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Contemporary Composer and the World Music: Interaction Issues

Abstract

The article discusses the interaction problem of the modern composer with the world's musical cultures, including its specifics in the East and West. The similarities and differences in the creative synthesis of elements from different cultures served as an impetus for comprehending the attitude of composers to "not their" material, whether it be a quotation, an electronic processing of an ethnographic record, or an artistic embodiment of philosophical ideas. The works of Olivier Messiaen, Karlheinz Stockhausen, John Cage, Tan Dun, Bakir Bayakhunov, and Halim El-Dabh are given as examples. From the perspective of musical culturology and musical oriental studies, the creative concepts of works that include one or another form of rethinking the borrowed material are analyzed. The typology of this phenomenon in Asian countries is given, and two types of interaction are defined: with cultures of the region, close by tradition, and with the cultures of the world, far from the initial. In Asian music, East-East and East-World interaction vectors are distinguished, which complement the existing East-West vector and determine the modern situation originality. In the process of the emergence and formation of these vectors, factors such as the development of communication means and sound recording technologies, as well as the tendency of Asian music to enter the world's cultural space and the composer's need for wider communication, were noted.

Keywords: modern music of Asia, East-East, East-World, modern trends, interaction of cultures, music of the world.

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The creative work of a modern composer takes place in the environment and interaction with many cultures of the world; the music of different eras and peoples inevitably enters their arsenal in a passive or active form. The East-West vector exhausts no longer the composer's interaction with other cultures. It is multi-vectorized and often aimed at entering the context of world musical culture. The latter is relevant for the music of Asian and African countries, the composer schools of which formed at the end of the 19th century. To date, significant experience has been accumulated in the interaction of composers with the musical cultures of the world, both in the West and in the East.

In my opinion, the transition from Orientalism to World Music in Western music occurs in the works of Olivier Messiaen: the timbre originality of the Indonesian *gamelan*, the rhythms and interpretation of the time in the "Sangita Ratnakara" Indian treatise (Saṅgīta ratnākara, 13th century) by Sharṅgadeva, the tart flavour of Japanese poetry, and the *gagaku* orchestra ("Seven *Haikai*", 1962) are not only "a manifestation of extra-European influences in the composer's work" [Melik-Pashaeva, p. 15], they were all rethought and (along with many other components) organically entered his musical language, largely defining its originality.

Without setting ourselves the task of studying the historical line of transition from Orientalism to World Music, we nevertheless note the composers of the second and third waves of the European avant-garde, and above all, Karlheinz Stockhausen. In his *Telemusic* (1966), as Konstantin Zenkin noted, "traditional music of all continents is used as a material for electronic processing" [Zenkin, p. 262]. In his "World Music" (1978) article, the composer emphasizes the need for "general human susceptibility to music – more than ever" [Zenkin, p. 263]. Svetlana Savenko notes that in this work, Stockhausen "tried to write not 'his own' music but 'the music of the whole earth, all countries and races.'" [Savenko, p. 20].

John Cage also made a significant contribution to the development in this direction. Marina Pereverzeva offers a certain hierarchy of his artistic principles, highlighting three levels: the lower religious and philosophical level is Zen Buddhism; the middle one is "the aesthetic principles of the art of the East"; and the top one is represented by ideas of "American-European avant-garde" [Pereverzeva, p. 6]. And here, as in the case of Messiaen, to designate the East-West pair in his work would be a significant simplification of his communication with World Music.

The examples given are not accidental, because, for Asian composers of the last 60 years, these names serve as guidelines, both in terms of specific composition techniques and in terms of interaction with world musical culture. Debuts of Korean and Japanese composers in Darmstadt in the 1960s, the festivals of contemporary music in Japan in the 1970s and 1980s, where the most significant representatives of the avant-garde gathered, lectures by leading Western composers at Chinese conservatories, training of composers from Asian countries in Europe and the USA, their familiarization with electronic music – all these factors contributed to the change in the style-based orientation of Asian music towards modern trends and tools. At the same time, a new interest in their heritage, archaic layers of culture, philosophical and religious concepts,

and the renewal of national music with a symbiosis of the latest techniques and archaic traditions is noticeable.

The transition to the East-East and East-World vectors in the music of Asia occurred later since it followed Western music assimilation and the creation of national composer schools. The search for new national music is associated with the deviation from the Classicist-Romanticist tradition, which became the basis for the formation of composer schools at the first stage of their development and is characteristic of almost all Asian cultures. This process takes place within the framework of globalization and the world trend of formation of "new creative thinking of composers of the 20th century... a significant expansion of the acoustic and spatial music boundaries through technology and creativity synthesis" [Kuzub, p. 3].

New methods of the composer's work with the national heritage are emerging, including video quoting of a pre-recorded performance of traditional musicians; introducing not only academic singers but also artists of the national musical drama into the performing staff; joint performances of a symphony orchestra and an ethnographic ensemble; the introduction to the symphony orchestra of not only national musical instruments (more often modified) but also sound instruments and the so-called organic instruments (water, stone, ceramics, paper); a combination of acoustic instruments with electronic and computer music means, etc.

In many cases a composer tries to recreate the national sound ideal (Fritz von Bose), which was largely changed under the conditions of the classical-romantic style. Sometimes this ideal implies its specific kind in a certain era, but more often it implies a certain general sound standard formed in certain regional and geographical conditions under the influence of the natural environment and such factors as the material for musical instruments, the way of life, the linguistic environment, and others. Scholars have written about this more than once; let's refer, for example, to the works of Jivani Mikhaylov [Mikhaylov, p. 3–20] and Saule Utegaliyeva [Utegaliyeva].

However, Asian composers have not only turned to their culture and its sound ideals but also interacted with other traditions along the East-East and East-World lines by attracting to phenomena far from their culture and not characteristic of its sound ideals. We can conditionally divide such interactions into two types: appealing to cultures that are culturally, traditionally, and regionally close, and appealing to distant cultures not connected with the local tradition.

More often composers turn to traditionally close regional cultures. An example may be found in the works of the world-famous Chinese composer Tan Dun (b. in 1957), who in his works combines the traditions of Chinese, Japanese, and Korean cultures and refers to singing of Tibetan monks, playing Tibetan singing bowls and Mongolian throat singing (Orchestral Theater IV "The Gates" (1999), the World Symphony to the Millennium (1999), "Water Passion after St. Matthew" (2000), the opera "Tea: a Mirror of Soul" (2002), etc.). At the same time, the composer is focused on the global cultural space; in particular, the texts of almost all of his operas and many chamber works are written in English.

Examples of appealing to traditions that are not related to regional culture are given by the works of the Kazakh composer Bakir Bayakhunov (Third Symphony, 1989), where the traditions of the Kazakh *kui* and Indian *raga* are combined [Nedlina, p. 51], his Fifth Symphony "Aura of the East," 2002, and his poem for violin solo, "Xi Xinghai's Violin," 2005, 2013. At the same time, the composer referred to other cultures of the region ("Dungan Sketches," 1981; "Echoes of Mukam," Sonata for string quartet, 2017). Back in Soviet times, the only student of Alfred Schnittke, the Turkmen composer Rejep Allayarov (1936–2018), told me in a personal conversation about the search for a synthesis with Indian classical music – *ragsangit*.

For this kind of interaction along the East-East line, the researcher Valeriya Nedlina uses the term offered by composer Bakir Bayakhunov, "intra-oriental synthesis," linking it with the development of dialogic concepts in the work of Kazakh composers, their attention to the classical traditions of the East and at the same time to national culture and to the West [Nedlina, p. 7; 49]. This just confirms the multi-vector nature of the development of modern composers' creativity in Asian countries.

There is a special situation with composers from Asia and North Africa whose creative paths flowed in the United States and European countries. They also have these types of interactions, and often both types are present. So, the American-Egyptian composer Halim El-Dab (1921–2017), who often referred to the cultures of Africa, led an active ethnomusicological activity. He also studied African musical traditions in the diasporas of Latin America, Canada, and others, which was reflected in his music ("Stelae of Axum," 2005, which reflects the traditions of Ethiopian music; "Symphony for 1000 Drums," 2006, synthesizing not only Egyptian-African traditions but also instruments from different peoples of the world). In many compositions, he also used the ancient rituals of Egypt and other Arab countries: "The Expression of Zaar", 1944, is the first-ever work in the field of electronic music, created on the Cairo radio and based on the ancient Egyptian ritual [Yunusova, p. 211–216]; the "Leilya and the Poet" electronic opera, 1959; "Shurrr-Rah" piano concerto, 2000; and many others.

Thus, we can note similar multi-vector trends in the development of modern music in the West and East. They arise in context of development of transport, communication technologies, and sound recording. A certain role is played by the orientation of the younger academic traditions of Asian countries towards entering the global cultural space as well as the composer's increased need for cultural communication with different regions of the world. The declared tendencies are manifested quite clearly and require further special analysis.

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Заманауи композитор және әлем музыкасы: өзара әрекеттесу мәселелері

Аңдатпа

Мақалада заманауи композитордың әлемдегі музыкалық мәдениеттерімен, оның ішінде, Шығыс пен Батыстағы ерекшеліктерінің өзара әрекеттесу мәселесі қарастырылады. Әр түрлі мәдениет элементтерінің шығармашылық синтезіндегі ұқсастықтар мен айырмашылықтар, мейлі ол этнографиялық жазбаны электронды өңдеу немесе философиялық идеялардың көркемдік көрінісі және дәйексөз болсын, композиторлардың «бөтен» материалға қарым-қатынасын түсінуге серпін берді. Мысал ретінде Оливье Мессиянның, Карлхайнц Стокгаузеннің, Джон Кейдждің, Тан Дунның, Бакир Баяхуновтың, Халим Эль-Дабтың жазбалары келтірілген. Музыкалық мәдениеттану және музыкалық шығыстану тұрғысынан алынған материалды қайта қарастырудың қандай да бір түрін қамтитын туындылардың шығармашылық тұжырымдамалары талданады. Бұл құбылыстың типологиясы Азия елдерінде берілген, сондай-ақ өзара әрекеттесудің екі түрі анықталған: аймақтық мәдениеттің бастапқыда алыс болғанымен, дәстүр және әлем мәдениеттері бойынша жақындығы. Азия музыкасында қалыптасқан Шығыс-Батыс векторын толықтыратын және заманауи жағдайдың өзіндік ерекшелігін анықтайтын Шығыс-Шығыс және Шығыс – әлем әрекеттесу векторлары ерекшеленеді. Осы векторлардың пайда болуы мен қалыптасу үдерісінде көлік құралдарын дамыту, байланысты, дыбысты бекітудің техникалық құралдарын, сондай-ақ Азия музыкасының әлемдік мәдени кеңістікке ену үрдісі және композитордың кеңірек қарым-қатынас қажеттілігі сияқты факторлардың рөлі атап өтіледі.

Тірек сөздер: Азияның заманауи музыкасы, Шығыс-Шығыс, Шығыс-әлем, заманауи үрдіс, мәдениеттердің өзара әрекеттесуі, әлем музыкасы.

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Современный композитор и музыка мира: вопросы взаимодействия

Аннотация

В статье рассматривается проблема взаимодействия современного композитора с музыкальными культурами мира, в том числе её специфика на Востоке и Западе. Сходства и различия в творческом синтезе элементов разных культур послужили импульсом к осмыслению отношения композиторов к «чужому» материалу, будь то цитата, электронная обработка этнографической записи или художественное воплощение философских идей. В качестве примеров приведены сочинения Оливье Мессиана, Карлхайнца Штокхаузена, Джона Кейджа, Тань Дуня, Бакира Баяхунова, Халима Эль-Даба. С точки зрения музыкальной культурологии и музыкального востоковедения проанализированы творческие концепции произведений, включающих ту или иную форму переосмысления заимствованного материала. Дается типология этого явления в странах Азии, определены два типа взаимодействия: с культурами региона, как близкими по традиции, и с культурами мира, далёкими от исходной. В музыке Азии выделяются векторы взаимодействия Восток – Восток и Восток – мир, которые дополняют сложившийся вектор Восток – Запад и определяют своеобразие современной ситуации. В процессе возникновения и становления данных векторов отмечена роль таких факторов, как развитие средств транспорта, связи, технических средств фиксации звука, а также тенденция вхождения музыки Азии в мировое культурное пространство и потребность композитора в более широком общении.

Ключевые слова: современная музыка Азии, Восток – Восток, Восток – мир, современные тенденции, взаимодействие культур, музыка мира.

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