few steps forward while playing
from bar 50 to 61 they silently stride towards their seats" (Bons 2016).

Figure 21. Initial movement "entree" (Bons 2016, 1-2).

Figure 22. Movement "passage 1" (Bons 2016, 3).

Figure 23. Movement "passage 2" (Bons 2016, 5).

The "passage 3" (see Figure 24) continues the development of the vibrating sound by the fluctuation between non-vibrato and vibrato in kamancha and sarangi, and the "passage 4" (see Figure 25) is an expanded version of the "passage 1", with the major second process involving two wind instruments and all the bowed strings. The "passage 5" (see Figure 26) is similar to the "passage 2" with a different combination of instruments, and it also includes the tremolo and micro-improvisation mentioned earlier. These two elements evolve in "passage 6" (see Figure 27) towards the shakuhachi technique of *koro-koro* (somewhat similar to a Western bisbigliando effect) and an improvisation passage of the sarangi to answer the shakuhachi.

The "passage 7" (see Figure 28) unfolds for the first time a more complex chord and connects with the harmonic development that was presented in the "entree", but all the timbral and improvisational elements are now omitted. This harmonic development continues in the "passage 8" (see Figure 29) for solo sho, where the Japanese instrument presents a sequence of elaborate harmonies and includes a flutter-tongue effect at the end of the first long phrase to connect with the tremolo and *koro-koro* presented earlier. The second part of the movement presents a contrapuntal version of the chords displayed earlier, always using a sustained tone and unfolding a melody with similar harmonic qualities than the previously shown chords.

67

Figure 24. Movement "passage 3" (Bons 2016, 9).

Figure 25. Movement "passage 4" (Bons 2016, 19).

Figure 26. Movement "passage 5" (Bons 2016, 43).

Figure 27. Movement "passage 6" (Bons 2016, 67).

Figure 28. Movement "passage 7" (Bons 2016, 75).

Figure 29. Movement "passage 8" (Bons 2016, 107).

"Passage 9" (see Figure 30) is the culmination of the complexity in all the parameters developed throughout the previous passages. The strings' texture comes from a diatonic perpetual canon that is gradually becoming toneless, turning into scratching and finally merging into a web of sound where all the bowed strings play harmonic trills with glissando and freely vary dynamics and bow position. Therefore, the harmony, counterpoint and timbral fluctuations reach the highest degree of complexity of all the "passage" movements, the vibrating effect becomes an actual mass of sound, and the freedom given to the players surpasses all the improvisational elements provided earlier. All this is achieved by using a mixture of graphic notation and verbal instructions, which challenges the traditional Western notation system and serves as a tool of cultural modelling akin to what Shpinitskaya (2016, 127) proposed in her analytical framework.

Figure 30. Movement "passage 9" (Bons 2016, 131–133).

The comeback to the textural simplicity of "passage 10" (see Figure 31) signifies a higher focus on the strategy of continuance (that was abandoned in the previous passage). However, there is still the presence of elements of graphical notation and improvisation that remain noticeable as a reminiscence of the previous passage. The harmony becomes much more straightforward and is based on the arpeggiated pentatonic scale, but it contains only diads as vertical sonorities, with the coincidental focus on the major second that was the first diad used in "passage 1". "Passage 11" (see Figure 32) also uses the major second as its only continuous sonority and takes up an unmistakable reversibility strategy based on the melodic fluctuations between viola-cello and shakuhachi-double bass (plus sheng).

The last category of strategies presented by Filho (2010, 92) is syncretism. It has five sub-strategies: (1) transplanting of timbre, tuning and articulation, (2) combination of instruments and musical languages, (3) change/adaptation of the musical presentation ritual, (4) reproduction/evocation of genre or style and (5) pop ambiguity.

Figure 31. Movement "passage 10" (Bons 2016, 137).   *Figure 32*. Movement "passage 11" (Bons 2016, 142–143).

When speaking of timbre, tuning and articulation, in general, Bons does not provide specific instructions to the players so that they must use specific techniques that are foreign to their respective musical language. Nevertheless, there is an assumed flexibility among all the musicians, because they act as an ensemble and react to the others' performance. This flexibility is most evident, for example, after m. 47 of the movement "13/8 shur/segah", where the kemençe has an improvised line with the instruction "answering flute" (see Figure 33). In this and similar cases there is a natural transplanting of timbre, tuning and articulation in order to keep the musical coherence.

Figure 33. Extract from the movement "13/8 shur/segah" (Bons 2016, 159).

The combination of instruments and musical languages is one of the main characteristics of the piece: it is written for this unique combination of instruments and specific musicians from different parts of the world (see Figure 34). The musical languages of these instruments are also combined in the piece because there are moments when a particular musician has a leading musical role and imprint their musical language to the rest of the ensemble. Moreover, there are specific references to modes, scales or playing techniques from different traditions that coexist throughout the piece.

nomaden
for cello and large ensemble

Nomaden is written for and dedicated to cellist Jean-Guihen Queyras,
conductor Ed Spanjaard and 18 soloists of the Atlas Ensemble:

6 winds
Harrie Starreveld	shakhachi/flute/piccolo	(Japan/Europe)
Ernest Rombout	oboe/corno ingelese	(Europe)
Anna voor de Wind	clarinet/bass clarinet	(Europe)
Raphaela Danksagmüller	duduk/alto recorder	(Armenia/Europe)
Naomi Sato	sho	(Japan)
Wu Wei	sheng	(China)

2 plucked
Kiya Tabassian	setar	(Iran)
Elcin Nagijev	tar	(Azerbaidjan)

3 percussion
Pasha Karami	tombak	(Iran)
Laurent Warnier	percussion 1 – steel drums, crotales, hi-hat, 3 gongs, 2 tam-tams, mark tree crash cymbal, snare drum, bass drum, guiro, 2 woodblocks, claves	
Gorka Catediano	percussion 2 – rin, 3-5 cowbells, splash cymbal, crash cymbal, bass drum, conga's, woodblocks, temple blocks, 2 or 3 guiro's, maracas, claves, ratchet, vibraslap, cabassa, tambourine, castagnettes, wind chimes, bell tree	

soloist
Jean-Guihen Queyras	cello	(Europe)

7 bowed strings
Zhao Yuanchun	erhu	(China)
Elshan Mansurov	kamancha	(Azerbaidjan)
Angel Gimeno	violin	(Europe)
Neva Özgen	kemençe	(Turkey)
Max Knigge	viola	(Europe)
Dhruba Ghosh	sarangi	(India)
Dario Calderone	double bass	(Europe)

Figure 34. List of instruments and musicians of *Nomaden* (Bons 2016).

The musical presentation ritual is also adapted. Since the Atlas Ensemble is not a Western orchestra, the idea that the "concert master" would be a violin could appear even imperialist, so Bons states in the score that "during the piece erhu, tar and setar swap places in order to link up with the cello soloist; they in turn take the seat of the 'concert master'" (Bons 2016). All the rest of the placements are arranged according to the register and sound families (see Figure 35). Apart from this detail, the spatial disposition of the beginning that was explained earlier and the conductor, who has to sit down at some moments of the piece to leave the musicians to play alone, represent crucial changes of the musical presentation ritual.

The reproduction or evocation of genre or style is also present throughout the whole piece with a higher or lower degree of authenticity. For example in the movements "azertet" or "salsa" there is a very clear evocation of genre but with the alterations that we have discussed earlier, whereas in the movements "segah" or "sho" the reproduction of a particular style is absolutely visible.

stage plan

Figure 35. Spatial disposition of the musicians on stage (Bons 2016).

In this chapter, we have illustrated the analytical methods by Filho (2010), Shpinitskaya (2016), and Alcalde (2017) using *Nomaden*, by Joël Bons. This study does not aim to be a thorough analysis of the piece but uses this work to exemplifying the different strategies and procedures listed in the analytical methods. Nevertheless, *Nomaden* would deserve a more profound exploration in another context to unravel all the fascinating details of this wonderful transcultural work[69].

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69 *Nomaden* has been described, among other, as "multicultural" (Grawemeyer Awards 2019), "intercultural" (Douma 2016), "border-crossing" (Cooper 2018), "cross-cultural" (Cullingford 2018), "neo-colonialist" (Gamba 2019) and featuring "exotic instruments" (Bayley 2019). However, as intercultural as the Atlas Ensemble can be (Atlas Ensemble), *Nomaden* is a transcultural piece because its composer is not the same cultural individual as he was before writing it. The work that Joël Bons has done in almost two decades of collaboration with musicians from all over the world has made such an impact that Bons' identity has undoubtedly changed, and this inescapable process of transculturation has made *Nomaden* the way it is. It is written for an intercultural ensemble, but it is unmistakeably a transcultural work.

CONCLUSION

Cultural hybridization is a phenomenon present in music, and it is as common as cultural exchange. There is a great variety of tools to study cultural hybridization in music from very different perspectives; however, there have not been many attempts of developing thorough analytical methods to study cultural hybridization in music from an inclusive point of view, regardless of their connotations and implications concerning their modes of cultural relationship.

The analytical frameworks proposed by Paulo Rios Filho (2010), Julia Shpinitskaya (2016) and Bruno Moschini Alcalde (2017) represent the most complete tools to study cultural hybridization in music. They suppose an inclusive approach that can be applied to any examples of cultural mixtures such as exoticism, imperialism, colonialism, multiculturalism, cosmopolitanism, interculturalism, or transculturalism. Filho proposes an extensive and all-encompassing categorization of analytical tools to cover a vast diversity of music. Shpinitskaya's adaptation of the theory of topics and her insight on the cultural conceptions of sound and time represent an invaluable tool for studying cultural hybrids. Moreover, Alcalde expands the concept of cultural hybridity to style and genre, thus, overcoming ethnicity as the only pre-assumed cultural marker.

These analytical frameworks have been used on *Nomaden* by Joël Bons, a transcultural piece written for cello and intercultural ensemble. The analytical frameworks have proven to be a priceless tool to understand how cultural diversity works in this piece, and have offered a different perspective that escapes the traditional boundaries of musicology and music theory.

The analytical frameworks studied can be applied to any other example of music to learn more about the cultural diversity included in them, but they can also serve as compositional tools to

consciously include diverse cultural material in new pieces of music. With the precedent of *Nomaden*, there could be a future in transcultural composition and music analysis where there is room for inclusivity in the modes of cultural relationships and consciousness about cultural identity, diversity and hybridization.

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