

English Summaries

Gerd Grube

»Cultural Grey-Out« oder »Many Diverse Musics«?

Musikkulturen der Welt in Zeiten der Globalisierung

[»Cultural Grey-Out« or »Many Diverse Musics«? Musical Cultures of the World in Times of Globalisation]

While Erich von Hornbostel, pioneer of the early Berlin school of comparative musicology, saw no reason to expect a homogenisation of music around the globe, some later ethnomusicologists feared a cultural greying-out, a loss of diversity of the world's musics under the impact of Westernisation. More in-depth knowledge of many musical cultures and of the processes at work in present-day societies in Asia and Africa, however, seem to paint a different picture.

By discussing several case studies of musical idioms from Nigeria and Zimbabwe, this paper corroborates Peter Manuel's opinion that it is especially in the domain of popular musics where a dynamic process constantly gives rise to ever new local musical styles. Their success as compared to some transnational genres may in part be attributed to the importance of helping to create local identities. Thus, the effects of the decreasing presence of some more traditional musical idioms and of the almost omnipresent Western pop music are counteracted by new, sometimes hybrid popular styles which often draw substantially from local traditional genres.

But the impact of globalisation can also be traced in the domain of non-Western traditional musics and of Western contemporary composers. As a case in point, the attitudes of two Western composers, Kevin Volans and György Ligeti, towards traditional music of sub-Saharan Africa are explored by drawing on two well-known examples, namely Volans' piece *Mbira* and Ligeti's piano etude No. 6.

In conclusion we may assume that, in spite of a profound Western influence on the musics of the world, at present there seems to be no reason to fear a musical greying-out.

Christian Utz

Zur kompositorischen Relevanz kultureller Differenz

Historische und ästhetische Perspektiven

[On the Compositional Relevance of Cultural Difference. Historical and Aesthetical Perspectives]

Recent developments in today's art music reflect a general trend of cultural globalisation: It can be characterised as an oscillation between a standardisation of compositional idioms (usually following standards established in the West) and claims for sustainable forms of cultural difference. Even though it is obviously necessary to counterbalance and criticise an academically established »avant garde's« ethnocentrism and its tendency to dominate a worldwide discourse of new music, references to cultural difference can prove to be naïve

or self-deceiving, since they are often linked to essentialist, post-nationalist concepts of (musical) culture.

A critical discussion of paradigms and paradoxes in the aesthetics of cultural difference is opened with an analysis of Karlheinz Stockhausen's universalist *Telemusik* (1966) as a main example showing how compositional processes can easily eradicate those »cultural« peculiarities in musical styles that the composer claims to preserve. Whereas such processes are often due to a fundamentally *mono-cultural* discourse and – in Stockhausen's case – can be traced back to the 19th century Western universalist concept of »art religion«, the three remaining case studies introduce works from Asian contexts that exemplify a dense interpenetration of political, historical and aesthetical strata of both Asian and Western origins. While José Maceda's *Pagsamba* (1968), Ge Ganru's *Yi Feng* (1983) and Yūji Takahashi's *Sōjō Rinzetsu* (1997) all use highly idiosyncratic »Asian« material, their works remain informed by key principles of Western modernity, namely *incommensurability* and the deconstruction of cultural or stylistic stereotypes. This allows for the conclusion that the »space« in which their musical art evolves is a globalised cultural memory that reflects the inner contradictions and the historicity of music as a »cultural« technique.

Peter Revers

Jean-Joseph Marie Amiot in Beijing

Entdeckung und Erforschung chinesischer Musik im 18. Jahrhundert

[Jean-Joseph Marie Amiot in Beijing. Discovery and Research of Chinese Music in the 18th century]

In his satire *The Banishment of the Jesuits from China* (published in 1785 in Constantinople), Johann Rauthenstrauch unsparingly attacks the self-satisfied aberrations of the European missionary societies and blames Europe for cultural colonisation. From the beginning of Jesuit mission in China in the late 16th century, the Jesuits not only gained high proficiency in the Chinese language, but also studied Chinese rites and customs in detail. After a period of tolerance towards the Jesuits (under emperor Kangxi, who died in 1722), the Jesuit mission was severely restricted under his successors. The activities of Jesuit scholars like Jean-Joseph Amiot were limited to the area of the Forbidden City and concentrated mainly on science, astronomy and music theory – disciplines which were looked on benevolently by the emperors.

Amiot's approach towards Chinese music was not primarily ethnomusicological, rather his ambition was to uncover the roots of ancient music in living traditions of Chinese music. Although his main area of study was ancient music theory, he also paid much attention to problems of intercultural dialogue as well as to the contemporary situation of music in China. His tolerant and open-minded attitude towards Chinese music resulted in a large collection of contemporary Chinese melodies which he collected systematically and transcribed into European notation. The musical activities of the Jesuits, in the Forbidden City as well as in the services, were characterised by a balance of European and Chinese traits, avoiding any European claim for cultural superiority. An important facet of Amiot's biography is his life-long intensive process of learning and a deep respect for the genuine cultural and spiritual traditions of China.

Franz Martin Wimmer

Vom Umgang mit kulturellen Differenzen in der Philosophie

[On the Handling of Cultural Differences in Philosophy]

Intercultural encounters often have been determined by the misleading tendency to interpret *different* traits of another culture almost automatically as *deficient*. Examples from history and philosophy are discussed and analysed: namely colonialism, Leibniz, Herder, Hegel and race theories of the 19th and 20th century. Three possible valuations of one's own culture are discussed which can be seen as being *exclusively* valuable, *equal* to all others, or *complimentary* to others. Describing the latter as the most adequate interpretation, the author argues for *dialogical* or rather *polylogical interactions* in the field of philosophy. This does not, however, exclude centristic tendencies. Therefore, finally four different types of centristism are proposed as influential patterns in intercultural encounters: *expansive*, *integrative*, *separative*, and *tentative centristism*. This concluding discussion of centristisms hopes to establish fruitful models of intercultural interactions in philosophy and related fields.

Jörn Peter Hiekel

Erstaunen und Widersprüchlichkeit

Tendenzen kultureller Entgrenzung in der Musik von Hans Zender

[Amazement and Contrariness. Tendencies of Cultural Dislimitation in the Music of Hans Zender]

In Hans Zender's œuvre manifold traces of an intense confrontation with intercultural questions can be found. More specifically, many of Zender's works relate to East Asian cultures. Generally, Zender highlights heterogeneity and his concepts of interculturality seem to be opposed to a hybrid mixture of idioms as described by the term »creolisation«. Most recently Zender's opera *Chief Joseph* (2001-2003), a complex work about cultural conflict, oscillated between familiarity and strangeness, between descriptive and cryptic layers.

Zender has referred to the ancient Chinese magical square *luo shu* and to ancient Chinese theories of tuning to widen eurocentric discourses of contemporary music, although the references in his scores can often hardly be labelled specifically »Asian«. On a similar conceptual level, three main traditions from East Asian philosophy have had substantial influences on him, namely: the anti-logocentric ideas of Zen-Buddhism (obviously partly triggered by John Cage), the Confucian ideals of music set forth in the ancient »Book of Rites« *Lǐjī*, and the philosophers of the *Kyōto-School* – mainly Kitarō Nishida and his idea of »pure experience«.

Zender's works such as *Fünf Haiku* (1982) or *Lo-Shu VI* (1989) exemplify the composer's transformation of traditional Japanese aesthetics into forms of obvious simplicity that establish a continuous change between uninterrupted flow and sudden silence. The notion of a »dissolution of time« is present in these pieces as well as in the earlier *Muji no kyō* (1975) which, conversely, ends in an intensification of the musical structure on all levels. Likewise, *Fūrin no kyō* (1989) and *Nanzhen no kyō* (1992) superimpose different concepts of time associated with different cultures. In the final section of *Fūrin no kyō* the superimposition of different concepts of time and languages results in a collage-like mi-

crostructure. These examples confirm that Zender's aesthetic focuses on contradiction and does not aim to harmonise cultural differences or conflicts. For Hans Zender interculturality means a fundamental »concussion of [established] meanings« (Roland Barthes).

Hans Zender

Das Eigene und das Fremde

Gedanken zu meiner Oper *Chief Joseph*

[The Self and the Other. Thoughts on my Opera *Chief Joseph*]

The new situation of globalisation brings to mind that artistic material generally is a limited repertoire of signs. This material defines the artistic world; it encompasses an interpretation of the world rooted in the artist's regional culture. This situation therefore requires »possibilities of approaching the Other and the Self for which there are not any patterns yet«, as Kuno Lorenz writes. The alienation of the Self and the full identification with the Other may form intermediate stages of this process.

My music theatre work *Chief Joseph* (2001-2003) is largely based on the theme of a confrontation between Self and Other. This theme is approached from a diversity of angles: its different forms, its conflicts, its creative impulses, its disastrous consequences and the utopia of its success. The example for this confrontation used in my opera – the wars between European settlers and aboriginal Indians in North America – is especially loaded with cliché-like valuations in our collective memory. The music does not reflect the theme »Self and Other« by way of polystylisticism or quotations of »exotic« material. Rather, six types of scenes are established, each of which relates to a different concept of musical time – a reflection of the author's observation that cultural differences often can be perceived less in surface forms, but rather in the ways cultures conceive of or construct time.

These scene types, moreover, show parallels with Fritz Mauthner's attempt to categorise language as three »images of the world«: the »Leerszenen« [empty scenes] which are grounded in silence coincide with Mauthner's type »adjectival language«, the »Klagen« [laments] which concentrate on single constellations of intervals or pitches parallel Mauthner's »substantival language«, the instable, floating »Recitative« [recitatives] hint at Mauthner's »verbal language«, while the other scene types (»Indian Songs« and ensemble scenes including »Councils«) in Mauthner's system would appear as mixed forms. A key position is taken by the scene-type »Rotationen« [rotations], with one rotation occurring in each of the three acts. They form a system on their own, remaining independent of the dramatic action and try to suggest an exterritorial perspective on the theme »Self and Other«.

*Panel Discussion (Oct 17, 2006) with Gerd Grupe, Jörn Peter Hiekel,
Peter Revers, Christian Utz, Hans Zender; chair: Andreas Dorschel*

Interkulturelle Begegnung als existentielles Risiko

Ästhetische, historische und gesellschaftliche Aspekte musikalischer Globalisierung

[Intercultural Encounter as Existential Challenge. Aesthetic, Historical and Social Aspects of Musical Globalisation]

The panel discussion first focuses on the obvious gap between a relatively optimistic perspective on musical globalisation, mainly in view of non-Western popular musics, as a main trend in today's ethnomusicology and the description of intercultural musical encounter as a difficult, lengthy and self-challenging process as suggested by Hans Zender and most examples from contemporary art music. Gerd Grupe emphasizes that non-Western popular musics include both forms that even out cultural differences by following Western commercial standards and, contrarily, forms that are highly dependent on local lingual or musical codes and thus cannot be transferred to an international realm. To illustrate the »existential« approach of art music composers, Zender quotes the case of Giacinto Scelsi whose music has received a profound influence from Tibetan music. Zender emphasizes that Scelsi has created – after a long period of crisis – a »Third Way« that can be understood from neither a purely European, nor a purely Tibetan perspective.

The discussion then centres on the question of which influence Western concepts of history and the dynamics of »progress« have exerted on different traditional and contemporary forms of the world's musics and to what extent the post-colonial polarisation of a »dynamic« Western culture and »static« non-Western cultures is still virulent in the discussion of these musics today. While Christian Utz emphasizes that many non-Western traditions that were deemed to have been preserved unchanged for many centuries – for example the Japanese court music *gagaku* – have in fact changed considerably over the centuries and have been highly influenced by political and social changes, Peter Revers traces the idea of »making history« back to Friedrich Schlegel and describes it as very influential on the dynamics of Western music history.

Andreas Dorschel raises the question, if early 20th century »national« schools and in particular the music of Béla Bartók and Leoš Janáček can be seen as forerunners of trends in non-Western contemporary music that accentuate cultural difference. Christian Utz remarks that despite the fact that the music of Bartók has been a very important model for Asian composers in the process of creating a music independent of Romanticist symphonic clichés, elements of (neo-)nationalism in Bartók's concept of music make it hard to see it as a model for a new music free of nationalist bias.

Responding to a question from the audience, Andreas Dorschel summarizes that turning to music or art of other cultures might indeed be a signal for »weak« moments within a culture, but in turn this »weakness« proves the inner strength to challenge one's own culture's fundamental principles whereas discrimination and xenophobia are based on a very different kind of inner weakness where one is merely unable or unwilling to confront the Other.