

Musical Hybridisation: Cultural Interaction in Models of Mixtures

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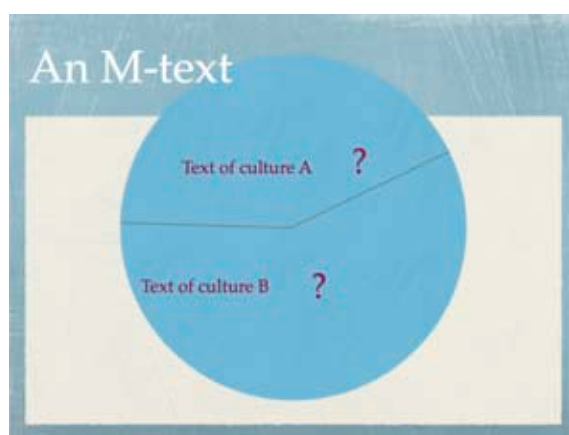
Abstract

The multicultural situation serves as natural accelerator, programming and stimulating production of cultural hybrids in different realms. My general project is theory of multicultural texts based on an interdisciplinary approach, linking cultural semiotics, musicology and cultural studies and studying cultural relationships in case of musical mixtures (represented as multicultural texts). The multicultural texts simultaneously introduce two or more cultural identities. Thinking about it, we cannot advance in accurate modeling since calculating a formula to express ratio of mixed elements is not possible. The hybrid is a construction, where pre-texts grow through each other, and one of the most insoluble questions therein is where one cultural area ends and another begins inside the multicultural text. Besides, the mixtures bring new information and preserve the space of pre-existed cultural interaction, which, perhaps, cannot be disassembled and fit to any of those cultural pre-texts. This presentation proposes ways to think of musical mixtures from the angle of their cultural content. We can distinguish mixtures for modes and grades of the textual interaction inside them and to classify the mixtures for their structure. I have formalized types of structural relationships of cultural elements, or cultural pretexts, in the multicultural texts in the three basic models of mixtures called mosaic, application and assimilation. Mosaic is a simple confrontation of entire cultural blocks with no real concordance or coordination between them. Application includes models based on the principle of addition or accumulation. And, assimilation is adoption of another source with the following transformation of both sources. These models at the same time reflect different stages of cultural dialogues and receiving foreign texts by a culture considered by Jury Lotman. Every model will be demonstrated in musical examples.

1. CULTURAL BORDERS INSIDE THE MULTICULTURAL TEXTS

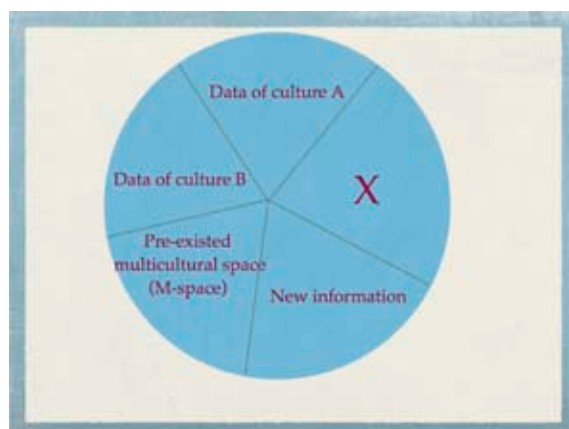
The article proposes ways to think of musical mixtures from the angle of their cultural content. In my terminology, the cultural hybrids including musical mixtures are multicultural texts (hereinafter *M-texts*) that simultaneously introduce two or more cultural identities. We cannot advance in accurate modelling of the *M-texts* because calculating a formula to express ratio of mixed elements is not possible. A hybrid is a construction, where pre-texts of cultures grow through each other. We cannot measure amount of elements of one text and another text.

Therein, one of the most insoluble questions that complicate the problem of the *M-texts* is where one cultural area ends and another begins inside the multicultural text.



PICTURE 1. CULTURAL TEXTS INSIDE A MULTICULTURAL TEXT:
QUESTION OF BORDERS

There must be an obscure spot remained unknown, an X, unless it is possible to perform full defragmentation of an *M-text* back and define precise input data of one and another texts. However, it is very unlikely that such a procedure is applicable. Besides, the mixtures generate new information. Besides, they preserve a space of pre-existed cultural interaction. Both cases cannot be disassembled to elements that would fit to any of those cultural pre-texts.



PICTURE 2. TEXTUAL SPACES INSIDE A MULTICULTURAL TEXT

However, we can find ways of thinking about cultural mixtures from the point of their structure and organisation. I have formalized types of structural relationships of cultural pretexts in the M-texts in the three basic models of mixtures. I propose these three models according to grade of textual interaction inside the mixtures and I call them *mosaic*, *application* and *assimilation*.

2. MOSAIC MODEL

Mosaic is a simple confrontation of entire cultural blocks without a real concordance or coordination between them, produced like a horizontal montage. It resembles the principle of building mosaics made as simple adjustment of different pieces that are just put together. There are entire thematic blocks sounding one after another. They may interact but not to mix up. We can consider the modern technique of collage as a pure manifestation of the mosaic model. The concept of the polystylistic technique is very close to the principle of mosaic as well.



PICTURE 3. GRAPHIC REPRESENTATION OF THE MOSAIC MODEL.

Concerto Grosso alla Rustica (Concerto Grosso in Rural Style) written and performed by the Argentinean musical comic group *Les Luthiers* makes a brilliant musical joke out of the baroque genre. According to the norms of the genre, there must be two groups of instruments, the *ripieno* (the orchestra, or a larger instrumental group in a concerto grosso) and the *concertino* (a small group of soloists). Concerto grosso supports an intergal style meaning that both the ripieno and concertino deal with the same musical material. Instead, in the *Concerto Grosso* by *Les Luthiers* the topical functions of the ripieno and concertino groups are separated by exploiting individual and far distinct musical themes.

Here two kinds of music originated from different cultures come to participate in a humorous interplay: a Baroque-style Vivaldi-like music, played by the ripieno and Andean-style music played by the concertino — *concertino puneño*, as the group specifies in a record (providing that this is a concertino from Puno, a region and a province of Peru bordering on Lake Titicaca). The concertino consists of three typical representatives of Andes, such a traditional flute *quena*, *charango*, a guitar-shaped instrument of the lute family commonly with five pairs of strings, and *bombo*, a traditional drum. These two styles are applied to different thematic units. They are configured as entire thematic blocks that contrast in a dialogue: the Baroque music always sounds in the orchestra and the Andean music always comes out of the soloists. After an introduction of each theme in its instrumental group they continue following a separate development. Their interaction occurs as a counterpoint, when parts of the themes get together, played simultaneously in their groups or else in question-and-answer-like structures. However, it always remains a dialogue: the thematic blocks never exchange their elements, the ripieno and concertino never exchange their topics, not even parts of their themes, and thus,

the cultural-thematic elements never mix up. The themes or parts of the themes always appear as insets, insertions in the unfolding mosaic plane.

In part I of the ballet *Petrushka, The Shrovetide Fair*, I. Stravinsky did not make it for a descriptive music but he played up an idea of a popular fair in a musical way. His musical strategy of this piece is accounted for invention of a montage technique in music and considered as a resemblance of the later montage in cinematography. With the project of *Petrushka* Stravinsky went as far as combining excerpts of different themes that follow in a short distance or sometimes even interrupt each other. The kaleidoscopic impression they make owing to their intensive order and shortened cut-off sounding is reinforced by the odd sources of the material. The themes appeared in *The Shrovetide Fair* are different kinds of music, i.e. they belong to diverse habitats:

- Folk dance tune *Ia vechor mlada vo piru byla* (*In the evening, young, I was to a feast*).
- Folk paschal tune *Dalalyn', dalalyn'*, *it returns later*.
- Town song *Pod vecher osen'iu nenastnoj* (*Towards evening, in rainy autumn*), *it returns later*.
- French song *Wooden Leg*.

The described strategy continues and deepens in part IV, *The Shrovetide Fair (Evening)*, which, apart from the song *Ia vechor mlada* incorporates new themes into the same kind of mosaic structure:

- Folk dance tune *Akh vy, seni moi seni* (*What an inner porch of mine*)
- Folk dance tune with elements of chastushka (humorous rhyme) *Vdol' po Piterskoj* (*Along Piterskaya*)
- A tune resembling a shrovetide tune.

As it can be seen, the musical «blocks» represent urban and country cultures, pop and traditional music, profane and sacred (ritual folk, as is the case of the paschal and shrovetide tunes), music of different social layers and cultural realities. The mosaic pluralistic structure of the composition with incomplete, broken-off and interrupted pieces copies a natural situation of a fair: music sounds from different directions and one piece is drowned by another piece and is vanished in the noise of a crowd, whether it is played by street musicians or in a performance of actors, or played by an organ-grinder, or spontaneously sang by a group of people.

The case of the mosaic model in A. Schnittke's *Concerto Grosso No. 1* is more intricate. The idea of this work is based on the concept of polystylism formulated by Schnittke in 1960-s. Polystylistic approach responds to the mosaic outline of the entire composition of the *Concerto Grosso*. The composition (a Baroque-based but modernised cycle: *Preludio, Toccata, Recitativo, Cadenza, Rondo, Postludio*) may be experienced as a set of cultural thematic blocks born in different realities: the Baroque theme of clock starting the *Preludio*, the Baroque theme of *Toccata* based on common movements, blocks set in modern compositional techniques, the romantic refrain of *Rondo* and a tango for *Rondo's* episode.

However, those thematic blocks are not exactly pure in style. All themes are mediated by contemporary techniques (avant-garde of 20th century), i.e. modernised by newest sounding. The Baroque theme of *Toccata* is designed within a modern texture. In *Rondo* the melodic line and texture of the main theme share Baroque style with dynamism and passion of Romanticism and expressiveness of the modernity. Thus, when it comes to see the details of the themes, they are constructed as mixing types, nevertheless, the structure of the entire composition submits to the mosaic model because it includes thematic units of different origins and the polystylistic approach is based on juxtaposition of various cultural topics.

3. APPLICATION MODEL

Application includes models based on the principle of addition or accumulation. I call the model *application* for its operating mode: putting elements of one cultural text over elements of another text to slide one over another without penetration. In a way, the elements are touching each other but not diffuse through the inward space of each other. It is often to be observed in composing of the 19th century and can be found very common of national schools of music: a traditional tune or an imitation of a traditional tune making a complete structure together with the classical European harmony and texture.



PICTURE 4. GRAPHIC REPRESENTATION OF THE APPLICATION MODEL.

M. Glinka's *Capriccio brillante on the Jota Aragonesa* may present one of the most typical examples of the application model. In it a genuine tune of Spanish Jota is arranged in homophonic style. A melody provided with clearly distinguishable cultural identity submits to the rules and conditions of classical homophony.

An earlier, rare (1725!) and quite resourceful example of the application is François Couperin's *Apotheosis of Lully*, a chamber work, in which the composer wanted to marry the Italian and French styles as represented by their leaders, Corelli and Lully. The two styles at first meet in No. 11, *Air léger pour deux violons*, where Lully «leads» the melody (first violin), and Corelli «accompanies» (second violin). Next piece, No. 12, *Second air*, perfectly balances the relationships of the styles: here the melodic role is given to Corelli while Lully is governing the accompanying counterpoint.

In the model of application both cultural texts are layers of the same texture. In order to gather they pass some adjustment, and they may also exchange elements. The mode of textual interaction in application varies from layers developing in parallel to layers exchanging to some degree. But the relevant point is that in case of application the exchanged elements always have a precise address: it is always possible to detect where the element comes from, i.e. to make its original cultural identification.

4. ASSIMILATION MODEL

Assimilation is a model of adoption of another source with the following transformation of both sources. It is mixing up to the stage when operation of recognition and separation of the pre-elements becomes difficult or impossible: the elements of other culture are densely mixed up with the own cultural elements. In assimilation there is no room for a quotation or imitation of a tune. This is not a matter of a stylisation or modelling. The most arresting cases of assimilation appear with the combination of non-European and European, when non-European is transferred into structures and textures of a composition, comes together with use of instruments, performing strategies and composing principles but the most important, it is realised in the level of the sound.



PICTURE 5. GRAPHIC REPRESENTATION OF THE ASSIMILATION MODEL

The actual matter of a fusion is the sound per se and the technique of producing a sound. The sound becomes thematic and structural unit in composition. It is suggested as a differentiated form, a phasic heterogeneous sound featuring sound-process and sound-space^[1]. This type of sound one can hear at Giacinto Scelsi, Sofija Gubajdulina, Giya Kancheli, P. Boulez and K. Stockhausen. In *Le Voyage*, a dance poem by Erik Bergman, written after his world trip, each of the six parts is devoted to a particular culture of the southern hemisphere: *Aboriginal Landscape* (meaning Australia), *Maori Fantasy*, *Polynesian Rhythms*, *Á la Buenos Aires* (genre of tango), *Samba* (meaning Brazil), and *South African Finale*.

The composer exploits peculiar local instruments, which mediate sound conditions: they are representatives of a cultural sound. They are didgeridoo, shell trumpet and bandoneon. A strange vibrating oscillating sound of solo didgeridoo starting the ballet creates a tone for the whole first part. It also finds a resonance in human voices introduced later (suddenly a low female timbre, mezzo-soprano and bass-baritone). Human voices in the ballet are programmed to help with the creation of a new sound environment. Besides, the orchestra with additional instruments is completed with an extensive percussive group including 30 kinds of instruments. Not only this fact makes an impact on the European sound. The sound parameters have been transformed according to the listening experience of Bergman, a composer with a multicultural identity^[2], they have been transformed after patterns of sound perception in non-European cultures, cultural performing strategies and composing principles. The sound is captured with other configurations and refilled with other sense.

Terminologically speaking, the word *fusion*, so often used in musicology, responds to the model of assimilation. It must identify a deep degree of melting the pre-structures, likely nuclear fusion meaning that it concerns the very basic units. The fusion is not a sporadic

[1] There have been made a detailed analysis of this category of sound (Shpinitzkaya 2008).

[2] Bergman's case is considered along with the question of authorship of an M-texts and multicultural identity (Shpinitzkaya 2009).

representation of one text after another text, but a new system. I would say that fusion is a simultaneous course of pre-texts when they cannot be distinguished separately. Fusion can be understood as a collapse of borders between the pre-texts, cultures, systems, i.e. between the own and other, otherwise as a loss of distinction between the objects, which formerly belonged to opposition.

5. FIVE STAGES OF CULTURAL DIALOGUE AND FORMATION OF MIXTURES

Let us examine mixtures from the viewpoint of a cultural dialogue. The three models of mixtures belong to different stages of a cultural dialogue and reflect the progress in receiving foreign texts. Jury Lotman considers five stages of receiving foreign texts by a culture (Lotman 2000: 271-272). In the first stage the texts from outside are received as other texts: texts in other language, belonging to other culture. The second stage is the beginning of a mutual adaptation, when the texts-outsiders and texts-insiders rearrange themselves, and the translation comes into use. The position of the receiving culture towards outsiders is changed. Outsiders are received as if they came from the past of the receiving culture. The third stage features the turning point for a complete separation of the foreign texts from their own national and cultural origins. They reappear inside the culture-receiver and they are understood as belonging to this new culture, which has adopted them.

A typical situation illustrating this point is what happened to Byzantine and Greek Orthodox chants when they reappeared on Russian ground. In the course of adaptation of the church service to the local environment the original texts were translated into another language. It brought structural metamorphosis to the texts: with it length of a line, number of syllables in the line and its metrical conditions varied. The textual frame caused metamorphosis of the melodic structures. Thus, structurally transformed textual line did not match the melodic turns any more, and the melodic line required changes after the structures of the text. In next steps the tunes made other changes after the chanters singing with individual manners and adding some specific cultural flavour to a melody. They were, at first sight, insignificant gestures and movements of tune, but it brought chants to loose their initial cultural identification. And thus, gradually, the chants were Russified.

During the fourth stage the texts-outsiders totally dissolve within the receiving culture, and the receiving culture in its turn becomes active. At this stage the new information gets available, resulted from the translation of the texts-outsiders and series of transformation of their code systems. Finally, the fifth stage shifts the texts-outsiders into the core of a culture (or *semiosphere*, in Lotman's terms), where they become generators and source of new texts. Lotman also mentions that in real contact this process of a cultural dialogue may not be complete, but stopped in any of these phases.

There is every reason to think that the three basic models of mixing procedures such as the mosaic, application and assimilation spring up at different stages of the receiving. For instance, the mosaic corresponds to the first stage, when new texts are received as alien texts and they do not mix with the inner texts. The model of application may appear either on the second or the third stages, when adaptation of new texts has started but did not advance much.

This is the first trial to join different materials. The third stage may be valued as a transitional one, it brings to think that the assimilation starts from the third to fourth stages, when a culture uses new information for producing new texts.

6. CULTURAL COMBINATIONS INSIDE THE M-TEXTS

Now, we can distinguish mixtures for modes and grades of the textual interaction inside them and we can classify the mixtures for their structure (mosaic, application and assimilation). We also can distinguish mixtures for cultural belonging of their initial texts: in what layer of the culture and what type of art they belong, for example:

- The M-text that combines texts of the same temporal layer, but of different geographical locations. This type can be called the *horizontal* mixtures.

- The M-text that combines texts of different historical points having the same geographical location. We can refer to this type as to the *vertical* mixtures.

- The M-text that combines texts of different classes or habitats in the art and society: among them there could be texts belonging to ritual, church, court, street, pop, urban habitat etc. Since we are talking about multivendor provenance and environment, for convenience let us define this type of the M-texts as *differentiated* or *inhomogeneous* mixtures.

- There are many M-texts that submit to two or three of these combinations, to be specified as the *combined* mixtures. The M-texts supporting vertical and horizontal mixtures at the same time may be named the *diagonal* mixtures. The *combined* mixtures seem to be a very common case. All examples considered above introduce *diagonal inhomogeneous* mixtures but the exclusive example of *Apotheosis of Lully*, which only joins texts of different cultures of the same epoch, i.e. demonstrates a case of a horizontal mixture.

Giving more account to the M-texts fusing a too odd material, *Tarantella* by Inti Illimani is a joint of different temporal and historical points that combine texts of the same layer — folklore, Italian and Andean, within a style of the modern pop music. *Tarantella* makes extreme parts of a ternary form, while the middle introduces an Andean style, but in the last part the theme of tarantella is played with the help of Andean instruments. Music of Inti Illimani suggests quite unusual examples of fusions bridging absolutely odd distant units. This Chilean group, exiled from their country by political reasons, has been living in Italy for a long period, where European Baroque and traditional genres entered Latin American and specifically Andean music they had played.

I would like to make a few more examples from the album *Leyenda* of Inti Illimani. The entire album shows genre fusions and presents a curious organisation through a series of mini-cycles, mainly of Baroque prototypes. Most pieces refer to Baroque instrumental cycles of prelude and fugue or of a slow and fast dance: it is basically an instrumental album except for the three traditional Andean songs included. Each of those mini-cycles begins with a slow Baroque-style introduction, type of a prelude or dance. But a rapid Baroque dance is replaced

with a piece of a fast Andean music: in some cases there is a ternary form with Andean section in the centre, like the one that we find in No. 1. *Preludio y Festejo (Prelude and Fiesta)*. However, the mixture of *Preludio y Festejo* goes further than a mere interaction of the Baroque and Andean styles. For example, the music of *Festejo* has African roots, Peruvian origin (from the coast of Peru), thus, being a pre-existent M-text. There we can hear zampona, a melody from Andes played with African rhythms. There is also polyphony of consecutive fifth and octaves typical for Andean parts close to Titicaca Lake.

No. 5 of the same album, *Alondras (Skylark)*, introduces a confrontation of Baroque style and flamenco. It starts with a Baroque-type music that progresses into flamenco and mixes with Andean sound. Here a modulation of a form takes place; the form develops as a general acceleration towards the end that mixes sounds of flamenco, Andean style and popular music style. In No. 7, *David of the White Rock / La Fiesta de la Tirana (The Feast of Tirana)*, where «Tirana» means a province of Chile) there is a slow Baroque-like arrangement of the traditional Welsh song David of the White Rock. It continues as a canon on a traditional tune from Chile later played in a traditional Andean way and introduces a new combination in the end: at last the Chilean tune mixes up a canon and traditional performance. Summing up, here we face a mixture of Baroque style, canon representing a very ancient, even pre-Baroque form, style of Andes and popular music style.

As it could be concluded after the examples, compositions of Inti Illimani approach mosaic / application model. They do not really switch over another type of sound and stand firmly on the ground of an additive principle. They only allow partial substitution of elements, their mutual adjustment like playing an Andean melody with an African rhythm or letting a canon built on an Andean melody, or using Andean instruments in performance of an Italian tarantella. That does not make an actual fusion of different cultural data. By the way, it has been a well-used strategy in 19th century music. The same strategy Stravinsky follows in *Shrovetide Fair of Petrushka*, when he shows the quadruple-timed town song *Pod vecher osen'iu nenastnoj* with the accompaniment of valse, or else, when he makes a canon out of the same theme.

7. FORMALISING MIXTURES

There are three types of relationships between pre-texts of a mixture: association, neutrality and confrontation. Confrontation of the pre-texts brings negation of the integration and diffusion. This is an operating force contrary to mixing, and it disintegrates and opposes texts and units in principle. It draws destruction into a multicultural situation and may deny it. Association possesses the most power of integration. And neutrality though being in-between the two contrary forces, association and confrontation, can be taken as a certain step towards the multicultural.

For instance, the models of mosaics, especially collages, bring a situation, when the pre-texts are compared remaining neutral to each other but just their mutual presence within the same territory may give rise to new combinations in the future. Eventually, all about the M-texts, all concerning mixing and its evolution has been done by association. First interaction

of the basic elements in the beginning is continued with the associations of the basic elements and their combinations, and later on is developed including combinations of those combinations, and so on.

Since we do not have measuring tools able to evaluate precise contents of the cultural pre-texts in mixtures, the real model of the M-text is a latent structure, scarcely to be exposed except very generally. The ambiguity of the M-text in its essence is akin to the technique of montage combining different fragments, units, paradigms and data. It leaves us in front of the result with a great deal of uncertainty because how are we going to unmask all stratifications of the pre-texts? Unlike in cinematic montage, we are unable of a sequential scanning an M-text layer by layer: the borders between the pre-texts are not clear. In the cinematic technique a montage composition can be followed in fragments. In the M-text construction we can only more or less name an amount of some discrete events, which occur during the text. Technically an M-text is produced in a sort of temporal and spatial montage.

This generally means that the mosaic is a direct representation of the cinematic strategy of montage, when the fragments are successive, juxtaposed on the temporal plane, and can be traced and distinguished as they follow. The application at its basic level is a combination of the temporal and spatial montage with less significance of the temporal factor depending on a given model. The assimilation again remains a particular case because the temporal factor must be excluded from this model but spatial is developed into the principle of a series of fine fluctuating modulations and transformations between the pre-texts. It goes like pendulums that vibrate with the oscillation frequency, which we cannot control since it is beyond of our perceptual threshold.

If we try to formalise content of mixtures, an M-text could be shown as relations of $a + b (+ c + d...) + x = M$, where the «M» denotes an M-text and the «x» in this formula is applied to the previously existed multicultural space (M-space) and is actually unknown. In effect, we should introduce this formula with two unknown quantities: $a + b (+ c + d...) + x + y = M$, where the «y» is the newest M-space descendent from the current combination of the pre-texts.

This newest M-space is a part of the M-text: it can not be identified as definite element of a, b, c or d, but it is also different from x, the common M-space. It is a product of the informative confluence, i.e. the new information generation. In fact, the «y» can be a fused combination of $a + b (+ c + d...)$ or the same set + x. There are more troubles impeding the solution of the equation: the codes of a, b, (c, d...) assume more interaction in the mosaic and application, but they are rather merged in assimilation models. For that, we can accept that the mosaic, application and assimilation are production of different stages of the hybridisation.

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