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Intercultural Musicology

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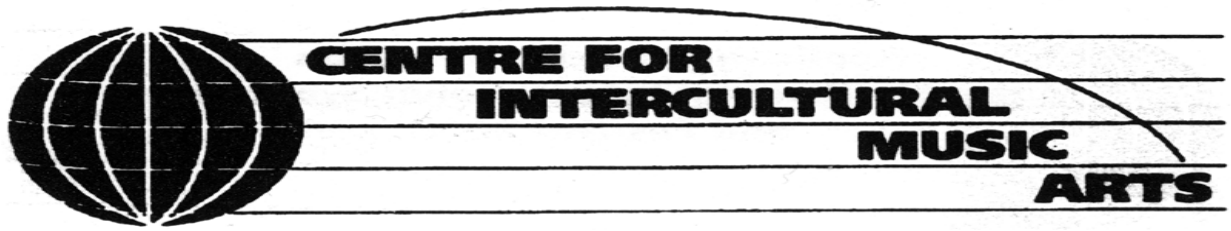

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Editorial Note

The aim of *Intercultural Musicology* is to provide a forum for discourse that includes the development of a theoretical framework for the nascent field of intercultural musciology.

This field includes the study of (a) one's own indigenous music culture using techniques applicable to other music cultures (b) music cultures other than one's indigenous culture (c) music created by combining elements from various cultures, and (d) other forms of intercultural activity, for example, the study of performers who specialize in non-indigenous music idioms.

By this definition, intercultural musicology is a broad based field that includes elements of ethnomusicology and historical musicology. For example, it embraces not only studies of traditional musics worldwide but also writings of Asian and African scholars on Western art music. It also includes scholarship that allows multiple perspectives from those who seek to enhance and expand our current thinking about ethnomusicology and historical musicology. For example, studies of compositions in which elements of non-Western traditional music are combined with those of Western art music require a scholarly approach which integrates techniques of ethnomusicology with those of historical musicology.

The editors are particularly interested in materials dealing with interculturalism after 1950 and welcome contributions that generate discourse on the concept of intercultural musicology (e.g., research reports, previews and reviews of performances, notes on the works of composers and performers, biographical data on composers and performers, theoretical concepts bearing upon creative methods in intercultural music, information on new writings and recordings). Diversity of perspectives necessary for an international readership are welcome but the opinions expressed by individual authors may not necessarily reflect that of the editors.

Intercultural Musicology will be published twice a year (May and November) beginning October 1999. Guidelines for prospective authors are listed hereunder.

Guidelines for Authors

1. Submit one copy of material related to your contribution on hard copy and also on diskette, if possible on an "ASCII" file using Word Perfect or Microsoft Word for IBM PC compatible computer.
2. Manuscripts must be typed on one side of the sheet and double spaced (including footnotes, quotations, song texts, references cited, indented materials and captions for illustrations).

3. Manuscripts should be in English and observe British or United States conventions of usage, spelling and punctuation. If a manuscript is submitted in another language, an English translation must be included.

4. The text should not exceed 2000 words (or roughly 8 pages double spaced format on 8 ½" x 11" sheets).

5. References cited are carried within the text, e.g. (Kimberlin 1995: 134) by listing the author's surname and the publication date and page number(s) of the source of the information.

6. Bibliographic citations must be typed on a separate sheet. Give the complete citation using the format illustrated below:

Hood, Mantle
1960 "The Challenge of 'Bi-Musicality' ". *Ethnomusicology* 4/2

Nketia, J.H.K.
1986 "Perspectives on African Musicology", in *Africa and the West: Legacies of Empire*. Isaac James Mowoe and Richard Bjornson, eds.

Tan, Sooi Beng
1993 *Bangsawan: A Social and Stylistic History of the Popular Malay Opera.* New York: Oxford University Press

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The Centre for Intercultural Music Arts, a British Charity, was founded in 1988. The Centre aims to promote intercultural music and music theatre and to educate the public in their creation and performance.

The Centre was inaugurated in response to the challenges posed by composers and performers who are exploring new dimensions in music by integrating elements from different cultures.

The Centre believes that composers from non-western cultures are likely to become increasingly influential in the world of music and that musical interculturalism and other creative ideas generated from or inspired by non-western sources will be among the major events of the 21st century.

The Centre organizes an international biennial symposium and festival on the theme "New Intercultural Music" and also publishes a series of books under the general title of *Intercultural Music*. The series is edited by Cynthia Tse Kimberlin and Akin Euba.
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Articles

Non-European Musical Compositions Today: Reflections of an Argentine Composer

by **Fernando Maglia (Argentina)**
Translated by **Orlando Musumeci**

A General Historical background

I would first like to give a background of Argentina regarding its people and ethnic groups and also the conquests that took place in the country in historical times.

The Spanish colonization of Argentina, beginning in the fifteenth century, led to successive waves of migration from Spain to Argentina and this not only exerted a strong influence of European civilization but gave Argentina its particular cultural identity.

Following the Spanish conquest, the Indians who originally inhabited Argentina (such as the Mapuches, Tobas, Tehuelches, Guaraníes, Onas, Matacos and Coyas) were decimated by disease, by the violation of their environment and lifestyles and by being mercilessly slaughtered. They were thus reduced to small marginalized groups, like expatriates in their own land.

Gradually, after centuries of living together, the indigenous races intermarried with the Spanish and became the Criollo (a name originally used for Spanish persons born in America). The new Criollo people represented a synthesis of divergent cultures and were (in theory) supporters of Argentine independence.

The Spanish immigration was followed by the Italian and, to a lesser extent, the Turkish, German, French, Arabic, and Jewish. There has more

recently been an Asian migration which continued the process. This process gave rise to the policy of "pigmentocracy", whereby the status of persons in society is determined according to racial origin and which defines the social and cultural structure of Argentina. In the colonial period, the Spanish held political power, the Criollos practised agriculture and reared cattle, while the Indians and Blacks were marginalized and enslaved respectively.

Cultural Identity and Artistic Production

The Spanish language and the Catholic rite were imposed on the country by the political authority of the viceroyalty and this led to the introduction of Spanish cultural elements, including the guitar, the musical symbol of Spain. The guitar became the favorite instrument of the Criollo, providing company during their long voyages and accompanying their verse, songs and improvisations (*payadas*). It was in this manner that Spanish influence was grafted definitively into the autochthonous music and became the foundation of Argentine folk music.

At a different level, current fashions from the Spanish metropolis were eagerly embraced by the political authorities of Buenos Aires and by the governing aristocracies and their courtiers. They reproduced in Argentina cultural gestures that belonged to another world, with some very strange consequences. Later, in the wake of the last Italian migrations, nineteenth century Italian opera entered Argentina and thus broadened the range of artistic possibilities available in Buenos Aires and other cities. These trends conclude with the emergence of the tango and reflect the profile of a nascent urban culture.

The tango, a type of dance-song with intercultural origins, was born in the suburbs; its roots include nineteenth century song, the Italian opera, the Spanish *zarzuela*, southern Criollos traditions and African-derived rhythms. The strength and originality of the tango summarize a way of life and reflect the fundamental character of Argentine culture.

The trends described above indicate a polarization between rural/popular and city/"academic" culture which becomes increasingly pronounced during the twentieth century. Furthermore, the cultural landscape has slowly but surely been subjected to the concept of "the global village" promoted by the multinational broadcasting media.

The Artist as a Reflection of the Society

The situation of the composer in the context of these trends needs to be examined. First, we should identify his or her fields of activity. On the one hand we have popular music which embraces the aesthetics, mannerisms and instruments of "the global village" while, on the other hand, there is a series of sub-genres with substantial influence within the Argentine society. The most representative or widespread of these are rock, "national rock", jazz and pop (all of which may be categorized as "global village" types) and folk music and tango (which are of national origin). The latter two may be further subdivided into rural and urban types respectively.

Parallel with these, the "classical-academic" types have given rise to various institutions inherited from Europe, namely symphony orchestras, theatres, conservatories and chamber music organizations whose repertoires are devoted to the European masters. This musical micro-universe is complemented by a pedagogy and instructional literature based on inherited systems.

The situation of Argentina and other Latin American composers reinforces the process of cultural transplantation. The education of these composers is considered incomplete unless they have studied in the leading European centres including Paris, Rome, Cologne, and Berlin. This slavish dependence on Europe is so pervasive that even the "nationalist" school established and supported by certain composers, mainly in Europe (Rimsky-Korsakov, Dvorak, Bartók, Stravinsky) is embraced in various guises by Argentine composers. Within the nationalist trend, some Latin American composers replaced Russian, Bulgarian and Hungarian folk songs with native American songs while retaining the formal structures and compositional techniques of the European composers. Others achieved to a greater or lesser extent real synthesis between local elements and the international language. Among the most successful of these were Luis Gianneo, Juan José Castro and Alberto Ginastera (Argentina); Silvestre Revueltas and Carlos Chávez (Mexico); Heitor Villa-Lobos and Radamés Gnattali (Brazil); Acario Cotapos (Chile): José Ardévol (Cuba).

The Second Half of the Twentieth Century: Acceleration, Assimilation and Synthesis

During the second half of the twentieth century there arose a remarkable musical movement whose central paradigm was the aesthetic vanguard. This movement, popularly known as the avant-garde, was a result of many factors. First, after the Second World War, there was a quick succession of new trends especially in Europe and the USA. These trends were promoted through festivals, competitions and concerts. Secondly, there was continued improvement in recording and playback technology, making

available LPs, cassettes, analog and digital Ds tapes, DVDs, and CDs. Thirdly, there was an economic boom and general prosperity in Europe during the 1950s, 1960s and 1970s.

The main stylistic streams that sustained this changing panorama originating from various sources and representative compositions, not only became classics of the twentieth century but are also a universal heritage. There are many categories of this music, namely polytonality, atonality, serialism, integral serialism, microtonality; concrete, electronic, electroacoustic, aleatoric, experimental, acusmatic, spectral, micro-polyphonic, poly-stylistic, minimalist, stochastic and mixed music; music hall, new-complexity, new-atonality, new-romanticism, and musical deconstructivism.

In the meantime, innovations of very different origins came to American shores. The substance of these innovations were, in many cases, the logical outcome of an evolutionary process that took place in an alien cultural context and were not understood by the local population. The pace of Latin American history differs from that of Europe with respect to economic development and cultural policies. In view of these considerations, the wealth of Europe became too seductive to be ignored.

In other arts (for example literature) Latin America clearly defines its trajectory through such personalities as Garcia Márquez in Colombia; Cortázar, Borges, Sábato and Marechal in Argentina; Vargas Llosa in Peru; O. Paz, Rulfo and Fuentes in Mexico; Carpentier and Martí in Cuba; J.C. Onetti in Uruguay; R. Bastos in Paraguay; and P. Neruda in Chile. These artists identify, synthesize and re-signify local phenomena and, by developing these phenomena, turn them into works of universal value that make their mark on the history and development of human culture.

The Latin American Composer Today: Cultural Identity and Aesthetic Patterns

The great diversity of aesthetics and trends described above produces reactions in Latin American composers that are varied, dissimilar and even antagonistic. In the "classical-academic" music world of Buenos Aires (the major creative centre of Argentina or at least its meeting point), there is a noticeable passion for information gathering (the collection of scores, recordings and videos) and its dissemination through lectures. This process was aimed towards documenting the latest and most novel ideas coming out of the European and North American centres. Buenos Aires is also one of the cities most visited by orchestras, ensembles, performers, philosophers and composers from all over the globe. Thus, at the cryptic instant of creating or -- in Stravinsky's words -- "inventing" music, the Argentine musician has the same information and knowledge as the composer living in London, Paris or New York (and, paradoxically, even more in some cases). Add to all that the vernacular "aesthetic culture broth".

Some questions arise. What degree of differentiation should Latin American musicians pursue? Is it possible to create a Latin American school similar to the Polish or Viennese school? Should Latin American musicians adopt "universal" foreign techniques in their totality?

These questions are over-simplified and their elaboration is beyond the scope of this article. But even so they generate divided opinions and responses. There are those who defend the "universal improvement" of art within a global conception. Their argument is centered on the alleged fusion of "authentic" Latin American traditions with elements considered foreign. According to this argument, the origins of the vernacular traditions are so remote from contemporary life styles that they represent no more than an exotic recourse. According to Juan Carlos Paz (1971) "The cultivated Latin American artist is infinitely closer to Picasso, Joyce, Schoenberg, Proust, Max Bill, Webern, Tzara, Arp, Pound, Vantongerloo, and Le Courbusier than he is to the Araucanians, Coyas, and those aborigines from the Amazon region, the Bolivian altiplano, the Cuban 'manigua' (jungle) and the Mexican indigenous elements".

There are those who agree with Tolstoy: "portray your village and you will portray the world".

An inventory of Argentine works of at least the last century shows trends, ranging from (great) operas that present musical aesthetics influenced by German expressionism or French impressionism to tonal nationalist works of remarkable ingenuity. There are also diverse forms of synthesis showing intelligence, sensibility and maturity.

The aforementioned social and cultural reality has its own shortcomings and deficiencies but, at the same time, it reflects a way of life, an attitude and a character that are unmistakably ours. The apparent conflict in our cultural identity (brilliantly resolved in such genres as folk music, tango and jazz) could be summarized as arising from an autochthonous popular (indigenous) tradition confronting a "refined" European education. Is it inevitable that this conflict should block or inhibit our musical creativity or could it be an impelling force that enhances our potential?

Two archetypes, paradoxically both European, provide noteworthy models for different types of engagement. The first, represented by Schoenberg, leans towards an abstract aesthetic while at the same

time maintaining contact with the historical heritage. The second, represented by Bartók, is rooted in folklore and comprises elements distilled from the exquisite fruit of the homeland. In addition to these models, various musical languages have developed in Latin America, some having original and imaginative mixtures while others have more puristic and homogeneous techniques. Finally, there are composers who take their cues from Europe or the USA and sincerely and honestly see themselves as maintaining the continuity of languages with universal manifestations. These approaches end up by equating the efforts of all who engage in art because art accommodates every initiative, original or sublime, provocative or eclectic. Equilibrium, imagination, synthesis; looking to the past or to the future, technique and inspiration, content and form, the conscious and the unconscious; freedom as limit, rigour as horizon. All of these are the permanent parameters of art.

Finally, if we consider the general situation of South America, where economic conditions for artistic production are not ideal, it is remarkable that there is such a proliferation of composers, ensembles, groups, concerts, and courses. All that implies intrinsic creative activity -- copious and varied -- that daily establishes a musical patrimony of evident value. In its rich and heterogeneous aesthetic, multiculturality appears not only as one of many possible roads but also a necessary one, perhaps as the aesthetic of the future.

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Gregorian and Vedic Chants

by **S. A. K. Durga (India)**

A study of the similarities of Gregorian and Vedic chants in their performance, musical style, structure and purpose reveal the universal concept of music as being divine and that the origins of Western and Indian classical musics lie in their religious musics. Up until now, this area of study has not been explored in detail though casual mention is made by S. M. Tagore: "there is similarity between plain chant and vedic chanting" (*Hindu Music*, 1882:407).

In both Western and Indian philosophy and theology, music has important ontological and epistemological dimensions. There is a theology of sound whereby the "Word of God" is the force by which God creates and interacts with us. In practice, this definition of sound includes the use of music. For example, the Gospel of John 1:1-2 recognises God both *as* the word and *through* the word (sound). In keeping with Jewish custom, Christ and the Apostles sang a hymn at the 'last supper' (Matthew 26:30). In the light of this theology of sound, the image of Christ singing implies God both as the singer and as the sound.

A parallel concept is found in Hindu theology. The theory of *Nada* or sound which is casual sound, *om*, is the foundation of the Indian concept of music. God is said to have been manifested first as sound; and sound, linguistically and musically, is considered the matrix of creation.

The history of music in Indian and Western countries began as a result of religious music's facility to communicate with the Supreme Being. Gregorian and Vedic chants are performed in Catholic churches and Hindu temples, respectively, as part of the rituals of worship. There are striking structural parallels between Gregorian and Vedic chants. Since a chant without a text is quite inconceivable, both intentionally use sacred texts. It is the syntactic structure of the text and its meaning which shape the melody, which in turn, enhances the prayerful quality of the chants. Everything in Gregorian and Vedic chants is intended to give peace, that peace necessary for and integral to prayer. Both types of chants were originally performed exclusively for worship services.

What is chant? Chant is the generic designation for a body of traditional religious music such as Vedic chant, Gregorian chant, Byzantine chant, Jewish chant, Ambrosian chant, etc. Although these various repertories differ, they have one trait in common: the purely melodic character of the music or the absence of harmony/counterpoint. Performance is exclusively vocal and sung in unison. Gregorian chant was arranged by Pope Gregory who ruled from 590-604 A.D. He assigned chants to specific occasions of the liturgical year according to a broadly conceived plan. Gregorian chant is also known as Roman chant, Plain chant, Plainsong and Cantus planus. Gregorian chant is one of several branches of Christian chant that developed in western Europe probably characterized by one and the same archetype-- the use of the Latin language. Originally, the official language of the church, even in Rome, was Greek and it was not until the third or fourth century that this was replaced by Latin in the western part of the Christian world. Very likely, the just mentioned archetype goes back to this period. Out of it grew the four branches, or as they are often called. dialects of Western chant: Gregorian in Rome, Ambrosian in Milan, Gallican in France and Mozarabic in Spain.

Vedic chant of India is also of four types -- the *Rg* veda, *Yazur* veda (with two branches - *Krishna Yazur* veda and *Sukla Yazur* veda), *Samaveda* and *Atharva* veda.

According to Hindu mythology, the date of vedas go back thousands of years. The Hindu God Krishna is said to have studied Vedic chant. Vedic chants are in Sanskrit and the author of Vedic chant is not known. Up until now, Vedic chants are taught aurally, although the Vedic chant texts with notation have been published. Vedic chant forms part of the Hindu temple ritual. Willi Apel in his work *Gregorian Chant* remarks that "Paleographic evidence permits us to trace the Gregorian melodies back to the period around 800, and to think of them as having received their final form during the Century from 750 to 850" (1958:54).

The tonal basis of Gregorian chant is a system of eight tonalities known as Church modes. Each mode is an actual segment of the diatonic (C-major) scale with one of its tones playing the role of a central tonic tone comparable to C. The central tone is called *finalis* of which there are four: D E F and G. The octave range is called *ambitus*. In each of these belong two modes which differ in their *ambitius*, one of them starts with the final and extends to its upper octave while the other starts a fourth below the final and extends to the fifth above. Those of the former types are called authentic and the latter plagal modes. The four authentic modes are called Phrygian, Lydian, Dorian and Myxolydian. In Vedic chant scales -- *Bilaval* or *Sankarabarana, Kafi* or *Karaharapriya* or *Bharavi* or *Thodi* -- are used which are similar to the diatonic scale C Major and the Phrygian and Dorian scales of the Church Modes. *Kamaj* or *Harikambodi* which corresponds to the Mixolydian mode. is also sparingly used. The scales are identified only by *Samavedic* recitation. The *Rg* and *Yazur* vedas use only three notes (low, middle and high). Three of the four authentic modes used in Gregorian chant are found in Vedic chant.

Musically speaking, common features found in both Gregorian and Vedic chants are that both:

1. are melodic;
2. are sung forms of prayer;
3. are sung in the Phrygian diatonic (C major), Dorian and Mixolydian modes;
4. feature recurring melodic phrases;
5. have a common theory of the role of the dominant note;
6. have limited melodic range sung mostly in descending order;
7. are sung in unison (monophonic).
8. The styles of chanting in both are:

a. Syllabic - Singing one syllable (occasionally two) per note is typical of many antiphons and parts of the ordinary of the Mass (especially the Credo). The *Rg* and *Yazur* vedas are syllabic and chanted as one note per letter or sometimes two notes per letter.

b. Neumatic - Semi-syllabic chanting (two or four notes per syllable) is found in other parts of the ordinary, in the introit and the communion of the proper of the Mass. It is also the style in which *yazur* veda and parts of *sama* veda are performed.

c. Mellismatic - Florid melodies (several notes per syllable) are typical of the solo chants in the Gradual, Alleluia, and Offertory of the Mass and responsorials of the office. The *Sama* veda is chanted with florid melodies similar to the Alleluia.

Repetition of the melody and use of vowel extension in Gregorian and Vedic chants result in a more sublime prayerful mood as overtones are perceived more powerfully. At the end of the Vedic chant and Gregorian chant, the concept of peace is inculcated through the text *Shanti mantra* (*om Shanti*) and 'Amen'. Both Gregorian and Vedic chants are surcharged with exalted emotions, sublime sentiments and mystic moods, creating a spiritual atmosphere.

Since the philosophy and purpose of music in worship are essentially the same in Christianity and Hinduism, the coincidence of the musical structures and vocal styles in Gregorian chant and Vedic chant is significant. Taken in religious context, the similarities seem to confirm the validity of a belief, both in a universal God whom all humans are capable of experiencing in some way and in the universal power of specific sounds through music to elicit that experience. From that perspective, Gregorian chant and Vedic chant are not fundamentally different.

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The Music of *OPEYE*: Free Improvisation as a Vehicle for Intercultural Music

by **Henry Kuntz (USA)**

Background

Opeye is a free-improvising music and performance group based in Berkeley, California whose current members are Ben Lindgren (doublebass, piano, and percussion), Brian Godchaux (violin, viola, mandolin, and percussion), John

Kuntz (ukeleles, guitar, mandolin, gamelan, and percussion), Esten Lindgren (trombone, trumpet, drums, and percussion), and Henry Kuntz (tenor saxophone, musette, wood flutes, toy violins, gamelan, and percussion).

The essence of Opeye's music is pure process -- from nothing, something; but not from nothing. Through family backgrounds, we share archetypal memories of Louisiana and especially of New Orleans -- actual, mythical, and spiritual home of jazz (Africa in hiding). We have sought out new cultural experiences in places as far away as Central and South America, Southeast Asia, India, Indonesia, Europe and the Pacific. We have sought to assimilate aspects of Native American music and ritual. It is from this extended palette -- the collective, open-ended nature of jazz and the rich concepts of world music systems -- that the music of Opeye is drawn.

Because the natural tendency of improvisation is likewise toward discovery and creation, basic musical language is continually being reshaped and reinvented as well. It is at this point that Opeye stands at the center of its own universe of "world" music, a place of assimilation and distillation of sound-sense experience beyond the merely eclectic -- reflected upon, changed, and changing even at each newly arrived at sound-moment. Opeye's music is founded upon a new world creative aesthetic: one's own experiences and background are central, but the fetters of provincial cultures are thrown off -- we have all become heir to every tradition: Shared humanity in all its richness and diversity -- and the future is likewise embraced.

Free Improvisation and Spontaneous Composition

What does it mean, then, to spontaneously compose or freely improvise? Free improvisation, we understand as a non-idiomatic approach to playing -- an attitude about what we are doing -- which is to say that although we remain attentive to all of our music experience, we are not playing music that is tied by necessity or design to any particular style or idiom. Spontaneous composition, on the other hand, is the actual organizing of sound material, that which takes place at the beginning and end of each "piece" and in and between the lines of improvisation. It is the notions which formalize newly-created sound and the ways in which that sound is showcased. Although our music is improvised, we bring all of our compositional knowledge to the forefront because all music -- improvised or written -- makes use of the same compositional devices; there are no new ones, I think, on the planet, only new ways of using those already known with extended sonic, rhythmic, and harmonic ideas. This is not to say, however, that an improvisational approach is simply the reverse of a compositional one where -- making use of similar devices -- we play from scratch to determine an equally (compositionally coherent) satisfying outcome. We like the "outcome" or final impression to be satisfying; but to play as a free improvisor is to be a player always in process and always in relation in this manner both to oneself and to the other players, and it places one in a state of mind not unlike that described in various accounts of trance, dream, or shamanic reality, demanding an extremely fine-tuned alertness, response, flexibility, and ongoing creativity from each of the players at all times. (Contrary to popular opinion, the ability to improvise and to improvise creatively is built on a great deal of practice; the practice of improvisation is itself a practice.) The musicians, of necessity, move into another state of BE-ing, another time-space frame where ordinary time is in fact suspended and only each moment is the most important moment, and not the final outcome; although it follows that (in a compositional sense) the final outcome may be quite satisfying depending upon how organic the process itself has been. But being in the process is what is most important. Our only goal in this regard is true co-creation: we would like each player to be as independently creative as possible while at the same time remaining indispensable to the creation of the whole music.

Intercultural Musical Concepts and Improvisation

How do intercultural musical concepts integrate themselves into music of this sort, free improvisation? There are at least five approaches:

(1) Feeling or sensibility. Some years ago, while attending indigenous festivals in Chiapas, Mexico, I noticed that the music, along with its obviously different harmonic and structural components, had a fundamentally different feeling to it than almost any music with which I was familiar. This had to do with the fact that its practitioners still literally had their feet on the ground, that the music -- usually existing as a part of a ritualistic context which had called it into being -- had no pretensions about itself. No one was getting famous playing it, no one was going to New York! It was the most "grounded" music I had ever heard, and it reflected a sensibility that I have sought to bring to my own music ever since and that we have sought to bring to the music of Opeye.

(2) Addition of instruments from other cultures. We separate these instruments, however, from their more-or-less defined idiomatic usages and play them for explorative purposes in an undefined

non-idiomatic context.

(3) Introduction of other-cultural timbres.

(4) Integration of other tonal systems or aspects of those systems into open form. In many of the musics of Indonesia -- in Bali, Java, Sumatra, for example -- or in Tibetan music (which I experienced in a very direct way in Nepal), or in any number of musics that might be mentioned, a great deal of these musics' power lies in their specific tonal systems and in the qualities of tone produced by the types of instruments they employ. And so by bringing instruments such as gamelan, xylophones, musette, and the like into Opeye's music, we are directly adding certain of these timbres as well as whole tonal systems or aspects of the same to the improvisational mix.

(5) Integration of other musical forms. On the simplest level, this has to do with passing motivic (idiomatic) interjection and reference, but in a broader sense it encompasses influences that affect the way in which the music itself unfolds. The contrapuntal form of early New Orleans jazz is an obvious example of such an influence in our music, though (despite its African roots) it is perhaps not strictly speaking, 'other-cultural' in origin. Thai classical music, however, would be such an influence, namely in the manner in which Thai classical music incorporates simultaneous levels of ongoing improvisational motivic and rhythmic development as a means of obtaining an overall complexity of form and structure. We also relate to various types of "festival forms" common to any number of cultures, places as diverse as Bolivia and Bali, wherein two or more musical events occur simultaneously and by design within the same physical space.

Extra-Musical Dimension

In addition to these five approaches, the *ritualized context* of Opeye's music adds an extra-musical aspect to this intercultural exchange. In performance, we make extensive use of masks, textiles, paintings, and unorthodox costume changes; all of which add a cross-cultural visual component to the music while at the same time heightening its dream-like and ritual qualities. For the audience, there is the possibility of entering with the musicians into a living shadow play, full of magic, fantasy, surprise and, at times, surprising humor: a free-play of multi-cultural archetypes and ambiguities.

Historical Precedents Realized in My Music

As the director of Opeye, my personal background in music has been fundamental to the group's approach and I would like to end this article with a brief account of that background. As publisher of *Bells* (1973-79), my beliefs regarding free jazz and free improvisation found a forum for discussion in this internationally known newsletter-review and recognized authority in the field. I first appeared on record (playing tenor saxophone) on guitarist Henry Kaiser 's *Ice Death* (1977). In 1979, I began my own record label, Humming Bird Records, and have released a number of recordings of solo, group, and multi-tracked free improvisations. My performances on a number of instruments from other countries and cultures are adapted for use in modern musical settings. My travels to Mexico, Central and South America, Asia, and Indonesia gave me opportunities to record, study, and draw upon aspects of music, ritual, dance, and performance. Native American dance, music, and ritual in California have also served as a major influence.

These experiences allowed me to formulate a perspective in thinking about music. Jazz writer John Litweiler, in his book *The Freedom Principle* (1990) describes me as one of a number of independent multi-instrumentalists who are extending free-form musical concepts begun by musicians of the Association for the Advancement of Creative Music (AACM) in Chicago in the 1960s and by the many free-wheeling English and European improvisors who burst on the scene in the 1970s.

In unusual multi-tracked recordings I explore possibilities for new improvisational archetypes: radically divergent and open forms realized with unlikely instruments and unheard-of instrumental combinations. With Opeye , as on *Moss' Comes Silk* I have sought to highlight the peculiarly ritualistic and inherently shamanistic aspects of free improvisation. *One One & One* contains the first solo tenor saxophone music to be recorded and widely disseminated by me and is also the first time I have worked in a context exclusively electronic in nature.

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Discography

Moss 'Comes Silk (HB CD 1). Humming Bird Records, 1169 Grizzly Peak Blvd., Berkeley, CA 94708, U.S.A. 1997. Henry Kuntz: tenor saxophone, Chinese musette,

Nepalese bamboo flute, Bolivian and Balinese bamboo flutes, Mexican Indian violin, toy violin , Javanese gamelan, percussion; Ben Lindgren: doublebass, Balinese gamelan; Brian Godchaux: viola, Balinese gamelan "Selunding", percussion ; Esten Lindgren: trombone, trumpet, Hawaiian conch shell trumpet, steel guitar, ukelele, percussion; John Kuntz: steel guitar, mandolin, ukelele, Javanese gamelan , wind-up toy xylophone, percussion.

One: Circle-Cycle (HB CD 2): Henry Kuntz: Tenor Saxophone. Humming Bird Records. 1998.

One & One: 12 Paths To Knowledge (HB CD 3): Henry Kuntz: tenor saxophone, Chinese musette, Nepalese bamboo flute; Don Marvel: time machine, Prophet Sampler, old turntable, live signal processing and mixing. Humming Bird Records. 1998.

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Towards an African Pianism

by **Akin Euba (Nigeria)**

The concept of an African pianism first entered my creative consciousness in the 1960s and has since then been articulated not only in my creative work but also in my scholarly writing (see for example Euba 1970, 1987 1989a:149-154, 1989b, 1993:8). I have staged recitals on the theme of African pianism in Bayreuth (1989), Glasgow (1989), London (1990 and 1994), Pittsburgh (1993), Bronxville, New York (1996), Ann Arbor, Michigan (1997) and Tampa, Florida (1997), mainly performed by myself and mostly featuring my own compositions.

The concept of African pianism has been endorsed by other African composers (see for example Nketia 1994, Labi 1987-1997, Labi u.d. and Uzoigwe u.d.).

In developing the theme of African pianism, I stated in a previous essay that techniques used "in the performance of (African) xylophones, thumb pianos, plucked lutes, drum chimes ... and the polyrhythmic methods of African instrumental music in general would form a good basis for an African pianistic style" (1989a:151).

Furthermore, I identified some of the ingredients of an African pianism as (a) thematic repetition (b) direct borrowings of thematic material (rhythmical and/or tonal) from African traditional sources (c) the use of rhythmical and/or tonal motifs which, although not borrowed from specific (identifiable) traditional sources, are based on traditional idioms (d) percussive treatment of the piano (Euba 1989a:152). I later added a fifth ingredient, namely "making the piano 'behave' like African instruments (Euba 1993:8).

Nketia (1994:iii) provides further insight into the theory of an African pianism:

> *African pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone and mbira music. It may use simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open ended as far as the use of tonal materials is concerned except that it may draw on the modal and cadential characteristics of traditional music. Its harmonic idiom may be tonal, atonal, consonant or dissonant in whole or in part, depending on the preferences of the composer, the mood or impressions he wishes to create or how he chooses to reinforce, heighten or soften the jaggedness of successive percussion attacks. In this respect the African composer does not have to tie himself down to any particular school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages.*

Although the concept of African pianism is mainly defined by the works of composers of African origin, the concept is by no means exclusive to them. As I have previously indicated (Euba 1989a: 116,137) all works that are based upon or derived from African traditions, irrespective of the origins of their composers, belong to the neo-Africanist school of composition.

Origins of African Pianism: The Christian Influence

The Church played a significant role in the rise of neo-African art music and one of the principal modes of transmitting this music, the staff notation, was introduced to Africa by Christian missionaries.[1] Western keyboard instruments first gained popularity in Africa as an almost indispensable aspect of church worship. The missionaries were also responsible for pioneering Western-type systems of education in Africa and, in the mission schools, the typical day began with morning assembly, during which hymns were

[1] The presence of the staff notation and other elements of Western art music in the Islamic countries of Africa, such as Egypt, needs to be explained in other ways than by the impact of Christianity, for example the proximity of North Africa to Europe and the centuries-old interaction between Europe and North Africa.

sung to the accompaniment of keyboard instruments.

Admittedly, the keyboard instrument that was commonly found in the churches was the pipe organ or harmonium; the acoustic piano was less common. Some of the big churches do however have acoustic pianos, either as a stand-by (in case of the failure of electricity) or for use during choir rehearsals.

In the mission schools, music education (mostly consisting of choral singing) frequently featured the keyboard as a means of accompaniment. When African governments assumed primary responsibility for educational policies, the keyboard was retained as an aspect of music education and some schools (notably Achimota College in Accra, Ghana and King's College in Lagos, Nigeria) developed advanced systems of music education that permitted the training of pianists and other musicians who later took up music as a career.

A Theory of Migration

The presence of the Western piano in Africa may be explained through a theory of migration. Musical instruments migrate around the world and often assume new identities and generate new musical idioms. My favorite example of migration is that of the instruments of the Western symphony orchestra, most of which migrated to Europe from the Middle East (Sachs 1940:260) giving birth to a variety of cultural and artistic manifestations, for example the development of the symphony and of techniques of orchestration, that did not previously exist. The hourglass drum, which has a fairly wide global distribution, also originated from the Middle East and is today the most important drum of the Yoruba of Southwestern Nigeria, who have developed the drum into a highly sophisticated speech surrogate.

At the point of culture contact, musical instruments presumably maintain a close relationship to their prototypes (as do speech languages, for example) but begin to diverge and assume new structural features, functions, idioms and so forth when adapted to local conditions. Total divergence (as, for example, in the case of speech languages when an independent language emerges from a prototype) probably occurs (if at all) only after several millennia. It is necessary to state this because there may be persons who are skeptical about the concept of an African pianism because, in their perception, piano music by Africans seem little different from that of their contemporaries in Europe and America. The migration of the Western piano to Africa (probably dating no earlier than the middle of the nineteenth century, when Christianity entered West Africa) is comparatively recent and we are still too close to the point of culture contact for any substantial differences in structural features, functions, idioms and so forth to occur.

The Variability of Pianism: The African Practice in it s Global Context

The possibility of an African pianism may be argued on the basis of the diversity of preexisting pianisms. In the history of pianistic writing, composers have demonstrated a range of possibilities that enable us to name a pianism for an epoch, a genre or even an individual composer. For example, Bach pianism (with its emphasis on clear, crisp, contrapuntal lines) is clearly different from Bartok pianism (typified by chordal textures and percussive articulation[2]). Chopin pianism is characterized by a *cantabile* style in the right hand combined with arpeggios in the left, although this pianism is typical of other composers of the Romantic era and not exclusive to Chopin.

It should be noted that "crossovers" abound and what I deem to be characteristic of the piano writing of a composer, genre or epoch is not restricted to them. There are examples of percussive usages in the Romantic period, for example the opening of the third movement of the Grieg piano concerto and the end of the first subject group in the first movement of the Rachmaninoff piano concerto no. 2 in C minor (Rachmaninoff 1990:154-155; the last four measures of page 154 and the first of page 155). Conversely, Bartok now and then used the *cantabile* approach, as for example in the opening of the first movement of the third piano concerto. Furthermore, the use of counter melodies (a contrapuntal device) is an important feature of Chopin's pianism.

Another distinct pianistic art is jazz pianism with its special use of percussiveness and off-beat phrasing (although these traits are typical of jazz in general and not confined to its pianistic art). Someone once remarked to me that jazz pianism exists in various categories and that there is no single jazz pianism.

In terms of geo-cultural possibilities, there exists a Burmese pianism that is closely related to Burmese traditional music, as if the piano were made to 'behave' like Burmese instruments.[3]

In view of the ingredients for an African pianism outlined above, the closest models are Bartok pianism[4] and jazz pianism.

The preceding discussion shows that

[2] Mason 1959: 468

[3] I am grateful to Andrew Weintraub who drew my attention to this idiom.

[4] Bartok seems to be a role model for African composers in general. See, for example, El-Kholy 1993: 29; Elsner 1993: 172; and Maconie 1976: 14.

the piano can accommodate a wide variety of idioms and that it is possible to use the Western keyboard as an alternative to African instruments in the performance of African music.

The Prospects of an African Pianism

Interest in neo-African art music has developed steadily in recent years and this augurs well for the prospects of an African pianism. I will cite a few examples to demonstrate current attention being received by African composers. In 1992 the Kronos Quartet released *Pieces of Africa*, a CD devoted to the works of African composers. In view of the Kronos' reputation the CD has received wide circulation and this was the first time that it became generally known that there were modern composers in Africa. Before then, apart from the works of Samuel Coleridge-Taylor, Fela Sowande, Gamal Abdel-Rahim, and Halim El-Dabh, practically nothing was known about neo-African art music.

In May 1995, Prof. Dr. Klaus Hinrich Stahmer organized a week-long festival of modern African music at the Würzburg Hochschule and later in the same year, several African composers (Tamusuza, Labi, Uzoigwe and myself for example) were featured in AFRICA 95, a three-month long festival of African arts that took place in various parts of the United Kingdom. As a direct result of the latter event, Gyimah Labi was commissioned by the Liverpool Philharmonic Orchestra to write a concerto for six pianos and orchestra, which was premiered by them (with the Piano Circus) in Liverpool in November 1996. In the same year, a Berlin television crew visited Ghana to make an hour-long television programme on modern art music in Ghana, which was later broadcast in Germany.

There have also been various recitals either devoted to or including the works of African composers and particular mention must be made of the efforts of South African artists such as Michael Blake (a composer and pianist who has performed piano works by Ayo Bankole and myself in South Africa and in Austria) and Jill Richards (a highly gifted pianist who, together with Susan Mouton, violoncello and Catherine van de Geest-Montavon, violin, gave a concert of chamber music by African composers in South Africa in November 1998). The British West Indian pianist, Maxine Franklin, gave a recital devoted to keyboard music by African and African-American composers at the Horniman Museum, London on 5 October 1998. On October 25 of the same year, the African-American pianist Darryl Hollister gave a recital similarly devoted to the works of African and African-American composers in Boston, Massachusetts.

Complementary to these performance activities have been various writings of which the recently published *International Dictionary of Black Composers* (Floyd 1999) is an especially significant landmark. Also noteworthy is the new series *New African Music Project*, devoted to the works of African composers and edited by Klaus Stahmer, which is published by Verlag Neue Musik, Berlin.

The Department of Music, University of Pittsburgh, under its project *A Bridge Across: Intercultural Composition, Performance, Musicology*, of which I am the director, will host the first ever international symposium and festival on the theme of African pianism from 7 to 9 October 1999. The event is titled "Towards an African Pianism: Keyboard Music of Africa and the Diaspora" and will feature composers, performers and scholars from Africa, Great Britain and the USA.

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Michael Blake: A Profile

by **Christine Lucia (South Africa)**

It was early in 1995 when I first encountered the name Michael Blake, as author of the Volans entry in the encyclopedia *Contemporary Composers* (Morton & Collins, St James Press 1992: 952). In July 1997 I met his work as a composer through a performance of his two-piano piece *Reverie* at the Grahamstown Arts Festival. When he arrived at Rhodes University in August that year as Visiting Composer I discovered his skill as a pianist - not a virtuoso of the war-torn classics (we have more than our fair share of these in South Africa already) but an intelligent and competent interpreter of new music that none of us had ever heard before. It later emerged that this talent for finding and exposing interesting new music extended to many composer and performer colleagues in Britain, Europe and the USA, for whom he had given numerous first performances, from whom he commissioned works, and with whom he had mounted revivals of little-known twentieth-century music.

And this really sums him up - writer, composer, pianist, entrepreneur of new music. How did this come about?

Born in 1951 into a humble middle-class family and a Methodist background, Blake went to school in Cape Town, played the organ for church services as a teenager and studied piano privately: "I think I started making up pieces at the age of nine or ten, when I started the piano; then there was a competition to write the School Song, which I won. In high school I wrote lots of pastiches in the style of Chopin, Bach and others. I never heard a note of 'modern' music, the education system being what it was".

As a B.Mus. student at the University of the Witwatersrand he was contemporary with Kevin Volans and Paul Simmonds; his teachers included June Schneider and Jeanne Zaidel-Rudolph. Here again there was little exposure to composers of the twentieth century: "when I got to Wits I wondered who these people were, so I used to take home piles of records - Schoenberg, Ives, Varèse". Despite the lack of incentive to compose, Blake "spent one weekend concocting a piece - lots of clusters, fists, feet, bum - it was very liberating. We put it on at a lunch-hour concert under a false [German] name - it went down a treat!". It was the first public concert at Wits of student compositions, organised by Blake and his peers. But it was within a restrictive climate: "nobody wanted to play contemporary music and there was little feedback. It felt isolating, claustrophobic".

A few years in downtown Johannesburg followed, making new friends in theatre, film, literature, art, music, meeting the unholy trinity (sex, drugs, rock'n' roll), stirring up controversy through concerts of contemporary music Blake organised. During this time he heard a lot of live jazz and popular music - the music of compatriots from 'the back of the moon'. After receiving an ominous army camp call-up which he knew would involve taking up arms against civilians in Soweto (all white males were conscripted into compulsory military service), Blake

left the country, early in 1977. "Closing the curtains, putting out the light, and going off to Europe" is how it felt to him at the time, a mood reflected in the last piece he wrote before he left, *Night Musics.*

It wasn't easy arriving in Britain: "The first thing I did was stop composing; there were just so many other people doing it". Blake spent twenty years in London: paying the bills with part-time teaching while going to concerts, listening to a thousand good programmes of music on radio, acquiring records, CDs, books and scores (he has the best private library of 20th-century musicalia I have yet seen), playing new music with friends, and gradually getting back into composition. "The urge to compose never went away... I started listening to African music, and gradually found a [new] way of putting pieces together". Blake had not been unaware of African music before he left South Africa, but once he was settled in Britain he regularly asked Andrew Tracey, Director of the International Library of African Music in Grahamstown, to send him tapes so that he could become familiar with a greater variety of styles from different parts of Africa. "I suppose it was partly a sense of trying to identify myself. England was very alienating, competitive, foreign".

One of the first pieces to emerge was *Gang o'notes*, a "study for prepared piano" written for the South African Broadcasting Corporation (SABC) Contemporary Music Festival of 1983. While John Cage was to some extent the model, the improvisations of jazz pianist Art Tatum were the inspiration for this piece. "The treatment of the instrument favours timbral 'bands' - registers of the piano prepared in a specific way alternating with totally unprepared registers", says the composer, and it was described by most people who heard it as 'African', probably because of the percussive delicacy of the prepared sounds.

One of Blake's few orchestral pieces, *Kwela,* for chamber orchestra, was premiered in 1992. He describes it as a "reworking" of the popular street-music style from the Cape Town of his youth. It resembles, he says, "a fabric - a constant interweaving or highlighting of strands or chunks of musical material". Reviews of his music during the London years frequently talk about its "drawing on traditional African music", and although there is nothing new about using the folk music of one's country or someone else's (this has been done by classical musicians since the days of Bach), it has often become a political issue among critics, and indeed among composers themselves. Blake does not see what he is doing as politically incorrect or correct, but as part of the process of finding his voice as a composer. It was an early commission for a documentary film on African weaving that got him going: "the director gave me a transcription of Shona mbira music and I arranged it for harpsichord. This, by the way, predates Volans' *Mbira* and was not done in a consciously 'intercultural' way. But it did sow the seed". Well aware of the issue of cultural appropriation, Blake takes the view that all composers appropriate, absorbing everything they hear, and it has more to do with 'selective exposure' to music he feels empathy with (certain kinds of African instrumental music, work by Feldman, Cage, Ives, Satie, even Bach) and less to do with cultural engineering.

Most South African white composers in the 1970s and eighties did not share Blake's fondness for experimental European and American music and African traditional music, and most of those who did, like Volans, Scherzinger, Meyer, de Klerk, Ndodana, left the country, like Blake, knowing that this meant their voice was even less likely to be heard. Writing of this paradox Bongani Ndodana says: "Unlike their [South African] predecessors Priaulx Rainier and John Joubert... their musical language is rooted in indigenous music, embodying what could be described as a distinctively African aesthetic. The sad irony, though, is that their music is hardly ever heard, let alone performed in their country of birth, even though it has a pertinent relevance in defining a uniquely South African voice on the international scene".

By the same token, the African classical tradition which did exist in South Africa - the choral tradition of black composers from Caluza at the turn of the century to Khumalo at the present time - was equally unknown among all composers of the (white) avant-garde, partly because it was not an instrumental tradition - its exponents do not have access to instruments - but mainly because it was notated in tonic solfa. This made (and still makes) it essentially an in-house tradition, hugely popular among the black middle class but inaccessible to most conservatoire-trained musicians. Coming back after twenty years, Blake is discovering the choral tradition for himself and finding some common ground, in the sense that contemporary African choral composers are - like him - still in the process of finding an authentic voice that identifies them as Africans, still waiting to be embraced by the non-African musical Establishment within a holistic musical environment.

Like Blake, composers such as Mnomiya, Choncho, Khumalo and Mjana are also trying to find their way into a new South African aesthetic. But Blake's view is that "Black composers don't see themselves as intercultural", and he is probably right. At the present moment in

South African composition interculturalism is still something of a European concept, not fully understood by everyone in the same way. It implies a self-conscious process of musical 'fusion' and is a big issue for some composers and their sponsors, whereas the gradual succumbing to change through exposure to new music - the norm among the country's choral composers - is more akin to Blake's way of working. His advice to students - "everybody has something to say... you don't have to write a masterpiece" - also strikes a chord with the way many choral composers write. "Everyone has a song inside them", said Phelelani Mnomiya, addressing a group of young composers at a workshop organised by Blake in 1998.

An avid listener to and discoverer of music of all kinds, Blake has an uncanny way of remembering music, even after only one hearing. This 'absorbency' has helped him develop an acute sense for how compositions work, useful not only to him as a composer but also as a teacher of composition, analysis and the history of twentieth-century music in his current part-time role at Rhodes University. His interest in analysis led him to do a Master's degree at Goldsmith's College, University of London in the late 1970s, and to some extent it shows in his own work, which has a transparency, a spareness, that is almost self-analytical and also makes his style difficult to define. People hear Feldman, Cage, Debussy, Stravinsky, African music. But direct influences as such are often only apparent as techniques - a fondness for interlocking rhythm and hocketing, and for what he calls overlaying or mapping. Sometimes this comes through as rather extrovertly 'structural', as in the solo piano work *French Suite*, even though "the form is not African but the elements are". At other times his music has a far more intimate, reflective quality, like a gentle, intermittent stream of consciousness, as in *Reverie*.

The stream of consciousness idea makes an interesting counterpoint to Blake's way of thinking ahead in a new piece. He consciously prepares his material - the elements which he thinks he will use in a composition. Take *French Suite*, for example: a theme that features in the first movement is almost a scale, which he describes as "elemental", and it is from this kind of material that Blake prefers to "make a piece" as he calls it. He eschews the dissonance of serialism - "if it's dissonant it's passed its sell-by date... Rather than the dissonance of modernism or serialism I have found more in common with the radical simplicity of late Beethoven, or Cage".

After he co-founded Metanoia in the 1980s - a small group of London musicians which played a wide range of works for unlikely ensembles such as trumpet and prepared piano with live electronics and tape, or tenor sax, amplified cello and electric organ - one leading London critic wrote: "Wednesday brought a rarity to the Purcell Room, a recital... the first of its kind I have been called upon to review in thirty-five years". This passion - it's a kind of a gift - for promoting new or rare music is something he has brought back with him from London to the little East Cape town of Grahamstown, where he is director of the campus-based ensemble newmusic@rhodes and President of the newly-formed national organisation NewMusicSA.

From 1986 to 1997 Blake was artistic director of London New Music, which presented regular concerts in Britain and Europe. Representing some of the most important work he did outside South Africa, these concerts included the complete works of Ruth Crawford Seeger, a series of concerts built around the various versions of Satie's *Socrate* and a season of experimental South African music. The group presented nearly fifty concerts and broadcasts, commissioned around twenty-five new works, and gave over fifty first performances in the UK.

Commissions Blake himself obtained in the London years included his *Clarinet Quintet* for Lesley Schatzberger and the Fitzwilliam Quartet and his *Carpet of Memory* for Trio Basiliensis, both composed for period instruments. Composing mainly with colleagues in mind, the piano duo has been a fairly constant feature for him, as performer and composer. But he does not play the conventional repertoire: a concert with Roy Stratford in 1986 included Lutyens, Gershwin, Schubert, Billy Mayerl, and his own *Let us run out of the rain,* which is based on *kalimba* tunes of Petauke composers in Zimbabwe. His duo with Sally Rose in the mid-1990s unearthed rarely-played pieces and arrangements by Gottschalk, Grainger, Nancarrow, Lambert, Stravinsky and promoted new music by Tom Johnson, Howard Skempton, Volans and others.

With South African pianist Jill Richards, herself a long-time champion of new music from Africa, he has recently explored music that is even more 'on the edge'. Their forthcoming tour of Europe in September 1999 will include four composers whom Blake sees as belonging to a South African post-modern tradition: Volans, Martin Scherzinger, Bongani Ndodana and himself. (He read a very well-received paper on this subject, at the 1998 South African Musicological Society Congress.) One of his current composition projects is a series of piano duo paraphrases of music by South African choral composers like Mzilikazi Khumalo and Phelelani Mnomiya, the aim of which is to help bridge the gap between black and white classical composers mentioned earlier in this article.

Contemporary music in South Africa is in a far less focused or developed state than the other contemporary arts - literature, film, television, dance, theatre, fine art, says Blake. Its uneven and separate development over the years has made it lag behind: "we're crashing around looking for models in a field which has in many ways been the least ploughed of any of the creative arts in South Africa", says Blake. Returning to the field of his youth, Blake has taken on the yoke with enthusiasm and discernment, quietly challenging opinions, promoting new ideas, bringing together musicians who live in separate worlds, teaching, giving recitals, and, when he has the time, composing new music.

Selected Compositions by Michael Blake

Unpublished

Vaal Music (film music) for flute, piano, percussion, viola and cello (1976)
The Art of Weaving (film music) for harpsichord (1976)
Night Musics (previously called *A Speck of the White Moon*) for flute, clarinet, keyboards, percussion, viola and cello (1977)
Strange Land (after J S Bach) for clarinet/bass clarinet, accordion/harmonium, guitar and violin (music for the dance by Scott Clark) (1988)
Nuages Gris (after Liszt) for two clarinets, guitar, percussion, violin and cello (1989)

Published by Bardic Edition

Gang' o notes for prepared piano (1983)
Taireva for muted flugelhorn, prepared piano and tape (1978-1984)
Spirit for flute (1985)
Hommage à MDCLXXXV for harpsichord (in meantone tuning ad lib) (1985; revised 1994)
Let us run out of the rain for two to play at one piano or harpsichord (1986; revised 1993); version for string quartet (1991): version for percussion quartet(vibraphone and marimba, 4 players) (1996)
Self Delectative Songs for clarinet/bass clarinet, trumpet/flugelhorn, piano, marimba/vibraphone and cello (1986)
Cum martelli incrudena (after 13th century anonymous) for elastic scoring (1987)
Thirteen Inventions for two pianos (music for the dance *Pythagoras Redoubled* by Mark Lintern Harris) (1988)
The Seasons for two clarinets, guitar, percussion, violin and cello (1987-88)
Honey Gathering Song for flute and piano (music for the dance For the Off by Gill Clarke) (1989)
Flute Quartet (transcription of *Honey Gathering Song*) for flute, violin, viola and cello (1989)
Hindewhu for two classical clarinets or soprano saxophones (1989-90)
Quintet for bass clarinet (or clarinet in A) and string quartet (1990)
Kwela for chamber orchestra (1992); version for string orchestra (1998)
Leaf Carrying Song for oboe d'amore & guitar (1991-93)
Carol of the Three Outas for SSA a cappella (1993)
Mysteries for percussion quartet (1993-96)
The Ballad of Poui, Cantata for soloists, children's chorus (SSAA), piano and percussion (or two percussionists) (1994)
Out of the Darkness for piano & chamber orchestra (1994)
French Suite for piano (1994)
Carpet of Memory for voice-flute (or recorder), bass viol & harpsichord (or flute, cello and piano, or piano trio) (1994; 1996; 1998)
A Toy for piano (1995)
Reverie for two pianos (1995-96; revised 1999)
Three Venda Children's Songs for guitar (easy) (1996)
More Toys for piano (1997)
Night Songs for piano (1997)
San Polyphony for organ (1998)
Carol of the Three Outas (Soweto Remix) for string orchestra (1998)
The Furiosus (film music) (1998)

In Progress

The Colour Fields (film music)
Journal 1997 for two pianos
Pan Polyphony for steel band
Scenes from Ushaka and Ngcwele, Ngcwele, Ngcwele for two pianos

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Review Essay

Beyond Crossover: Akin Euba's Intercultural Opera

Chaka: An Opera in Two Chants. Composed by Akin Euba from an epic poem by Léopold Sédar Senghor. City of Birmingham Touring Opera conducted by Simon Halsey. Compact Disc: Music Research Institute MRI-0001CD, 1998.

Reviewed by **Barbara White (USA)**

It is almost second nature to view this century's musics as a succession of styles and techniques: the establishment of the guitar-band style led to the development of dance-band highlife, twelve-tone methods gave birth to integral serialism, and the growing popularity of swing arrangements virtually necessitated that the pendulum veer toward the improvisational intricacies of bop. In the last year of the century, we might profit from 20/20 hindsight and enrich our historical view with a fuller understanding of our era's complex cultural dynamics. While musical cross-pollination and collision are by no means confined to the twentieth century, it is undeniable that increased mobility and widespread technology have engendered a "sea of change" in the musical landscape. We have easier access to the world's musics than ever before, and our ideas about what "music" is and how it might be practiced and disseminated are gradually changing. Concert programming, university curricula, and funds-granting institutions are beginning to embrace a more catholic view of music-making. At the same time, intercultural dialogue seems to be affecting individual musicians more deeply: composers like Elizabeth Brown, Chen Yi, Anthony Davis, and Evan Ziporyn have distinguished themselves in multiple musical traditions and have worked to integrate diverse idioms into their music. [1]

One need not indulge in a naive progressivist bias or a cult of authenticity to appreciate the proliferation of this more vigorous and more informed musical interculturalism. While Milhaud's experience of early jazz, despite his concerted efforts to embrace the music, was necessarily limited to a somewhat sophisticated form of armchair ethnomusicology, contemporary composers benefit from unprecedented access to superior training in diverse idioms. Akin Euba is a pioneer in this field: active as a composer and ethnomusicologist and distinguished in both African and European traditions, he has long been engaged in intercultural musical activity. Both his scholarly works and his compositions display his genuine, deep understanding of varied musical "tongues." While earlier intercultural compositions sometimes imply that a composer has applied a layer of picturesque decoration to his inherited idiom, Euba has fully digested both European and African conventions. For him, neither tradition is mere frosting; both are meat and potatoes.

This depth of experience shows in Euba's opera *Chaka,* which has been performed in numerous versions since 1970 and was recently released on compact disc in a performance by the City of Birmingham Touring Opera. *Chaka* brings together a number of Euba's long-standing preoccupations, the development of African opera and the practice of intercultural composition among them. The drama concerns the historical Chaka, described in Euba's liner notes as "a nineteenth-century king of the Zulu who achieved fame as a brilliant military strategist and empire builder but who was also notorious for crimes against humanity."[2] The libretto is built around Léopold Sédar Senghor's epic poem of the same name and also incorporates Senghor's "Man and the Beast," Yoruba praise poetry, and textual additions by the composer. Taking place just before Chaka's death, the first section, or "chant," concerns his violent misdeeds, as described in Chaka's encounter with the operatic personification of colonialism called "White Voice." The second chant is a prolonged dream sequence in which Chaka recalls his beloved Noliwe, whom he killed, while the soloists and chorus praise the dying man. *Chaka* evidences a clearly episodic structure, a restrained but effective sort of theatricality, and a marked temporal compression. The pertinent events occur before the opera begins, and as a result the spectator witnesses an exploration of morality, conveyed primarily through dialogue and music, as Chaka expires.

The opera calls for more than thirty-five performers, including vocal soloists in both Western and African traditions, children's chorus, children's *atenteben* ensemble, a Western chamber ensemble, Western percussion, and African percussion. Not surprisingly, the musical "raw materials" are dizzyingly diverse. Euba incorporates percussion patterns from Yoruba, Ewe and Ashanti traditions; Yoruba praise poetry; references to European classical music; and twelve-tone procedures. The composer wisely

[1] See, for example, Elizabeth Brown's *Migration* (*Bang on A Can Live Vol. 2*, CRI CD 646, 1993) in which Brown performs on the *shakuhachi* along with a Western string trio, or Anthony Davis' opera X: *The Life and Times of Malcolm X* (Gramavision R2-79470, 1992), which incorporates composed and improvised musics from jazz and classical traditions. Chen Yi's experience spans Chinese music and Western classical tradition, both of which she has explored in her compositions; similarly, Evan Ziporyn has studied gamelan seriously and combined Western instruments with gamelan orchestra.

[2] All succeeding quotations without individual footnotes are taken from the liner notes.

exploits the players' strengths rather than asking them to "cross over": for the most part, instead of grafting African drumming patterns, say, on to Western instruments, he relies upon musicians' considerable skills in their respective traditions. Thus the intercultural aspect lies primarily in the ways in which Euba combines pre-existing traditions. Generally, the component musics retain their identities, but the composer tweaks each one as needed to serve his own ends, and one occasionally notes a compositional sleight of hand in which, for example, the drumming group and the brass instruments are blended into a virtual ensemble.

Similarly, while the listener might anticipate a certain incongruity in the combination of twelve-tone procedures and West African drumming patterns, Euba's employment of twelve-tone technique is idiosyncratic and apt: although the total chromatic is often in circulation, the composer's straightforward gestural language is familiar and intelligible. Moreover, while functional tonality is generally absent, the musical argument relies largely upon centricity, which is established by homophonic textures, quasi-diatonic voice leading, and markedly regular phrasing. Indeed, the opening of the Prelude, which is based on a twelve-tone row, sounds more tonal than serial: the brass introduce a figure centered around b-flat and its upper and lower dominant, outlining the most diatonic of intervals and even suggesting the famous opening of *The Flying Dutchman.* As a result, one easily recognizes each ensuing iteration of this motif, known as the "conscience theme."

Euba has devised a distinctive method for combining his materials: most often, he notates individual passages precisely but allows them to be coordinated freely. A number of grooves appear and reappear, offering fertile ground for the incorporation of additional materials. The coordination of layers is not controlled, except for fundamental considerations, such as ensuring that the performers start and stop at the proper intervals. Euba notes that this sort of juxtaposition is common in Yorubaland; to Western listeners, it will also recall the open structures of the American experimentalists. In any case, this free coordination is compelling to the ear, particularly given the preponderance of ostinati. One hears both a repeating pattern (usually, this is a traditional drumming figure) and, layered on top of it, a freer, less regular music (performed most often by a vocal soloist). The result is a rich texture and an engaging rhythmic complexity. There is a moment in the second chant where a Yoruba praise poem is overlain by a similar text in English: the combined effect of two languages, two vocal styles, and the backdrop of traditional drumming patterns is stunning.

Euba's three modes of vocal writing are speech; a form of speech-song in which contour is suggested but rhythm is free; and a more metric, composed-out singing style. (The second of these is inspired in part by the chant mode of Yoruba music, which also appears in its traditional incarnation, delivered by a Yoruba chanter.) Euba's speech-song is an appropriate vehicle for his libretto. Because the setting is largely syllabic and generally approximates the contours of spoken language, it remains intelligible throughout; thus the listener is able to appreciate Senghor's text and follow the dramatic action. In moving from speech to song and exploring the boundary between the two forms of utterance, the singers deliver an unusually fluid, convincing performance. This technique also forges a certain correspondence between the two languages; at the same time, however, the English portions of the libretto suffer a bit by comparison with the genuinely songlike Yoruba texts. More importantly, as much as this declamation complements Senghor's complex, challenging poetry, one craves *singing* after a while, and fortunately, Euba does include some "real songs," especially in the second chant. "Kí ló se tó ò jó" ("Why do you not dance"), for chanter and chorus, is based on an infectious call-and response pattern. "Noliwe's Scene," Euba's reworking of the traditional operatic mad scene, exhibits a hauntingly surreal text, a memorable melodic contour, and a striking use of the soprano's highest register.

The indeterminate, speechlike nature of the vocal writing virtually dictates that the instrumental music play a crucial role in structuring the drama. Indeed, Euba incorporates a number of recurring, recognizable figures which serve this purpose, and I doubt he would object to my calling them leitmotifs. This emphasis on the orchestra recalls not only Wagner's instrumental writing, but also the recurring "screw theme" in Britten's *The Turn of the Screw* and Bartok's unnerving half-step figure in *Bluebeard's Castle.* One example is the aforementioned "conscience theme," which appears regularly throughout both chants. It opens the opera in its characteristic brass "costume," and it recurs, not coincidentally, during Chaka's debate with White Voice over his violent actions, which Chaka claims result from his "love of [his] black-skinned people." With its characteristic brass timbre and its clear linear contour, the conscience theme is as memorable as a pop music "hook," yet it appears in numerous guises: the theme is constantly repositioned, weaving a subtle but unequivocal reminder of its significance through

the entire opera. Noliwe, too, has a characteristic music, which first appears in the Prelude, played by the solo horn: later she bases her heart-rending song on its melody.

These leitmotifs engender a certain musical richness and also raise a number of interpretative issues. The conscience theme might be understood, at least at first, as purely formal—in other words, as a motif without any extra-musical meaning. Yet a listener equipped with Euba's program note knows to identify the theme with its stated referent. Similarly, one might not connect the horn's first solo with Noliwe until the correspondence is made explicit later in the opera. This suggests that repeated listening will bear interpretative fruit, and indeed, as the conscience theme weaves its way through the musical fabric, one senses a certain interplay of formal structure and signification. The instrumental material may be heard as the foundation for the vocal roles, as an independent voice commenting on the action, as a marker of time—perhaps even as a combination of these.

To be sure, such ambiguity pervades the interpretation of any music drama, for the genre necessarily incorporates a provocative and messy complex of signifiers. Yet the challenge is more pronounced when one considers Euba's incorporation of "found musics." His references to the "dies irae" theme, he explains, are "meant to emphasize the missionary aspect of the White Voice." The theme is entirely recontextualized in its first appearance: Euba describes it as having been "Africanized." Played by the winds in the high register, the theme sounds to a Western listener like an insouciant dance. Later it reappears in a more Berliozian setting, in the brass. Significantly, this passage accompanies Chaka's description of his people's suffering under colonialism. The transformation is intriguing, and again demands a certain retrospective listening, but a full, nuanced interpretation is elusive. Indeed, this is a danger in the reception of any intercultural work, for while traditional opera's ambiguity may be embraced as a sign of semiotic fecundity, the meaning of an extremely eclectic work like *Chaka* is even more difficult to penetrate. The likelihood that a listener will misinterpret—or worse, *fail* to interpret—is heightened when the materials are so diverse. Indeed, as a Westerner with only modest experience in African idioms and no understanding of the Yoruba language, I am certain my own interpretation of *Chaka* is less complete, less sophisticated, than the opera deserves.

Paradoxically, in this very danger lies the appeal of Euba's endeavor, especially when the composer plays with the slippery correspondence between syntax and signification. During the first chant, White Voice addresses Chaka pompously and reverently, singing, "To accept suffering with a dutiful heart is redemption." The voice is accompanied by an organ sound—the sole instance of this timbre in the opera, played by a synthesizer—and an explicit, unprecedented cadential formula. This incongruous moment stands out, as if enclosed in quotation marks, and the result is frighteningly witty. The anomalous, bald cadence and righteously religious declaration slyly evoke the colonialist presence which haunts the opera. In fact, one might hear this instance of conventional tonal closure as a metaphor for that more dangerous and disturbing sort of containment and control. This is the only case where Euba foregrounds style so blatantly, and it works well. I would like to hear him explore, in future pieces, more disjunct, ironic, subversive moments like these. A more subtle, but equally striking, juxtaposition occurs in the finale, where Euba combines drumming patterns, a call-and-response figure sung by the chanter and the chorus, and periodic statements of the conscience theme in the winds. This passage is musically compelling and expressively terrifying: the layers of European and African musics evoke the indigenous culture and its near erasure by the colonialist presence; at the same time, the last appearance of the conscience theme recalls the questionable acts of the Janus-like Chaka.

The performance is impressive: conductor Simon Halsey admirably structures the freely coordinated sections, making each episode come alive. Daniel Washington as Chaka, Richard Halton as White Voice, Chorus Leader Sarah Jane Wright, Praise Chanter Joláadé Pratt, and the Song Leader (not identified in the liner notes) contribute compelling characterizations and fine singing. Maureen Brathwaite, while possessed of a rich, expressive voice, is miscast as Noliwe. One wonders how the fiendishly difficult "Noliwe's Scene" would sound sung by a lighter voice, with less vibrato (as Euba suggests). Brathwaite fares much better in the second portion of her scene, which is more songlike and lies more comfortably in her tessitura.

The production of the compact disc is exemplary, especially considering the formidable challenges presented by recording such a hodgepodge of instruments and singers. The balance is very good, with two exceptions: the important bass figure in the Prelude is drowned out beneath the percussion, and the lovely ornamented woodwind figures in "Noliwe's Song" are almost obscured in the mix.

In our haste to comprehend the intercultural contribution of *Chaka,* one vital contribution threatens to be overlooked: the inclusion of young performers. Euba incorporates an *atenteben* (Ghanaian bamboo flute)

ensemble, played by students from St. Paul's Girls School, as well as the children's chorus from St. Alban's Church of England Secondary School. The composer assigns them age-appropriate material to perform—music that is both rewarding and challenging. At a time when the increasing accessibility of diverse musics is unfortunately counterbalanced by the dismantling of music education programs (in the United States at least), Euba's inclusion of young players is most welcome.

Chaka has much to teach us about interculturalism, African art music and the shaping of drama through text and music. Anyone concerned with these issues should study it closely.

Chaka was performed and recorded in the United Kingdom, and the compact disc was published in the United States by the Music Research Institute. A sixteen-page booklet, including Euba's liner notes and transcriptions of the Yoruba texts, is informative.

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Reports

The Fourth Biennial International CIMA Symposium and Festival 1996

by **Cynthia Tse Kimberlin (USA)**

Sixteen countries participated in the 4th Biennial International Symposium and Festival April 15-19, 1996, organized jointly by the Centre for Intercultural Music Arts and the Department of Music at The City University, London, U.K. Akin Euba and Cynthia Tse Kimberlin with tremendous support from the Music Department organized the concert series and scholarly/composers' sessions. Special thanks must be given to Professor Denis Smalley, Chair of the Department of Music, Dr. Steve Stanton, Senior Lecturer and Chair of the CIMA Council of Management and the administrative staff of the Department. Proceedings will be published in *Intercultural Music 4*.

At the Opening Ceremony, Akin Euba, Executive Director of CIMA introduced Steve Stanton, who welcomed the 35 participants. The ceremony concluded with a performance by the distinguished *bägänna* (10-string plucked lyre) player, Alemu Aga, from Ethiopia followed by a reception.

Countries represented included Canada, Egypt, Ethiopia, Germany, Ghana, Haiti, India, Israel, Japan, Malaysia, Malta, Nigeria, Uganda, the United Kingdom, and the USA. The largest number of participants outside the U.K. came from South Africa as evidenced by new opportunities afforded this country since independence. And for the first time, Haiti was represented by two participants who enlightened us about Vodun (or Voodoo as it is popularly known in the West) as publications about the practice of Vodun in Haiti were not readily available in countries outside Haiti until very recently. And attendees were privileged to learn more about composers who are well known in their own countries but not as yet recognized worldwide. It is hoped that this and future symposia and festivals will rectify this lacuna.

Four scholarly sessions focused on neglected aspects in the interpretation of musical traditions, models for education, and contemporary approaches to composition. Presentations included:

- "Make Army Tanks for War into Church Bells for Peace: Intercultural Music and Other Symbols of Ethiopia in the 1990s" (Cynthia Tse Kimberlin, USA)
- "The Intercultural Nexus Between the Music of Motown and the Beatles" (Kimasi Browne, USA)
- "Intercultural Music Education Within a Nation: Some Problems and Strategies in South Africa" (Gustav Twerefoo, Ghana)
- "Primary School Children [in London]: Composing, Performing and Learning to Listen to Contemporary Music" (Susan Jackson, U.K.)
- "NETIEM: Network for Promoting Intercultural Education through Musics in Southern Africa" (Elizabeth Oehrle, South Africa)
- "*Bosal, Kanzo, Pridezye*: A Model for Teaching and Understanding Haitian *Vodun*, Its Dance and Music" (Gerdes Fleurant, Haiti)
- "Transferring Traditional Music and Dance into the Classroom: Towards a Model from South Africa" (Carol Muller, South Africa)
- "The Music of John Mayer". With Mayer present at this session, John Robison (USA) discussed Mayer's compositions illustrated with excerpts from chamber, orchestral, choral and piano works.
- "Innovation, Modernization and Tradition: Solo *Dizi* Composition in Post-Mao China" (Frederick Lau, USA)

Five composers' sessions provided a forum for composers and scholars to examine and perform excerpts from their own compositions or the compositions of others:

- "Perspectives on a Multi-Cultural Approach to Composition in South Africa". Gerrit C. Olivier (South Africa)

discussed his *Concerto for Organ and Orchestra*, *Fantasy for Two Pianos*, and *Requiem* for soloists, organ and chorus.

- "Sonority, Structure and Rhythm". Using a revised Schenkerian, or linear-structural analysis, Roy Travis (USA) discussed the conditions under which a chord-form may serve as a tonic sonority, how the melodic structure unfolds that sonority, and how the overall rhythm is affected by the prolongations of one or more of another member of the structure.

- "World Music: The Old and the New". Charles Camilleri (Malta) talked about his compositions in general and the evolution of his creative processes during the course of the 20th century.

- "From Practice to Theory-To Practice". Valerie Ross (Malaysia) discussed *Tathagata* which premiered in the presence of H. M. Queen Elizabeth II in 1992.

- "*Pleng*: Composing for a Justly Tuned *Gender Barung*". Bill Alves (USA) discussed aspects of the creative processes involved in his composition *Slendro Suite* for *gender barung, gender panerus*, gong, and cello.

- Justinian Tamusuza (Uganda) discussed seven of his compositions of which *Mu Kkubo Ery' Omusaalaba* and *Twadaagana Ku Lw' Omwana* for string quartet were commissioned by the Kronos Quartet.

- Klaus H. Stahmer (Federal Republic of Germany) gave a personalized view of intercultural music and how the music of other cultures served as catalyst for his own compositions.

- Yumi Hara Cawkwell (Japan) discussed methodologies used in composing her music.

- Randy Raine-Reusch (Canada) presented his own perspective on composing music, learning to play an instrument, and the state of intercultural music in southeast Asia.

Samha El-Kholy (Egypt) showed a video accompanied by her commentary on the ballet *Osiris* by the renowned composer Gamal Abdel-Rahim which was choreographed and performed by the Cairo Ballet at Luxor.

Five well attended, certainly stimulating and often provocative evening concerts included the:

International Celebrity Concert titled "Fusing Elements from Africa, India and the West" presented at the Concert Hall of the Guildhall School of Music and Drama, London and funded by an anonymous donor. The program included the World Premiere of the "Concerto for Violin, Tabla and Piano" by Roy Travis (USA) with Erich Gruenberg (U.K.) violin, Zakir Hussain (India) tabla, and Daniel Adni (Israel) piano.

John Blacking Memorial Concert featured music for oboe, English horn, flute, recorder, and piano by Ali Osman Alhag (Sudan/Egypt), John Mayer (India/U.K.), Simon Hovannesian (Armenia), Violeta Dinescu (Romania) and Osvaldo Lacerda (Brazil). The compositions were performed by John Robison (USA) oboe/English horn/recorder, Gillian Mayer (U.K.) piano, and James MacDowell (U.K.) flute.

Two Composers' Concerts featured composers and/or musicians presenting their own works or the works of others. Composers and/or performers included Yumi Hara Cawkwell; Valerie Ross; Bill Alves performed excerpts from his *Slendro Suite*; Randy Raine-Reusch performed his own compositions and traditional compositions on Thai instruments notably the mouth organ and zither.

Klaus Hinrich Stahmer performed his compositions including *Two Snakes Dance*. Alemu Aga presented four songs accompanying himself on the bägänna performing *Sine Fitret* (About the Creation), *Tew Semagn Hagere* (Listen to Me My Fellow Countrymen), *Medinana Zelesegna* (The Futility of Life), and *Aba Gragn Motte* (Death of the Left Hand Man). And the last group of works performed were composed by Charles Camilleri.

Gamelan *Degung* Concert. Six traditional compositions from Sunda, West Java were performed by students of the Department of Music, City University.

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The Fifth Biennial International CIMA Symposium and Festival 1998

by **Akin Euba (Nigeria)**

Although some 'regulars' were absent from the fifth CIMA biennial, the event was notable for the presence of a sizeable number of new comers from various parts of the globe.

The event took place from 30 March to 3 April, 1998 and was attended by thirty-one participants from twelve countries, namely China, Ghana, Germany, Japan, Malta, Nigeria, Peru, South Africa, South Korea, Uganda, United Kingdom and the USA. As in previous years, the main

theme was "New Intercultural Music" and there were three aspects to the event: scholarly sessions, composers' sessions and live concerts. The scholarly sessions comprised three sub-themes, listed below together with the various papers presented under them.

Sub-Theme One: "Twentieth Century Compositional Processes and Techniques"

Session 1

1. "Borrowing or Stealing? Celebration or Global Village? Interculturality in Contemporary Music from a Composer's Point of View." (Leigh Landy, U.K.)
2. "Interculturalism in Modern Azerbaijan, c. 1960 - 1998: The Music of Franghiz Ali-Zadeh and Her Contemporaries". (John Robison, USA)
3. "A Voice from Africa: Cross-Cultural Influences and Techniques in the Music of Stefans Grové (b. 1922), Doyen of South African Composers of Art Music" (Gerrit Olivier, South Africa)
4. "A Sense of Order at a Higher Level: The Influence of African Polyphony and Indonesian Gamelan on the Recent music of Gyorgy Ligeti" (Amy Bauer, USA)

Session II

1. "Contemporary Intercultural Composers from Ethiopia: Ashenafi Kebede and Ezra Abate Iman" (Cynthia Tse Kimberlin, USA)
2. "African Art Music: Analyzing Its Intercultural Framework" (Daniel Avorgbedor, Ghana)
3. "Chinese Pipa Pieces Composed in the 20th Century": (Wu Ben, China)
4. "Collaborations with Balinese Composers" (Elaine Barkin, USA)

Session III

1. "Derivation of Organic Musical Structure and Materials from the Solutions of Differential Equations" (Rajmil Fischman, Peru)
2. "Indian, Javanese and African Compositional Techniques in Jazz-Based Music" (Tom Ross, USA)
3. "African Melodies and European Forms: Compositional Style and Technique in Sowande's Works" (Bode Omojola, Nigeria)

Sub-Theme Two: "Juxtaposition of Intercultural Music and Political Identity"

"The Conflict Between the Concepts of National Identity and Interculturalism in Contemporary African Art Music: The Case of Ghana's Cultural Policy and the National Symphony Orchestra" (George Dor, Ghana)

Sub-Theme Three: "Redefining Boundaries in Intercultural Music"

Session I

1. "Including Diversity: Intercultural Issues in Higher Education Course Design" (June Boyce-Tillman, U.K.)
2. "Black Classical Music in British Schools: A Preliminary Study" (Robert Kwami, Ghana)
3. "Re-evaluating the Musical, Cultural and Racial Boundaries and Stereotypes of the Steelband World" (Rachel Hayward, U.K.)

Session II

1. "The Tradition of Innovation in Indonesian Music" (Jody Diamond, USA)
2. "Music Making as an Expression of a Changing Asian American Identity: The Music of Liu Qi-chao and Lee Pui ming" (Weihua Zhang, USA)

In the composers' sessions, each person discussed his or her music using live or recorded illustrations. These sessions featured Leigh Landy (U.K.), Sachiko Masuda (Japan), Elaine Barkin (USA), Jody Diamond (USA), whose topic was "An American's Music for Javanese Gamelan: A Case Study ", Rajmil Fischman, (Peru), June Boyce-Tillman (U.K.) and Sibylle Pomorin (Germany). Jody Diamond further presented a video session titled "Karya: Portraits of Four Indonesian Composers."

There were four live concerts, one of which was devoted to various composers performing their own works. The other concerts were given by the Timeline Ensemble, led by Barak Schmool (U.K.); Kim Hee-Sun (South Korea) on the traditional zither, *kayagum*, accompanied by Keith Howard (U.K.) on the *changgo* drum; and by John Robison (USA) oboe, Laura Falzon (Malta) flute and Chadd Merrigan (USA) piano. This last concert featured works by William Grant Still, Roger Zahab, Ton-that Tiet, Feim Ibrahimi, Jiri Temi, Simon Hovanessian, Elaine Barkin, Fikret Amirov, Charles Camilleri, J.H. Kwabena Nketia and myself.

The fifth CIMA biennial was cosponsored and hosted by the Department of Music, City University, London, and, on behalf of myself and the other members of the CIMA Council of Management, I would like to take this opportunity to express our deep gratitude to Professor Denis Smalley, Chair of the Department, and to Dr Steve Stanton, Senior Lecturer and Chairman of CIMA.

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Announcements

Sixth Biennial International Symposium and Festival 2000

The sixth biennial international symposium and festival of the CIMA will take place from 17-19 April 2000. The event is jointly organized and will be hosted by the Music and Drama Group, Institute of Education, University of London.

Objectives

1. To promulgate information about composers and performers of intercultural music and their activities.
2. To provide a forum for discussion among composers, scholars, performers, educators, critics, publishers, promoters, and others involved in intercultural idioms of music.
3. To facilitate the process of development, study and understanding of new intercultural idioms of music.

Format

The event will include:
1. Composers sessions, where individual composers discuss their work.
2. Scholarly sessions, consisting of papers based on themes listed below.
3. Live concerts.

Composers' Sessions

Individuals who wish to be considered for participation are required to submit their biographies (including a sample list of works and details of performances) not later than **1 December 1999.**

Scholarly Sessions

The symposium organizers invite papers for consideration. Papers should be on topics relevant to the following themes:
1. Intercultural music education and social, technological, economic and political (STEP) change;
2. Collaborative efforts in intercultural music in the 1990s and beyond: composition and performance;
3. Intercultural composition at the turn of the century: historical perspectives.

Individuals who wish to submit papers should send the following with their completed application form not later than **1 December 1999**:
a) the title of the paper including related theme reference number
b) an abstract of approximately 300 words

For further information please contact:

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A Note on the Contributors

S.A.K. Durga is the Director of the Center for Ethnomusicology, Madras, India and is author of several books, the latest of which is titled *Ethnomusicology: A Study of Intercultural Musicology* (Madras: Center for Ethnomusicology, 1996). Dr Durga also specializes in the performance of Karnatic vocal music and is a member of the International Advisory Council of the CIMA.

Akin Euba is the Andrew W. Mellon Professor of Music, University of Pittsburgh, and Director of the CIMA.

Cynthia Tse Kimberlin, author of numerous articles on African music, is Executive Director of the Music Research Institute and Publisher of MRI Press in Richmond, California. She is a member of the CIMA Council of Management and the International Advisory Council of the CIMA.

Henry Kuntz studied the flute and subsequently taught himself to play several instruments, notably the saxophone. He later studied the South American *quena* and instruments of the Balinese gamelan. From 1973 to 1979, he published the internationally known newsletter-review, *Bells*. He is a member of OPEYE, a free improvisational performance group.

Christine Lucia, who was born in London, England, holds qualifications from Oxford and Durham Universities. After emigrating to South Africa in 1974, she worked as a concert pianist and music critic, and taught at Rhodes, Natal and Durban-Westville Universities. Since 1997 she has been a Professor and Chair of the Department of Music and Musicology, Rhodes University, Grahamstown.

Fernando Maglia, composer and guitarist, is a Professor Superior of guitar at the Conservatorio de Musica de Bahia Blanca (Buenos Aires), Argentina. His works have been performed in Argentina, Germany, United Kingdom, Chile, France and the USA. He is a member of the International Advisory Council of the CIMA.

Barbara White studied at Harvard/Radcliffe and the University of Pittsburgh, where she received the PhD in music composition and theory. Her music-analytical studies concern interculturalism, jazz, contemporary opera and gender. She is an Assistant Professor of Music at Princeton University.

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Advertisement

1. *Intercultural Musicology*
Cynthia Tse Kimberlin and Akin Euba, Editors.

Published for the CIMA by the MRI Press. Cat No. MRI-0004BU
This bulletin is published twice a year, April and November.
Subscription rates are $10.00 (USA) and $12.00 (elsewhere) per year.

2. *Intercultural Music Volume 1*
Cynthia Tse Kimberlin and Akin Euba, Editors.

Published in 1995 by the CIMA and the Bayreuth African Studies.
BASS 29, 267 pp, ISBN 3-927510-19-X, DM 39.00
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3. *Intercultural Music Volume 2*
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4. *Intercultural Music Volume 3*
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Published for the CIMA by the MRI Press. Cat No. MRI-0003BK
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5. *Chaka*, an opera in two chants composed by Akin Euba, from an epic poem by Léopold Sédar Senghor.
City of Birmingham Touring Opera conducted by Simon Halsey. 61'16". 16-page booklet. Cat No. MRI-0001 CD.
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CIMA Archival List[1]

The following is a partial list of archival materials held by the Centre for Intercultural Music Arts, London. They will become part of the Archive of Intercultural Music which CIMA plans to develop. The purpose of the archival list is fourfold: to focus on the global nature of interculturalism; to clarify and exemplify the definitions and concepts of interculturalism discussed in *Intercultural Musicology* and the companion series of books *Intercultural Music;* to inform the public about the wide variety of materials included in the CIMA collection; and to make the composers accessible to others.

The letter code accompanying the entries identify the media of the various items in the CIMA collection. The codes are as follows:

AC	audio cassette
LP	phonograph recording
CD	compact disc
ORT	open reel tape
SM	sheet music
DL	descriptive literature, including interviews, programme notes and bio-data
PG	photographs

Basic information (e.g. language of song text, instrumentation of work, date of composition, publication details) will accompany all entries, except for those cases where such information is unknown, unavailable or inapplicable.

Abdel-Rahim, Gamal (Egypt), 1924-1988

Contemplations for solo clarinet. SM
Das Feuer und die Worte for tenor (or soprano) and piano. Arabic. SM
Duo for violin and cello. SM, AC (Basma Abdel-Rahim, Salah El Din).
Egyptian Aspects for choir and orchestra. Arabic. AC
Egyptian Folk Songs for children's choir. Arabic. AC
Erwachen, a cantata for baritone, chorus and orchestra. German. AC
Hassan and Naima, a ballet suite for orchestra. AC
Improvisation on a Pedlar's Tune for solo cello. SM AC (Salah El Din).
Little Suite for Strings. AC
Prism of Light for solo clarinet SM
Rhapsody for cello and piano. SM
Sonata for violin and piano. SM, AC (Basma Abdel-Rahim, Hatem Nadim).
Suite for flute, harp and percussion. SM
The Lotus Pond for flute and piano. SM
Variations on an Egyptian Folk Song for piano. SM, AC (Timothy Peake).

Ashenafi Kebede (Ethiopia/USA)), 1938-1998

Dance romantic - Hungarian State String Orchestra (1967) AC
Ethiopian pathos - Hungarian State String Orchestra (1967) AC
Eye-ye - Soliloquy I for voice, flute, and koto (1974) - two versions AC
Fantasy for Aerophones: Ethiopian Washint and Japanese Shakuhachi [also known previously as *Minuet for Flutes & Pipes (In the spirit of Ethiopian Washint and Embilta*) [1967] - keyboard synthesizer AC, DL, SM
Koturasia for Koto, Violin and B-Flat Clarinet with Idiophonic Interjection in the Japanese Low Hira-joshi

[1] With the exception of the Ashenafi Kebede entry, the list is reprinted from *Intercultural Music 1*. Edited by Cynthia Tse Kimberlin and Akin Euba. London and Bayreuth: Centre for Intercultural Music Arts and Bayreuth African Studies Series.

Tonality (1974). 2 versions. a. Fusako Yoshida, koto; Barbara Brewer, Bb clarinet; Maynard Goldman, violin AC, SM b. Florida State U., Fusako Yoshida, koto; Frank Kowalsky, Bb clarinet; Elwyn Adams, violin AC, SM, DL

Mot (Death) - Soliloquy II for voice, flute, and koto (1974) - two versions AC, SM, DL

Nirvana Fantasy for Xylophone, Clarinet, Shakuhachi & Orchestra AC

Pizzicati orientale - Hungarian State String Orchestra (1967) AC

The Shepherd Flutist (1967) - two versions. a. Hungarian State String Orchestra featuring Lorant Kovacs, flute AC. b. Keyboard synthesizer AC, DL

Trio Concertina for Clarinet, Japanese Koto, Violin & Chamber Orchestra AC

Aziz, Razak Abdul (Malaysia)

Ten Nyanyi Settings for soprano, alto soli, SATB, chamber orchestra (reduced for two pianos) SM

Bankole, Ayo (Nigeria), 1935-1976

Cantata No. 4, "Festac" for soloists, chorus and mixed ensemble of African and Western instruments. Yoruba. SM

Fun Mi Nibeji for SATB. Yoruba. SM

Orisa Bi Ofun Kosi for SATB. Yoruba. SM

Sonata No. 2 in C, "The Passion" for piano. AC (Timothy Peake). SM. Ife Music Editions 7. Ile-Ife: University of Ife Press, 1977

Three Part-Songs for female choir. Yoruba. SM. Ife Music Editions 3. Ile-Ife: University of Ife Press, 1975.

Three Yoruba Songs for baritone and piano. Yoruba. SM. Ife Music editions 6. Ile-Ife: University of Ife Press, 1977.

Toccata and Fugue for organ. SM. Ife Music Editions 8. Ile-Ife: University of Ife Press, 1978.

Blake, Michael (South Africa)

Let Us Run out of the Rain for piano (4 hands). AC. SM

Self Delectative Songs for clarinet in B-flat/bass clarinet, trumpet/flugelhorn, cello, vibraphone/marimba, piano. AC. SM

The Seasons for 2 clarinets in B-flat, bass clarinet, violin, cello, guitar, percussion. AC. SM.

Camilleri, Charles (Malta)

African Dreams for piano. AC (Timothy Peake). SM. Aylesbury, Bucks: Roberton, 1975.

Astralis: Piano Suite. SM. South Croydon, Surrey: Alfred Lengnick, 1984.

Four Ragamats for piano. Aylesbury, Bucks: Roberton, 1975.

Piano Improvisation books 1-5. SM (tutors) South Croydon, Surrey: Alfred Lengnick, 1982-89.

Prelude and Dance for 3 percussionists. SM. Waterloo, Ontario: Waterloo Music Company, 1978

Sonatina Folkloristica (1957) for piano. SM. South Crodon, Surrey: Alfred Lengnick, 1987.

Sonatina Modale (1957-58) for piano. SM. South Croydon, Surrey: Alfred Lengnick, 1989

Sonatina Serena (1957) for piano. SM. South Croydon, Surrey: Alfred Lengnick 1989

Three African Sketches for piano. SM. Aylesbury, Bucks: Roberton, 1974.

Times of Day: Five Southern Impressions for piano Aylesbury, Bucks: Roberton, 1974.

El-Dabh, Halim (Egypt) b. 1921

Mekta' in the Art of Kita' I/II for piano. SM. New York: Edition Peters 1961.

Mekta' in the Art of Kita' III for piano. AC (Timothy Peake). SM. New York: Edition Peters 1965.

Euba, Akin (Nigeria) b.1935

Four Pictures from Oyo Calabashes (1964, revised 1991) for piano. SM. AC (Akin Euba)

Igi Nla So (1963) for Yoruba drums and piano. SM. Ibadan: Oriki Publications (n.d.)

Oluroumbi (1967) for symphony orchestra. AC. (Portland Maine Symphony Orchestra conducted by Arthur

Bennett Lipkin).
Saturday Night at the Caban Bamboo (1964, revised in 1991) for piano. SM. AC. (Akin Euba)
Scenes from Traditional Life (1970) for piano. LP (Peter Schmalfuss). Elekoto Music Centre EMC LP 0001, 1989. AC. (Akin Euba). SM. Ife Music Editions 2. Ile-Ife: University of Ife Press 1975
Six Yoruba Folk Songs arranged for female voice and piano. AC (Yewande Ankrah, Akin Euba) SM. Ife Music Editions 1. Ile-Ife: University of Ife Press 1975.
String Quartet (1957).SM
The Wanderer (1960) for cello and piano SM.
Three Yoruba Songs (1963) for baritone, piano, and *iyaalu* drum. Yoruba. SM. Ibadan: Oriki Publications (n.d.)
Wakar Duru: Studies in African Pianism 1-3 (1987). LP (Peter Schmalfuss). Elekoto Music Celtre EMC LP 0001, 1989. AC (Lady Beth Brown)
Wind Quintet. AC (Bavarian Wind Quintet).

Hosokawa, Toshio (Japan)
Streichquartet Nr. 2 (1984). SM

Katsantonis, Adamos (Cyrus)
Tachia for string quartet. SM

Labi, Gyimah (Ghana)
Dialects 2 0p. 21 for piano. AC (Kwesi Ampene). SM: Ghana University Press, 1989
Dialects 3 op. 22 for piano. SM
Ghanaian Symphony No. 1. for orchestra. AC
Visions of Space (1982) for flute, bass clarinet and piano. SM

Maceda, José (Philippines)
Ading (1978) for instruments and 100 voices. SM
List of compositions 1963-1988. AC, DL
Pagsamba (1968) for 116 instruments and 125 voices, SM

Malcolm, Carlos (Cuba)
Beny More Redivivo (1973) for string quartet. SM

Nketia, J. H. Kwabena (Ghana) b. 1921
Antubam for cello and piano SM.
Bolga Sonata for violin and piano. SM
Canzona for flute, oboe and piano. SM
Contemplation for piano SM
Dagarti March for piano SM
Four Akan Solo Songs for voice and piano SM
Suite for Flute and Piano (1959). SM, AC (Laura Falzon, Timothy Carey).
Volta Fantasy for piano SM. AC (Eric Moe)

Okelo, Anthony (Uganda)
Kyrie from Missa Maleng for SATB and African instruments.Acholi. SM, Ife Music Editions 4. Ile-Ife: University of Ife Press, 1976,
Larakaraka for string quartet and African instruments. SM
Magnificat for a cappella SATB. Latin. SM. Ife Music Editions 10. Ile-Ife University of Ife Press 1978.
Missa Mayot for a cappella SATB. Latin. SM. Ife Music Editions 9. Ile-Ife University of Ife Press, 1978.

Ross, Valerie (Malaysia) b. 1958
String Quartet no. 1 SM
Tathagata (1992) for conductor, lute*, tzeng*, clarinet in B-flat, tenor trombone, harmonium (as found in Indian ensembles*), tabla*, temple bell/clapper, harp, voice (Cantonese opera singer), female voice, 2 male voices, violin, *ye-hu* (similar to *er-hu*), *tambur*a and lighting designer. SM, AC, VC (conducted

by Michael Finnissy).

Satoh, Somei (Japan), b. 1947
Birds in Warped Time II for violin and piano. SM
The Heavenly Spheres are Illuminated by Lights for female voice, percussion and piano. SM

Sowande, Fela (Nigeria), 1905-1987
African Suite for Strings. AC
Art Songs for Tenor. AC
Folk Symphony. AC
Kyrie for organ. AC
Laudamus Te for organ. AC
Negro Spirituals and Part Songs. English. AC
Oh Render Thanks (1959), a hymn-anthem for SATB and organ. English. SM
Oyigiyigi: Introduction, Theme and Variations on a Yoruba Folk Theme for organAC, SM. New York: Ricordi, 1958.
Pastourelle for organ. AC.
Plainchant for organ. AC
Prayer for organ. AC
Roll De Ol' Chariot arranged for SATB and piano. English. SM
Sacred Idioms of the Negro for organ. SM

Travis, Roy (USA)
African Sonata (1966) for piano. AC (Timothy Peake). LP (Richard Grayson). Orion Master Recordings ORS73121, 1973. SM. Berkeley, Los Angeles, London: University of California Press, 1973.
Biographical notes (1983). DL
Duo Concertante (1967) for violin and piano. AC (Eric Gruenberg, Daniel Adni). LP (Isidor Lateiner, Edith Grosz). Orion Master Recordings ORS73121, 1973. SM. Berkeley, Los Angeles, London: University of California Press, 1970.
Summary of recent activities (1988). DL
Switched-On Ashanti for African instruments, flutes and synthesizers. AC (Kwasi Badu, Laura Falzon, Roy Travis). LP (Kwasi Badu, Gretel Shanley, Roy Travis). Orion Master Recordings ORS73121, 1973.

Turkson, Ato (Ghana) d. 1993
Benediction in E-flat for choir and organ. SM
Pianoforte Studies in Compositional Techniques.. SM
Senerade in C (1966) for string orchestra. SM
Sonata for violin and piano op. 16. AC, SM
Symphony No. 1 for orchestra. SM
Three Piano Pieces. SM
Three Piano Sketches. SM
Three Pieces for Flute and Piano. AC (Laura Falzon, Timothy Carey). SM. Ife Music Editions 5. Ile-Ife: University of Ife Press, 1975
Three Pieces for Oboe and Piano. SM.

Uzoigwe, Joshua (Nigeria)
Four Igbo Folk Songs for female voice and piano (with optional maraccas). Igbo. SM. AC.
Four Nigerian Dances for Piano. SM

Weddington, Maurice (USA)
Seul op. 38 for bass clarinetist. SM, AC

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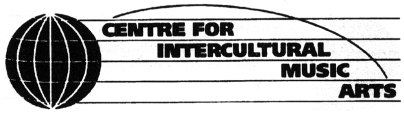

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