

# Eras

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## Humanities Through the Ages

### Editorial

A Fresh Approach to Transculturation in  
Contemporary Music in Tahiti

**Geoffroy Colson**

Australian Made: The Creation of New Australian  
Classical Saxophone Music

**Emma Di Marco**

Not Music Yet: Graphic Notation as a Catalyst for  
Collaborative Metamorphosis

**Zubin Kanga**

Blessing the Sacred and the Profane: Paul Chihara's  
*Missa Carminum* (1975)

**Stephanie Rocke**

Matthew Shepard, Music and Social Justice: Discourse  
on the Relationship Between Homophobic Violence  
and Anti-Gay Sentiment in Two Performative Contexts

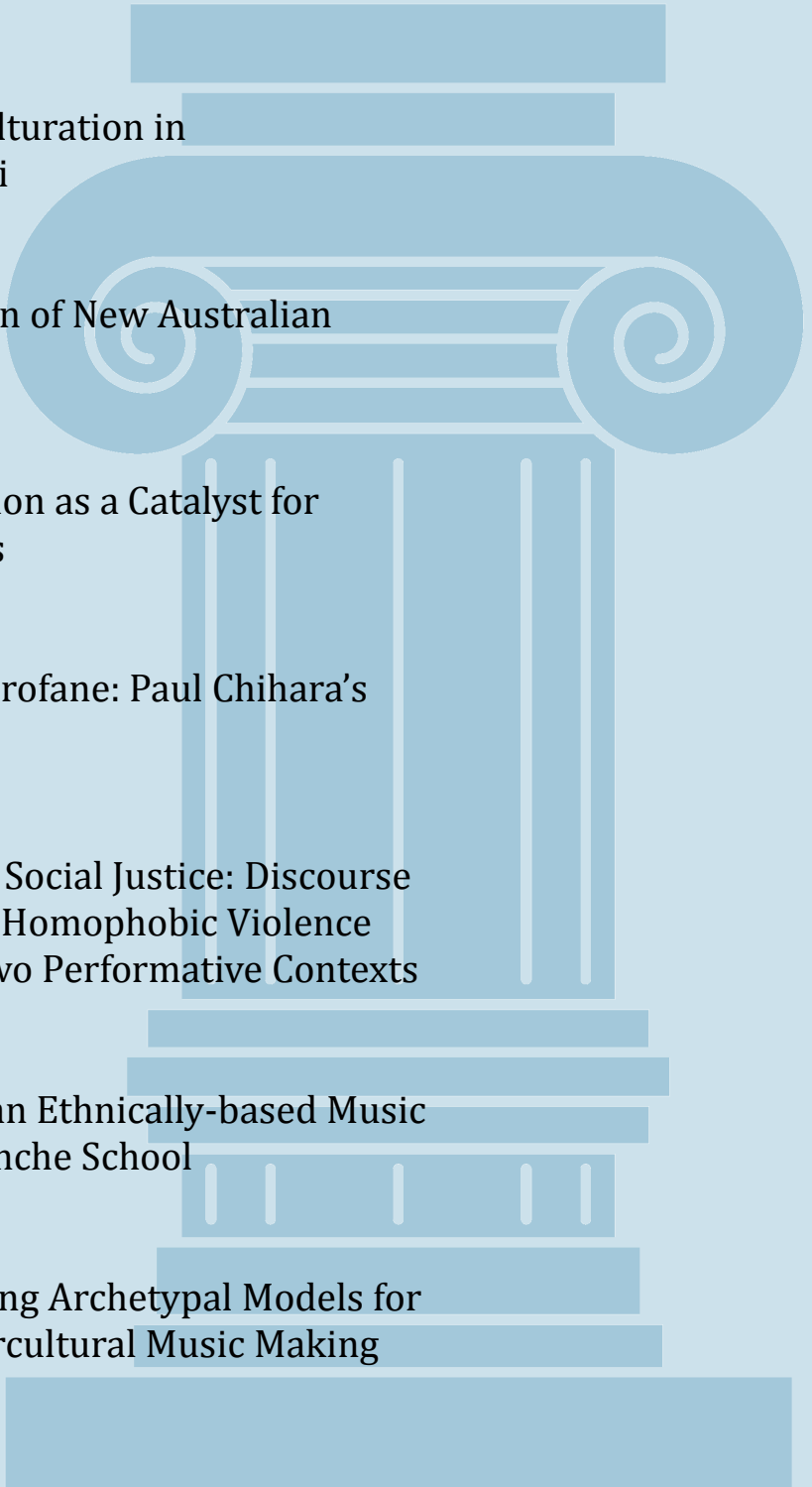
**Kevin C. Schattenkirk**

Music and Cultural Identity: an Ethnically-based Music  
Program in a Mapuche-Pewenche School

**Javier A. Silva-Zurita**

Talking in Tongues: Negotiating Archetypal Models for  
Musical Development in Intercultural Music Making

**Toby Wren**



# ***Eras* Volume 16**

## **“Music and Metamorphosis” Special Edition**

Editors: Stephanie Roche (Monash University) with  
Guest Editors Patricia Alessi and Louise Devenish (University of Western Australia)

### **Table of Contents**

Editorial & Acknowledgements	i-iii
<i>A Fresh Approach to Transculturation in Contemporary Music in Tahiti</i> Geoffroy Colson	1-22
<i>Australian Made: The Creation of New Australian Classical Saxophone Music</i> Emma Di Marco	23-36
<i>Not Music Yet: Graphic Notation as a Catalyst for Collaborative Metamorphosis</i> Zubin Kanga	37-58
<i>Blending the Sacred and the Profane: Paul Chihara’s Missa Carminum (1975)</i> Stephanie Roche	59-82
<i>Matthew Shepard, Music and Social Justice: Discourse on the Relationship Between Homophobic Violence and Anti-Gay Sentiment In Two Performative Contexts</i> Kevin C. Schattenkirk	83-96
<i>Music and Cultural Identity: an Ethnically-based Music Program in a Mapuche-Pewenche School</i> Javier A. Silva-Zurita	97-114
<i>Talking in Tongues: Negotiating Archetypal Models for Musical Development in Intercultural Music Making</i> Toby Wren	115-129

## Editorial

This Special Edition of *Eras* brings together seven articles based on papers presented at the joint Musicological Society of Australia and New Zealand Musicological Society Conference at Griffith University, Southbank Campus in Brisbane, Australia in November 2013. The theme of the conference was “Music and Metamorphosis” and each of the articles addresses the theme in some way. Drawing upon methodologies from the sub-disciplines of ethnomusicology, historical musicology, cultural musicology and performance research, the articles demonstrate the breadth of research areas encompassed by these two Societies.

Toby Wren considers how musicians from two very different cultural traditions – Carnatic and Jazz – negotiate musically, socially and politically when working to transform musical ideas into performance pieces. In striving to create music that satisfies their own collective aesthetic, the collaborators provide novel experiences for audiences. Furthermore, Wren reveals that such music effectively metamorphoses in the ears of the listener so that someone accustomed to Western musical traditions will hear something different to someone accustomed to Eastern traditions.

Javier Silva-Zurita is also working with a non-Western tradition, conducting fieldwork with the Mapuche-Pewenche people in south-central Chile. He presents a set of Evaluative Criteria for Intercultural Music-making Activities and accompanies them with specific Guidelines for the Development of Multicultural Music-making Activities. Silva-Zurita then discusses the ways that the Trapa-Trapa Butalelbun town community works with the local school in order to bring about appropriate change to the music curriculum and to school music-making activities generally, so that indigenous traditions become integral to students’ educative experiences.

Moving from South America to North America, Kevin Schattenkirk looks at the ways the Gay and Lesbian Association (GALA) choruses contribute to achieving a societal metamorphosis in the United States of America. Looking through the lens of music and music-making activities that refer to the 1998 murder of Matthew Shepard, an openly gay university student in Laramie, Wyoming, Schattenkirk shows that popular music ‘tastemakers’ have eschewed Shepard songs, while GALA choirs use the Shepard narrative to highlight the fact that anti-gay sentiment causes homophobic violence.

Stephanie Rocke’s article looks at a stage in the transformation of the concert mass when it moves away from reflecting its Roman Catholic liturgical heritage to becoming a form that conveys more broadly-conceived understandings of religion in the later twentieth century. Specifically focusing upon a mass composed at the early stages of this transition, *Missa Carminum*: “Folk-song Mass” (1975), by American composer, Paul Chihara, Rocke shows that Chihara moves away from the Catholic doctrine and dogma of his childhood to create a mass that is Christian rather than

## *Editorial*

confessional. Furthermore, Rocke shows that the music indicates that the composer experienced a religious metamorphosis within himself while composing the mass.

Zubin Kanga does not write about social or religious issues, but rather, approaches the idea of metamorphosis from the position of a performer interpreting a graphic score; a watercolour titled “Not Music Yet” by David Young. Like Wren, Kanga is interested in collaboration and the transformative effect it has on interpreting music. By discussing his own creative processes as a pianist, and the impact Young had on them, Kanga throws valuable light onto a new field of music research that draws upon the experience of performance itself.

Emma Di Marco, too, is interested in performance research and in this article has analysed interviews with a number of key Australian classical saxophonists to discover and report on the ways that they are transforming the saxophone’s classical repertoire by performing, commissioning, and otherwise facilitating the work of Australian composers. Through such active encouragement, Australian Classical Saxophone Music is becoming a respected alternative in a global market traditionally dominated by the works of French and American composers.

Whereas Di Marco is highlighting the impact of a developing local music on the rest of the world, Geoffroy Colson considers the impact of external influences on Tahitian traditional music. Focusing upon the style of music being performed, the instruments being used, and on the ways in which traditional music knowledge is transferred by experts to students, Colson finds that Tahitian traditional music is certainly in a process of ongoing metamorphosis brought about by transcultural flows, but that protective measures are in place to ensure a distinctive local tradition is maintained.

This collection of essays demonstrates the inherently inter-disciplinary nature of musicology and we hope readers from every discipline in the Humanities will find something of interest to them. We have certainly found working with the authors a stimulating experience.

### **Acknowledgements and Thanks**

As with all work published in *Eras*, these articles were subjected to an exacting review by the editorial team and revised prior to being forwarded to two or more referees for double-blind anonymous review. Accordingly, we would like to acknowledge and thank all those scholars who participated in the refereeing process, both those who recommended articles for publication and those who did not, but who nonetheless provided invaluable advice. Authors truly appreciate the generosity of reviewers who take the time to write cogent reports that help them to achieve their research aims. Furthermore, precisely articulated reports are invaluable to the editorial team, as we work with the authors to revise their articles appropriately.

Final versions are then copy-edited by editors who have not previously seen the article. In this case we drew upon two of the *Eras* general editorial team, Steve Joyce and Stuart Ibrahim to help with this. In addition, Kiralea Davidson, an

undergraduate, formatted the articles and assisted in final read-throughs to ensure nothing was out of place. Her good-natured willingness to “do anything” has been greatly appreciated.

Finally, we would like to thank the authors for their contributions and for their willingness to consider suggestions and recommendations in good spirit. Creating a journal is a truly collaborative effort, and the reward – over and above seeing the articles in print and online – is the memory of working together.

**Note on new journal format**

This issue features a new layout, which is the creative work of *Eras*'s Managing Editor, Julian Koplin. Established in 2000, *Eras* was amongst the first to publish a fully online journal. Accordingly, the layout needed to be different to hard-copy journals. Now that others are rapidly joining the electronic fold, Julian has moved the journal to a retro-style format that reflects an appreciation for the beauty of the hard-copy book, but retains the benefits of electronic distribution. We are very happy to be the first to display Julian's design. In addition, this issue demonstrates *Eras*'s ability to include sound files and videos and we encourage authors to take advantage of this in future.

**Patricia Alessi, Louise Devenish & Stephanie Rocke  
October 2014.**

# A Fresh Approach to Transculturation in Contemporary Music in Tahiti

Geoffroy Colson  
(University of Sydney, Australia)

***Abstract** / Transculturation has been underway since the beginning of Western presence in French Polynesia, and it is now clear that syncretism and ‘borrowing’ practices were already present in the pre-contact Pacific Islands. Nevertheless, the global flow of culture has gradually intensified over time, and there is a need to examine recent expressions resulting from such processes. Further, it is worthwhile attempting to ascertain precisely what the role and condition of pre-contact material in contemporary creative life at the present time is. Focusing on the interactions occurring in this metaphorical “contact zone”, as defined by Mary-Louise Pratt (2007), and drawing on Marshall Sahlins’s theory of indigenisation of modernity (Sahlins 1993, Babadzan 2009) as well as the concept of localisation (Appadurai 1996, Diettrich, Moulin, and Webb 2011), this paper presents the outcomes of a fieldwork in Tahiti, French Polynesia in October 2013. The purpose is to attempt to understand the conditions of the interactions occurring at three levels – those of musical systems, material and conceptual tools, and socio-cultural practices – and to comprehend what and how these interactions contribute to musical change. After a brief outline of the specificities of contemporary Tahitian musical life and a discussion of the methodological tools employed, the study isolates three situations where transculturation processes occur: in the traditional musical idiom, in instrumentation and in transmission processes.*

## **Introduction**

In speaking of music as both message and symbolic reality, Jean Molino notes that when transmitted music is modified, transformed and re-created.<sup>1</sup> This is equally true for the immediate relationships between musicians and their audiences, and for the transfer of a music from one culture to another. Musical change in the Pacific Islands was taking place long before there was a Western presence in the region.<sup>2</sup> Since the beginning of Westernisation however, sometimes dramatic cultural changes have come about. The intersection of trajectories between cultures in what Mary-Louise Pratt named the “contact zone” led to a strong metamorphosis of indigenous culture and music, in a context of “radical inequality” and “intractable conflict”.<sup>3</sup> However, as Marshall Sahlins explained, this would not inexorably lead to the disappearance of

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<sup>1</sup>Jean Molino, Jean-Jacques Nattiez and Jonathan Goldman, *Le Singe Musicien: Essais De Sémiologie Et D'anthropologie De La Musique* (Arles: Actes sud, 2009), 123, 196-197.

<sup>2</sup> See Mervyn McLean, “Towards the Differentiation of Music Areas in Oceania”, *Anthropos* (1979): 717-36, and Roger Blench and Dendo Mallam, “Musical Instruments and Musical Practice as Markers of the Austronesian Expansion Post-Taiwan”, Paper presented at the 18th Congress of the Indo-pacific Prehistory Association (Manila: University of the Philippines, 2006).

<sup>3</sup> Mary-Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation, Second Edition* (New York: Routledge, Taylor and Francis Group, 2007), 8.

Geoffroy Colson

cultural specificities.<sup>4</sup> Instead, it is possible that music, as an expressive form, contributes to the rewriting of modernity through “vernacular globalisation...in which individuals and groups seek to annex the global into their own practices of the modern”.<sup>5</sup> Specifically, artists follow a creative process that takes exogenous sounds and localises them by making alternations and adjustments that ‘personalise’ pieces and make them sound more familiar.<sup>6</sup>

In Tahiti, no recent in-depth studies have been undertaken on contemporary musical creations to address the question of musical change and creative dynamics in operation. As the global flow of culture has gradually intensified over time, there is a need to examine recent expressions resulting from such processes. The purpose of this study, in isolating three situations where transculturation processes occur, is to attempt to understand the conditions of the interactions, and to thereby comprehend how these interactions contribute to musical change. Drawing on the work of Jean-Marc Pambrun, a guiding question of this study is to ask whether it is possible that the “problematic forced coexistence of two incompatible cultural matrixes (the *Mā‘ohi* inspired tradition and the Western modernity)”, has produced particular creations and taken original paths in recent years.<sup>7</sup>

### **The Transcultural Approach**

The abundance of terms used to describe the phenomenon of merging and converging cultures, as well as the various meanings ascribed to them, reflects the difficulty involved in approaching the blurred boundaries of syncretic music and musical change. Yet, the transcultural approach appears to be an appropriate tool, as it is ideologically independent.<sup>8</sup> It also presents the advantage of setting up a conceptual framework that embraces both a synchronic and diachronic perspective on the process resulting from musical intercultural contact. It focuses not only on the processes of acquisition or loss

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<sup>4</sup> Alain Babadzan, *Le Spectacle De La Culture: Globalisation Et Traditionalismes En Océanie* (Paris: L'Harmattan. Connaissance des Hommes, 2009), 170. “Marshall Sahlins’ thesis of the indigenisation of modernity aims at refuting the idea, widely shared, including among anthropologists, that modernisation process would lead to the disappearance of the cultural specificities of non-Western societies, even to their own disappearance” (Translation by author).

<sup>5</sup> Arjun Appadurai, *Modernity At Large: Cultural Dimensions of Globalization* (University of Minnesota Press, 1996), 4, 10.

<sup>6</sup> Brian Diettrich, Jane Freeman Moulin and Michael Webb, *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture* (Oxford University Press, 2011).

<sup>7</sup> Jean-Marc Tera'itetuatini Pambrun, *Les voies de la tradition* (Le Manuscrit, 2008), 103. *Mā‘ohi* is the Tahitian term by which French Polynesians refer to themselves.

<sup>8</sup> Shay Loya, *Liszt's Transcultural Modernism and the Hungarian-Gypsy Tradition* (University of Rochester Press, 2011), 6. In the Western context of his study, Loya recalls how “nationalist narratives tend to invent ways of reading cultures that emphasize mythic, timeless qualities, and obscure the messy realities of cultural mixing, especially in multiethnic regions”.

of cultural features, but also on the creative processes and the emergence of new idioms.<sup>9</sup>

Furthermore, a pre-condition of establishing an efficient way of dealing with syncretic musical forms in Tahiti is to avoid considering traditional forms and acculturated forms as distinct entities. As Allan Thomas explains, “[n]ative musicians seldom make absolute distinctions between traditional and acculturated forms, so that ethnomusicologists, by pursuing only historic survivals, could be seen in this field to be promoting a division and value judgment of their own making”.<sup>10</sup> Jane Moulin confirms Thomas’s point, advising that ‘a firm knowledge of historical practice, the replication of known compositions from the past, and a concern with ‘authenticity’ are simply not important to many Tahitians in defining their culture”.<sup>11</sup> Along similar lines, Pambrun stated in 2005 that the position of many Western thinkers, who consider the act of creation to be opposed to tradition and thereby disrupted from the past, is also an ideological and intellectual trap for traditional communities.<sup>12</sup> Accordingly, the intention here is not to erect an artificial fence where one is not needed, nor to discuss the hypothetical ‘purity’ or ‘authenticity’ of music. Rather, I will consider the various genres of contemporary music and music-making contexts in Tahiti as a coherent system resulting from a historical continuum, blossoming in various forms and expressions.

### **Understanding the Tahitian Cultural Context**

Knowledge of pre-contact music in Tahiti is limited.<sup>13</sup> What is known is that musical instruments included the *pahu* (skin drums of various sizes, beaten with sticks or by hand), the *vivo* (nose flute), the *pū* (conch trumpet) and the *ihara* (a gong made of bamboo), all of which are still in use in traditional performances.<sup>14</sup> Other instruments

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<sup>9</sup> Fernando Ortiz, *Contrapunteo Cubano Del Tabaco Y El Azúcar*, vol. 42 (Fundacion Biblioteca Ayacuch, 1987), 96. See also Margaret J. Kartomi, “The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts”, *Ethnomusicology* 25, no. 2 (1981).

<sup>10</sup> Allan Thomas, “The Study of Acculturated Music in Oceania: ‘Cheap and Tawdry Borrowed Tunes’?”, *The Journal of the Polynesian Society* 90, no. 2 (1981): 184.

<sup>11</sup> Jane Freeman Moulin, “What’s Mine Is Yours? Cultural Borrowing in a Pacific Context”, *The Contemporary Pacific* 8, no. 1 (1996): 145.

<sup>12</sup> Pambrun, *Les Voies De La Tradition*, 180. “Western thought has often valued the relationship between tradition and creation in terms of opposition between ‘ancients and moderns’, as if creation would entail a radical break with the past, which constitutes, according to me, an ideological and intellectual trap set for indigenous communities to make them abandon their customs. In fact, everything depends on the conception of creation we have: a break with the past or a renewal from it” (Translation by author).

<sup>13</sup> For further reading about pre-contact Tahitian society, see Teuira Henry and John M. Orsmond, *Ancient Tahiti*, vol. 48 (Kraus Reprint, 1928), Edmond de Bovis, *Tahitian Society before the Arrival of the Europeans* (Hawaii: Brigham Young University), 1976) and Douglas L. Oliver, *Ancient Tahitian Society* (Honolulu: University Press of Hawaii, 1974).

<sup>14</sup> For more information on pre-contact instruments, see Manfred Kelkel, *A La Découverte De La Musique Polynésienne Traditionnelle* (Paris: Publications Orientalistes de France, 1981), 31-54. In this article, I adopt the Tahitian spelling recommended by the *Académie Tahitienne*, except for names passed in Western vernacular language (e.g. ukulele).

occasionally mentioned by Manfred Kelkel and Douglas Oliver are the castanets, the musical bow and various types of whistles.<sup>15</sup> The *tō'ere* or log drum, which is extensively used in contemporary Tahitian drum dances, is mentioned in the early times of the contact but may have been introduced in the late 18<sup>th</sup> century from the Cook Islands to the Society Islands.<sup>16</sup>

Fundamentally linked to dance, music was predominantly vocal and conferred a secondary role to the musical instruments. Important vocal features included psalmody, overlapping, a narrow scale range, the importance of timbre and expressive deformations, and the regular use of fortissimo to generate intensity. It is not clearly established whether polyphony existed in Tahiti before Western contact; however, Raymond Mesplé makes the hypothesis of the pre-existence of “plurilinear processes” in multipart singing.<sup>17</sup>

According to Kelkel, the Polynesian conception of music is ruled by a “principle of articulation...a rule of polarity that the musician seeks to integrate in an upper level unit”.<sup>18</sup> Antiphony, primary and secondary rhythmic patterns, the opposition of singing and instrumental accompaniment, of melodic progression and drone are features still present in contemporary music that may also have characterised pre-contact music.

Colonisation and missionisation in Tahiti had a brisk and enormous impact, as reported by historian and mythologist, Robert D. Craig.<sup>19</sup> As early as in 1855, Edmond de Bovis himself stated that a few decades after the instauration of the *Code Pomare* (1819) -- a legislation that in particular forbade traditional music and dance performances -- the impact was evident. He noted: “hardly anything remains of the ancient culture and language [...] the present generation no longer knows anything of its ancestors”.<sup>20</sup> The contemporary musical landscape embeds the history of the cultural changes that have come about since the beginning of Westernisation, including those of more contemporary times. Since 1945, the colonisation process in Tahiti has brought about fast economic growth that led to the availability and affordability of non-traditional instruments. The development of modern communication means in the 1960s accelerated the acculturation process.

In the 1950s, a spontaneous artistic movement relating to traditional culture arose. Embodied by Madeleine Mouā, leader of the traditional dance group Heiva

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<sup>15</sup> Manfred Kelkel, *A La Découverte De La Musique Polynésienne Traditionnelle* (Paris: Publications orientalistes de France, 1981); Douglas L Oliver, *Ancient Tahitian Society*, vol. 3 (University Press of Hawaii Honolulu, 1974).

<sup>16</sup> Helen Reeves Lawrence, “Is the “Tahitian” Drum Dance Really Tahitian? Re-Evaluating the Evidence for the Origins of Contemporary Polynesian Drum Dance,” *Yearbook for traditional music* (1992).

<sup>17</sup> Raymond Mesplé, *Les Hīmene En Polynésie Française* (Université Lyon 2, 1986):188. According to Mesplé, these processes are “primitive forms of polyphony” [translation by author] as they don’t refer to the vertical harmony developed by Western musical theory.

<sup>18</sup> Kelkel, *A La Découverte De La Musique Polynésienne Traditionnelle*, 109.

<sup>19</sup> Robert D. Craig, Preface to de Bovis, *Tahitian Society before the Arrival of the Europeans*, i.

<sup>20</sup> Ibid.

formed in 1956, the movement gained institutional support from organisations which emphasised cultural identity as a heritage, without contentious political value.<sup>21</sup> In the 1970s, intellectuals from the Protestant community initiated a cultural revival movement, calling for a return to Polynesian culture and customs. These leaders theorised the concept of *Mā'ohi* identity, as discussed below.<sup>22</sup>

Today, contemporary artistic genres in Tahiti comprise a variety of forms. These include *'ori Tahiti* (Tahitian dance), *'orero* (oratory art), and *hīmene* (traditional singing), which are all displayed during the *Heiva* as well as other traditional arts competitions.<sup>23</sup> In addition, Tahitians sing and play string band songs, religious songs (either Protestant or Catholic), popular music derived from Western genres, jazz and Western art music. Cultural institutions, associations, producers and independent musicians promote casual or regular performances, in touristic infrastructures or in public cultural facilities.

*'Ori Tahiti* includes four basic genres, *ōte'a*, *pā'ō'ā*, *hivināu*, and *'aparima*.<sup>24</sup> *Ōte'a* is a drum-accompanied dance where men and women dance separately.<sup>25</sup> It features duple and quadratic metre and, as discussed below uses characteristic rhythmic cells types. *Pā'ō'ā* and *hivināu* are mixed male-female group dances where solo recitation alternates with unison answer by the group and *'aparima* is a storytelling dance featuring expressive hand movements, accompanied by guitars, ukuleles and the bass drum, *tariparau*. Harmonically, the musicians provide a Westernised tonal background to the dance.

Choral singing comes in a variety of forms and features an equal heterogeneity of songs.<sup>26</sup> A cappella *hīmene tārava* and *hīmene rū'au* are syncretic genres derived from the missionary songs. Other genres include *hīmene nota*, clearly non-indigenous four-part singing, and *hīmene puta*, which are written religious songs. The *'ūtē* song genre consists of a main melody performed alternately by one or two singers. It is sustained by a sung ostinato and accompanied by guitars and ukuleles, sometimes

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<sup>21</sup> Ibid.

<sup>22</sup> Bruno Saura has extensively investigated the history and the specificities of this cultural revival. See Bruno Saura, *Tahiti Mā'ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française* (Au vent des îles, 2008).

<sup>23</sup> The *Heiva i Tahiti* is an annual celebration that starts in late June and continues through mid-July, which features many different kinds of activities, among them traditional music and dance competitions. In this article the term *Heiva*, when non-italicised, refers to the Madeleine Mouā's dance group.

<sup>24</sup> The reader will find further details in Adrienne Kaeppler and Jacob W Love, *The Garland Encyclopedia of World Music: Australia and the Pacific Islands* (New York: Garland Pub., 1998).

<sup>25</sup> Contemporary drum ensemble instruments include the *tō'ere* (log drum played with one stick), the *tariparau* (double-membrane bass drum), the *fa'atete* (short one-head drum played with two sticks), the *pahu tupa'i rima* (tall one-headed hand-struck drum) and the *ihara* (see page 5).

<sup>26</sup> For further reading about *hīmene* in Tahiti, see Mesplé, *Les Hīmene En Polynésie Française* and Raymond Mesplé, *Hymnologie Protestante Et Acculturation Musicale À Tahiti Et En Imerina (Madagascar)* (Université de la Réunion, 1995).

Geoffroy Colson

including the *vivo* and percussion. Early twentieth versions also include the accordion or the harmonica.

Contemporary traditional art is highly creative. In the 1980s when the revival of traditional culture was just beginning, Tahitian writer Turo Raapoto was already prefiguring the theory of the “*reformulation permanente*” developed in New Caledonia by Jean-Marie Tjibaou:<sup>27</sup>

We are not preaching a return to the past; there are always retrograde minds eager to accuse. If the imagination can be defined as the faculty to create something new from something old, then it is our duty to understand, to become impregnated with our past, our culture, our language, to create a new world in our image and in our dimension.<sup>28</sup>

However, points of view differ about the pros and the cons of tradition and modernity in both ensemble leaders and the audience.<sup>29</sup> This reflects the debate on constructions of cultural identity, which oscillates between two poles. The first comprises an essentialist vision constructed through the *Mā'ohi* identity, which valorises “objective elements perceived as the essence of a group”.<sup>30</sup> The second is marked by a constructivist approach to identity where Polynesian-ness is the result of “a collective dynamic construction if not a personal choice”.<sup>31</sup> Jean-Marc Tera'itetuatini Pambrun aspires to conciliate this dichotomy as follows:

For some people, tradition – this entity arisen from primitive times rejected by the Gospels – remains suspect, even heretic. For others, creation – this new being brought from outside which would come and threaten an indigenous culture which authenticity is hardly attested – disturbs and worries (...) It is not about privileging tradition vis-à-vis creation, or vice-versa, but it is about how can we let them thrive and make them live together in the same space of cultural expression, where *Mā'ohi* identity can be not only preserved but also enriched by its own creations.<sup>32</sup>

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<sup>27</sup> Jean-Marie Tjibaou, Alban Bensaand Éric Wittersheim, *La Présence Kanak* (Editions O. Jacob, 1996).

<sup>28</sup> Turo Raapoto (1980), as quoted and translated in Robert Nicole, “Resisting Orientalism: Pacific Literature in French”, *Inside out: Literature, cultural politics, and identity in the new Pacific*, no. 119 (1999): 275.

<sup>29</sup> Saura, *Tahiti Mā'ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française*, 384. “[T]he debate between tradition and modernity continuously shakes both ensemble leaders and the audience, some denouncing the restriction risks threatening Tahitian dance, others, on the contrary, the loss of its identity due to too many borrowings. (Translation by author).

<sup>30</sup> Translation by author.

<sup>31</sup> Saura, *Tahiti Mā'ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française*, 45.

<sup>32</sup> Pambrun, *Les Voies De La Tradition*, 177 (Translation by author).

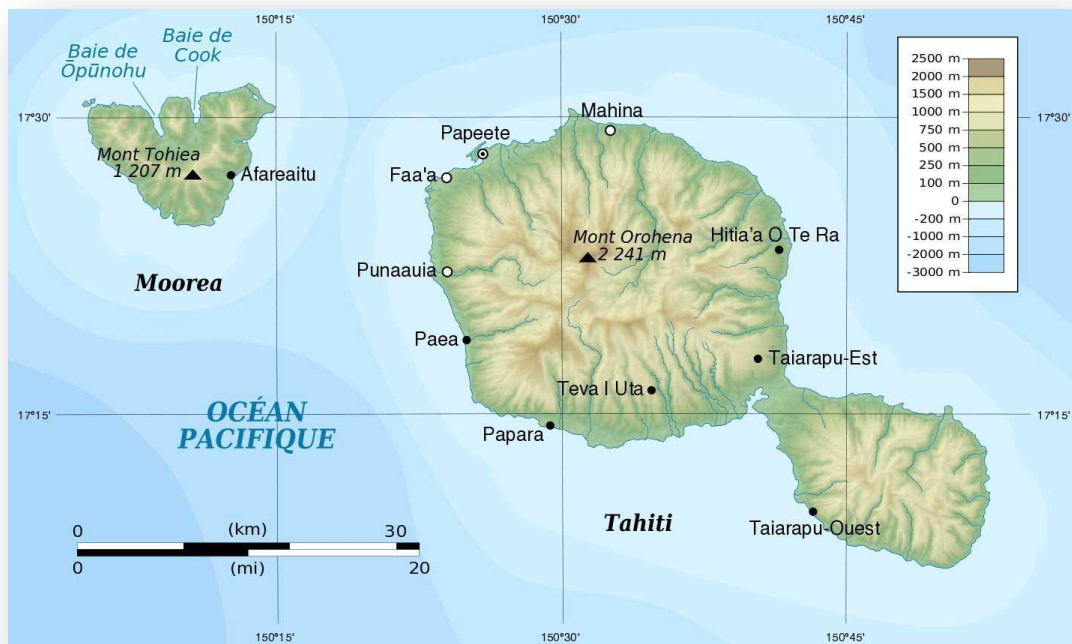
## *A Fresh Approach to Transculturation in Contemporary Music in Tahiti*

The analysis of the factors underpinning the creativity in the Tahitian musical system, of its meaning and reasons, particularly in its relations with elements resulting from intercultural contact will bring further elements to better comprehend the way contemporary artistic life embodies the balance between tradition and creation as described by Pambrun, and the way *Mā'ohi* cultural identity is also an on-going construction.

### **Fieldwork**

Over a six week period in September and October 2013, I undertook extensive fieldwork on the island of Tahiti. The study aims to gain a better understanding of the musical practices and their cultural context, to comprehend processes through which pre-European contact music forms transform to 'become' contemporary music and to identify compositional processes employed in contemporary indigenous music making.

The fieldwork took place between the Pā'ea and Papeno'ō districts, including the urban area of Pape'ete (see Figure 1). My activities included interviewing indigenous and non-indigenous musicians and ensemble leaders as well as key informants in the indigenous cultural sector. I participated in music making with the aim of learning musical systems and identifying compositional processes employed in contemporary indigenous music making. Where possible, I made recordings of music making in various contexts: informal performances in public areas, religious ceremonies, music and dance rehearsals, on-stage performances, teaching situations, individual performances and private demonstrations I requested.



**Figure 1 Map of Tahiti Island**  
(Supplied by NASA Shuttle Radar Topography Mission (SWBD, SRTM3 v.2), public domain).

The study adopts the ‘performing observer’ method, where the ethnomusicologist learns to play in order to obtain access to a more in-depth and intimate understanding of the aesthetics and creativity of the music. To this end, I attended lessons on ukulele and traditional percussion at the Conservatoire Artistique de Polynésie Française in Pape‘ete.<sup>33</sup> I was also able to learn from other experts in traditional music.

Following the well-tried methodological framework proposed by Arom, I examined three types of situations where processes of transculturation occur.<sup>34</sup> Arom’s representation of a musical system consists of interactive concentric circles of data. In this study, the inner circle of the musical corpus and its system is exemplified by the artistic production of a traditional dance ensemble. Instrumentation and terminologies illustrate the second circle, which comprises the material and conceptual tools related to music. The third circle encompasses the socio-cultural conditions of the music activity, which is exemplified by the transmission processes in the traditional idiom. Finally, the poietic level typifies the fourth, outer circle of the general symbolism.<sup>35</sup>

### **Innovation in ‘Ori Tahiti**

Understanding the music making context in Tahiti requires acknowledging the overriding importance of the *Heiva* to musical life. The competitive context of the *Heiva*, as well as the financial incentive of its prize and the prestige it confers on the winners, is particularly stimulating for traditional music and dance groups. The great annual celebration rules cultural life throughout the year for traditional music and dance ensembles, whether through the intense involvement required from its participants and the personal consequences for the artists, or through the artistic impact on subsequent performances. Despite the instrumental and stylistic restrictions imposed by the competition’s regulations, the groups show evidence of impressive creativity in dance, music and costumes and reflect the various schools of music and dance practice in Tahiti, from those claiming to be representative of the genuine Tahitian spirit and style (e.g. *Tamariki Poerani*), to those aiming at overtaking the limits of traditional dance (e.g. *Manahau*).

The purpose of this article is to point out some transcultural elements in the musical system of the ‘*ōte‘a* genre, and to connect the musical system characteristics with the poietic aspects. One of the most obvious features, easily identifiable through a number of traditional groups performances, is the extensive use of rhythmic cells derived from Latin-American music. For example, notable dancer and ensemble leader, Libor Prokop said he introduced, probably for the first time, rhythms he described as

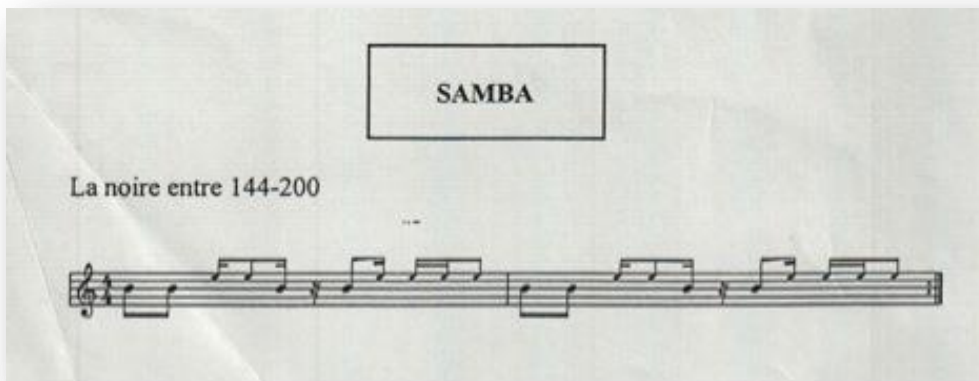
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<sup>33</sup> Referred to as Conservatoire Artistique in the remaining sections of this article.

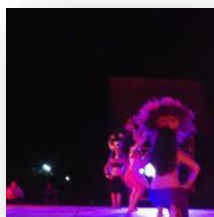
<sup>34</sup> Simha Arom, “Nouvelles Perspectives Dans La Description Des Musiques De Tradition Orale,” *Revue de musicologie* 68, no. 1/2 (1982): 198-212. See also : Molino, Nattiez, and Goldman, *Le Singe Musicien: Essais De Sémiologie Et D'anthropologie De La Musique*, 215.

<sup>35</sup> Poietic process, as define by Molino, refers to the process of creation. See Molino, Nattiez, and Goldman, *Le Singe Musicien: Essais De Sémiologie Et D'anthropologie De La Musique*, 215.

“bolero” in the Heikura Nui musical arrangements.<sup>36</sup> As usual when an innovation meets success in the dance groups, imitation spread virally among the other groups. In addition, the basic rhythm cell, or *pehe*, played by the percussion instruments and called *Samba* is well known and widely used by *tō‘ere* players (see Figure 2 and Video 1). However, it is currently unknown when this rhythmic pattern could have been introduced in the repertoire. Similarly, Video 2 shows a short excerpt of a Manahau rehearsal, in which the percussion arrangement incorporates a rhythm pattern derived from a *salsa 3-2 clave* rhythm.



**Figure 2** *Pehe Samba*, as transcribed by Stephane Rossoni in S. Rossoni., and R Taae, “Relevés De Cellules Rythmiques (*Tō‘ere*)” (Conservatoire Artistique Territorial, 1998).



**Video 1**

**Traditional dance group Nonahere performing at the 11th Festival of Pacific Arts, Honiara, Solomon Islands, July 2012.**



**Video 2**

**Manahau ensemble in rehearsal in Faa‘a, September 2013.**

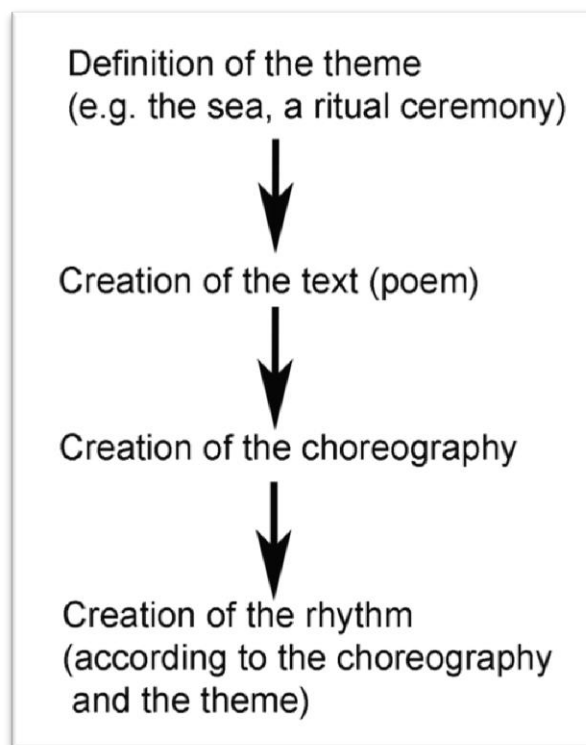
**Videos supplied by author.**

<sup>36</sup> During personal communication with this author on 24 September 2013, Libor Prokop stated: “We did experiences with ternary rhythms, and...I tried to support this on percussion. [...] What you can listen as ternary in the percussion music, for example the bolero, ...I have developed this concept” (Translation by author). Libor Prokop was a dancer in the group *Temaeva* and then the *ra‘atira* (ensemble leader) for Heikura Nui from 1993 to 1996.

Among the contemporary traditional dance ensembles, the group Manahau has been appreciated – and sometimes criticised – for its particularly well-developed ability to incorporate non-Polynesian elements in its creations. In the last decade, Manahau has recorded four CDs containing music composed in collaboration with two French musicians teaching at the Conservatoire Artistique. In 2004, the group performed the musical *Les Noces de Manahau*, in which a seventy-musician symphonic orchestra and choir performed with traditional instruments.

Manahau’s creations exemplify the way cultural shifts in the poietic processes resonate in the performance. As Figure 3 illustrates, symbolism dominates the construction of traditional dance performances, which are fundamentally narratives. In contemporary performances, however, Manahau’s leader, Jean-Marie Biret makes the following point:

I don’t use the ancient gestures, apart from when I constrain myself to keep some in order to stay ‘at home’, because the stories I tell and my vocabulary don’t fit with the ancient stories. It is not about the ocean, it’s about balance, harmony, things like that [...] Things we wouldn’t have spoken about in the ancient times. So I have to create new attitudes, new gestures.<sup>37</sup>



**Figure 3** Creation process in traditional dance groups in D. Raapoto, *La musique polynésienne au Collège*, 1996 (Translation by author).

<sup>37</sup> By “ancient gestures” Biret means the codified movement in *’ori Tahiti* (Jean-Marie Biret, Personal Communication, 9 September 2013 (Translation by author)).

## *A Fresh Approach to Transculturation in Contemporary Music in Tahiti*

Jean-Marie Biret grew up in New Caledonia, eventually moving to Tahiti, his mother's home. His multicultural profile and his lack of command of the Tahitian language impacts on the creative processes of his performances. He says:

I write in French because if I had to do it in Tahitian, my vocabulary would have been too poor, and I could not have expressed my thoughts. And my thoughts, maybe very Westernised, I don't know, obliged my Tahitian-speaking partners to express things that don't exist in the Tahitian thinking. [...] Some have even invented words, or said things with the help of images because there was not the equivalent in Tahitian.<sup>38</sup>

It is clear that in the case of Manahau, the transcultural personal experience of the leader directly influences the syntax of his creations, whether in the dance movements, in the music or in the themes chosen by Jean-Marie Biret. Nevertheless, Manahau creations remain deeply rooted in tradition. These regularly refer to traditional instruments, musical syntax and dance movements. In addition, the intention Jean-Marie Biret puts into his performances correlates to what Pambrun refers to as immemorial depth, rooted in spirituality.<sup>39</sup> In a way, Manahau's work exemplifies the manner in which the "[i]nteraction between human beings, collaborations, [and] the true knowledge of the Other" generates stunning innovation and creation.<sup>40</sup> In addition, in terms of Henri Hiro's ideal regarding the interactions between different cultures, the results can be understood positively as comprising a constructive dialogue between the cultures.<sup>41</sup>

Another recent evolution has also appeared in the conception of the performances. In the 1990s, choirs began to appear with the dance ensembles such as O Tahiti E. In the 2000s, *Les Grands Ballets de Tahiti* performed a series of musicals. The first in the series was *Tabu*, staged in 2001, which featured stylised forms of traditional dance. With reference to the musical, choreographer Lorenzo Schmidt declared "it is not folklore anymore, it is art. One may not appreciate it, but art also wills to puzzle".<sup>42</sup> The second musical *Nui Terre des Dieux* (2006), was described by the same choreographer as "a dance show that aims at being universal and where emotion prevails".<sup>43</sup> Anthropologist Bruno Saura saw in these performances the expression of an ever increasing break from traditional dance. In such cases, he advises, the main

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<sup>38</sup> Ibid.

<sup>39</sup> Pambrun, *Les Voies De La Tradition*.

<sup>40</sup> Simha Arom, Simha Arom and Denis-Constant Martin, "Combiner Les Sons Pour RéInventer Le Monde," *L'Homme* n° 177-178(2006), 163.

<sup>41</sup> Hiro was a Tahitian intellectual thinker and protagonist of the cultural revival in the 1970s and 1980s. He stated: "[C]ultures have to meet. I refuse to think in terms of opposing things, opposing colors: harmony also lies in contrast" (Translation by author). Henri Hiro, *Pehepehe I Taù Nunaa* (Tahiti: Haere Po, 2004), 83.

<sup>42</sup> Lorenzo Schmidt, *La Dépêche de Tahiti*, Septembre 4, 2001, 27 in Bruno Saura, *Tahiti Mā'ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française*, 386 (Translation by author).

<sup>43</sup> Lorenzo Schmidt, *La Dépêche de Tahiti*, September 2, 2006, 17 and 387 (Translation by author).

motivation for innovative ensembles is not the protection and the transmission of cultural heritage, but rather a desire “to position themselves inside their culture, to favour the search for personal fulfilment, and for the acknowledgement of the audience”.<sup>44</sup> In the case of the performances of *Les Grands Ballets de Tahiti*, the creators target the tastes of a Western audience rather than those of the local population by drawing on local traditions without feeling any obligation to be constrained by them. In doing so, the dance group bring to the international audience a personalized, re-created vision of the Tahitian cultural heritage. By contrast, other ensembles such as Temaeva choose to focus the narrative on local contemporary issues, using Western-derived accessories such as umbrellas, tins, and even motorcycles in their shows.<sup>45</sup> In each case, the manner in which a performance is constructed is highly influenced by the target audience as well as the kind of message delivered.

In the end, these examples show how *‘ori Tahiti* can become the ground from which a conception of local art develops far beyond traditional canons. These innovations can be perceived as provocative for some Tahitians whose notions regarding traditional value have been disturbed; however, it is undisputable that these performances participate, even as single experiences, in the construction of contemporary indigenous aesthetics and the Tahitian cultural landscape.

### Instruments and Terminologies

In this section, I explore the way transculturation processes pervade the circle of the material and conceptual tools defined by Arom. These are respectively the musical instruments (tuning, resources and limits, and playing techniques) and the terminologies applied to the units articulating the musical discourse and to the repertoires.

Some instruments from exogenous origin have been present in the music for so long that they are considered as ‘traditional’, whether their shape has undergone transformations (e.g. the *tariparau*, deriving from the European bass drum, and the ukulele) or not (guitar, accordion, harmonica). The ‘localisation’ process embodied by the Tahitian ukulele is a striking example. It derives from the Hawaiian *‘ukulele*, itself a variation of the Portuguese *braguinha*, the shape, structure, and tuning of which have been significantly altered.<sup>46</sup> As seen in Video 5, a second set of strings has been added, and the tuning (G4-C5-E5-A4) is different from the Hawaiian *‘ukulele*, the four inner strings (C and E) being tuned one octave higher. Rare versions of the instrument have two sets of 6 strings.

Among other inclusions in contemporary music ensembles in Tahiti, the harmonica and the accordion are two instruments whose presence in French Polynesia have been attested to since the nineteenth century, and are sometimes still included in sung genres (see Video 3). More recently, djembes and congas have been occasionally

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<sup>44</sup> Saura, *Tahiti Mā‘ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française*, 387-8.

<sup>45</sup> Temaeva conducted by Coco Hotahota, as reported by Fabien Dinard and Frédéric Rossoni. Personal communication, 6 and 26 September 2013.

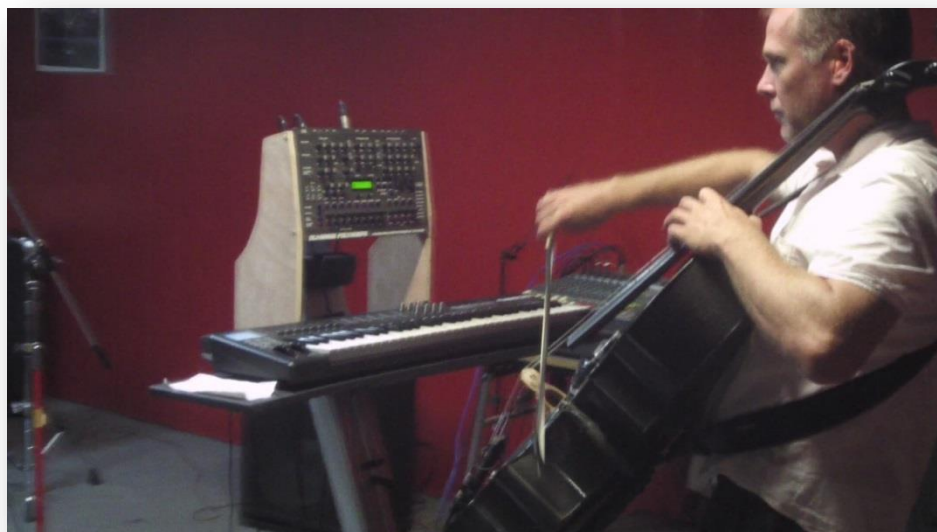
<sup>46</sup> The Hawaiian *‘ukulele* is also named *kamaka* in Tahiti after a particular brand.

*A Fresh Approach to Transculturation in Contemporary Music in Tahiti*

included in the percussion section (see Figure 4). Original arrangements can also include electrified classical instruments, such as the violoncello (see Figure 5). Accessory percussion instruments such as maracas (see Figure 6) and spoons (shaken in a bottle of the local beer, *Hinano*) often accompany string band music.



**Figure 4** Toa 'Ura group drums and percussion set: djembes, conga, Tahitian *pahu tupa'i rima*. Showcase during the "Salon du Tourisme" (Tourism expo), September 2013, Pape'ete. Photo supplied by author.



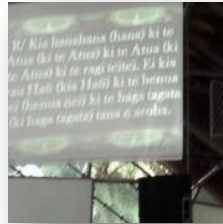
**Figure 5** Electrified cello in Tikahiri group, *pa'umotu*<sup>47</sup> Rock, in rehearsal in Faa'a. Photo supplied by author.

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<sup>47</sup> From *Tuāmotu* Islands.



**Video 3**  
String band Kahitia Nau Nau performing at the Pape‘ete market. A small PA system plays a pre-recorded accordion part. Film supplied by author.



**Video 4**  
Hymn at the Maria No Te Hau church Sunday mass, Pape‘ete. Filmed by author.



**Video 5**  
Ukulele solo in Kahitia Nau Nau showcase in “Rayons Zik X” television program, Polynésie 1ère (2012), Producer: Zik Prod, Source: [http://www.youtube.com/watch?v=JHRb\\_bwTeJw](http://www.youtube.com/watch?v=JHRb_bwTeJw).



**Figure 6** String band in the Pape‘ete city centre. Photo supplied by author.

Other musical genres, including string band music played during the *bringues* (private parties) or in the streets, religious songs performed in Catholic churches (see Video 4), and contemporary popular music can occasionally employ the electric bass, guitars, arranger keyboards, and the Western drum set (see Figure 4). The introduction of Western harmonic instruments tuned in equal temperament have had important implications on the musical system, for example the stabilization of pitch for singers, or the extensive use of the tonal system in sung genres, such as *‘aparima*, *‘ūtē* or the string band repertoire. However, music-making contexts influence the orchestration: the ukulele holds a central role in traditional genres and *bringue* music, but no evidence has

### *A Fresh Approach to Transculturation in Contemporary Music in Tahiti*

been found of the ukulele in religious musical contexts. Conversely, electric keyboards and synthesisers are widely used in the latter but are not included in traditional art genres.

Another determining factor in the evolution of the pitch and timbre in Tahitian music is the use of contemporary power tools in instrument making. The use of chainsaws has had an effect on the timbre of the *tō'ere*, as they make it easier to carve larger logs. In recent years, the height and diameter of *tō'ere* have increased, producing a lower, deeper sound and thus enriching the sonic palette of the percussion section. Occasionally, modern materials replace traditional ones in the making of traditional instruments. However, this does not have a striking influence on the instruments' timbre. For example, PVC<sup>48</sup> tubes are often used to make the *vivo* or the *pahu tupa'i rima*, and cooking gas bottles are used in the making of the *fa'atete*. Ultimately, progress in ukulele construction processes results in the supply of more versatile instruments which facilitate the development of virtuosic techniques. Ukulele players emulate one another during the newly created Hitia'a Ukulele Festival (2010), and showcase their distinctive nervous and rapid strumming technique. Video 7 shows the very specific *pa'umotu* guitar and ukulele strumming.

Styles, dance movements and rhythmic patterns of the traditional art repertoire mostly receive Tahitian designations. However, some Tahitian names such as *hīmene* (songs) and *hivināu* are localised forms of Western words. By contrast, the terminology associated with guitar and ukulele strumming patterns, usually deriving from non-indigenous measure divisions and beat accentuations, borrows non-Polynesian words: *foxtrot*, *valse*, *marche*, and *samba*, together with *pa'umotu* and Hawaiian names: respectively *kaina* and *hula*.



**Video 6**

**Flute introduction in the December Gala at the *Conservatoire Artistique*. Pape'ete, 2012. Video supplied by *Conservatoire Artistique*.**



**Video 7**

**Spontaneous encounter between a traditional percussion ensemble and Alex Acuña, Peruvian drummer in the afro-Cuban jazz style, Pape'ete, 2013. Source: [https://www.youtube.com/watch?v=fk9-YE\\_5PzM](https://www.youtube.com/watch?v=fk9-YE_5PzM).**

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<sup>48</sup> Polyvinyl chloride.

This article has shown how transculturation can affect the orchestration and the associated musical terminologies, and thereby the musical system itself. But transculturation also happens through encounters between performers from various backgrounds, who meet for casual projects and generate new instrument combinations, such as Western flute and indigenous orchestra (see Video 6), or Western drums and indigenous percussion (see Video 7). Indigenous musicians cooperate with musicians from non-Tahitian musical backgrounds (e.g. a teacher in Western music at the Conservatoire Artistique or a well-known jazz drummer touring in Tahiti) towards a syncretic musical outcome.

Ultimately, many contemporary indigenous musicians learn both indigenous and Western musical systems and are able to perform equally well in either traditional ensembles or the Western popular music groups showcased in hotels, bars and restaurants. However, this kind of bi-musicality does not seem to have noticeable consequences on the repertoire concerned. Although traditional art genres deploy an extraordinary creative vitality, they remain very stable. One explanation for this stability may lie in the rules of the *Heiva* organisation committee, which excludes any recently introduced non-Polynesian instruments.

### **Socio-Cultural Contexts: A Focus on the Transmission Processes**

In Tahiti, traditional arts are taught in numerous private schools and in private studios. However, the history of public institutions that have administered the teaching of music, including the Conservatoire Artistique and the Ministry of Education, provide a further rich resource for understanding contemporary music-making. Since its creation in 1979, the Conservatoire Artistique has developed a Department of Traditional Arts, in which *'orero* (poetry and oratory), *'ori Tahiti*, and traditional percussion, ukulele and guitar are taught. In parallel, since 1990, traditional music teaching in high schools has been formalised, entailing a specific training of the Music Education teachers. Additionally, *'orero*, which occasionally includes percussion, *vivo* and singing, is taught in primary schools and regularly gives way to oratory competitions.

In these institutions, the transmission processes have resulted in an ongoing shift towards Western methodologies. The *Conservatoire Artistique*, as Frédéric Cibard said, is a place with no equivalent in the Pacific, where Western and traditional arts are taught at the same level.<sup>49</sup> It represents a unique model of integration where indigenous and Western epistemologies meet under a single authority, with regularly scheduled interactions and intercultural crossovers. The success of the traditional arts section at the Conservatoire Artistique (comprising of approximately eight hundred students in 2013) illustrates the keen interest of the Tahitian population in the fundamentals of Tahitian culture.

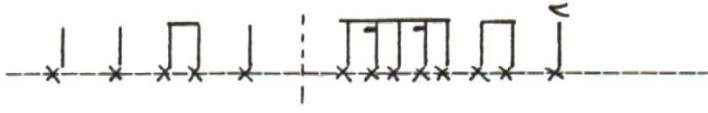

The transcription of traditional rhythms in Western notation typifies the methodological shift. The variety of notation systems, illustrated here in the example of

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<sup>49</sup> Frédéric Cibard, Personal communication, 5 September 2013.

*A Fresh Approach to Transculturation in Contemporary Music in Tahiti*

the basic pattern called *Pahae* (see Figure 7), denotes the differences in the conception of the rhythm. Video 8 shows the standard interpretation of this *pehe*, as taught today at the *Conservatoire Artistique*.

1.	<p>CTRDP – Ministry of Education, 1993.</p> 
2.	<p>Conservatoire Artistique. Stéphane Rossoni, 1997.</p> 
3.	<p>Conservatoire Artistique – Traditional Arts Department – Hans Faatauira. 2010.</p> <p><i>Le Pahae. x4</i></p> <p>base.   .   .   □   □ □ □ □ } ①</p> <p>pulsat<sup>2</sup>                 } ②</p> <p>sof.     □   □ □ □ □   } ③</p> <p>  = TA          □ = TATA          □ = TARA</p>
4.	<p>Conservatoire Artistique – Traditional Arts Department – Heremoana Urima, 2013.</p> <p><i>Pahae</i>     □ □ □ □ □ □ □ □</p> <p>  : ta          □ : tata          □ : tara</p>

**Figure 7** Various transcriptions of the *Pahae* pattern, by French (examples 1, 2) and indigenous (examples 3, 4) teachers.



**Video 8** *Pahae* pattern, played by Heremoana Urima, percussion teacher at the *Conservatoire Artistique*. September 2012. Video supplied by author.

The convention of indigenous teachers regarding notation is to select both the indigenous phonetic designation of the rhythm cells (*ta*, *tata* and *tara*) and the minimum meaningful elements derived from the Western solfeggio necessary to learn – and remember – the basic pattern. No time signature is employed, and the note durations do not necessarily correspond to their exact value. The Western notation has been localised by the indigenous teachers in order to correspond to their conception of the rhythm. Example 3 in Figure 7 clearly shows where the pulse is, but Example 4 does not. In this case, listening to the example played by the teacher is essential.

In terms of formal education, in order to provide equivalency with French diplomas, the Conservatoire Artistique has progressively aligned the teaching methods and practices with those in use in France, including the selection process of the students, the organisation of auditions, the creation of achievement levels, and the standardisation of examinations. Although, in my experience, the transmission process may be more flexible in the department of traditional arts than it is in the classical or jazz departments, the situation at the Conservatoire Artistique exemplifies a significant conceptual change that cannot but impact Tahitian music and dance. As Jane Moulin notes, the way people think about the arts and their transmission processes “affects opinions about the proper way to dance as well as the proper way to learn dance”.<sup>50</sup> Furthermore, “[c]ontrasting with other, older ways of passing on knowledge, the classroom embodies a move from the older *’ite* ‘see/know’ valuating of knowledge to a *ha’api’i* ‘learn/teach’ mode of thought”.<sup>51</sup> This model, created by Moulin for changing transmission methods, emphasises the growing role in culture of the concept of elevation carried by the Tahitian word *ha’api’i* (*ha’a*: meaning ‘action’, used as a prefix, *pi’i*: meaning ‘being learnt’), defined by Saura as “surpassing ordinary practical behaviours” and is connected to the broader concept of high culture as opposed to popular culture.<sup>52</sup>

However, despite the increasing alignment of the Conservatoire Artistique’s administration and assessment policies with international standards, the transmission process continues to carry a deeply Polynesian epistemology. As far as it has been observed inside the classroom, and within the framework set up by the administration, the teacher remains free to transmit knowledge using his/her own methodologies, whether these are Western musical notation, chord charts, repetition and imitation, or creativity development. It is as if the old *’ite* mode of transmission was in a way embedded in the *ha’api’i* methodology. For example, the ukulele course is segmented in several predetermined steps including gradual skills that students have to master (*ha’api’i*). However, in the classroom, methods based on observation, imitation and

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<sup>50</sup>Jane Freeman Moulin, “From Quinn’s Bar to Conservatory: Redefining the Traditions of Tahitian Dance,” in *Traditionalism and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*, ed. Helen Reeves Lawrence and Don Niles (Oceania Monograph, 2001), 234.

<sup>51</sup>*Ibid.*, 234.

<sup>52</sup>Saura, *Tahiti Mā’ohi: Culture, Identité, Religion Et Nationalisme En Polynésie Française*, 24-25.

repetition are used extensively (*'ite*). Furthermore, other important characteristics of musical life in Tahiti, over and above the entertainment value of music are present in the classroom. These include ideas relating to the collective character of music, or to music as a tool for construction of community.<sup>53</sup>

In addition to the old *'ite* and the new *'ha'api'i* modes of acquiring knowledge, other profoundly Polynesian modes are still very common among some musicians and dancers in Tahiti. Pambrun wrote that dreaming is an important way of acquiring knowledge, a possible bridge to the past to retrieve lost forms.<sup>54</sup> This was confirmed by Fabien Dinard, Head of the Conservatoire Artistique, and in the wider cultural context by members of the Haururu Association, an organisation occupied in preserving the environment and the culture of the Papeno'o valley in Tahiti.<sup>55</sup>

Finally, as the Conservatoire Artistique Public Relations officer, Frédéric Cibard, explained, the process of transmitting deeper knowledge remains confidential:

[h]ere, in the transmission of an art, there are very specific, hidden, extremely touchy rules. You can't show how to do(...) When you show you choose to whom you show (sic). It is a bit like this neo-oriental side of things, where you have the master, and the student.<sup>56</sup>

The academic teaching provided at the Conservatoire Artistique transmits the fundamentals of traditional arts through a Westernized transmission process, fundamentals that are accessible to anyone interested in Tahitian culture. However, a musician wanting to extend his or her knowledge beyond such readily accessible fundamentals needs to conform to the indigenous transmission rules that Cibard refers to, and establish a personal, chosen relationship with the master. Therefore, it is likely that the process of transculturation does not alter the process of transmitting deeper knowledge, because it remains restricted and accessible only to those who learn from a master.

## **Conclusion**

Considering the contemporary Tahitian musical landscape as a coherent system allows a better understanding of transculturation processes and their implications on Tahitian culture. Through Arom's model, this article has demonstrated how Tahitian cultural specificity continues through a transcultural experience that operates as a major force contributing to shaping the extraordinary creative dynamism in contemporary artistic

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<sup>53</sup> Saura, Personal communication, 5 September 2013.

<sup>54</sup> "The *ra'atira* recompose dances and texts inspired by the dreams", Pambrun, *Les Voies De La Tradition*, 136-38 (Translation by author).

<sup>55</sup> On 4 October 2013 in Fare Hape, an archaeological site maintained by the association in the Papeno'o valley, a long and very passionate discussion occurred between the association members about the importance of the dreams to connect with their past and their ancestors.

<sup>56</sup> Frédéric Cibard, Personal communication, 5 September 2013 (Translation by author).

Geoffroy Colson

life. Textural, harmonic, melodic and rhythmic borrowings have enriched the musical system, particularly through the introduction of new instruments or the evolution of instrumental construction and design. Unfamiliar forms of collaborations between performers regularly produce intercultural musical crossovers. Performances benefit from the introduction of unusual narratives and their associated symbolism. The diffusion of knowledge towards the Tahitian population benefits from new transmission processes.

The metamorphosis of Tahitian culture that began with the earliest Western presence and continues to the present day has indeed led to a loss of pre-contact practices. Fifty years after the first communication revolution, Tahiti embraces the internet. Although nobody can predict its impact on Tahitian culture, the popularity of Facebook and Youtube among young Tahitian adults exemplifies an increasing exchange of information and knowledge, particularly in the musical sphere. However, *in fine*, it is plausible that the compartmentalisation of music-making contexts and the stability of the aesthetics conveyed by the various musical genres may be powerful resistors to musical change. Contemporary syncretism in Tahiti is not a force of deculturation, but rather, as Marshall Sahlins explains, the systematic condition of the Tahitians' culturalism, understood as "the indigenous claims of authenticity and autonomy".<sup>57</sup> Through both the continued permeation of specific traditional Tahitian cultural attributes and the mindful acceptance and negotiation of the consequences of transcultural processes, *Mā'ohi* culture may be prepared to face with confidence the cultural consequences of the rising tide of globalisation.

### Acknowledgements

I thank the many dancers, teachers, ensemble *leaders*, and cultural officials who offered insight and information during interviews conducted during the fieldwork. I also acknowledge the musicians who have dedicated some of their time to me and all the Tahitian people who offered their help during my stay and thus made it possible.

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<sup>57</sup> Marshall Sahlins, "Goodbye to Tristes Tropes: Ethnography in the Context of Modern World History," *The Journal of Modern History* 65, no. 1 (1993), 19.

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# Australian Made: The Creation of New Australian Classical Saxophone Music

Emma Di Marco  
(Griffith University, Australia)

***Abstract** | Australian classical saxophonists advise that an Australian ‘language’ is emerging in the saxophone repertoire. This is a vital issue to practitioners yet little scholarly research has been conducted in the field. This article begins to fill this lacuna by bringing together the ideas and opinions of leading Australian classical saxophonists with regard to Australian music and live performance repertoire. Drawing on data collected from interviews, it has been revealed that the creation of new Australian music forms an essential part of the ethos of those interviewed. As practicing musicians, they actively strive to create, promote and engage with new Australian music. The resulting relationships with composers provides a sense of purpose and satisfaction to these musicians. Further, in networking within the global classical saxophone community, Australian saxophonists disseminate the compositions of Australian composers, facilitating the works’ inclusion in the global canon of classical saxophone music (CSM). The music becomes a vehicle for collaboration and self-expression that fosters and promotes a sense of national Australian identity. Through the ongoing partnerships between composer and performer Australian saxophone music is constantly evolving, resulting in innovative and distinctive contributions to the global CSM repertoire.*

## **Introduction**

Classical Saxophone Music (CSM) is defined as Western art music for the saxophone that encompasses the stylistic features of classical music with a multitude of international and contemporary influences.<sup>1</sup> In Australia, CSM is an innovative and constantly evolving genre with a number of highly acclaimed performers spearheading the promotion and performance of this music. Furthermore, a canon of new and commonly performed works by Australian composers is developing. Australian CSM now compliments the already present and well-disseminated French and American classical saxophone canons. Existing research conducted within the CSM paradigm examines areas such as history, repertoire, pedagogy, as well as stylistic issues such as cross-genre music.<sup>2</sup> The music business practices of CSM have

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<sup>1</sup> Cynthia Cripps, “Classical Saxophone Curricula in Central America” (Ph.D. University of Miami, 2006); Joel P. Vanderheyden, “Approaching the Classical Style: A Resource for Jazz Saxophonists” (PhD diss., University of Iowa, 2010); Connie M. Frigo, “Commissioning Works for Saxophone: A History and Guide for Performers” (PhD diss., University of South Carolina, 2005).

<sup>2</sup> Frederick L. Hemke, “The Early History of the Saxophone” (PhD diss., University of Wisconsin, 1975); Frigo, “Commissioning Works for Saxophone”; Michael W. Lichnovsky, “Australian Sonatas

yet to attract any significant scholarship although broad studies of a performance-oriented nature do exist.<sup>3</sup> In the specific context of Australian CSM there is also little scholarly discussion, and this is particularly the case in areas such as day-to-day operations and management, sustainability, artistic relationships, and music business practices.

Drawing upon research that investigates the ways in which successful saxophonists structure their performance careers, this paper will assist emerging saxophonists to better position themselves for successful and (perhaps more crucially) sustainable careers into the future. Specifically addressing the research area of artistic relationships, the ways in which contemporary Australian classical saxophonists are engaging with new Australian music are explored. These musicians belong to a network of specialist musicians operating across the country, although many of the leading performers and key figures are geographically clustered around the capital cities, with high numbers of professionals in Sydney, Melbourne, and Brisbane. Their portfolio careers include performance, education, and research activities amongst other roles.

The data presented here is collated from interviews conducted with leading Australian classical saxophonists and members of saxophone ensembles. The conclusions drawn reflect a cross-section of the current attitudes towards Australian CSM by its practitioners and documents their current level of engagement with the repertoire itself. For the author – a practitioner in this field – Australian CSM forms a major part of her identity as a performing musician and resonates strongly with personal concepts of saxophone tone, interpretation, expressivity, and saxophone pedagogy. This musical genre also forms an outlet for the exploration of being Australian and, by extension, being an Australian musician.

### Understanding Live Performance

Live performance can be defined in comparison to its opposite - recorded media - as being an experience between performer and audience in the same space at the same

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for Alto Saxophone and Piano: New Editions and Performance Guides for Three Works by Major Australian Composers” (PhD diss., University of Iowa, 2008); Christopher D. Mickel, “A Comparative Examination of the Published Editions of Alexander Glazunov’s Concerto in E flat Major for Alto Saxophone and String Orchestra, Op. 109” (PhD diss., West Virginia University, 2011).; Cripps, “Classical Saxophone Curricula”; Sean Murphy, “Improving Saxophone Intonation: A Systematic Approach,” *Canadian Music Educator* 5 (2011): 37-38; Erik Abbink, “Saxophone education and performance in British Columbia: Early history and current practices” (PhD diss., University of British Columbia, 2011); Vanderheyden, “Approaching the Classical Style”; Rebecca M. Tyson, “Modern Saxophone Performance: Classical, Jazz, and Crossover Style,” in *Artistic Practice as Research: Proceedings of the XXVth Annual Conference*, ed. Kay Hartwig (Melbourne: Australian Association for Research in Music Education, 2004), 163-172.

<sup>3</sup> Elaina Loveland, *Creative Careers: Paths for Aspiring Actors, Artists, Dancers, Musicians and Writers* (Belmont: SuperCollege LLC, 2009).; Angela M. Beeching, *Beyond Talent: Creating a Successful Career in Music*. Cary: Oxford University Press, 2005; Linda Jarvin and Rena F. Subotnik, “Wisdom From Conservatory Faculty: Insights on Success in Classical Music Performance,” *Roeper Review* 32 (2010): 78-87.

time. As many scholars have identified, CDs, recordings, and digital media remain an important part of the classical music industry.<sup>4</sup> Nonetheless, live music performance is also important as it has the potential to not only physically and emotionally affect the audience by engaging the senses and mind, but also to create a shared yet simultaneously unique experience for each audience member present. The visceral quality of experiencing a live performance as an audience member cannot be replicated by a set of earphones or in isolation. Furthermore, as Mine Dogantan-Dack notes:

the classical performer depends on live performance to establish and define his or her artistic identity as a musician. It is, therefore, particularly important to articulate the significance of live musical performance as the ultimate norm in classical music practice, at a time when performances recorded and edited in the studio provide the context for an overwhelming majority of musical experiences.<sup>5</sup>

Repertoire choice forms a crucial part of the performance process for independent classical musicians, including CSM practitioners, and supports their connection with audiences.<sup>6</sup> In general, live performance programmes for classical music concerts can be extremely diverse with works from different periods, composers, and countries and “adventurous” programming often sought after by musicians and artistic directors.<sup>7</sup> In some instances, a performer or ensemble may develop a reputation for playing the music of a specific composer or time-period and thereby reinforce bonds with loyal audience members through a shared appreciation of particular music. For example, the organisers of some symphony orchestra programmes regularly include the music of well-known composers such as Beethoven, Mozart, or Tchaikovsky in their concerts because they know that this is what their audiences particularly like.<sup>8</sup> The CSM community, however, is generally more adventurous, welcoming graphically notated

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<sup>4</sup> Carter Elizabeth Dewberry, “Expanding the Classical Music Audience” (PhD diss., University of California, 2005). See also: Clyde P. Rolston and C. Anthony Di Benedetto, “The Classical Recording Industry: Survival Techniques in a Shrinking Market,” *The Journal of Arts Management, Law, and Society* 32 (2002): 25-36; Anne Midgette, “500 fans of classical music can’t be wrong: Low sales make charts almost meaningless. So why keep track?,” *The Washington Post*, January 30, 2010; Jan Marontate, “Digital Recording and the Reconfiguration of Music as Performance,” *American Behavioral Scientist* 48 (2005): 1422-1438.

<sup>5</sup> Mine Dogantan-Dack, “The art of research in live music performance,” *Music Performance Research* 5 (2012): 36.

<sup>6</sup> Alex Turrini, Michael O’Hare, and Francesca Borgonovi, “The Border Conflict between the Present and the Past: Programming Classical Music and Opera,” *Journal of Arts Management, Law, and Society* 38 (2008): 71-88.

<sup>7</sup> Anthony Tommasini, “Adventures in Concert Programming,” *New York Times*, July 20, 2008, accessed September 23, 2014. [http://www.nytimes.com/2008/07/20/arts/music/20tomm.html?pagewanted=all&\\_r=0](http://www.nytimes.com/2008/07/20/arts/music/20tomm.html?pagewanted=all&_r=0).

<sup>8</sup> Jeffrey Pompe, Lawrence Tamburri, and Johnathan Munn, “Symphony Concert Demand: Does Programming Matter?,” *The Journal of Arts Management, Law, and Society*, 43:4 (2013): 215-228.

music as readily as traditional notation, and embracing a plethora of international influences. In Australia, CSM is as a diverse and constantly innovating genre that has gained significant momentum in the twenty-first century.

### **The Development of the Saxophone Repertoire**

The inventor of the saxophone, Adolphe Sax (1814-1894) was instrumental in the creation of new repertoire for his instrument. He owned and operated a publishing house for almost twenty years ensuring that the saxophone “would have both a small but important body of literature and the performers to present it”.<sup>9</sup> The continuing tradition of commissioning new repertoire in the CSM genre has been ongoing to this day.

Twentieth-century pioneers of the classical saxophone include Marcel Mule (1901-2001) in France, Larry Teal (1905-1984) in America, Sigurd Rascher (1907-2001), first in Germany and later in America, and Peter Clinch (b.1930) in Australia. They are notable for commissioning new solo repertoire that is both musically and technically appropriate for the instrument. This spirit of constant development has been passed down through the generations and today’s saxophonists are regularly seen engaging with composers to create new works.<sup>10</sup> It is in this sense that the metamorphosis of CSM can be seen through the constant creation and dissemination of new music.

The commissioning of new classical saxophone music also “plays a critical role” in the genre’s development.<sup>11</sup> With increasing numbers of Australian composers now writing for the saxophone, a national school of Australian CSM is developing, thereby “providing encounters of self-identity (this is who I am; this is who I’m not) with collective identity (this is who we are; this is who we’re not)”.<sup>12</sup> As Australian classical saxophonists begin to engage with an increasingly diverse repertory, their programming choices have the potential to affect their potential audience base. Similarly, a distinctively Australian musical style has the potential to attract significant interest from a global community traditionally dominated by French and American CSM, that nonetheless actively welcomes innovation. The manner in which this potential could be realised, and the impact it could have upon the identities of performers both as individuals and as a collective will now be considered.

### **Study Development and Methods**

This investigation took an ethnographic approach of semi-structured interviews. These interviews were undertaken with leaders in the field of Australian CSM: seven Australian classical saxophone soloists and two Australian classical saxophone

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<sup>9</sup> Thomas Liley, “The Repertoire Heritage,” in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1998), 53.

<sup>10</sup> Frigo, “Commissioning Works for Saxophone,” 2.

<sup>11</sup> *Ibid.*

<sup>12</sup> David Hesmondhaigh, “Towards a critical understanding of music, emotion and self-identity,” *Consumption Markets & Culture* 11 (2008): 329-330.

quartets. The participants were selected for their specialisation in the genre of CSM and for their expertise in performance and education activities within the Australian CSM community. The selection criteria also required that participants live and work in Australia. They represent a mixture of demographics including both male and female, a wide variety of ages, and differing stages of career development. All are top practitioners in the Australian CSM field and as such are appropriate for inclusion in this study. Table 1 provides an overview of the participants.

**Table 1 Interview Participants: Australian Classical Saxophonists**

Name	Classification	Location
Katia Beaugeais	Soloist	Sydney
Barry Cockcroft	Soloist	Melbourne
Dr Michael Duke	Soloist	Sydney
Jabra Latham	Soloist	Hobart
Benjamin Price	Soloist	Hobart
Erin Royer	Soloist	Perth
Dr Matthew Styles	Soloist	Perth
Continuum Sax James Nightingale Christina Leonard Nicholas Russoniello Martin Kay	Quartet	Sydney
Nexas Saxophone Quartet Nathan Henshaw Jonathon 'Jay' Byrnes Andrew Smith Michael Duke	Quartet	Sydney

A key decision in the design of the study was to adopt a qualitative rather than quanti-tative approach. Creating a specialised participant pool of key figures whose experience, expertise, and leadership is highly respected amongst the Australian classical saxophone community, ensures that the data collected is worthy of close scholarly critique.

The interviews conducted with participants covered a range of topic areas surrounding their performance activities. The lines of enquiry centred around four key areas: logistical concerns, artistic relationships, digital music-making, and performer satisfaction. This paper draws on data collected in the artistic relationships portion of the interviews. Specifically, it examines the connections that form between the performer and other external elements as part of the live performance process.

One particular external element that was commonly identified by the interviewed participants was their connection with the repertoire they perform. During these discussions of repertoire and repertoire choice, participants delved into ideas of national identity stemming from the music they play and are involved with. Due to the personal experiences of the author in the CSM field, it was correctly anticipated that the repertoire itself would form a significant part of the interview participants' ethos as performing musicians, and that they would report actively choosing to engage with new Australian CSM regularly. What could not be anticipated, and so what spurred this research, was the catalyst for their involvement in new Australian music (for example, how they were instigating the creation of a new musical work) and the resulting relationships this would forge between saxophonist and composer.

### **There's More to Repertoire: Identity, Choice, and Connection**

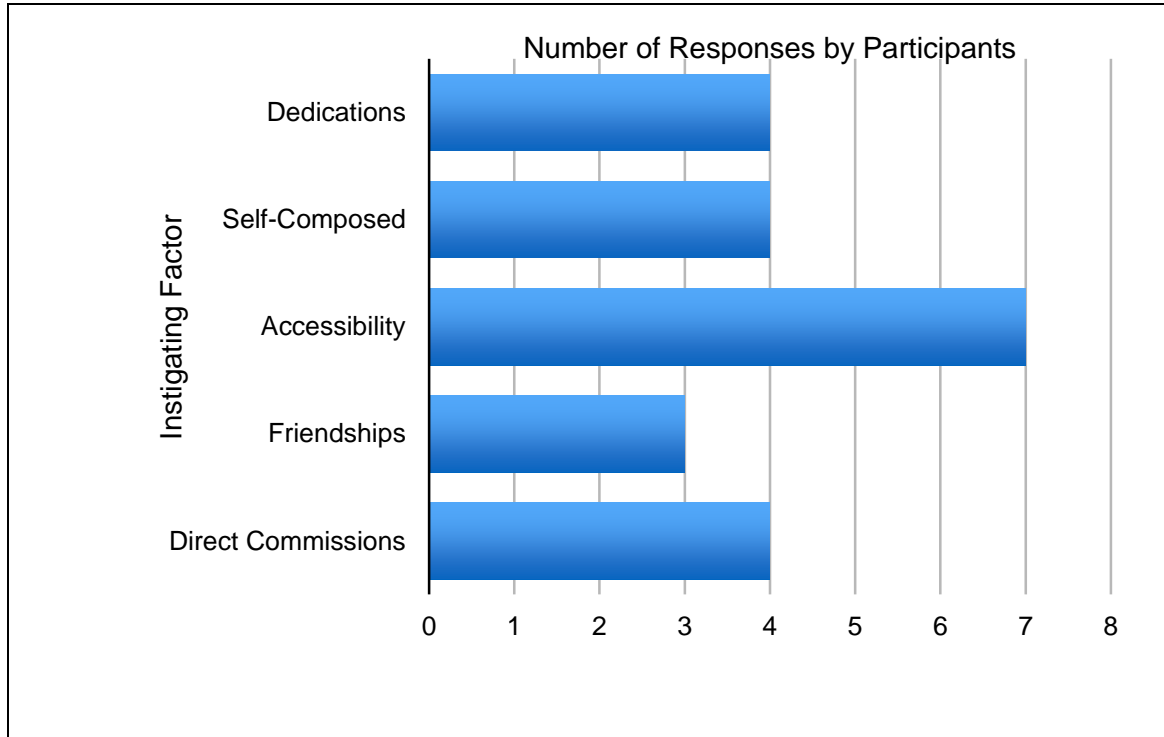
The participants reported a number of pathways for the creation of a new musical work. An analysis of participant responses yielded five distinct categories through which they engage in the creation of new Australian CSM: dedications, self-composed works, accessibility compositions, friendship based compositions, and direct commissions.

*Dedications* are new works written specifically for, or provided directly to, the performer. They are often crafted by the composer specifically for the performer/saxophonist and their musical and performance style. *Self-Composed Works* comprise all compositions that have been written and consequently performed by the saxophonist him/herself. A select number of interview participants are engaging in the composition process themselves and are taking on the role of 'performer-composer'. *Accessibility compositions* are those that arise when situations that facilitate access and interaction between composer and performer on a regular or semi-regular basis exist. Examples from the interview participants include both parties being on staff at an institution or living in the same city. This category is similar to dedication compositions but instead these works develop principally from the interaction and connections formed from professional proximity. *Friendship based compositions* are those stemming from personal friendships between performers and composers and the subsequent willingness to engage creatively. *Direct Commissions* involve saxophonists engaging composers to create new works for either financial or in-kind compensation. In-kind compensation, in this context, is a non-monetary payment that may take many different forms. These include premiering the work publicly, promoting the music within the CSM community, and providing exposure for the composer and his work. The exact method of in-kind compensation is entirely dependent on the agreement between the two parties.

The continuation of the development of the CSM genre is identified as a priority for Australian saxophonists, and these five pathways for creating new music illuminate the processes that take place behind the scenes. Figure 1 illustrates the number of responses provided by interview participants across the five categories.

*Australian Made: The Creation of New Australian Classical Saxophone Music*

Each of the participants could report as many methods of instigation as was appropriate to their professional practice. As is shown, accessibility compositions are the most highly reported form of instigation for a new Australian CSM work, demonstrating the importance of the CSM networks that currently exist in Australia.



**Figure 1 Methods of Instigating a New Australian CSM Work as Discussed in Interviews**

Once the music is composed, it forms a central part of the repertoire choices of Australian classical saxophonists and takes a central place within the personal repertory of these musicians. Changes and developments within their portfolio careers, has little impact upon repertoire choice. Of the nine participants interviewed, seven stated that they are including Australian CSM into their live performances on a regular basis, while the remaining two advised that it is often included in their live performances. Interview participants emphasised their continuing belief in the value and worth of new Australian music and their desire to continue to support it through live performance.<sup>13</sup> Participants also described feeling a strong connection to Australian CSM and a particular motivation to ensure its ongoing creation and development into the future.<sup>14</sup> Saxophonist and composer Katia Beaugeais described this from her perspective as a performer-composer, stating “I’m always now doing

<sup>13</sup> Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Nexas Saxophone Quartet, Interview, June 15, 2012; Matthew Styles, Interview, June 21, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013.

<sup>14</sup> Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Barry Cockcroft, Interview, October 19, 2012.

Australian music. I just keep plugging it. It's my thing... and as a composer I want to support other composers because I know what it's like...".<sup>15</sup> Further, in speaking of overseas concerts, Beaugeais advises that international audiences "find it really unique."<sup>16</sup> Matthew Styles also described his feelings of Australian CSM enthusiastically, stating "I think the language of Australian music is at such a fantastic and possible [sic] critical point right now ... we have to get it out there... I am happy to play anything that Australian composers want to put out there".<sup>17</sup> Similar sentiments are echoed in the responses of other participants, including the members of Continuum Sax and the Texas Quartet.<sup>18</sup> In choosing repertoire, interview participants reported that they are actively striving to incorporate Australian music into their performances and feel a sense of pride in doing so.<sup>19</sup> As repertoire choice is one key factor in their engagement with audiences, they are consciously promoting this music to a local audience and ensuring that the greater Australian concert-going public have access to music that is from their own backyard.<sup>20</sup>

From a global perspective, the presentation of Australian music internationally, and particularly at industry events such as conferences, increases the exposure for Australian music internationally and positions Australian saxophonists as innovators within the field.<sup>21</sup> An example of was seen at the World Saxophone Congress in St. Andrews, Scotland (July, 2012) where 33 Australian saxophonists at the event were each presenting at least one newly composed Australian work across solo and ensemble performances. All of the interview participants included in this study were presenters at this World Saxophone Congress, with eight of the interview participants including Australian repertoire as part of their programs.<sup>22</sup>

Within all the Australian performances the repertoire presented was almost entirely Australian music. This national representation at the largest CSM industry event in the world shows the contribution Australian saxophonists are making in their endeavours to pursue the development of Australian CSM and garner an international interest. The work of these saxophonists is contributing to shifting attitudes towards Australian CSM and is helping to build a profile for the national genre. Dr Michael Duke spoke in detail about his interaction with Australian music, particularly describing how he felt it was extremely important. He added to this that when he engages with the international CSM community, he actively strives to promote Australian CSM. He surmised: "it's important that I'm engaged with Australian music. Not just for Australians, but for when I take it overseas and go elsewhere that we

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<sup>15</sup> Katia Beaugeais, Interview, July 11, 2013.

<sup>16</sup> Ibid.

<sup>17</sup> Matthew Styles, Interview, June 21, 2012.

<sup>18</sup> Continuum Sax, Interview, May 16, 2012; Texas Saxophone Quartet, Interview, June 15, 2012.

<sup>19</sup> Continuum Sax, Interview, May 16, 2012; Texas Saxophone Quartet, Interview, June 15, 2012.

<sup>20</sup> Continuum Sax, Interview, May 16, 2012.

<sup>21</sup> Matthew Styles, Interview, June 21, 2012.

<sup>22</sup> "World Saxophone Congress 2012, St Andrews Programme," *World Saxophone Congress XVI*, accessed August 10, 2014, <http://wscxvi.com/programme.php>.

draw a spotlight on Australian saxophone playing through the music”.<sup>23</sup> This music, and the representation of national identity, provides a sense of identity to the musicians. This identity is derived from a sense of purpose –the promotion and development of Australian music – which is fuelled by the performance of these works. Both domestic and international performances provide an opportunity for the dissemination of Australian CSM and a continuation of this cycle. For the participants, this sense of purpose is reiterated in many ways with some describing it as “incredibly important” and others stating that “the repertoire is really where the sense of identity comes from”.<sup>24</sup>

**Table 2 Interview Participant Responses**

<b>Exact Term Used by Interview Participants</b>	<b>Number of Responses</b>
“Important”	7
“Unique”	2
“Cool”	2
“Crucial”	1
“Cool era”	1
“Central”	1
“Value”	1
“High esteem”	1
“Sensational”	1
“Incredible”	1
“Fantastic”	1
“Really cool”	1
“Distinctive style”	1
“Quite good”	1
“Beautiful”	1
“The reason”	1
“Expresses identity”	1

To better understand exactly how Australian saxophonists view this music, an analysis of the language and specific wording was undertaken on the interviews. This process was conducted to ascertain the frequency of words used by interview participants to describe their feelings towards Australian CSM, and consequently better understand their relationship with the repertoire itself. As hypothesised, it became apparent that every interview participant spoke positively of Australian CSM repertoire with some even displaying signs of distinct pride in the growing tradition. Table 2 illustrates the language used by interview participants when discussing CSM

<sup>23</sup> *Nexas Saxophone Quartet, Interview, June 15, 2012.*

<sup>24</sup> *Dr Michael Duke, Interview, June 14, 2012; Nexas Saxophone Quartet, Interview, June 15, 2012.*

and the terminology they used when asked to describe their feelings regarding Australian CSM. As can be seen, the overwhelming response from participants was that Australian CSM is an “important” part of their repertoire choices.<sup>25</sup> This reinforces the current argument that this music is a crucial part of their activities as performing musicians and reaffirms their determination to continue its creation and development.

The participants themselves provided some very descriptive discussions when elaborating upon their feelings for this music. Members of Continuum Sax were extremely vocal in their promotion of Australian music, stating: “the group feels that it’s important to kind of keep developing Australia’s saxophone repertoire and keep the language of Australian music alive and evolving and try [to] involve the saxophone in this kind of evolving music.”<sup>26</sup> Continuum Sax is an ensemble who have been highly influential in the development of Australian CSM. With an almost twenty year history in the industry, their impact has been felt both domestically and internationally through both performance and education. Their continuing dedication to Australian music is a testament to the sustainability of a music career that embraces new contemporary works rather than focussing on older works in the CSM canon. Their view of Australian CSM as an evolving repertory concurs with descriptions of CSM in scholarly sources such as Connie Frigo’s doctoral dissertation *Commissioning Works for Saxophone: A History and Guide for Performers*.<sup>27</sup>

From the perspective of a soloist, Matthew Styles, described Australian CSM as being in “a really cool era right now with music, I think we’re now starting to find our voice, we’re starting to find our type of music”.<sup>28</sup> Known for cross-genre work that integrates other musical influences with CSM (with a particular emphasis on jazz), Styles asserts that a critical mass has been achieved in Australian CSM through the vast number of students and professionals engaged in the genre. He feels the sense of community in the Australian CSM field has created a perfect environment for the creation of Australian CSM repertoire. Benjamin Price, a Tasmanian-based soloist and specialist in the Rascher school of saxophone performance, described his relationship with Australian composers thus:

[Working with Australian composers] it’s easier to connect with the music... you know, the composer can come and listen and talk to us. And especially for chamber music he can work with that. As far as, like, Australian music goes, I only really like to play it if I know the composer.<sup>29</sup>

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<sup>25</sup> Continuum Sax, Interview, May 16, 2012; Michael Duke, Interview, June 14, 2012; Matthew Styles, Interview, June 21, 2012; Jabra Latham, Interview, July 12, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013; Katia Beaugeais, Interview, July 11, 2013.

<sup>26</sup> Continuum Sax, Interview, May 16, 2012.

<sup>27</sup> Frigo, “Commissioning Works for Saxophone”

<sup>28</sup> Matthew Styles, Interview, June 21, 2012.

<sup>29</sup> Benjamin Price, interview, September 1, 2013.

These sentiments were echoed by Erin Royer, an early career saxophonist and internationally recognised tenor saxophone specialist, who stated that her goal of increasing the number of classical saxophone solo works for the tenor saxophone has been increasingly realised.<sup>30</sup>

The results gathered exemplify a shared sense of belonging with other Australian saxophonists and composers through a shared sense of purpose: the creation of Australian CSM. The regular engagement with new Australian music means that the interview participants and leaders in this genre are all sharing in the joys of Australian music. Through this process, they are continuing the development of a strongly connected network of saxophonists and composers all working towards the same goal. Ultimately, this music is attractive to the participants as it exemplifies their own personal sense of identity as musicians, provides a sense of homogeneity across their musical community, and finally, is an important cog in the process of further developing Australian music. The high esteem performers place on Australian CSM, and their acknowledgement of the vital importance of Australian composers to the contemporary, represents a move away from the older, traditional CSM repertoire – mainly of French origins – and into a new era in which Australian music can take a leading role.

Furthermore, whilst the dissemination process takes place in both the physical and digital realms through both live performance and digital recordings; for the participants in this study, live performance is the principal mode of engagement with their audience base. Participants reiterated this when they discussed the effect of CDs and recordings. Six of the nine participants responded that they have recordings (either CDs or YouTube clips) in the public domain; however, they reported that this did not have any impact on their repertoire choices for live performances, or on live audience responses.<sup>31</sup>

## **Conclusion**

Within Australia, practitioners in the CSM community are using their engagement with repertoire to foster growth of new compositions with a particular emphasis on Australian compositions. Their aim to take this music to both local and international audiences means the exposure of the repertoire is magnified across a larger audience base. Of particular interest is the description of a “language” emerging in Australian CSM and the ways in which this can be maximised to ensure the ongoing success of the genre as a whole. The term ‘language’ was introduced by three interview participants who felt there was a commonality between contemporary Australian CSM works, previously unseen in Australian saxophone repertoire, which has tended

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<sup>30</sup> Erin Royer, Interview, June 25, 2013.

<sup>31</sup> Michael Duke, Interview, June 14, 2012; Nexas Saxophone Quartet, Interview, June 15, 2012; Latham, 2012; Barry Cockcroft, Interview, October 19, 2012; Erin Royer, Interview, June 25, 2013.

to mimic the French and American exemplars in the past.<sup>32</sup> This warrants further investigation but is beyond the scope of this paper.

This paper has served to illustrate that Australian saxophonists are regularly engaging with new Australian music and are actively seeking it through commissioning processes and by creating the works themselves. It has also become apparent that the sense of Australian identity that this provides to the saxophonists is a motivating factor in the process, and has stimulated a trend amongst saxophonists of becoming extremely involved in the development of new Australian CSM. The small and highly specialised group of musicians involved in this study represents a broad collection of leading professionals within both the CSM community and the classical music industry as a whole. Furthermore, the small sample size has made it possible to demonstrate the potential for research within the field of Australian CSM that is suited to this forum. The framework created here, and the realisations regarding the interaction between performer and new repertoire, mark the beginnings of Australian CSM research and demonstrates that there are many further fruitful lines of enquiry to be followed.

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# “Not Music Yet”: Graphic Notation as a Catalyst for Collaborative Metamorphosis

Zubin Kanga

(Royal Academy of Music, London & University of Nice Sophia Antipolis)<sup>1</sup>

***Abstract** | In the past five years the collaborative relationship between composer and performer has emerged as an important field of enquiry. Challenging the assumptions of distinct roles and creativity in solitude, recent research publications by Östersjö, Clarke/Cook/Harrison/Thomas, Roche, Hayden/Windsor and Heyde/Fitch have examined their own creative practices to explore many different models of collaborative relationships. The author’s doctoral research in this field examined the collaborations on ten new works for solo piano, one of which is the graphically notated score, Not Music Yet (2012), by Australian composer, David Young. This article explores how Young’s use of graphic notation alongside symbiotic collaborative strategies catalysed a metamorphosis of the collaborative process. In 2011, the author, a concert pianist, commissioned Young to compose a new work for solo piano. Young’s decision to notate the score as a large watercolour painting served as both a point of resistance and a catalyst in the collaborative process. The article examines Young’s strategies of managing and manipulating the author’s interpretation, while affording the author control over fundamental compositional decisions. The author’s process of creating a performable realisation of the score – utilising sonic and pianistic experimentation with a wide variety of extended techniques – is also examined. With reference to the author’s doctoral research, which examined the effects of notational practices, imbalances of authority, and external pressures on the collaborative process, the article provides insights into the impact of graphic notation on the collaborative process and shows how Young’s specific use of interdependent notational and collaborative strategies can provide a useful model for future collaborators and researchers while also facilitating new perspectives on the conventional roles and responsibilities of composer and performer.*

## Introduction

This paper presents one case study from my doctoral research into the collaborative process between composers and performers, “Inside the Collaborative Process: Realising New Works for Solo Piano”.<sup>2</sup> Using forty-two collaborations between myself (as solo pianist) and composers that I documented over the last four years, I focused on ten that demonstrated the effects of notational methods, pressures of time, power imbalances, the ‘frame’ of virtuosity, and the effect of repeated collaborations on the cases studied, tracing the effects of these factors as catalysts or moderators in the creative process. The works themselves (the scores, my performances and recordings)

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<sup>2</sup> Zubin Kanga, “Inside the Collaborative Process: Realising New Works for Solo Piano” (Ph.D. Royal Academy of Music, 2014).

also function as research outputs in their own right, discovering and demonstrating new approaches to composing for the piano.<sup>3</sup>

The methodologies employed in this paper draw upon a large and established body of auto-ethnographic research methods and a large but recent body of research into creative collaboration in the arts, sciences, and business, as well as being positioned within a fledgling, but fast growing field of research, specifically examining composer-performer relationships.<sup>4</sup>

The case study presented below examines the collaboration around the creation of the solo piano work, *Not Music Yet* (2012), composed for me by Australian composer, David Young. Currently based in Berlin, Young's primary focus has been the development of cross-artform and interdisciplinary projects, most recently in his role as Artistic Director of Chamber Made Opera (2010 to 2013). Young's music has been performed in Australia, Europe, Asia, North America and South Africa, in contexts ranging from concerts to music theatre and installation. The music has been variously described as "musical origami", "accessible, yet satisfyingly abstract" and "quietly determined to be itself... an aural equivalent of seeing a world in a grain of sand".<sup>5</sup> Young's choice to notate the work as a large watercolour painting catalysed a metamorphosis of our mode of collaboration. This transformation affected all types of interaction, from our earliest conversations to my preparations for performances,

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<sup>3</sup> For information about the author's career as a pianist see "About" in *Zubin Kanga, pianist*, <http://www.zubinkanga.com/about.php>.

<sup>4</sup> The following papers, books and theses have made particularly significant contributions to the field, and they are the models for my own research into composer-performer relationships: Eric Clarke, Nicholas Cook, Bryn Harrison, and Philip Thomas, "Interpretation and Performance in Bryn Harrison's *être-temps*", *Musicae Scientiae: the Journal of the European Society for the Cognitive Sciences of Music* 9, no.1 (2005): 31-74; Fabrice Fitch and Neil Heyde, "'Ricerca' – The Collaborative Process as Invention," *Twentieth-Century Music* 4 (2007): 71-95; Sam Hayden and Luke Windsor, "Collaboration and the Composer: Case Studies from the Turn of the 21st Century", *Tempo* 61, no. 240 (2007): 28-39; Stefan Östersjö, "Shut Up 'n' Play: Negotiating the Musical Work," *Doctoral Studies and Research in Fine and Performing Arts*, vol. 5, (Malmö: Lund University Press, 2008); Heather Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet," (Ph.D., University of Huddersfield, 2011). For more on auto-ethnographic research methods see: Judith Okely, "Anthropology and Autobiography: Participatory Experience and Embodied Knowledge" in *Anthropology and Autobiography*, edited by Judith Okely and Helen Callaway, (London: Routledge, 1992), 1-28; Marilyn Strathern, "The limits of auto-anthropology" in *Anthropology at Home*, edited by Anthony Jackson, (London: Tavistock, 1987), 16-37; Chiener Chou, "Experience and Fieldwork: A Native Researcher's View," *Ethnomusicology* 46, no. 3 (2002): 456-86; Anthony P. Cohen, "Self-conscious Anthropology," in *Anthropology and Autobiography*, edited by Judith Okely and Helen Callaway, (London: Routledge, 1992), 221-41. For more on collaborative creativity see: Georgina Born, "Distributed Creativity: What Do We Mean By It?", *Creative Practice in Contemporary Concert Music Workshop: Distributed Creativity*, University of Oxford, 5 (September 2011); Keith Sawyer, *Group Genius: The Creative Power of Collaboration*, (New York: Basic Books, 2007); Vera John-Steiner, *Creative Collaboration*, (Oxford: Oxford University Press, 2000); Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention*, (New York: Harper Perennial, 1997).

<sup>5</sup> Biography provided by the composer, July 2014. For further information about David Young, see "David Young" in *Chamber Made Opera*, [http://www.chambermadeopera.com/people/David\\_Young](http://www.chambermadeopera.com/people/David_Young).

recordings and beyond. The case will show how Young’s collaborative methods, designed to interact symbiotically with his notation, diverged significantly from the methods I have observed in collaborative partnerships around works using conventional notational approaches. It thus provides one of the few auto-ethnographically documented case studies on the collaborative creation and realisation of a solo piano work with graphic notation, allowing essential insights into the potential impacts of graphic notation on collaborative processes. In addition, Young’s specific use of interdependent notational and collaborative strategies, and my own responses to his creative challenges, may provide useful models for future composers, performers and researchers of collaboration.

### Early Meetings

During our first meeting in March 2011, Young began by discussing his most recent piece for piano *Incisioni Rupestri* (2004), a graphic score based on rock carvings from Val Carmonica.<sup>6</sup> An excerpt is shown in Figure 1.

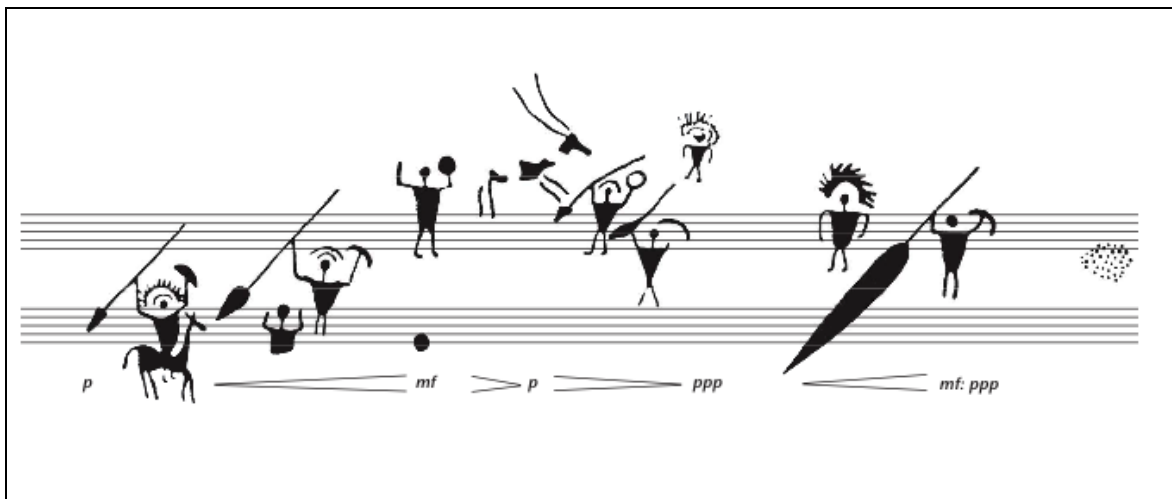


Figure 1 Excerpt from *Incisioni Rupestri* for solo piano (2004) by David Young. All Rights Reserved. Reproduced with permission.

Young was particularly interested in the different approaches of pianists Mark Knoop and Michael Kieran Harvey, who both performed the work:

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<sup>6</sup> The following meetings and workshops were documented using a digital camcorder: 3 March 2011 (Chamber Made Opera offices, Melbourne – the details of the commission were agreed at this meeting); 25 August 2011 (Victorian College of the Arts, Melbourne); 24 April 2012 (David Young’s residence, Melbourne – the completed score was handed over at this meeting); 18 July 2012 (Skype workshop - filmed at the author’s Sydney residence); 1 August 2012 (Skype workshop - filmed at the author’s Sydney residence).

Zubin Kanga

You could not imagine two more different approaches. Mark had a very obsessively calibrated and notated score to give himself indications and time signatures... whereas of course Michael took a much more broad brushstroke approach and yet the result was *strangely* similar.<sup>7</sup>

The differences and similarities between the two performances go to the core questions around the use of graphic notation. How much liberty can one take? Can radically different interpretations still be recognisable versions of the same score? Where is the composition process? And most importantly, how is authorship distributed and does this distribution challenge the conventional roles of composer and performer?

Young is well aware that his graphic scores are part of a long and diverse tradition. But although he admires the notational methods of John Cage, Earle Brown, Cornelius Cardew, Karlheinz Stockhausen, among many others, his own very particular approach to graphic notation grew out of his exploration of the extremes of conventional notational methods and his desire for more control over the type of performance his scores elicit.

In our early meetings, it was clear that Young, in his choice of topics and requests of me, was already collaborating according to a long-term strategy. Part of this strategy was to recount the long journey his notation had taken, starting by using a notational approach similar to composers of the 'New Complexity' school. He explained his reasons for moving away from this approach towards graphic notation, after the experience of composing, *Scant* (1993) for guitar and cello:

But actually more pragmatically than that, I started using graphic notation because I'd written a lot of music that was fiendishly difficult. There's one piece of mine in particular which is for ten string guitar and cello. It was written for Geoff [Morris] and Friedrich Gauwerky of *Elision* and they could do anything, these guys. And the piece goes for about 12 minutes but it's so difficult and it ends up on 4 or 5 staves and they're just doing ridiculous things, much of which I appreciate and they could hear, but you know, the detail and nuance of it was incredibly subtle and of course it took them 9 months to practice it and hours and hours and hours and I think they did one performance and a recording. And for me it was just so disproportionate.<sup>8</sup>

An excerpt from *Scant* is shown in Figure 2.

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<sup>7</sup> Kanga, "Inside the Collaborative Process", 393.

<sup>8</sup> *Ibid.*, 395.

“Not Music Yet”: Graphic Notation as a Catalyst

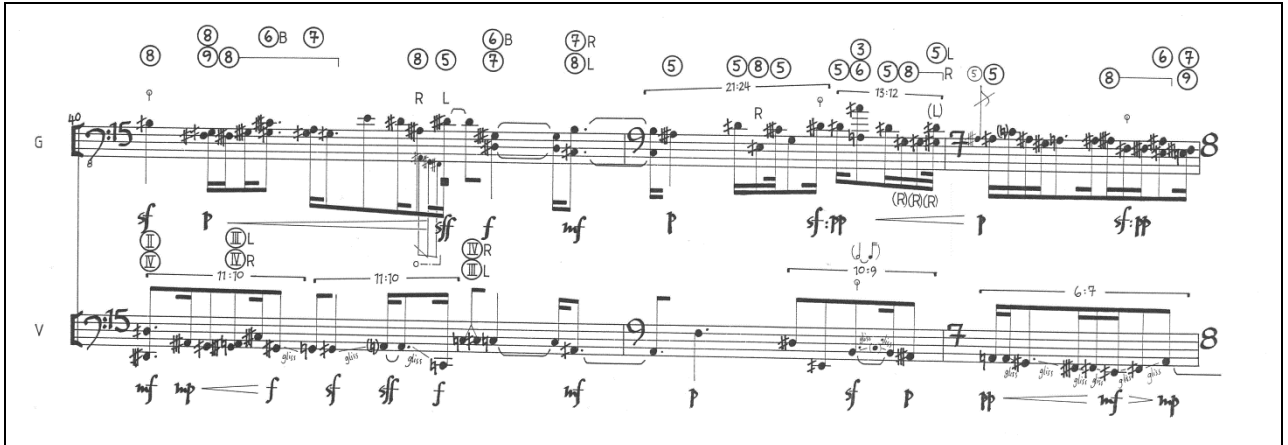


Figure 2 *Scant* (1993) for 10-string guitar and cello (excerpt) by David Young. All Rights Reserved. Reproduced with permission.

From this point, Young began to use hybrid scores before moving into fully graphic scores such as his opera cycle composed with Margaret Cameron, *The Minotaur Trilogy* (2012). An excerpt from this work is shown in Figure 3.



Figure 3 “The Fall of Icarus” from *The Minotaur Trilogy* (2012) by David Young and Margaret Cameron (scan of watercolour score). All rights reserved. Reproduced with permission.

This process took almost 20 years and he now believes that graphic notation allows him to “achieve a very similar effect musically but with a very deft notation which is much more precise, more nuanced and actually freer.”<sup>9</sup> Significantly, Young still wants the performer to engage with his scores rigorously, rather than simply using them as stimuli for improvisation:

<sup>9</sup> Ibid., 393.

Zubin Kanga

I'm fascinated by how unconcerned I am about letting go of that complex notation because I adore precision and I find it very exciting when you can, when an ensemble is doing something together, I find that totally exhilarating. So it's not that I'm not interested in precision, it's just I'm interested in a different kind of precision.<sup>10</sup>

Despite his desire for precision, he does not advocate any specific methods to achieve this goal, preferring to let the performer decide the musical materials and the resolution of their interpretation. Thus, Young draws from the two divergent traditions of graphic notation: the use of graphic notation as a precise schematic (as found in the works of Stockhausen and Penderecki) and the use of graphic notation as a stimulus for the performers to produce a realisation (or improvisation) with their own choice of musical materials (as found in the works of Bussotti, Cage and Cardew). How I would negotiate these multiple functions of the notation would become the major focus of our collaboration.

A topic that dominated my early discussions with Young was the work of American choreographer, Deborah Hay, with whom he had previously collaborated.<sup>11</sup> Though he does not use Hay's specific type of scores (featuring Zen riddles as instructions) Young's intense description and discussion of Hay's work highlighted a number of his preoccupations that would become features of our own collaboration. He explained that the effect of the 'scores' and contradictory instructions of Hay's work produced a particular response in the performer:

One of the things she talks about is that the performer is so busy relating to all those things so that's where this immediacy or presence comes from because there's no time to start inventing or interpreting or elaborating or even performing.<sup>12</sup>

And later:

I'm sure you've seen it many times where someone will be performing. It's that 'look at me' or 'here I am presenting myself to you and I'm very conscious that you're looking at me'. There's that kind of artifice and people use their technique or their training to hide the fact that they're actually there. And then when you see someone who is absolutely there, it's a completely different effect. And that's the kind of performance that I'm interested in, because I find it utterly compelling.<sup>13</sup>

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<sup>10</sup> Kanga, "Inside the Collaborative Process", 396.

<sup>11</sup> Young and Hay collaborated on the work *Seeing Seeing Seeing* (2009) for solo percussionist, Eugene Ughetti. For information about Deborah Hay, see [www.deborahhay.com](http://www.deborahhay.com).

<sup>12</sup> Kanga, "Inside the Collaborative Process", 399.

<sup>13</sup> *Ibid.*, 400. Author's emphasis.

An example of Hay’s approach can be found in the cryptic choreographic instructions for *No Time to Fly* (2010), designed to confound as much as guide the dancers in order to produce the type of performative immediacy Young had observed:

I start spinning, not literally but as part of an onstage counterclockwise spinning vortex that only I can perceive. I am a speck, a dot, a flake, endlessly spiralling towards centre stage, and absolutely no one can identify me as such.<sup>14</sup>

Another aspect of Hay’s work that would parallel our own collaboration was her ability to hand over the work (after the initial ‘teaching’ phase) and allow the performer *carte blanche* to then interpret it, combine it with music, and use costumes and sets as they wished, regardless of whether she thought it was in good taste or not. Although he did not explicitly state that his approach to performers was modeled on Hay’s, the similarities to her collaborative strategies became clear as the collaboration progressed.

### The Score

Young handed over the score to me in April 2012. After numerous experiments and attempts, he had created the score, in the form of a watercolour painting, in a single day. The score, a miniature, scanned copy of which appears in Figure 4 has the dimensions 102 cm by 68 cm. Young’s creation of this score enacted many of his ideals about spontaneity of expression, and indeed the painting can be seen as a type of performance in itself. He described this process:

I worked on it, then let it dry then worked on it again. Though it probably only took me two and a half minutes to actually paint. There were many drafts and studies, dozens, maybe hundreds of smaller watercolours and some large ones as well which were all working with a particular technique. It’s a process of refining but a very intuitive exploration. When I arrived at *Not Music Yet*, I had developed techniques for working with the materials and the temperature and how long to let it dry. So I’d developed skills in all of that but I was also at a point where I could trust the materials to create it and I was able to get out of the way and not be trying so hard and just letting it happen.<sup>15</sup>

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<sup>14</sup> Deborah Hay, *No Time to Fly* (solo dancer), 2010, accessed 16 Sept 2014, <http://www.deborahhay.com/DHDC%20Website%20Pdf/NTTF%20booklet.pdf>. Hay discusses her approach to choreograph and collaboration in her books, including *Lamb at the Altar: The Story of a Dance*, (Durham: Duke University, 1994).

<sup>15</sup> Kanga, “Inside the Collaborative Process”, 405.



Figure 4 *Not Music Yet* for solo piano by David Young (scan of watercolour on paper score). All rights reserved. Reproduced with permission.

Zubin Kanga

The instructions were very specific, requiring it to be considered a time-space score (with the pitch on the vertical axis and time on the horizontal). I was to perform three ‘passes’ from left to right, first playing the black parts of the painting, then the white and finally the blue. There are two versions of the work, one lasting 7 minutes (with each pass lasting 2 minutes 20 seconds) and a 42 minute version (with each pass lasting 14 minutes).

Crucially, Young’s instructions also stated, “while by its nature, this notation has many freedoms, every attempt should be made to realise the graphics’ contours and shapes as carefully and precisely as possible”.<sup>16</sup> The resistance between his desire for interpretative precision and the ambiguity of the notation would remain a creative focus throughout the process of preparing my realisation.

### **Preparing an Interpretation/Realisation**

In the months between the handover of the score, and my workshops with Young in August 2012, I developed my interpretative approach. The watercolour notation, combined with Young’s instructions, obstructs many of the modes of interpretation that might be applied to working with graphic scores. It requires a different approach to that needed when interpreting other graphic scores, such as John Cage’s *Concert for Piano and Orchestra* (1958), Cornelius Cardew’s *Treatise* (1967), and Earle Brown’s *December 1952* where the delineation of events on the page is much more clear, but the interpretative approach is not prescribed.<sup>17</sup> It is also different from Morton Feldman’s *Projection* (1951) and Karlheinz Stockhausen’s *Prozession* (1967), which function as precise schematics, given that the precise methods of translating image to sound were left to my discretion. And although Young had given me permission to find my own interpretative approach, I was aware of a deeper authorial question in play: should I actively attempt to mimic the style of performances of Young’s other works (including his conventionally notated works) to allow his ‘authorial voice’ through, or would such an approach show a distrust of the notation’s precision? I decided that approaching the notation methodically, with no reference to other interpretations of Young’s work would fulfill his instructions while freeing me from unneeded creative

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<sup>16</sup> David Young, *Not Music Yet* for solo piano (preface to the score), (Sydney: Australian Music Centre, 2012).

<sup>17</sup> Although there are many freedoms for the interpreter of these scores, the extent of this interpretative scope is open to debate. For example, Aloys Kontarsky recalls a student at Darmstadt who performed Brown’s *December 1952*, using it as an inspiration to “improvise a rather disorganized muddle of single pitches, clusters and figures.” In contrast to what he derides as these “sly tricks”, Kontarsky advocated a rigorously analytic approach to the score so that each element of the notation could be mapped precisely into sound. Aloys Kontarsky, “Notation for Piano” [1964] in *Perspectives on Notation and Performance*, edited by Benjamin Boretz and Edward T. Cone, (New York: W.W. Norton & Co., 1976), 188. I would argue that in this case, it is the ideology of the performer rather than the composer that is being expressed and that many diverse, but equally satisfying, interpretations of this score are possible. But I would also agree with Kontarsky that without some interpretative restriction, even self-imposed, the work loses its identity in performance and the score loses its relevance and potency.

restraints, and that later workshops on this interpretation would allow Young the opportunity to exercise further authorial control, if he desired it.

Several approaches were trialled. Inspired by the precisely measured, fully scored realisations of, pianist David Tudor’s work with John Cage’s graphic scores, I measured the width of all the significant events in the score, converting these to timings and measured the vertical placement of features, converting these to pitches on an 88 key piano.<sup>18</sup> An excerpt of these measurements appears in Table 1.

**Table 1 Excerpt from spreadsheet of calculations for realization of *Not Music Yet*, converting measurements of the painting to timings and pitches.**

Black	Horizontal Measurements	Timings (mins) (Total 14 Mins)		
		Minutes	seconds	
First high black starts	52	1.76	1	45
First high black ends	101	3.42	3	25
Second high black starts	116	3.92	3	55
Second high black ends	171	5.78	5	46
Thin black arc	235	7.95	7	57
Thin black arc	259	8.76	8	45
Third high black starts	264	8.93	8	55
Third high black ends	287	9.71	9	42
Fourth high black starts	358	12.11	12	6
Fourth High black ends	407	13.76	13	45
		0	0	0

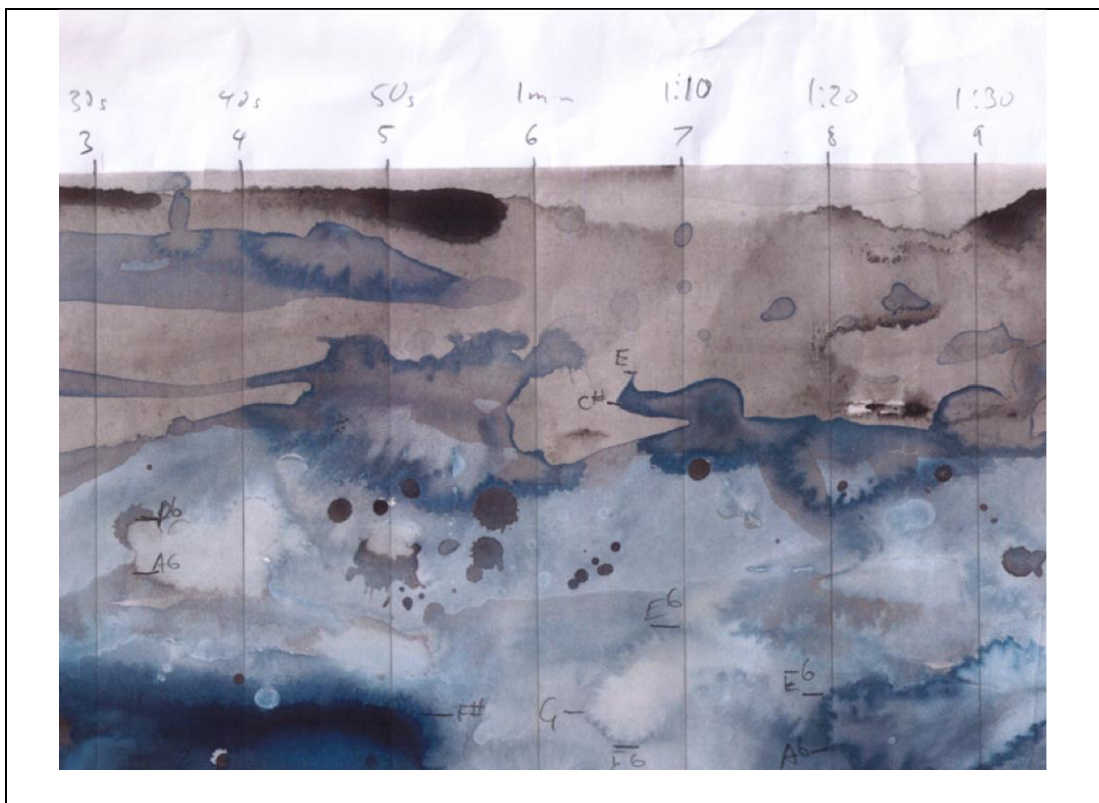
Although I initially intended to write a fully notated realisation using these measurements, I decided that this type of realisation would be a reduction (in all senses). I therefore decided to mark up the score, at first marking in absolute time markings (using colours to differentiate between each pass) as shown in Figure 5. This score was used for the premieres, but for the later recordings and performances I found it more precise to mark equal increments of time, as shown in Figure 6. This allowed me to choose which features of the score to draw upon in any given performance, rather than predetermining and measuring specific features, as in the previous version.

I use contrasting sound worlds for each of the three sections: for the black section I use all unpitched sounds from the piano, the white section is on the keyboard and predominantly uses just the white notes, and the blue section features pitched sounds from the strings, playing inside the piano. Thus the three sections form a progression from the noise of the materials of the piano, to the natural (but naturally abstract) piano sound, through to the pure sounds of the strings themselves. Each section also has its own interior arc: the black moves from unpitched sounds to muted, barely discernible pitched sounds, the white moves from pure white notes, to a more

<sup>18</sup> For more on Tudor’s approach to interpretation see: Peter Dickinson, “David Tudor”, *Cage Talk: Dialogues with and about John Cage*, edited by Peter Dickinson (Rochester: University of Rochester, 2006); John Holzaepfel, “Cage and Tudor”, *The Cambridge Companion to John Cage*, (Cambridge: University of Cambridge, 2002); Isaac Schankler, “Cage = 100: David Tudor and the Performance Practice of Concert for Piano and Orchestra”, *New Music Box*, accessed 16 Sept 2014, [www.newmusicbox.org/articles/cage-tudor-concert-for-piano-and-orchestra](http://www.newmusicbox.org/articles/cage-tudor-concert-for-piano-and-orchestra), 2012 .



**Figure 5** *Not Music Yet* by David Young – marked up score for original performance (excerpt)



**Figure 6** *Not Music Yet* by David Young – marked up score for recording session

chromatic sound world, and the blue section goes from playing the strings with vibraphone mallets to produce large masses of sound to the more controlled, tactile sounds of fingers directly on the strings. Another general rule I employ is that I predominantly perform using unconventional pianistic techniques throughout to attempt to avoid any resemblance to canonical works. To this end, I use three unconventional types of musical material – the cluster, the glissando and the tremolo – which can all be performed across all three sections, whether on the keyboard or inside the piano using extended techniques.

Although my chosen palette of sounds, superimposed structure for each movement and timing of events gives me a high level of precision and consistency between performances, the microstructural details are left to improvisation. For example, at the opening of the 'black' section, shown in Figure 7, I measured the thick black line near the bottom of the page as an interval of a minor 3rd (spanning F-sharp to A in the opening). The line gradually descends until it hits the bottom of the instrument. In this case, I play these low clusters (muted by my right hand to maintain the more percussive sound world of this section) as individual chords, spread out every 20 to 30 seconds over the duration of the movement.<sup>19</sup> This gives an outline of the descending line, using discrete gestures to reveal thin slices of the whole, freeing my hands to add further layers of texture above.

Another approach can be found in the central passages of the blue section with serrated round shapes in the centre and a more fluid mix of blues underneath shown in Figure 8. Here I use the dulcimer hammers to play two lines zig-zagging up and down in contrary motion, alternating this with scraping the dulcimer hammers along the length of the low, copper strings to produce a complex wash of low frequencies.<sup>20</sup> The fact that I have only two hands makes it impossible to play both types of musical material simultaneously and continuously, but it is possible to dovetail between these textures and sustain sounds in the pedal. And although there may be variations in the exact execution of the passage in different performances, the shape, character, pitch contours, tessitura and duration of each large gesture remain constant between performances.

The use of pedal to imitate certain painterly effects is also crucial. In the centre of the white section, I play glissandi and clusters, held in the pedal, then release the pedal while holding specific subsets of the pitches just played, allowing these chosen harmonies to emerge out of a larger wash of sound. At other points, I hold chords with the middle pedal before playing notes in other parts of the piano, creating 'shadow

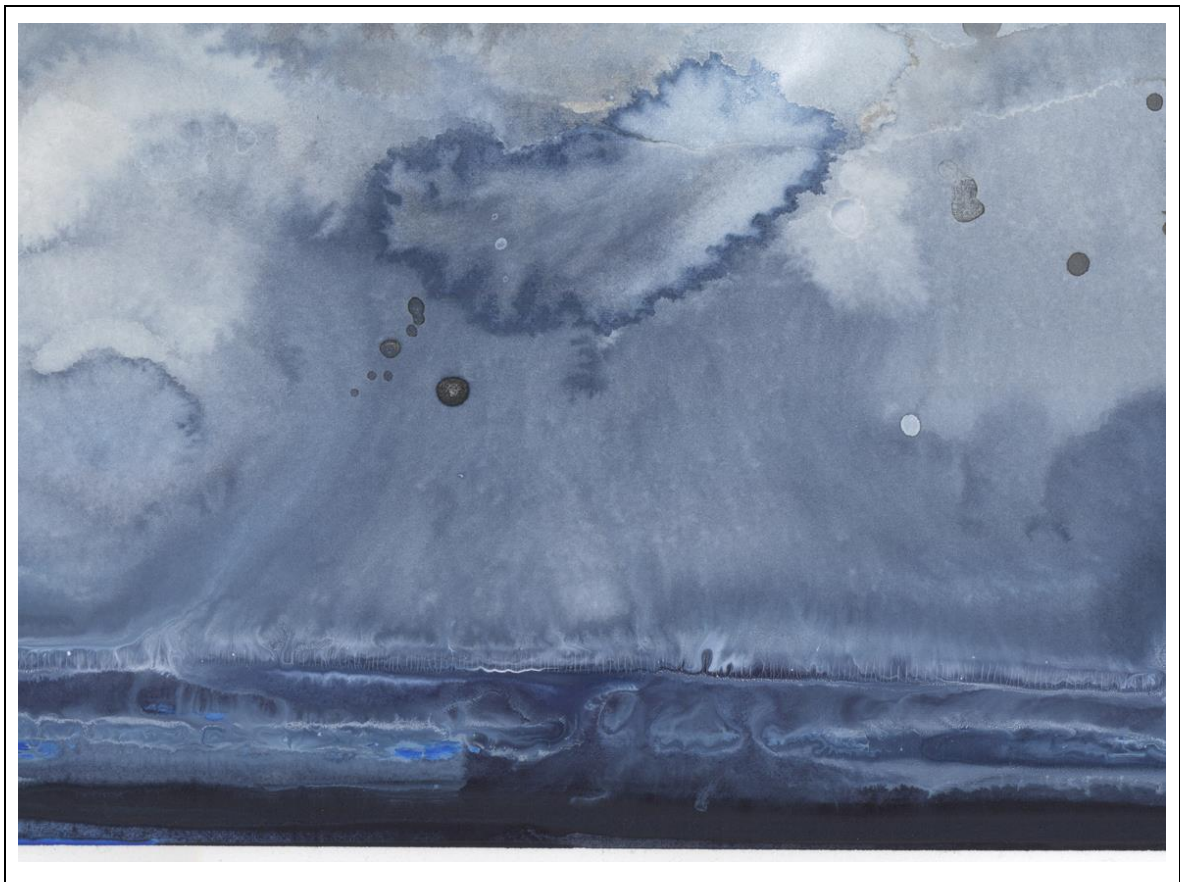
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<sup>19</sup> I first encountered bass note harmonics and muted sounds while playing George Crumb's *Makrokosmos I* (1972) and Rolf Hind's *Towers of Silence* (2007).

<sup>20</sup> I first developed this specific use of dulcimer hammers inside the piano during workshops with David Gorton during the development of his solo work, *Orfordness* (2012). See David Gorton, *Orfordness*, Study Score 1<sup>st</sup> Edition, (David Gorton Music, 2013).



**Figure 7** ‘Black’ Section in *Not Music Yet* for solo piano by David Young (excerpt of scan)



**Figure 8** Central passages of “blue” section in *Not Music Yet* for solo piano by David Young (excerpt of scan)

Zubin Kanga

resonances' as these strings vibrate sympathetically.<sup>21</sup> With these techniques, I am able to create sounds and textures that seem to change shape and colour after the attacks of the notes, defying the percussive nature of the piano's mechanism. I feel these effects closely resemble the many shades of white fluidly mixing together in this section of the score.

Using these approaches and others in my toolbox of techniques, I felt I had balanced Young's competing priorities of precision and spontaneity, but the workshops allowed him to adjust this balance as well as introduce new priorities.

### Workshops

In the first collaborative workshop with Young, I demonstrated each of the sections in turn. After my playthrough of the black section, he said to me:

Excellent... I love the sound world and the structure and shape is all there. I think somehow now if you can start looking for something which is still as intense. It still has the same intensity but is not as dramatic... it's a watercolour. It's not an acrylic.<sup>22</sup>

The last line goes to the heart of the notational uniqueness of the score. Not only are the events important, but the texture of built up paint, the places of dripping, smearing and cracking and the ambiguity of the colours are all crucial to determining the type and character of the material. His desire for me to be less dramatic and gestural, more 'in the moment' and less self-conscious, mirrors many of the instructions given by Deborah Hay to her dancers. This is another example of Young's use of creative resistance, using the workshop to challenge my initial response to the notation. In another similar exchange, he asked me to play with an approach that was more "technical and a little bit more subdued".<sup>23</sup> Again his instructions pushed against my natural virtuosic flair and guided me away from stock improvisational gestures and discrete shapes, inducing in me a heightened state of attention and spontaneity analogous to Hay's use of riddles to confuse her dancers' trained responses.

After playing it through again, Young said "Yeah, *that's* a David Young piece."<sup>24</sup> I was reminded that despite the freedoms afforded to me by the notation, the intentions of the score were still very specific and I was now satisfied that I had successfully negotiated the balance between finding my own interpretation and creating a realisation that was consistent with Young's other works (including his fully notated works). This adjustment to my interpretation is an example of work-

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<sup>21</sup> These techniques are combinations of those found among works by Helmut Lachenmann in *Serynade* for solo piano (Breitkopf & Härtel, 1998) and *Ein Kinderspiel* (1980), Rebecca Saunders in *Shadow* for solo piano (Edition Peters, 2013), and by Elo Masing in her work for me, *studies in resonance II* for solo piano (self-published, 2013).

<sup>22</sup> As cited in Kanga, "Inside the Collaborative Process", 416.

<sup>23</sup> *Ibid.*, 417.

<sup>24</sup> *Ibid.*, 416.

specific performance practice – this information, provided verbally in the workshop, became as important as the score itself to my realisation of the work.<sup>25</sup>

In the following exchange, we see Young’s focus placed on the performative dimensions of my interpretation while the compositional aspects are diplomatically sidestepped – another collaborative strategy analogous to those employed by Hay:

I think it’s almost like because the glissandi were so stark, it was kind of like you were making some kind of musical point about them, instead of them just being part of this accumulation of movement and sound... but I think that working mostly on the white notes is very logical and it does give it a weird tonal... it gives it this weird happy sort of quality which I think will contrast quite bizarrely with the first section. I think that’s not such a bad thing.<sup>26</sup>

Rather than prescribing specific musical devices, he pointed me towards overall interpretative strategies, suggesting that my performance would improve as I moved into closer and closer details of the score:

I think the more you are convinced that what you’re doing relates to the painting, the more certainty, the better it will work, basically. So it’s really primarily about your relationship to what you’re reading now. And that’s when it works, and that’s why at the beginning of the third section, it does work so well, it’s because you’re very convinced about what you’re doing. You’re making that image into sound.<sup>27</sup>

This was certainly the case when I recorded the 42 minute version, which forced me out of a semi-improvised mode of playing and into a much deeper interpretative relationship with every brushstroke of the score.<sup>28</sup> This longer version opens up interpretative possibilities in several ways. I am able to explore the use of space and silence much more than in the 7 minute version, where the need to complete each horizontal ‘pass’ of the painting in under two and a half minutes makes points of stasis longer than a minute difficult to execute. I can also create massed textures with more detail and subtlety – for example, the thunderous sound I use at the beginning of the blue section (performed with percussion mallets on the strings) lasts 50 seconds in the shorter version but 5 minutes in the longer version, meaning that I have time to explore many more nuances of attack and colour within this loud, rumbling texture. The longer duration also allows me to alternate between more

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<sup>25</sup> Ibid., 456-457.

<sup>26</sup> Ibid., 417.

<sup>27</sup> Ibid., 422.

<sup>28</sup> Although, at the date of writing this article, I have not premiered the 42-minute version, I have recorded it for a CD released by Hospital Hill Recordings in 2014.

Zubin Kanga

layers of the painting and differentiate them in more detail. Finally, and most importantly, the 42 minute version allows me greater scope to map my own musical structure across Young's, without either being compromised. Thus, I can introduce motifs early in the black section, that appear in other layers towards the end of this section, and then reappear in multiple layers of the white or blue sections, and I can simultaneously articulate every major feature of the score rather than having to choose some features to omit. Although this approach is not fundamentally different to what I achieved in the 7 minute version, the results were more complex and sophisticated, with a greater 'resolution' of detail. It is in the long version that Young's choice of medium makes sense – with each pass over the score six times as long, I am required to spend much more time with a thinner 'slice' of the painting so that the minute details become less of a constriction on improvisation and more of a resource for continuously generating musical materials that will sustain an extended, coherent musical structure.

I performed the premiere of the 7 minute version at the Salon, Melbourne Recital Centre on 11<sup>th</sup> August 2012 and performed it again at the Independent Theatre, Sydney on 16<sup>th</sup> August. Young was pleased with both the performances,

They're such great recordings, the Melbourne recording is slightly higher quality while the Sydney performance is slightly more confident but both are fantastic. I remember being extremely pleased, quite startled actually, at how happy I was. I think it's a really good piece!<sup>29</sup>

The live recording of the Sydney performance can be heard in Audio Example 1. I have also performed the 7 minute version at the Peabody Institute Baltimore (27 March 2014), Vanderbilt University, Nashville (29 March 2014), and the Royal Academy of Music, London (17 June 2014) and performances of the 42 minute version are planned for Sydney, Melbourne and London. A studio recording of both versions has been released on Hospital Hill Recordings.<sup>30</sup>



**Audio Example 1: *Not Music Yet* by David Young, recorded live at The Independent Theatre, Sydney, 16 August 2012**

## Conclusions

From my observations, Young's entire approach to collaboration – from the earliest meetings, to the choice of notation, to the final workshops – appeared to be part of an integrated strategy, based on his own philosophy of collaboration. Control over the

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<sup>29</sup> Kanga, "Inside the Collaborative Process", 426.

<sup>30</sup> Zubin Kanga and David Young, *NOT MUSIC YET*, Hospital Hill Recordings, 2014, compact disc.

work was enacted through suggestion and ambiguous directions rather than direct notational prescriptions, using the workshops to activate sites of creative tension between contradictory priorities to create a performance that was both precise and spontaneous.<sup>31</sup> In the sense that the score facilitates this approach, and is a semi-improvised performance in itself (having been painted in a single day in a medium that resists precision), the choice of notation supports Brian Ferneyhough’s assertion that “notation expresses the ideology of its own process of creation”.<sup>32</sup>

The long discussions about Deborah Hay and her work, though seemingly tangential at the time, became increasingly relevant as we went along. By the end, it was clear that Hay’s use of riddles as instructions for her dancers as a way of producing new modes of expression was analogous to Young’s graphic score, devised to both guide and confound me in order to create the most immediate, spontaneous performance (a type of performance Young simply calls, “not performing”).<sup>33</sup> Young’s stoic non-interventionism towards many of my decisions (including the choice of materials and microstructure) also mirrors Hay’s practice, and the suggestions he did make were focused on the subtler performative and theatrical details, rather than the major choices fundamental to my interpretation. Thus, although the definition of roles was altered, the collaboration actually reinforced the boundaries of the roles of composer and performer, in contrast to many of the other collaborations I documented where these roles were fluid and dynamic.

Importantly, the score was a rewarding experience to interpret. The freedom to choose sounds and gestures allowed me, as a performer, a greater agency in creating the work in comparison to other documented collaborations even though I had no direct input into the creation of the score. The choice of notation guided me to create a sound world with relatively little work compared to if the same piece had been conventionally notated, which would have become extremely complicated on the page, extremely difficult and time-intensive to learn, and more difficult to achieve the same spontaneity of expression. This efficiency of creation, communication and interpretation of the notation confirmed Young’s assertions to me on the advantages of graphic notation. The creative stagnation that could have resulted from this efficiency was counterbalanced by injections of creative resistance, forming a body of

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<sup>31</sup> Creative resistance is explored in more detail in the conference paper: Sarah Callis, Neil Heyde, Zubin Kanga and Olivia Sham, “Creative Resistance: Towards a Performative Understanding of ‘Distributed Creativity’”, CMPCP Performance Studies Network, Second International Conference, University of Cambridge, 2013.

<sup>32</sup> Brian Ferneyhough, *Brian Ferneyhough: Collected Writings*, edited by James Boros and Richard Toop, (Amsterdam: Harword Academic Publishers, 1995).

<sup>33</sup> Young was not the only composer who was interested in inducing this type of spontaneity. Michael Finnissy, Daniel Rojas and Alex Pozniak all used workshops to produce a goal of ‘not performing’ but approached this goal through different collaborative methods. For more details see: Kanga, “Inside the Collaborative Process”, 459-460.

work-specific performance practice, imparted by Young in the workshops, that was crucial to my interpretation of the score.<sup>34</sup>

The use of graphic notation catalysed the use of collaborative strategies that are markedly different from those of many of the composers I have documented who use conventional staff notation.<sup>35</sup> Although many other composers I documented were, like Young, interested in facilitating a spontaneous and unrestrained performance of their work, their strategies relied mainly upon the use of metaphorical language in workshops, rather than the choice of notation. Indeed, I have documented 25 cases that featured work with intricate (and in some cases, complexist) uses of conventional staff practices, and in all these cases, the composers' encouragement to find creative interpretative approaches to their music was used to counter the constrictive effects of the notation on my playing, a reversal of the collaboration with Young who provided constrictive instructions to counter the freedoms of the notation.<sup>36</sup> In the few other cases I have documented that did involve partially graphic scores, the notation was used as an *aide memoire* for gestures created together in workshops, rather than sites of creative resistance, as was the case with Young's work.<sup>37</sup> Perhaps the closest collaborative approach to Young's that I documented was Michael Finnissy's, who in his work *Z/K*, notated certain passages as strings of pitches, beamed in cryptic patterns with no rhythm, dynamics, articulation, tempo or expressive markings, leaving these details for me to decide.<sup>38</sup> Although he transferred these compositional decisions to me, he provided suggestions for the interpretation of these passages in our workshops, explaining that they needed to function as seamless transitions between sections but simultaneously have a free and unpredictable nature. Thus Finnissy was able to create a notational strategy that worked symbiotically with his collaborative strategy, using creative resistance to turn the transfer of

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<sup>34</sup> The creation and application of work-specific performance practice is explored in many of the cases I documented. For a summary of my observations on the range of usage and ramifications for future performances see: *Ibid.*, 457-458.

<sup>35</sup> For further examples of the effect of graphic notation on a variety of cases, see: *Ibid.*, 443.

<sup>36</sup> Among the many such collaborations are those with Elliott Gyger, Marcus Whale, Philip Jameson, David Gorton, Daniel Rojas, Anthony Moles and George Benjamin. In all these cases, notation created undesired resistances in my playing that needed to be counteracted with instructions from the composers in workshops. *Ibid.*, 457. These cases mirror several of those documented by Roche, "Dialogue and Collaboration in the Creation of New Works for Clarinet" and Östersjö, "Shut Up 'n' Play: Negotiating the Musical Work."

<sup>37</sup> A prime case of this type of graphic notation was found in my collaboration with Alex Pozniak on his work, *Interventions* (2010). Pozniak eventually found the graphic notation was not providing him with the control he desired and he removed most of it from the revised version of the work. This demonstrated that the use of the original graphic notation was the product of convenience (and limitations of time) rather than strategy, a view confirmed by Pozniak. See Kanga, "Inside the Collaborative Process", 214-216. See also Alex Pozniak, *Interventions* for solo piano, Australian Music Centre, 2010.

<sup>38</sup> Kanga "Inside the Collaborative Process", 91-96. See also: Michael Finnissy, *Z/K*, self-published, 2012.

compositional responsibility into a more complex game.<sup>39</sup> The similarities of my collaborations with Finnissey and Young – the absence of important musical parameters from the notation, the transfer of compositional responsibility and the use of workshops to resist any easy solution to the challenge – show that my collaboration with Young is just an extreme case of an approach to collaboration and notation open to composers working in a variety of styles and with a variety of notational approaches.

Although Young’s use of graphic notation correlates with an unconventional set of collaborative strategies, many more cases, involving other instrumental combinations and other performers, will be required before any general findings can be made about the effects of graphic notation on collaboration. However, the case does demonstrate a successful approach to collaboration around graphic notation that is proactive rather than reactive. Young’s collaborative strategies were tailored to his notation to activate creative resistance in my interpretation, confounding my natural and obvious responses to the score, allowing the graphic score to retain its creative potency with successive performances. He enacted these strategies with efficiency and clarity, and with a notable absence of unproductive conflict.<sup>40</sup> So although Young’s approach may not be an archetype (and indeed may well be atypical) it is a model that, in my opinion, deserves to be emulated.

By selecting an extremely unconventional mode of notation, Young exaggerated the agency of the performer that is required in the creation of all new works, regardless of notation, and in doing so raises questions about precision of notation and the performer’s range of interpretative possibilities in relation to even traditionally notated scores. As he wrote in his program note:

The notation can convey great precision, nuance and complexity whilst remaining immediate, fresh and spontaneous. This paradoxical quality lends the performer some great freedoms all within very strict parameters. And as with all music scores, even when the composer hands it over to the performer, it is still not music yet.<sup>41</sup>

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<sup>39</sup> This was explored further in: Zubin Kanga: “Filling in the Gaps: Notational Porosity as Collaborative Strategy in Michael Finnissey’s *Z/K*”, (Conference paper, *The Limits of Control*, International Conference at the Orpheus Institute, Ghent, Belgium, 2014). See also: Kanga, “Inside the Collaborative Process”, 454-455.

<sup>40</sup> Although conflict can play an important part in the collaborative process when task-oriented, it can be highly destructive to the project when relationship-oriented. Young’s avoidance of any significant conflict is notable as it was found in 65% of all documented cases. Kanga, “Inside the Collaborative Process”, 330-332, 454.

<sup>41</sup> David Young: Program notes for *Not Music Yet* for solo piano.

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# Blending the Sacred and the Profane: Paul Chihara's *Missa Carminum* (1975)

Stephanie Rocke  
(Monash University, Australia)

**Abstract** | Inspired by the idea of Leonard Bernstein's (1918-1990) controversial theatre piece, *Mass* (1972), Paul Chihara (b. 1938) was prompted to compose a non-liturgical mass also, but to question religious practice more passively. Whereas secular culture and religious ritual clash in Bernstein's *Mass*, Chihara strives for an empathetic blend of the two in *Missa Carminum*: "Folk Song Mass" (1975). Animated by his love for popularised folk music and informed by his Roman Catholic education, Chihara's admixture is also the first mass to explicitly parallel physical human love with love of the divine. For Chihara, *Missa Carminum* "is prima[ri]ly a love song: it is more Eros than Agape!"<sup>1</sup> In proposing a broad application of religion to encompass all of everyday life, yet remaining Christian in its caste, *Missa Carminum* is situated in the later stages of the metamorphosis of the mass. Once an exclusively liturgical musical form, it was appropriated by composers who created religious music explicitly for secular venues from as early as the mid-nineteenth century. Drawing on music analysis and communications with the composer, this article explores Paul Chihara's reconciliation of the opposing realms of the profane and the sacred in *Missa Carminum*. It also demonstrates *Missa Carminum*'s Christian foundations and its erotic aspects. Finally, it identifies a transformation in the composer's theology, revealing a shift in emphasis from everyday life in the *Kyrie*, *Benedictus* and *Agnus Dei* movements of the earlier *Missa Brevis* version, to a strong focus on Christ in the two new movements – the *Gloria* and the *Sanctus* – of the full version.

## Background

Paul Chihara's (b.1938) *Missa Carminum*: "Folk Song Mass" (1975) was composed at a time when the musical form called "mass" was undergoing a key phase in its metamorphosis from liturgical church music to ideologically-driven concert music. The evolution of the genre from mass to concert mass began with the Viennese concerted masses of the late eighteenth century, particularly those of Haydn and Mozart.<sup>2</sup> Conceived of as cohesive concert works of symphonic proportions that nevertheless met the requirements of church ritual, and were certainly performed during church services, the later masses of Mozart and Haydn paved the way for ever more elaborate masses to be composed by Beethoven, Berlioz, Bruckner and many others throughout the nineteenth century. Throughout that time, however, the lavishness and length of the masses met with the disapproval of Roman Catholic reform movements, notably the Cecilians, who felt that such musical extravagance

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<sup>1</sup> Paul Chihara, email message to author, 23 Oct 2011. I have corresponded with Chihara regarding *Missa Carminum* since 29 Sept 2011, and met with him once in Los Angeles in February 2013. His willingness to engage with the questions I have asked is greatly appreciated.

<sup>2</sup> This introduction draws on research undertaken by the author during the completion of a larger project which explores the origins, development, and history of the concert mass. As this article deals with a particular stage in the metamorphosis of the concert mass, its origins will not be discussed in any detail here.

overtook the liturgy in importance and so was entirely inappropriate.<sup>3</sup> The reformists eventually found their champion in Pope Pius X (1835-1914), who issued a *motu proprio* on music in 1903.<sup>4</sup> From this time onwards, masses sung in Catholic churches after 1905 were generally modest a capella works with very little instrumental accompaniment other than perhaps an organ.<sup>5</sup> Sixty years later, the reforms issuing from the Second Vatican Council (1962-65) reinforced the unsuitability of large-scale masses in liturgical celebration by encouraging members of the congregation to be participants rather than spectators in communal worship.<sup>6</sup> As Virgil C. Funk puts it:

A funny thing happened on the way home from the Second Vatican Council—all of a sudden, parish choirs disappeared. The abrupt loss in repertoire, the insistence on participation at all costs, and, more subtly, the redefinition of ministerial roles have all contributed to the demise of the choir.<sup>7</sup>

Thus, even the singing of a capella polyphonic masses by a small choir was discouraged, while hymnody, which the congregation could join in with, flourished.<sup>8</sup>

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<sup>3</sup> For an exploration of these ideas, see Chapters 3 and 4 in James Garratt, *Palestrina and the German romantic imagination: interpreting historicism in nineteenth-century music* (Cambridge: Cambridge University Press, 2002). For localised studies, see Eckhard Jaschinski, “The renewal of Catholic Church Music in Germany/Austria, France and Italy in the Nineteenth Century, (13-28)’ Paul Collins, “Emissaries to ‘a believing and a singing land’: Belgian and German Organists in Ireland, 1858-1916,” and Ann L. Silverberg, “Cecilian Reform in Baltimore 1868-1903” in Paul Collins, ed. *Renewal and resistance: Catholic Church Music from the 1850s to Vatican II* (Bern; Oxford: Peter Lang, 2010), 13-28; 29-53; 171-88. Ultramontanist was also influential in its anti-Nationalistic assertion of the primacy of the Pope over National leaders. In terms of music, the Papal preference for renaissance-style music was considered binding. For Ultramontanist in the English context, see T.E. Muir, *Roman Catholic Church Music in England, 1791-1914: A Handmaid of the Liturgy?* (Aldershot: Ashgate, 2008), 28; 48.

<sup>4</sup> Pope Pius X, “Motu Proprio,” Vatican, accessed 7 July 2014, [http://www.vatican.va/holy\\_father/pius\\_x/motu\\_proprio/index.htm](http://www.vatican.va/holy_father/pius_x/motu_proprio/index.htm). An English translation is available at “Church Documents *Tra le Sollecitudini* Instruction on Sacred Music Pope Pius X Motu Proprio promulgated on November 22, 1903,” *Adoremus Society for the Renewal of Sacred Liturgy*, accessed 7 July 2014, <http://www.adoremus.org/MotuProprio.html>.

<sup>5</sup> In Melbourne, Australia, for example, the performance of large-scale masses during celebrations of the liturgy flourished for decades after the 1903 *motu proprio*. This was due to a newly wealthy Irish Catholic migrant population having a taste for theatre, and the inherent difficulty for the Holy See to control such a far-flung diocese. See John Henry Byrne, “Archbishop Daniel Mannix and Church Music in Melbourne, 1913-1963,” in *Renewal and Resistance: Catholic Church from the 1850s to Vatican II*, ed. Paul Collins (Bern: Peter Lang, 2010), 263-9.

<sup>6</sup> The reforms introduced into Roman Catholic Churches after Vatican II included the saying of mass in the vernacular – the language of the congregation – (rather than Latin), the priest facing the people throughout the service rather than having his back to them, and an acceptance of the right of others to hold different religious views without censure.

<sup>7</sup> Virgil C. Funk, “In this Issue,” *National Association of Pastoral Musicians* 3, no. 6 (Aug-Sep 1979): 2.

<sup>8</sup> See, for example, Ralph A. Keifer, *The Mass in Time of Doubt: The Meaning of the Mass for the Catholic Today* (Washington, D.C.: National Association of Pastoral Musicians, 1983). Debate over what constitutes suitable Church music and opinions on the reforms of Vatican II abound, but as the work under consideration in this article is a mass for the concert hall, not the church, the debate will not be engaged with here.

In tandem with the reforms of Vatican II, the idea of composing a mass exclusively as a concert item accelerated in the 1960s. Knowingly or not, they were drawing on the precedent set early in the nineteenth century, particularly by French composers such as Luigi Cherubini (1760-1842) whose Mass in F setting the standard liturgical texts premiered in a glittering evening gathering at the Parisian residence of the Prince of Chimay in 1809.<sup>9</sup> A century later, Leoš Janáček's (1881-1928) *Glagolitic Mass* (1926-7) for orchestra, choir and soloists was composed explicitly for the concert hall. In this mass, Janáček sets an early version of the liturgical rite that Greek missionaries had translated into a dialect of the Slavonic language in the 860s.<sup>10</sup>

Going further than these composers, however, Frederick Delius's (1862-1934) atheistic *A Mass of Life* (1905) retains the liturgical movement names of the mass but not the liturgy itself, instead setting excerpts from Nietzsche's *Thus Spake Zarathustra*.<sup>11</sup> Yet, it would not be until the 1970s that alternative formats of the mass, such as Delius's, would come into vogue. As shown below, in masses of the later twentieth century, the composer's own sense of the religious and the spiritual would begin to take ascendancy.

The new-style masses for profane spaces included the Electric Prunes' psychedelic rock album *Mass in F minor*, composed by David Axelrod and released as an LP in 1965 to moderate chart success.<sup>12</sup> There is no indication that Axelrod, or his

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<sup>9</sup> François-Joseph Fétis, "Cherubini," in *Biographie Universelle des Musiciens* (Paris 1884). As translated and cited in Jean Mongrédien, *French Music from the Enlightenment to Romanticism 1789-1830*, trans. Sylvain Frémaux (Portland, Or: Amadeus Press, 1996), 170. Beethoven's *Missa Solemnis* was performed in a concert hall in St Petersburg in 1824; nevertheless, Beethoven had commenced composing the mass several years earlier for the installation of his friend and patron, Archduke Rudolph, to the position of Archbishop of Olmütz in 1820. Although he did not complete the mass in time for the installation, this does not change the fact that it was initially intended for a church performance, not a concert performance. See David Wyn Jones, "The Missa Solemnis Premiere. First Rites," *The Musical Times* 139, no. 1864 (Autumn 1998): 25. John Knowles Paine arranged a concert performance of his *Mass in D* in Berlin in 1867 in the hopes that it "would provide a substantial boost in helping to establish him as a composer in the United States"; hopes that would be gratified when the *Mass* was scheduled for a performance in Boston, 1868. See John Calvitt Huxford, "John Knowles Paine: His Life and Works" (The Florida State University, 1969). It appears that the Boston performance did not, however, go ahead. See David Paul DeVenney, "A conductor's study of the 'Mass in D' by John Knowles Paine" (D.M.A., University of Cincinnati, 1989). Smythe's *Mass in D Major* premiered in Albert Hall, London in 1893, while Beach's *Mass in E-flat Major* was performed in the Handel and Haydn Society Hall, Boston in 1892. There is little evidence that other composers were writing for non-liturgical performance prior to the twentieth century although movements of masses have been performed in concerts since at least the eighteenth century when the Academy of Vocal Music (later The Academy of Ancient Music) was established in 1726. The history of the concert mass is the topic of the author's forthcoming PhD thesis.

<sup>10</sup> The Macedonian dialect was used.

<sup>11</sup> Requiems are not the topic of this study, given that they are composed for distinctly different reasons to the standard mass. Nevertheless, composers may have been inspired by the examples of Brahms's *A German Requiem* (1865-8), which sets scripture rather than the liturgy or György Ligeti's partial setting of the liturgical texts in his *Requiem* (1963-5), which makes the text subordinate to the music. Similarly, Benjamin Britten's *War Requiem* (1965), which interpolates poems by Wilfred Owen amongst the liturgical texts, demonstrates that the requiem form was undergoing a similar metamorphic process as the standard mass.

<sup>12</sup> The Album debuted in the Billboard Top 200 LPs on 7 January 1968 at number 198, climbing steadily to number 135 by 17 February before dropping out by 6 April having remained in the

Manager, Lenny Poncher, who instigated the project, had any personal religious motivation for creating the mass.<sup>13</sup> Rather, they were simply tapping into two phenomena of their time – psychedelic culture and the Vatican II Reforms – and bringing them together in the commercial space of the popular music market, in the hope of creating a product that would sell well. Four years later, the impact of *Mass in F Minor* on popular culture was demonstrated when the Kyrie was used as an ironic sonic commentary during a brothel scene of the counter-cultural film *Easy Rider*.<sup>14</sup>

In later examples, the impetus to create non-liturgical masses was not commercial but personal. David Fanshawe brought African religions and Islam into the Christian mass in an explicitly multi-faith gesture in the early 1970s. Premiering as *African Revelations* in London in 1972, the work was later revised and renamed *African Sanctus: A Mass for Love and Peace* and enjoyed substantial success.<sup>15</sup> Other masses that not only move the mass from the church to the concert hall, but also push the boundaries of the form both musically and spiritually, are Daniel Lentz's *wolfMass* of 1985, which focuses upon the spirituality and endangerment of animal predators, and Luis Bacalov's *Misa Tango* of 1999, which strives to appeal universally to all of the Abrahamic faiths. In one final example, which not only takes the form into the concert hall but also obliquely questions Christian morality with regard to homosexuality, Chanticleer Choir's composite *And On Earth Peace: a Chanticleer Mass* of 2007 commemorates the 10<sup>th</sup> anniversary of the death of the choir's founder, Louis Botto, who had suffered from AIDS.<sup>16</sup> By this point, the concert mass had metamorphosed completely, if not exclusively, into a broadly theological vehicle for expressing an ideological viewpoint.

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charts for 13 weeks. These positions were obtained from the relevant week-by-week Top 200 Album Charts published by Billboard.

<sup>13</sup> In an interview transcribed on the *Retrophobic* website, the Electric Prunes' lead guitarist, Mark Tulin, states it was Axelrod's idea to create a mass; however, Andrew Male, reporting an interview with Axelrod himself, advises that it was Poncher's idea. Similarly, John Cody states that it was Lenny Poncher and another producer, Dave Hassinger, who wanted the band to record a rock mass. Poncher and Hassinger were joint owners of the rights to the Electric Prunes' name, See "Electric Prunes: Interviste," *Retrophobic* (28 April 2007), accessed 7 July 2014, [http://www.retrophobic.com/index.php?option=com\\_content&task=view&id=383&Itemid=27#ENGLISH](http://www.retrophobic.com/index.php?option=com_content&task=view&id=383&Itemid=27#ENGLISH); Andrew Male, "Those are the Breaks," *Mojo, Solesides* (June 2001), accessed 7 July 2014, <http://www.solesides.com/winblad/david%20axelrod/axelrodmojo0601.html>; John Cody, "Mass was the first 'Christian rock' album," *JohnCodyOnline.com Words & Music* (2010-2012), accessed 7 July 2014, <http://www.johncodyonline.com/home/articles/2010-07-DavidAxelrod.html>.

<sup>14</sup> The section containing the Kyrie occurs towards the end of the movie and can be viewed on YouTube: "Kyrie Eleison – Easy rider," accessed 7 July 2014, <http://www.youtube.com/watch?v=rwDq1AEHF2g>.

<sup>15</sup> Two scholarly studies of *African Sanctus* confirm its ongoing popularity: Tina Louise Thielan-Gaffey, "David Fanshawe's *African Sanctus*: One Work for One World - Through One <usic>" (University of Iowa, 2010); Meredith Kennedy, "Europe Meets Africa: Cultural Connections in David Fanshawe's *African Sanctus*" (California State University, Long Beach, 2007).

<sup>16</sup> *And On Earth Peace: A Chanticleer Mass*, vol. R2 145354 (Rhino Entertainment Co - Warner Classics, 2007), inside cover of CD Liner Notes. The *New York Times* reports that the Choir's press representative confirmed that the cause of Botto's death was AIDS. "Louis Botto, 45, Choir Founder," *The New York Times*, 1 Mar 1997, accessed 7 July 2014, <http://www.nytimes.com/1997/03/01/arts/louis-botto-45-choir-founder.html>.

### ***Missa Carminum* as Concert Mass**

Paul Chihara's *Missa Carminum: "Folk Song Mass"* (1975) was created at the point when secularism was beginning to accelerate in the Western world. Although still very much a Christian work, its contribution to the ideological metamorphosis of the mass lies in the mixing of the standard liturgical texts with those of folk songs – most of which, as is revealed below, speak of unrequited love – to propose the conceptual dismissal of the divide between the sacred and the profane realms of earthly life.

Although uncommon, the matching of unrequited love with the liturgy is not without precedence: the cantus firmus in Guillaume Dufay's mid-fifteenth-century *Missa se la face ay pale*, for example, utilises a ballade on this theme. The fact that a loved one might inspire the ecstasy of imagined, but impossible union parallels the reality that God too is inaccessible except through a mystical personal encounter that can be neither corroborated nor replayed. Further, as Chihara himself argues:

This tradition of erotic in religious love was especially strong in the seventeenth century during the Counter-Reformation, with its mystical meditations on extreme physical and mental transformations – the erotic becoming ecstasy engendering moments of spiritual arousal.

And the Pre-Raphaelites in England (many of whose members were Roman Catholic) constantly crossed the line between physical and spiritual fulfilment. Medea, Ophelia, Proserpine were often painted in a style reminiscent of Renaissance images of the Virgin Mary.<sup>17</sup>

But in terms of the music for the mass, whereas Dufay only used a single song and did not set its text, Chihara not only selects and uses multiple songs in his mass, but he also sets some of the words from them, mixing them in with the traditional liturgical texts. By way of example, the chart appearing in Figure 1 demonstrates how this is worked out in the Gloria of *Missa Carminum*. In bringing the liturgy and the folk song excerpts together, Chihara builds a thesis about love, matching earthly eros with a love of the Divine – of God. As Chihara puts it, "the Missa is prima[r]ily a love song: it is more Eros than Agape!"<sup>18</sup> Elaborating on this distinction between the sexual nature of eros and the platonic nature of agape, he states later that *Missa Carminum* "was in the spirit of courtly love – that is a deification of erotic love as a tribute to spiritual purity."<sup>19</sup> Thus, Chihara appears to present a paradox. His music is to imitate courtly love, and yet the folksong texts he sets are rarely "courtly" but rather those of common folk. In fact, Chihara is simply attesting to the fact that the themes of courtly songs of the Middle Ages and the Renaissance are relevant to everyone, regardless of status.

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<sup>17</sup> Paul Chihara, email message to author, 3 July 2014.

<sup>18</sup> Paul Chihara, email message to author, 23 Oct 2011.

<sup>19</sup> Paul Chihara, email message to author, 3 July 2014.

Locations of Texts and Melodic Materials in the Gloria of Paul Chihara's *Missa Carminum*

MELODIES		TEXTS	
<span style="display:inline-block; width:15px; height:15px; background-color:lightblue; border:1px solid black;"></span> Freely composed (Chihara)		All Roman Rite unless otherwise depicted	
<span style="display:inline-block; width:15px; height:15px; background-color:lightpink; border:1px solid black;"></span> I was born in East Virginia		X I was born in East Virginia	
<span style="display:inline-block; width:15px; height:15px; background-color:lightgreen; border:1px solid black;"></span> Sally Gardens		0 Sally Gardens	
<span style="display:inline-block; width:15px; height:15px; background-color:lightpurple; border:1px solid black;"></span> I wonder as I wander		+ Kadosh Adonai who comes in the name of the Lord	
<span style="display:inline-block; width:15px; height:15px; background-color:lightgrey; border:1px solid black;"></span> Silver Dagger			

Introduction: "Gloria in excelsis Deo" - beginning of chant melody from Mass IV *Cunctipotens Genitor Deus* (Mass for the Feast of the Apostles): Tenor Solo

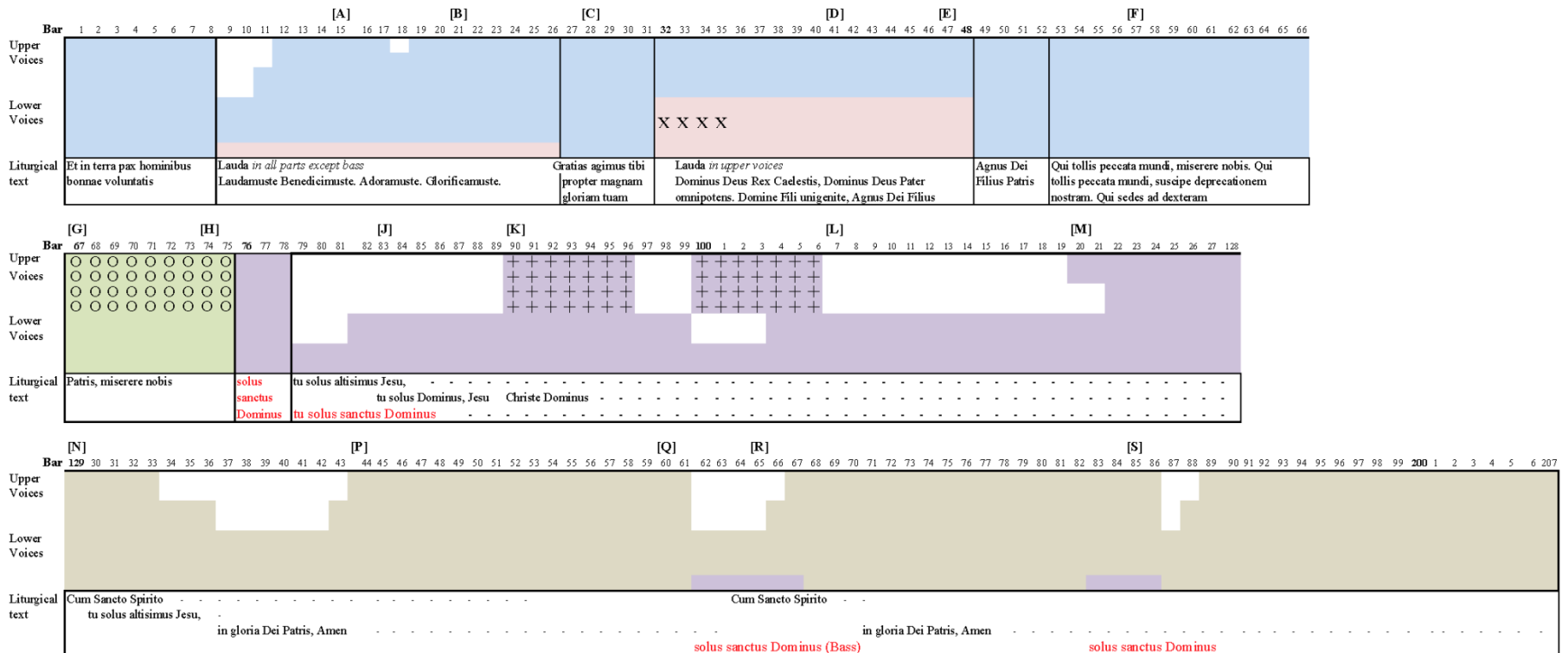


Figure 1. Locations of Texts and Melodic Materials in the Gloria of Paul Chihara's *Missa Carminum*: "Folk Song Mass" (1975)

Although Chihara can be perceived to have taken on a risky project, *Missa Carminum* is not an ad hoc quasi-spiritual experiment in emotionalism; rather, as will be shown below, it is a carefully thought out and researched piece of music. First, Chihara engages the services of a folklore expert, Erika Brady.<sup>20</sup> Second, he adapts techniques from medieval and renaissance polyphonic masses to a more twentieth century harmonic idiom. Third, he brings the folk songs he selects into contact with the prescribed liturgical texts in a manner that reveals a comprehensive understanding of Catholic ritual, selecting parallels between the liturgy and the folk texts that are fully thought through.

Indeed, although *Missa Carminum* would only be deemed suitable for liturgical use by liberal-minded clerics, Chihara's work, as will be demonstrated shortly, remains fully Christian – if not Catholic – in its caste. This is not a multi-faith piece intent upon bringing disparate religions together, as Fanshawe's *African Sanctus* was.<sup>21</sup> My reading of *Missa Carminum* is that it is a Christian mass that argues that a Christian's belief in the Trinity – that is, the three persons in one God: God the father, God the son and God the Holy Spirit – should permeate all aspects of the believer's life. In other words, not merely those aspects that Western society typically attributes to religion, such as church going, structured prayer, the sacraments and so on, but every activity of human existence. According to the musical thesis that I propose Chihara expounds, a Christian mass should be suitable for performance anywhere, whether in what is traditionally thought of as a secular venue – the concert hall – or the Church.

### **The Composer and his influences**

An energetic, engaging personality with a complex strand of empathy bred from post-World-War II experiences of, first, virulent prejudice and then affirmative action policies that treated underrepresented minorities preferentially, Paul Seiko Chihara was born of Japanese parents in Seattle, USA, in 1938. At the age of four, he was taken to the World War II relocation camp, Minidoka.<sup>22</sup> Located in Idaho, Minidoka was one of several camps set up to provide basic accommodation for west coast Japanese-Americans who were required to move inland several months after the Japanese Navy attacked the U.S. Naval Station, Pearl Harbour, in Hawaii on 7 December 1941.<sup>23</sup>

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<sup>20</sup> Chihara thanks "Miss Erika Brady, folklorist, for her research assistance and suggestions" in the inside cover of the published score, Paul Chihara, *Missa Carminum : "Folk song Mass" : mixed voices (SATB-SATB) a cappella*, Edition Peters (New York: Henmar Press, 1978). Brady is now a professor of folklore at the University of Western Kentucky.

<sup>21</sup> Multi-faith masses include Carman Moore's *Mass for the 21<sup>st</sup> Century* (1994), Luis Bacalov's *Misa Tango* (1999), Karl Jenkins's *The Armed Man: A Mass for Peace* (2000) and Chanticleer Choir's *And On Earth Peace: A Chanticleer Mass* (2007).

<sup>22</sup> Reflections upon this experience appear in Paul Chihara, "Farewell to Minidoka," (Unpublished memoirs, 2010).

<sup>23</sup> Anyone with 1/16<sup>th</sup> Japanese blood or more was affected, resulting in 12,892 people being relocated from Washington State alone. See Elizabeth Becker, "Private Idaho," *New Republic* 206, no. 18 (1992). The relocation was a result of President Franklin D. Roosevelt's Executive Order

Contrary to the feelings of “heartache, terror, rage and humiliation” that Chihara says his parents felt, for him “it was an adventure”.<sup>24</sup> Although perhaps natural for a young child to be less troubled by the humiliation of an internment camp than an adult, Chihara also attributes his positive memories to the presence of Roman Catholic missionaries who voluntarily moved into the camp to assist with the physical, mental and spiritual wellbeing of those incarcerated there.<sup>25</sup> Sixty-nine years later, in 2011, he acknowledged that such experiences had cultivated a need throughout his life to “attempt to reconcile opposites, usually violently conflicting opposites”.<sup>26</sup> This is clearly evident in *Missa Carminum*.

On encountering Bernstein’s controversial theatre piece entitled *Mass*, which premiered in 1972, Chihara was inspired to create something similar, but to “do it better”.<sup>27</sup> This is not to say that Chihara was deriding the quality of the creative output of his elder colleague, under whose direction he had sung at Tanglewood as a member of The Development Singers choral program of the Berkshire Music Center in 1965.<sup>28</sup> Rather, Chihara envisaged a different way of appropriating the traditional mass to Bernstein; a method that saw it fitting within – not fighting against – the Western politico-cultural and religious status quo of the 1970s; a method that was conciliatory rather than oppositional. He would take Bernstein’s idea and, through a process of conceptual metamorphosis, create a different type of work. Whereas Bernstein’s *Mass* reflects Bernstein’s passionate nature by advancing a violent

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9066 signed on 19 Feb 1942. See “Proclamation 7395--Establishment of the Minidoka Internment National Monument,” *Weekly Compilation of Presidential Documents*, 2001/01/22/ 2001.

<sup>24</sup> Chihara, “Farewell to Minidoka.”

<sup>25</sup> *Ibid.*

<sup>26</sup> Paul Chihara, email message to author, 23 October 2011. Taken from his home in Seattle to the US relocation camp Minidoka in 1942 at the age of four, Chihara’s performance career began with impromptu singing in the canteen there. Musically, it was a time of listening to popular songs and watching Japanese and Hollywood movies, particularly musicals. For further information about Chihara and his work, see the extensive interview by David Deboor Canfield, “The Viola in his Life: An Interview with Paul Chihara,” *Fanfare* 4 April 2013. Also see Richard Swift and Steve Metcalf, “Chihara, Paul,” *Grove Music Online. Oxford Music Online*, accessed 7 July 2014, [http://www.oxfordmusiconline \(05579\)](http://www.oxfordmusiconline (05579)).

<sup>27</sup> Paul Chihara, interview with author on 9 Feb 2013 and email message to author on 28 July 2013. Chihara’s first mass was performed by the Cornell Chorus at Cornell University in 1965.

<sup>28</sup> In 1965, the Berkshire Music Center created a new Performance Department which awarded 100 scholarships to vocalists, instrumentalists and composers to attend an intensive postgraduate summer program, of which, Chihara advised in email correspondence of 3 July 2014, that he was one. See also Eric Leinsdorf, “A New Approach,” in *Tanglewood Berkshire Festival, First week July 2, 3, 4, 1965* (Boston: Boston Symphony Orchestra, 1965); Internet Archive, accessed 7 July 2014, <https://archive.org/stream/bostonsymphonytan6566bost#page/n35/mode/2up>. Chihara advises he received a vocal scholarship in 1965 and composition scholarships in 1966 and 1967. He is listed in the Boston Symphony Orchestra Tanglewood concert program for 10 August as a piano assistant and a violist in the Orchestra of the Berkshire Music Center (Boston Symphony Orchestra, “A Gala Evening of the Berkshire Music Center, Erich Leinsdorf, Director, 10 Aug 1966,” in *Boston Symphony Orchestra Concert Programs, Summer, 1965-66* (Boston: Boston Symphony Orchestra, 1966) Internet Archive, accessed 7 July 2014, <https://archive.org/stream/bostonsymphonytan6566bost#page/n729/mode/2up, n732, n737>).

interrogation of both social norms and religious practice, Chihara would create an empathetic blend of the two.<sup>29</sup>

Having theorised that Bernstein was also conflicted about openly declaring his homosexuality at the time he was creating *Mass*, and that this contributed to its ructious nature, in *Missa Carminum*, Chihara presents the physicality of eros as a non-controversial, natural, even spiritual element of human existence, simply because this was his experience.<sup>30</sup> As historian Howard Brick notes, those engaged in American west coast culture in the 1960s and early 1970s (as Chihara was) “acclaimed Abraham Maslow’s ideal of self-actualization while celebrating the psychedelic experience and mystical doctrines.”<sup>31</sup> One of the consequences of this cultural attitude, Brick continues, was that “free love melded with religious quests”.<sup>32</sup> Indeed, in speaking of the 1960s and 1970s (when he was in his twenties and thirties), Chihara confirms this, stating “it really was free love back then.”<sup>33</sup>

### **The Work's Creation**

It was in the early 1960s while living in Paris and working under the watchful eye of his then composition teacher, the renowned Nadia Boulanger, that Chihara first set the entire Ordinary of the Mass. Then, in 1965 at Tanglewood, what would become a “lifelong commitment to choral music” was cemented by his experience with the Demonstration Singers.<sup>34</sup> Immersed in a diverse collection of songs and other works, both religious and secular, it was at Tanglewood too, that the notion of bringing the liturgy and folksongs together germinated.<sup>35</sup> Several years later, Chihara began an

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<sup>29</sup> For a contemporary study of Bernstein’s *Mass* see “Chapter 4: Bernstein’s *Mass: A Theatre Piece: A Vatican II Reading*” in Rebecca Marchand, “The Impact of the Second Vatican Council on the American Concert Mass” (University of California Santa Barbara, 2007), 99-152. Bernstein’s mass is also discussed in the author’s forthcoming PhD Thesis.

<sup>30</sup> Paul Chihara, interview with author 9 February 2013. This is not to imply that the abrasive character of Bernstein’s *Mass* can be directly attributed to his homosexuality, but rather that this idea was an important influence on Chihara. Biographies that discuss Bernstein’s sexual orientation include Meryle Secrest, *Leonard Bernstein: A Life* (New York: A.A. Knopf, 1994); Humphrey Burton, *Leonard Bernstein* (London: Faber and Faber, 1994). See also Nadine Hubbs, “Bernstein, Homophobia, Historiography,” *Women & Music* 13 (2009): 24-42.

<sup>31</sup> Howard Brick, *Age of Contradiction*, ed. Lewis Perry, Twayne’s American Thought and Culture (New York: Twayne Publishers, 1998), 115. Abraham Maslow (1908-1970) was the psychologist who created Maslow’s Hierarchy of Needs.

<sup>32</sup> *Ibid.*

<sup>33</sup> Paul Chihara, Interview with author, 9 Feb 2013.

<sup>34</sup> Paul Chihara, email message to autho, 3 July 2014.

<sup>35</sup> *Ibid.* It may be tempting to think Chihara had also been influenced by Charles Ives’s use of folk songs or perhaps Ligeti’s Requiem mentioned in a note above, but, in an email message on 5 July 2014, Chihara advises that neither composer had any direct influence on *Missa Carminum* over and above the fact that “both Ligeti and Ives were very prominent musical role models to the young composers of the sixties, especially those of us who were part of the Gunther Schuller/Tanglewood avant-garde.” With regard to Ives specifically, Chihara advises that “though I heard nostalgia and genuine national pride in his music, what I never felt was religious fervor or reverence for the Divine (unless the American tradition is considered a sort of religion) in his music.” In the case of

experimental Kyrie that utilised folk music, with the idea that he might go on to compose a second full mass. The result of this experiment was a merging of two lines from the English folksong *Sally Gardens*, with the traditional liturgical text of the Kyrie: “Kyrie eleison / Christe eleison / Down by the Sally Garden, my love and I did meet / But I was young and foolish and now am full of tears.”<sup>36</sup> The opening bars of the Kyrie appear in Figure 2.

Figure 2. Opening of the Kyrie from Paul Chihara's *Missa Carminum Brevis* (c1972)<sup>37</sup>

Ligeti, Chihara goes on to state that “as for the marvelous multi-polyphonic textures in Ligeti, who can resist or ignore them? But in my *Missa*, these textures do not exist. I want the melodic juxtaposition of traditional and popular music to be heard clearly and independently, and their resultant harmonies to be both surprising but clearly understood. I do not overlay lines for the sake of mystification or effect but for the enhancement of details and clarification of ideas.... What did influence me was Lutoslawski, whose *Trois Poemes d'Henri Michaut* (1963) was (I am convinced) the model for Ligeti's *Requiem* (1964-5).”

<sup>36</sup> All lyrics cited here come from the published score of the full version of the mass: Chihara, *Missa Carminum*: “Folk song Mass”.

<sup>37</sup> Source: Steven Fraider, “The style of Paul Chihara in the *Missa Carminum Brevis* and its Influence on Interpretation” (California State University, Fullerton, 1976), Appendix, 1.

*Blending the Sacred and the Profane: Paul Chihara's Missa Carminum (1975)*

Happy with the “results and direction” of his new Kyrie, Chihara went on to complete a *Missa Brevis* adding two movements in a similar vein: a Benedictus and an Agnus Dei.<sup>38</sup> This version of the work would attract both a choral director’s stylistic analysis and, later, a commercially available recording by the Chorus of the New England Conservatory.<sup>39</sup> When a commission for a first performance by the Los Angeles Master Chorale was offered by Roger Wagner, Chihara composed the Gloria and Sanctus.

Sharing the program with Aaron Copland’s prestigious *Old American Songs* conducted by Copland himself, the full version of *Missa Carminum* premiered on 15 January 1976 at the Ambassador Auditorium in Los Angeles, and was recorded by the Chorale five days later.<sup>40</sup> The score was published in 1978. In 2013, during a retrospective program of works performed by the Master Chorale over the preceding fifty years, the Kyrie was performed again, prompting *LA Times* Music Critic Mark Swed to comment that in “merging a traditional liturgical setting with folk songs... [the Kyrie]... achieve[s] the kind of genuine cultural commonality that ultimately became a hallmark of the chorale.”<sup>41</sup> In stating that the choir likes to present works in common with contemporary culture, Swed confirms that Chihara’s mass, which challenges religious norms, represents the anti-establishmentarianism that was one aspect of west coast culture of the 1970s.

Comprising five movements, the title of each movement except the Gloria ties a specific folk song to the traditional Latin name.

- I Kyrie-Sally Gardens,
- II Gloria
- III Sanctus-Willow Song
- IV Benedictus-The Houlihan
- V Agnus Dei-I once loved a boy

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<sup>38</sup> Paul Chihara, email message to author, 28 July 2013.

<sup>39</sup> Fraider, “The Style of Paul Chihara in the *Missa Carminum Brevis*.” This appears to be the only scholarly study of the work – either in its *Brevis* or full form. The recording of the shorter form is *Missa Carminum Brevis*, *Paul Chihara*, CRI, American Masters, 9-11, 1999, re-released by New World Records in 2007, NWCR815. The CD Liner notes relating to this recording can be found at <http://www.newworldrecords.org/uploads/fileaQaQD.pdf> (accessed 7 July 2014).

<sup>40</sup> See LP album and notes, “*Missa Carminum* (“Folk Song Mass”)” in *Paul Chihara: Symphony in Celebration; Missa Carminum* (“Folk Song Mass”), Roger Wagner Chorale, Roger Wagner Conductor, 1977, Candide Vox QCE 31101.

<sup>41</sup> Mark Swed, “Review: Los Angeles Master Chorale shows its range as it nears 50,” *Los Angeles Times* 24 Sept 2013, accessed 7 July 2014, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-master-chorale-celebration-review-20130924-story.html>.

Song	Lines set	Sung by	Movement & Rehearsal Mark
Sally Gardens	Down by the Sally Garden, my love and I did meet	Altos & Tenors	Kyrie [A]
	But I was young and foolish and now am full of tears	Altos	Kyrie [F]
	But I was young and foolish and now am (only) He bid me take love easy, as the leaves grow on the tree	Sopranos Sopranos & Altos	Agnus Dei [H] Gloria [G]
I was Born in East Virginia	I was born in East Virginia	Tenor II	Gloria – Dominus Deus [C]
Kedusha/ Benedictus	Kadosh Adonai who comes in the name of the Lord	Sopranos & Altos	Gloria [K] Benedictus [J]-[L]
Kedusha	Kadosh Adonai	Sopranos	Benedictus [H]
	Kadosh Adonai, Kadosh Adonai, ts'va-ot. M'Lo chol ha-aretz K'vodo	Basses	Benedictus [I]-[J]
	Kadosh Adonai, Kadosh Adonai, Baruch ha'ba, B'shem Adonai	Sopranos	Benedictus [I]-[J]
	Kadosh Adonai, Baruch B'shem Adonai	Tenors	Benedictus [K]
The Willow Song	The poor soul sat sighing by a sycamore tree Sing all a green willow, her hand on her bosom, her head upon her knee. Sing willow, willow, willow, willow My garland shall be We sat sighing by the Sycamore tree	Tenors & Basses	Sanctus [B] – [F]
		Tenors	Benedictus [G]
Houlihan (I ride an old paint)	...I lead an old Dan, We're goin' to Montana (Louisiana; or maybe Alabama) to do the Houlihan Bill Jones had two daughters and only a song, So one went to college. The other went wrong. His wife was devour'd in a free for all fight and still he keeps singing from morning till... Ride around little dogies, ride, we're goin' to Montana to do the Houlihan. We work in your towns; we work in your farms, and all we have to show is the muscle in our arms and blisters on our feet, and callous on our hands. When I die take my saddle, turn my face to the west and I'll ride the Prairie	All voices sing some of the lines, often singing different lines at the same time	Benedictus - Sung throughout (with other texts as noted elsewhere in this table)
I once loved a boy	I once loved a boy, and a bold Irish boy, I would come and would go at his request. And this bold bonnie boy was my pride and my joy, And I built him a bower in my breast.	Alto	Agnus Dei [A]-[C]
	And this girl who has taken my bold bonnie boy, May she make of it all that she can	Tenor	Agnus Dei [B]-[C]
	For whether he loves me or loves me not, I will walk with my love now and then	Alto	Agnus Dei [H]

**Figure 3. The location of the portions of the folksong lyrics set in Chihara's Missa Carminum**

Despite containing references to four folk songs, the Gloria stands alone. This provides evidence that Chihara's approach to the mass became more firmly oriented towards Christianity as time passed.<sup>42</sup> Chihara omits the Credo, partly because it is such a long text, and partly because the "Non-Credo" of Bernstein's *Mass* had evoked a theological revelation in Chihara that "dogma is not what religion is about" but, rather, "God and love".<sup>43</sup> Given this revelation, he decided not to set the Credo text because it focuses primarily on the specific beliefs of Roman Catholics. While the standard texts of the other four main sections of the Ordinary are set in full, as shown in Figure 3. Chihara generally only sets a few lines from each of the folk songs, although their melodies are pervasive.

### **Shifting Emphasis**

By first considering the Benedictus-The Houlihan and then the Gloria, it is possible to interpret these two movements as revealing a shift in Chihara's emphasis from the general premise of finding the sacred in everyday life – which motivated the *Missa Brevis* – to a tripartite agenda. For the expanded version of the mass, Chihara appears to include two further specific objectives: first, the assertion of the continued relevance of Christianity; and, second, a more explicit paralleling of eros with divine love. Thus, not only does *Missa Carminum* belong to the early stages of the concert mass's transitioning from institutionally-oriented music in service of the liturgy to religio-ideological music for a wider audience, the work itself also undergoes a metamorphosis as Chihara's thoughts mature and settle. Indeed, in the very choice of the worldly Benedictus rather than the heavenly Sanctus for his *Missa Brevis*, it is clear that Chihara's initial impetus was to promote mundane life as being fully religious. Whereas the Benedictus has the human being as its subject – "Blessed is he who comes in the name of the Lord" – the Sanctus has God as its subject: "Holy, Holy, Holy, Lord God of Hosts". The notion that Chihara focused more closely on the everyday in the *Missa Brevis* is further endorsed by the dominance of both the words and the melody of the folksong in Benedictus-The Houlihan.

Yet, although the primary emphasis on physical this-worldliness became diluted as the work developed, it is not left out of the Gloria. As will be shown below, when faced with the challenges of setting movements that explicitly glorify God, Chihara decides to focus upon Christ. For Christians, Christ is the physical incarnation of the Triune God born into the world in the same shape and form as those with whom he would walk and talk, eat and sleep, study and instruct.

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<sup>42</sup> It is also possible that he did not want to preference one of the folksongs over any of the others by putting it in the title; however, such a suggestion does not accord well with Chihara's considered and decisive approach to the work, as outlined above.

<sup>43</sup> Paul Chihara, email message to author, 28 July 2013.

### Plainsong Selection

This is not, of course, to say that Christianity is left out of Benedictus-The Houlihan. The references are simply less prominent than in the Gloria, and also include everyday elements. For example, Chihara had selected the plainsong melody of the Kyrie from *Mass XVIII* of the medieval *Kyriale* for the tenor-solo opening of Kyrie-Sally Gardens. For the two new movements of his *Missa Brevis*, including Benedictus-The Houlihan, he selects the relevant plainsong melodies from the same source, *Mass XVIII*. The masses in the *Kyriale* are for specific purposes, with *Mass XVIII* providing the chant for weekdays in Advent and Lent. According to Christian doctrine, Lent is a penitential period leading up to Easter, while Advent is the four or five week period leading up to Christmas and is marked by a reminiscence of the longing for the arrival of the Messiah. These theological themes of penitence and longing match well with songs of unrequited love. Further, the purpose of *Mass XVIII* – both its use during ecclesiastical periods that focus on human anticipation and human fallibility, and the fact that it is only sung on weekdays, not Sundays or any other special or festive day – brings ordinary human life to the fore.

### The Houlihan

This too is the case with The Houlihan. More commonly known as Ride An Old Paint, the folksong tells of the quintessential cowboy who is blistered and calloused. In a nod to the afterlife, he imagines himself riding the Western prairies when he dies. The melody has a joyous 6/8 rhythm that shines a positive light on what might otherwise be considered a grim text. Whereas most might baulk at having nothing to show for their life than “the muscle in [their] arm[s]”, the melody of the song makes plain that blisters, callouses and muscles are badges of honour for the cowboy:

We work in your towns, we worked on your farms,  
And all we have to show is the muscle in our arms,  
And blisters on our feet, and callous on our hands...

For the most part the song’s content is generic to any cowboy’s life; however, the second verse constitutes something of an enigma because it is highly specific, telling of “Old Bill Jones” who

had two daughters and a song,  
one went to college, and the other went wrong.  
His wife got killed in a free-for-all-fight,  
Still he keeps singin’ from mornin’ till night.

Although the history of The Houlihan’s gestation is uncertain, its likely origin is a night-time improvisation by cowboys riding around the herd protecting the cattle

from predators – whether animal or human – as was the normal course of events.<sup>44</sup> Two cowboys would ride around the herd in opposite directions, singing continuously so as not to spook the cattle with sudden sounds. If this is accepted as its origins, The Houlihan becomes a working song with a profundity that Chihara might argue is essentially religious: a song with a purpose beyond entertainment that speaks to the soul of the cowboy. More than this, the role of cowboys as the protectors of cattle has great significance in the context of *Missa Carminum* because the role provides a direct parallel to Christ, who is often described in the gospels as the shepherd, protecting and watching over those who would follow him. Thus, the Christian meaning of the text “Blessed is he who comes in the name of the Lord”, which weaves its way amongst The Houlihan lyrics, is reinforced by the centrality of the role of cattle herders to the song. Further, the fact that this particular cowboy song also includes reference to the products of physical love in the mention of a wife with whom Bill had two daughters, suits Chihara’s objective of bringing eros into his work, albeit only scantily so in this particular case.

In the other movements, reference to eros is more ubiquitous, whether in the use of texts from folksongs about love or their melodies. For example, as was seen in Figure 3, excerpts from the Sally Gardens lyrics are found in the Kyrie, the Agnus Dei and the Gloria. The first words of I was Born in East Virginia are heard in the Gloria, while parts of The Willow Song are heard in the Sanctus, and the full text of I Once loved a Boy is heard in the Agnus Dei. In the Gloria, the Silver Dagger melody is also included as is the melody of I Wonder as I Wander. The latter is an exception amongst the others, being a song of love for Jesus.

### **The Gloria**

The remainder of this article focuses upon the Gloria’s specifically Christian aspects and the manner in which eros is made manifest in the music. For this movement, Chihara must select a different mass from the *Kyriale* because the Gloria is not recited during weekday masses, and, so, there is no setting of it in *Mass XVIII*. Accordingly, Chihara selects the melody of *Cunctipotens Genitor Deus* (*Kyriale* number IV), which was sung on the Feast Day of Saints Peter and Paul. Intentionally or not, in choosing the melody of a mass that commemorates the martyrdom of the first and last of Christ’s apostles, Chihara provides the first signal that the Christian focus of this movement will be Jesus, the (for Christians) physical incarnation of God who, as noted earlier, lived a human life.

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<sup>44</sup> johnross, “Re: I Ride An Old Paint 25 Feb 2008 09:08 PM,” Origins: I Ride an Old Paint thread in The Mudcat Cafe, accessed 7 July 2014, <http://mudcat.org/thread.cfm?threadid=7295#43890>. This accords with John Avery Lomax’s description of “dogie songs” which came “straight from the heart of the cowboy, speaking familiarly to his herd in the stillness of the night.” John Avery Lomax, *Cowboy Songs and other Frontier Ballads* (New York: Sturgis and Walton Co., 1910) xix, Library of Congress digitized copy, accessed 7 July 2014, <https://archive.org/details/cowboysongsother00loma>.

Stephanie Roche

While this connection may not be appreciated by listeners who are not conversant with the chants of the *Kyriale*, the importance of Christ becomes more transparent at bar 76 of the Gloria (2 bars after [H]) when the melody of I Wonder as I Wander begins. The words of this hymn-like folksong (although not set in *Missa Carminum*) are:

I wonder as I wander out under the sky,  
How Jesus the Saviour did come for to die.  
For poor on'ry people like you and like I..  
I wonder as I wander out under the sky.

When Mary birthed Jesus 'twas in a cow's stall,  
With wise men and farmers and shepherds and all.  
But high from God's heaven a star's light did fall,  
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,  
A star in the sky, or a bird on the wing,  
Or all of God's angels in heav'n for to sing,  
He surely could have it, 'cause he was the King.

Although certainly talking of the ordinariness of everyday life, this is the only folk song in the mass that is overtly religious. Its melody carries a simple message of love for Jesus that is, unsurprisingly, set by Chihara to a variant of the Latin text “quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimu Jesu Christe” (for you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ).

Chihara further emphasises the importance of Christ when I Wonder as I Wander makes room for a new musical and theological idea, expressed in the phrase “Kadosh Adonai who comes in the name of the Lord,” which is set in bars 90 to 106.<sup>45</sup> It is at this point that the depth and complexity of Chihara’s thought is perhaps most cogently demonstrated. Despite the song’s American Christian heritage as a folk hymn collected from the North Carolinian Appalachians by John Jacob Niles, when matched antiphonally to a complementary phrase setting the Hebrew words, “*Kadosh Adonai...*” (as shown in Figure 4), the beguiling melody of I Wonder as I Wander does not sound out of place. Christianity’s Jewish heritage is acknowledged. Yet, as will be explained, as the movement continues, Chihara’s endorsement of Christianity’s break away from Judaism becomes more apparent.

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<sup>45</sup> In including the words from the Kedusha, Chihara is following Leonard Bernstein who also set part of the Kedusha in the Sanctus section of *Mass*. But whereas Chihara, as will be shown, appears to use the Hebrew words to assert the primacy of Christianity, the Jewish Bernstein appears to have been making an multi-faith gesture of inclusivity.

Blending the Sacred and the Profane: Paul Chihara's *Missa Carminum* (1975)

The image displays a musical score for Paul Chihara's *Missa Carminum*. It features six vocal parts: Soprano 1, Soprano 2, Alto, Tenor 1, Tenor 2, and Bass. The score is divided into two main sections. The first section, starting at bar 82, includes a blue box labeled "Hebrew-English phrase" containing the text "Ka - dosh A - do-nai, who comes in the name of the Lord." This phrase is repeated by Soprano 1, Soprano 2, and Alto. The second section, starting at bar 95, includes a red box labeled "Melody of I Wonder as I Wander in Tenor 2 part" and another red box labeled "Melody moves to Tenor 1 part". The lyrics for this section are "Je - su, tu so - lus Do - mi - mus, Je - su, Chri - ste, Tu so - lus sanc - tus Do - mi - mus, tu so - lus Al - ti - si - mus Je - su, Tu so - lus". The score also includes various musical notations such as dynamics (p, p espressivo), articulation (accents), and phrasing slurs.

Figure 4. *I Wonder as I Wander* melody set antiphonally with “Kadosh Adonai who comes in the name of the Lord” in Gloria (bars 82-106) of Paul Chihara's *Missa Carminum*<sup>46</sup>

The Hebrew words “Kadosh Adonai” come from the Judaic Kedusha and can be translated as “Holy One”. For Jews, this means God. But Chihara has subverted the meaning of the phrase by following it with the English words “who comes in the name of the Lord.” As mentioned above, these words appear in the Benedictus, which in the Ordinary of the Mass is the concluding portion of the Sanctus; they do not

<sup>46</sup> Transcribed from Chihara, *Missa Carminum: “Folk song Mass”*: 36-38. Bar numbers are not included on the score, but have been derived by the author.

belong to the Gloria.<sup>47</sup> But whereas the line of the Benedictus is “*Blessed is he who come in the name of the Lord,*” Chihara is effectively saying “*Holy One who comes in the name of the Lord*” in his Gloria. This seems to be a tautological anomaly because “Lord” and “Holy One” are one and the same to Christians. The answer can perhaps be found in the phrase that follows immediately after the English words in the first tenor part: “*Jesu Christe Dominus*” (bars 97-99, highlighted in Figure 4). Here, Chihara has changed the order of the words of the Gloria. In the liturgical formulation, the word “Dominus” (Lord) appears in the line before the words *Jesu Christe*: “*Quóniam tu solus Sanctus, tu solus Dóminus, tu solus Altíssimus / Jesu Christe, cum Sancto Spiritu...*” (For you alone are the Holy One, you alone are the Lord, you alone are the Most High / Jesus Christ...).

Although this is possibly a convenience in text setting so that the first and second tenors sing “Dominus” at the same time, such conflation is not liturgically permissible because the liturgy must be presented exactly as formulated. Chihara is disregarding this convention, mixing and matching the text in a way that further emphasises the centrality of Christ to his Gloria, “*Jesu Christe Dominus*”.<sup>48</sup> Thus, when the Gloria concludes “For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father, Amen”, it affirms that Christ, as part of the Triune God, is known as both “Holy One” and “Lord”.

In Judaism, however, “Holy One” and “Lord” are names only for God. Given the centrality of Jesus to Chihara’s Gloria, and particularly Christ’s centrality to this section of the movement, the phrase “*Kadosh Adonai, who comes in the name of the Lord*” can be retranslated as “*Jesus Christ (as a substitute for Holy One) who comes in the name of the Lord (God)*”. Thus, Christ’s Jewish roots are recognised by Chihara through the Hebrew words and the assigning of “Lord” to God. Yet, he also testifies to Christianity’s supersession of Judaism through the very inclusion of Jesus.<sup>49</sup> Furthermore, in using a phrase from another section of the mass that is in the present tense - “*who comes*” - Chihara achieves two outcomes: first, he breaks with tradition; second, in doing so, he makes another theological statement, attesting that Christ is ever present, ever coming. Just as when Christ was alive the “*multitudes... cried out... ‘Blessed is He who comes in the name of the Lord!’*” (Matthew 21:9), so too does Chihara’s mass praise the Triune Holy One, God the Father, God the Son and God the

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<sup>47</sup> As is common but not ubiquitous, Chihara breaks the Sanctus up into two movements, with the second portion of the text “*Benedictus qui venit in nomine Domini. Hosanna in excelsis*” (Blessed is he who comes in the name of the Lord, Hosanna in the highest) set in the Benedictus-The Houlihan.

<sup>48</sup> It is acknowledged that Chihara was writing for the concert hall, not the Church, and, so, would not be required to abide by Roman Catholic liturgical requirements.

<sup>49</sup> An alternate translation of “*Kadosh Adonai who comes in the name of the Lord*” could be “*Holy Spirit who comes in the name of the Lord*”, with Lord being understood to be either Christ or God. Either way, it is the Trinitarian precepts that are being relied upon and brought to the fore. Although this is perhaps an even more cogent substitute, its persuasive force is lessened when Chihara’s focus on Christ is considered.

Holy Spirit, who is, for Christians, present in the present. Following a parallel text in John 14:23, "If anyone loves Me... We [the Trinitarian God] will come to him and make Our home with him", Chihara asserts God's omnipresence. Given the underlying assumption that God's purview covers both the sacred and the profane realms, Chihara can be understood to be arguing that the modern idea of a separation between the two is questionable. In addition, he is correcting the text of *I Wonder as I Wander*, which, although not set, concludes in the past tense "'cause he *was* the King". Chihara affirms in *Missa Carminum* that Christ – as part of the Holy Trinity – *is* the King.

In just these ten bars, Chihara refers to Christianity in a variety of ways. He refers to the roots of Christianity, to Christianity throughout time, and, by means of the gentle Christian folksong from the North Carolinian Appalachians, to Christianity that is local and particular. For Chihara, God is always and everywhere present. Despite his inclination to move away from its doctrinal aspects, Chihara reveals a respect for the central tenets of the Roman Catholic tradition within which he was educated. Conversely, *Missa Carminum* also demonstrates his willingness to break with certain components of tradition by bringing some of the text of the Sanctus-Benedictus into the Gloria and rearranging the words of traditional phrases. Indeed, "following and breaking from tradition" was what Chihara advises he set out to do with his mass, adding "[i]sn't that what the true composer always does?"<sup>50</sup> Accordingly, although underpinned by some level of faith, Chihara's mass is not meant to serve the ritual celebration of the liturgy; instead, it is created for the audiences of the Los Angeles concert hall for whom he was commissioned to compose the complete work.

### **Eros in the music of *Missa Carminum***

Although space precludes a full analysis of the entire work, or even just the Gloria, one example of eros in *Missa Carminum* stands out sufficiently to demonstrate the point.<sup>51</sup> This occurs early in the movement with the introduction of the melody of the folksong *I was Born in East Virginia* setting the liturgical words "Laudamuste, Benedicimuste, Adoramuste, Glorificamuste" (we praise you, we worship you, we adore you, we glorify you) over the next eighteen bars. Although *I was Born in East Virginia* is ultimately a song of unrequited love, the second stanza glowingly describes "a fair pretty maiden... with lips of ruby red". Chihara parallels this by setting only the word "Lauda" (praise) in all but the bass part, the latter carrying the folksong melody and one line of the liturgical text. He also sets the word "Lauda" in such a way that the music builds to a climax through a series of nuanced dissonances. As depicted in the chart, which appears in Figure 5 and heard in Music Example 1, a staggered entry of the upper parts with dynamics that increase to *mezzo-forte* in the dissonant upper

<sup>50</sup> Paul Chihara, email message to author, 23 Oct 2011.

<sup>51</sup> The work is explored in more depth in the author's forthcoming PhD thesis.

parts and *forte* in the active lower parts brings the section to a climax. The climax abates and, as shown in Figure 6,

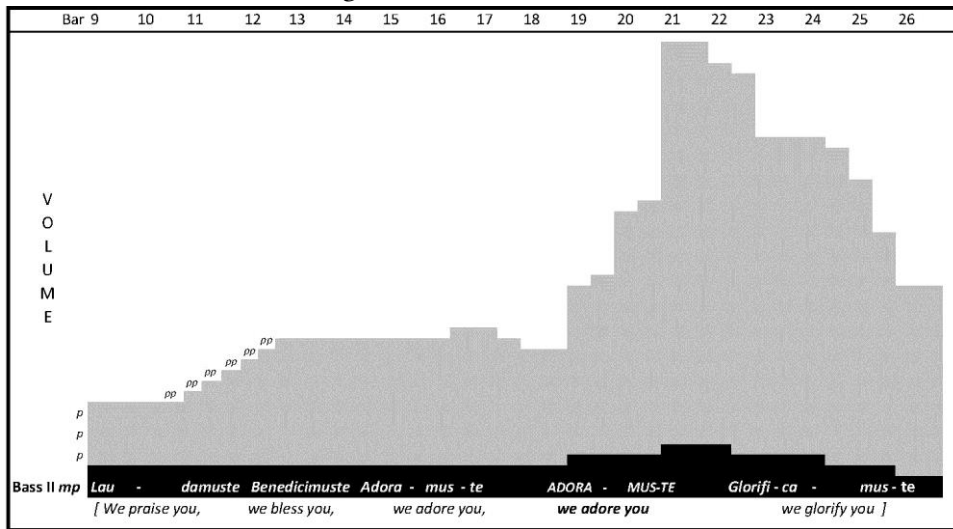


Figure 5. Building to a climax, bars 9-26 of Gloria from Paul Chihara's *Missa Carminum*<sup>52</sup>



Music Example 1 (Gloria, Bars 9-31)<sup>53</sup>

Figure 6. Climax abates and moves to homophony in bars 21-28 of Gloria from Paul Chihara's *Missa Carminum*<sup>54</sup>

<sup>52</sup> Chart prepared by author from the published score, Paul Chihara, *Missa Carminum*, 21-26.

<sup>53</sup> Source: Paul Chihara: *Symphony in Celebration; Missa Carminum* ("Folk Song Mass") Side 2, Track 2.

the music suddenly becomes homophonic with all parts singing the words “gratias agimus tibi propter magnam gloriam tuam” (we give you thanks for your great glory), thereby depicting the peaceful satisfaction immediately following spent passion.

Thus, we have a clear and multifaceted reference to the ecstasy of erotic love, not only in an earthly interpretation of the liturgical text, but also through the imagined bliss of attaining the maiden's love in the folksong, as well as in the manner in which the music is constructed. Certainly, the poignant lyrics of *Silver Dagger*, whose melody permeates the final section of the Gloria, attests to the reality that human relationships are often painful; but, for this brief moment early in the movement, the experience of erotic bliss is what Chihara portrays.<sup>55</sup>

### **Conclusion**

While it is impossible to know whether any composer before Chihara has intentionally included a musical depiction of erotic love in a mass, Chihara's openness in doing so is very much a product of his time – a time of “free love”. In this way, and in his argument that the Christian God sees no demarcation between sacred and profane, Chihara's everyday mass fits within the early stages of the metamorphosis of the concert mass. In working within a Christian framework, *Missa Carminum* does not embrace other religions as other masses had already begun to do, but it does represent a break from Catholic tradition. Further, the transition of the work from one focused primarily on presenting the sacredness of ordinary life to one that also attests wholeheartedly to the validity of Christianity, reveals a metamorphosis within Chihara himself. When faced with the promise of a high profile, prestigious public performance, Chihara finds he does not want to dismiss Christianity or even to downplay it; rather, he endorses it. Although Chihara may have lost sympathy with Catholic dogma and theological practice, *Missa Carminum* is nevertheless a fully religious work that endorses the broad central tenets of non-denominational Christianity while also calling for a broadening of the idea of religion to recognise that encounters with ecstasy are simply manifestations of the divine love of God.

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<sup>54</sup> Transcribed from *Missa Carminum* : “Folk song Mass”.

<sup>55</sup> There are many versions of the Silver Dagger folksong. In the version sung by Joan Baez, who Chihara advises he admired greatly, the song concludes with the words “Go court another tender maiden / And hope that she will be your wife / For I've been warned, and I've decided / To sleep alone all of my life. For the full song see “Silver Dagger,” in *Joan Baez*, Vanguard, 1960, track 1.

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# Matthew Shepard, Music and Social Justice: Discourse on the Relationship Between Homophobic Violence and Anti-Gay Sentiment In Two Performative Contexts

Kevin C. Schattenkirk  
(University of Western Australia)

**Abstract** | *This article examines music and performances in two performative contexts (popular music and gay choruses) with regard to one particular case study, the 1998 murder of Matthew Shepard, an openly gay university student in Laramie, Wyoming. The implications of Shepard's murder pertain to the relationship between anti-gay sentiment and homophobic violence. Music and performances related to the Shepard murder address these implications, and, in many instances, it questions responsibility for such crimes against Lesbian, Gay, Bisexual, Transgender and Queer (LGBTQ) people. This paper focuses on Shepard-related performances by Gay and Lesbian Association of Choruses (GALA) in the United States. Such performances are designed to address contemporary LGBTQ issues, affecting audiences with accessible music while humanizing LGBTQ performers through emotional musical expressions. As such, I will draw from my work with the San Francisco Gay Men's Chorus (SFGMC) and their concert for Shepard in Laramie, Wyoming in 2012. Most significantly, the findings of my work with SFGMC address the necessity of performing music for, and memorializing, Shepard as a means of confronting homophobic violence that results from anti-gay sentiment.*

## Introduction

In the performative contexts of both Western popular music and gay chorus concerts, a variety of songs and larger musical works memorialize and confront the implications of the 1998 murder of Matthew Shepard.<sup>1</sup> At the time of his murder, Shepard was a 21-year old, openly gay student at the University of Wyoming in the city of Laramie. According to the most well-known and substantiated narrative of the tragedy, Shepard met Aaron McKinney and Russell Henderson at the Fireside Lounge on the evening of 7 October 1998.<sup>2</sup> McKinney and Henderson allegedly pretended to be gay

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<sup>1</sup> Kevin Schattenkirk, "The Road From Laramie: Musical Location, Rhetoric, and Relevance in Mainstream Popular Songs About Matthew Shepard" (MA diss., University of Washington, 2010).

<sup>2</sup> American journalist Stephen Jimenez published a book titled *The Book of Matt* in 2013. In his book, Jimenez claims Shepard's murder was due to a drug deal gone wrong and not primarily the result of homophobic violence. Jimenez's theories date back to 2004 and have been criticized as unsubstantiated and disproven. While I respect Jimenez's right to examine and question the details of the Shepard murder, I personally remain convinced that, based on existing substantial evidence, the Shepard murder was in fact the result of homophobia. However, I am neither altering nor disputing the Shepard narrative in my work. Rather, I am interested in examining the manner in which the implications of his murder are addressed by songwriters, composers and performers. See

Kevin C. Schattenkirk

and offered Shepard a ride home in order to lure him out of the bar. However, McKinney and Henderson instead drove Shepard to a remote location just outside of Laramie city limits. The two men then tied Shepard to a fence in a manner resembling a scarecrow (a recurring image in song lyrics about the murder), proceeding to beat and pistol-whip him before departing the scene. Aaron Kreifels, a passing bicyclist, called police to the scene upon discovering Shepard several hours later still tied to the fence and barely alive. Shepard was then rushed to a hospital in Fort Collins, Colorado where he remained in a coma for five days. On 12 October 1998, he died from blunt force trauma to the head. In the time since his death, songs and works by popular music artists/bands and gay choruses have continued to address the larger implications of Shepard's murder: what is the relationship between anti-gay sentiment and homophobic violence in the US?<sup>3</sup>

With specific regard to popular music, Shepard-related songs largely protest acts of homophobic violence that result from anti-gay sentiment. These songs encompass a wide variety of genres by a wide variety of artists, independent (or 'indie') and mainstream. In general, and for the sake of creating a distinction, indie artists and bands often self-finance and promote their own music, which contrasts with the financial support mainstream artists and bands receive from major record companies.<sup>4</sup> The intended result of such support for mainstream artists and bands is to reach larger audiences. Mainstream songs memorializing Shepard and commenting on the implications of his murder include 'Merman' by Tori Amos,<sup>5</sup> 'Scarecrow' by Melissa Etheridge, 'Laramie' by Amy Ray (of the popular folk-rock duo Indigo Girls), 'Jesus is on the Wire' by Peter, Paul and Mary (written by Boston folk singer/songwriter Thea Hopkins) and 'American Triangle' by Elton John. These songs attempt to initiate dialogue with popular music audiences about the relationship between anti-gay sentiment and homophobic violence in the US. However, their omission from canonical discourse raises questions concerning the manner in which songs confronting homophobic violence are valued, and whether such messages constitute social protest.

In contrast to canonical discourse in popular music, gay choruses in the US continually engage audiences in musical dialogue with songs and works addressing anti-gay sentiment and homophobic violence. Grounded in musicological,

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Stephen Jimenez, *The book of Matt : Hidden Truths About the Murder of Matthew Shepard* (Hanover, New Hampshire : Steerforth Press, 2013).

<sup>3</sup> See Beth Loffreda, *Losing Matt Shepard* (New York, NY: Columbia University Press, 2000); and Jennifer Petersen, *Murder, the Media, and the Politics of Public Feeling* (Bloomington, IN: Indiana University Press, 2011).

<sup>4</sup> See Ryan Hibbert, "What is Indie Rock?," *Popular Music and Society* 28:1 (2005): 55-77.

<sup>5</sup> In the aftermath of his murder and throughout her 1998 concert tour, Tori Amos would often dedicate performances of 'Merman' to Shepard at the request of gay male fans. While the song was originally inspired by Amos's husband Mark Hawley, repurposing 'Merman' (through dedications to Shepard) functions as a commentary on anti-gay sentiment and homophobic violence. Amos would eventually release a studio recording of 'Merman' in 1999.

ethnomusicological and sociological frameworks, my work draws from research interviews and fieldwork as well as historical and text-based analyses. The following section addresses popular music and canon formation, specifically focusing on the question of where songs about the Shepard murder are situated in the canon of protest music. Then, the remainder of this article focuses attention on a Shepard-related performance by the San Francisco Gay Men's Chorus (SFGMC) in 2012, inclusive of music that addresses anti-gay sentiment and homophobic violence. Such performances represent the voice of gay men speaking on behalf of the lesbian, gay, bisexual, trans(gender/sexual) and queer (LGBTQ) experience contending with hatred—a voice that remains absent in canonical discourse on protest music.

### **Popular Music and Canon Formation**

In surveying the vast amount of music addressing the Shepard murder and its implications, this section considers the question of where such songs are situated in the canon of protest music. Such an inquiry only seems to compel more questions, the most significant of which pertains to who or what shapes the canon of protest music. The term 'taste-makers' appears in popular music studies literature focused on canon formation, referencing various avenues of influence in popular music.<sup>6</sup> 'Taste-makers' include newsprint (such as the New York Times and the Los Angeles Times) and popular music magazines (such as Rolling Stone and Billboard) as well as journalists and critics employed by these publications. Radio (such as National Public Radio), television (such as MTV and VH1) and online mediated sources with a popular music focus (such as Pitchfork Media and PopMatters) are also among prominent 'taste-makers'. Others include cultural institutions such as Smithsonian Folkways, a record label devoted to preserving and disseminating various musical cultures, and the Experience Music Project, a rock and roll museum in Seattle, Washington. Additionally, musicians should be included amongst 'taste-makers', as both Tom Morello (guitarist for the rock band Rage Against the Machine) and rock singer-songwriter, John Mellencamp compiled separate lists of their favourite protest songs. Morello's list was published in the pop culture magazine Entertainment Weekly in 2004.<sup>7</sup> Mellencamp's list was published in Rolling Stone in 2011.<sup>8</sup> Finally, audiences

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<sup>6</sup> See Roy Shuker, *Understanding Popular Music Culture* (London: Routledge, 2008); Matthew Bannister, "'Loaded': Indie Guitar Rock, Canonism, White Masculinities," *Popular Music* 25, no. 1 (2006); and Jason Toynbee, *Making Popular Music: Musicians, Creativity and Institutions* (London, UK: Arnold, 2000).

<sup>7</sup> Brian Hiatt, "Redemption Songs," *Entertainment Weekly*, October 4, 2004, accessed October 24, 2014, <http://www.ew.com/ew/article/0,,708813,00.html>.

<sup>8</sup> See John Mellencamp, "News - Rolling Stone Magazine: John Picks His Favorite Top 10 Protest Songs," *John Mellencamp*, accessed October 24, 2014, [http://www.mellencamp.com/news.html?n\\_id=1547](http://www.mellencamp.com/news.html?n_id=1547).

legitimize and arguably assist in shaping canon, as evidenced by a Rolling Stone magazine reader's poll of top protest songs, published in February 2008.<sup>9</sup>

### Protest Songs, Canon and the Shepard Murder

Several 'best protest songs' and similarly-themed compendiums were examined for this article.<sup>10</sup> The subjectivity of 'taste-makers', reflected by personal musical preferences regardless of stature and popularity (or lack thereof), results in the inclusion of songs that often do not repeat between such lists.<sup>11</sup> However, songs repeating between many lists (such as 'Strange Fruit' by Billie Holiday and 'Ohio' by Crosby, Stills, Nash and Young) reflect a similar subjectivity as well. These songs are accepted first on an individual level and then collectively legitimized by 'taste-makers' as socio-political statements of value. Songs that appear in many 'best of' lists suggest the make-up of the canon of protest music are accepted and legitimized by audiences as statements of cultural value.<sup>12</sup> Despite the specificity of meaning in many of these songs (such as 'Strange Fruit', which addresses the lynching of black people in the American south, and 'Ohio', which confronts violent responses of the US government to protesters of the Vietnam War), many have been repurposed for social commentary on, or protest of, similar issues and historical events.<sup>13</sup> Such fluidity of meaning (such as a song's original meaning and the manner in which it can be repurposed), in combination with a song's stature as one of the 'best' (put forth by 'taste-makers' and

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<sup>9</sup> "Rock List: Readers' Best Protest Songs," *Rolling Stone*, February 4, 2008, accessed October 24, 2014, <http://www.rollingstone.com/music/pictures/rock-list-readers-best-protest-songs-20080204/rock-list-protest-songs-1-creedence-clearwater-revival-fortunate-son-14581106>.

<sup>10</sup> 'Best protest songs' and similarly-themed articles and compendiums examined for this project include those published by 'taste-makers' such as Los Angeles Times, Rolling Stone, Entertainment Weekly, National Public Radio, PopMatters, TIME Magazine, New York Daily News and rock critic Dorian Lynskey. This is a readily available convenience sample intended to be comprehensive. All of these sources are included in Appendix A.

<sup>11</sup> For instance, 'Material Girl' by Madonna appears in a list of political and protest songs published by The Guardian in 2009, but in no other similarly-themed compendiums that I have yet encountered.

<sup>12</sup> Aside from 'Strange Fruit' by Billie Holiday and 'Ohio' by Crosby, Stills, Nash and Young, songs appearing consistently in 'best protest' (and similarly themed lists) include 'Born in the USA' by Bruce Springsteen and 'Fortunate Son' by Creedence Clearwater Revival, both of which address the Vietnam War; 'A Change is Gonna Come' by Sam Cooke, about civil rights and race relations in the US; 'Rockin' in the Free World' by Neil Young, confronting 1980s US conservative political policies with specific regard to the Gulf War; and 'American Idiot' by Green Day, confronting divisive US politics in the 2000s.

<sup>13</sup> For instance, the lyrics for 'Ohio' by Crosby, Stills, Nash and Young specifically refers to US President Richard Nixon's mishandling of Vietnam War protesters in 1970 ('tin soldiers and Nixon's coming'). 'Ohio' protests the National Guard shootings, allegedly ordered by President Nixon, at Kent State University in Ohio that resulted in student fatalities (as sung in the song's lyrics, 'four dead in Ohio'). Neil Young, composer of 'Ohio', has consistently performed the song in protest of similar historical events in the time since 1970—most notably, the Tiananmen Square massacre in Beijing, China in 1989, and during Crosby, Stills, Nash and Young's 2006 American tour, as a protest of US President George W. Bush's invasions of Iraq and Afghanistan. See Jimmy McDonough's book, *Shakey: Neil Young's Biography* (New York, NY: Anchor Books, 2003) 346; 633.

*Matthew Shepard, Music and Social Justice: Discourse on the Relationship Between Homophobic Violence and Anti-Gay Sentiment In Two Performative Context*

legitimized by audiences), suggests that the canon of protest music functions as a facilitator of dialogue. The absence of LGBTQ-related music in canonical discourse raises questions about societal values, messages in song lyrics that constitute social protest, and how all of this is reflected by the canon.

Songs about Shepard and the implications of his murder remain absent from 'best protest songs' and similarly-themed compendiums examined for this article. In addition to a wealth of Shepard-related songs by indie artists and bands, mainstream songs such as 'Merman' by Amos, 'Scarecrow' by Etheridge, 'Laramie' by Ray, 'Jesus is on the Wire' by Peter, Paul and Mary, and 'American Triangle' by Elton John, were recorded and released between 1998 and 2004. In the context of that time, and certainly since then, these artists have had access to large audiences. Yet, the absence of these and other songs addressing anti-gay sentiment and homophobic violence in 'best protest songs' and similarly-styled lists raises questions concerning the manner in which this reflects the values of 'taste-makers' and US society as a larger whole. Which specific characteristics, topicality and approaches to socio-political commentary in song lyrics constitute protest? Does the use of rhetorical devices and detailed lyrics legitimize such songs? Have Shepard-related songs confronting anti-gay sentiment and homophobic violence been inadvertently overlooked or intentionally ignored? Or, are the Shepard songs just uniformly 'bad' (a subjective determination) and therefore unworthy of inclusion in the canon of protest music? None of these questions point to solid, concrete answers. However, if canon ultimately reflects the values of popular music, which also reflects the values of society, then the question of why songs about Shepard and the implications of his murder are absent from canonical discourse must be addressed.

In his work on popular music, English, film, theatre and media studies scholar, Roy Shuker contends that "the canon embraces value, exemplification, authority, and a sense of temporal continuity (timelessness)".<sup>14</sup> Furthermore, Shuker acknowledges that critics attribute the "privileging of Western, white, male, and middle-class cultural work" to music represented in the canon.<sup>15</sup> As such, the absence of Shepard-related songs in the canon reflects the lack of dialogue in the US on the relationship between anti-gay sentiment and homophobic violence as an overall American epidemic. With regard to this point, media studies scholar Jennifer Petersen contends that with McKinney's and Henderson's imprisonments, "opportunities for discussion of the very normalcy of homophobia across the nation and in more urban and urbane locations were foreclosed."<sup>16</sup> That is, as Petersen suggests, US society on a large scale appears to have attributed responsibility for Shepard's murder entirely to McKinney and

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<sup>14</sup> Roy Shuker, *Understanding Popular Music Culture*, 132.

<sup>15</sup> *Ibid.*

<sup>16</sup> Jennifer Petersen, *Murder, the Media, and the Politics of Public Feeling*, 44.

Henderson: they acted on their own and have been punished accordingly, case closed.<sup>17</sup>

Societal dialogue on what Petersen terms the ‘normalcy of homophobia’ essentially floundered in the eleven years following Shepard’s murder. US culture on a large scale failed to address the relationship between anti-gay sentiment and homophobic violence—pejorative and often violent rhetoric such as ‘fag(got)’, ‘dyke’, ‘lez’, ‘gay’, and ‘homo’ in everyday language, popular music, film, television, as well as in political discourse and legislative processes. In the latter case, social, political and religious beliefs were frequently expressed in language opposing rights for LGBTQ people, including fear-inducing rhetoric on the ‘gay/homosexual agenda’, positioning LGBTQ people as a threat to conservative constructions of morality. In the aftermath of Shepard’s murder, debate in the US was (and still is, to some extent) greatly polarized as to whether or not a relationship exists between anti-gay sentiment and homophobic violence.<sup>18</sup> As a consequence, hate crimes legislation inclusive of those committed against LGBTQ people would not come to fruition until 22 October 2009, a little over eleven years after Shepard’s murder.

Lack of societal dialogue on issues pertaining to homophobic violence is reflected by an absence of discourse by popular music ‘taste-makers’ in ‘best protest songs’ and similarly-themed compendiums and, consequently, in the canon of protest music. If dialogue on the implications of Shepard’s murder is not facilitated by popular music ‘taste-makers’ on a larger scale in canonical discourse, then there is a need to examine where such musical dialogue is indeed taking place. The Gay and Lesbian Association of Choruses (GALA), an organization of choral ensembles, regularly performs songs about Shepard and the relationship between anti-gay sentiment and homophobic violence in a manner that is not reflected in popular music via ‘taste-makers’ and canonical discourse.

### **GALA Choruses and San Francisco Gay Men’s Chorus**

For the purpose of providing historical context, GALA was formed in the United States in 1982 by the San Francisco Gay Men’s Chorus (SFGMC). GALA functions as an umbrella organisation for international gay and lesbian choruses, with a specific mission of outreach and activism through performance. A significant component to such outreach, GALA is the biggest contributor of new and commissioned works to

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<sup>17</sup> Ibid.

<sup>18</sup> Keo Nozari’s 2013 article, “An Open Letter to Elton John on Enabling Eminem’s Hate Speech”, is a good representation of debate pertaining to the relationship between anti-gay sentiment (and in this case, rhetoric) and homophobic violence in US popular culture since the early 2000s. See Keo Nozari, “An Open Letter to Elton John on Enabling Eminem’s Hate Speech,” *HuffPost Gay Voices*, November 18, 2013, accessed October 24, 2014, [http://www.huffingtonpost.com/keo-nozari/an-open-letter-to-elton-john-on-enabling-eminems-hate-speech\\_b\\_4295158.html](http://www.huffingtonpost.com/keo-nozari/an-open-letter-to-elton-john-on-enabling-eminems-hate-speech_b_4295158.html)

*Matthew Shepard, Music and Social Justice: Discourse on the Relationship Between Homophobic Violence and Anti-Gay Sentiment In Two Performative Context*

choral music.<sup>19</sup> New and commissioned songs and multi-movement works about Shepard are often designed to simultaneously memorialize and address such acts of homophobic violence that result from anti-gay sentiment.<sup>20</sup>

In a performative context, the use of Shepard's name evokes his narrative and the public construction of his memory, which can serve as the basis for protest and social commentary on the relationship between anti-gay sentiment and homophobic violence in the US. Specifically, the remainder of this article will examine the case study of SFGMC and their 12 July 2012 *Love Can Build a Bridge* concert in Laramie, at the University of Wyoming, sponsored by the Matthew Shepard Foundation, a civil rights organization founded by Shepard's parents in the aftermath of his murder, in order to "replace hate with understanding, compassion, & acceptance".<sup>21</sup> Following a brief summary of SFGMC's history, I will examine aspects of this particular performance and address the findings of my work with the chorus.

SFGMC formed in late 1978, holding their first rehearsal on 30 October of that year.<sup>22</sup> Less than one month later, the chorus unexpectedly held their first performance on 27 November on the steps of city hall to protest the assassination of openly gay San Francisco city government supervisor, Harvey Milk.<sup>23</sup> This performance cemented SFGMC's commitment to outreach and activism on behalf of the LGBTQ community and paved the way for their work in the decades following. Aside from engaging with the larger LGBTQ community, SFGMC also consistently performs in 'red' areas—politically, socially and religiously conservative regions of the US not necessarily sympathetic to the LGBTQ community. Thus, audiences in 'red' areas differ from SFGMC's usual hometown 'fans' (as termed by many chorus members with whom I spoke). Emblematic of outreach in 'red' areas was SFGMC's

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<sup>19</sup> Robert Mensel, "A Music of Their Own: The Impact of Affinity Compositions on the Singers, Composers, and Conductors of Selected Gay, Lesbian, and Feminist Choruses" (Ph.D. diss., University of Oregon, 2007).

<sup>20</sup> Among Shepard-related works, San Francisco composer David Conte composed 'Elegy for Matthew' with text by the late John Stirling Walker, commissioned by the New York City Gay Men's Chorus in 1999. Similarly, 'Matthew's Lullaby', commissioned by the Twin Cities Gay Men's Chorus (TCGMC) in 1999, was composed by former TCGMC artistic director Craig Carnahan, with text by New York poet Perry Brass. 'A Whitman Oratorio' by New York composer Lowell Liebermann was commissioned and world premiered by the Boston Gay Men's Chorus in 2008 in order to commemorate the 10<sup>th</sup> anniversary of Shepard's death. Of special note is 'What Matters', a pop song originally written, recorded and released in 1999 by Los Angeles singer/songwriter Randi Driscoll. 'What Matters' was arranged by Kevin Robison, current artistic director of the Atlanta Gay Men's Chorus, and world premiered in 2004 by the Gay Men's Chorus of Los Angeles (with Robison as their artistic director at that time). In the time since its choral premier, 'What Matters' has entered into the GALA standard repertoire, as choruses in the organization continue to perform the song each year.

<sup>21</sup> "The Foundation's Story," *Matthew Shepard Foundation*, accessed October 24, 2014, <http://www.matthewshepard.org/our-story>.

<sup>22</sup> "About," *San Francisco Gay Men's Chorus*, accessed October 24, 2014, <http://www.sfgmc.org/about/>

<sup>23</sup> Ibid.

Kevin C. Schattenkirk

*Love Can Build a Bridge* concert on 12 July 2012, in Laramie at the University of Wyoming. SFGMC's affiliation with the Matthew Shepard Foundation (who sponsored the performance) for a concert at the site where Shepard lived (Laramie) and studied (University of Wyoming) at the time of his death is particularly striking. The use of Shepard's name through sponsorship of the concert by the Matthew Shepard Foundation at the site where he lived and studied prior to his death suggests and attempts to evoke the narrative of his murder, a consequence of homophobic violence.

### **Concert Program Analysis**

In examining the song selections for SFGMC's *Love Can Build a Bridge* concert, none are specifically about nor inspired by Shepard. However, song selections such as 'True Colors', 'Love Can Build a Bridge' and 'Beautiful City', reflect an overarching theme of compassion and acceptance of diversity. Song selections reflect a performance aesthetic encompassing a wide variety of genres—American folk music with 'Home on the Range', jazz with 'Orange Colored Sky', contemporary classical with composer Ola Gjeilo's 'The Ground' and country with 'Love Can Build a Bridge', among other styles and songs. The program also values entertainment and musical proficiency, balancing humorous moments such as gay men playing with gender stereotypes on 'Mama I'm a Big Girl Now' (from the Broadway musical *Hairspray*) with songs containing serious messages. Stephen Schwartz's 'Testimony' is the most predominant example, as it addresses homophobic violence as manifest through self-destruction. While some songs address issues pertaining to anti-gay sentiment and homophobic violence, overall, care is taken to *not* provoke and alienate audiences. This is where GALA differs from pop music, in the sense that choruses appear to value accessibility as a crucial component of outreach and activism. For instance, the song 'Love Can Build a Bridge' (originally recorded by country duo the Judds) appears as the final selection of the concert, an anthemic plea for acceptance despite difference.

By contrast, musicians in popular music can risk making direct, provocative and confrontational messages about socio-political issues such as homophobic violence. For instance, 'Laramie' by Amy Ray attributes responsibility for the Shepard murder to anti-gay rhetoric and sentiment in religious, social and political discourses that strive to inform legislative processes, negatively impacting the LGBTQ community. Consequently, Ray risks alienating listeners with differing ideological beliefs. Conversely, a GALA performative aesthetic essentially embraces accessibility and outreach in song selections and in messages, striving to frame social commentary in a manner that does not alienate the audience. Thus, GALA choruses maximise their potential to promote sentiment of social inclusiveness to a wide audience.

### **SFGMC, Shepard and homophobic violence**

Most SFGMC singers surveyed came from rural, religious and politically and socially conservative backgrounds. This often served as a point where singers could ally themselves with Shepard because of perceived similar conditions he might have faced

*Matthew Shepard, Music and Social Justice: Discourse on the Relationship Between Homophobic Violence and Anti-Gay Sentiment In Two Performative Context*

in Laramie. As such, singers expressed that they ultimately moved to San Francisco, the 'gay mecca' as termed by some singers, because it appeared to be a 'safe' environment for gay people. With regard to such perceptions, the sense of community within SFGMC is highly valued. Singers always refer to one another as 'brothers', a familial term that underscores the cultivation of communality. Strikingly, inquiries about singers' individual perceptions, feelings and thoughts on music and performance often elicited 'we', as opposed to 'I', responses. That is, whatever an individual singer's perceptions of music and performance might be, the sense of community within SFGMC compels each singer to think and respond in terms of the entire chorus. Such responses indicate that this sense of community extends beyond the rehearsal space and the stage and into recollections, thoughts and feelings about the actual music itself.

With regard to the song selections for *Love Can Build a Bridge*, discussions with singers largely gravitated toward 'Testimony' by the American composer Stephen Schwartz. After SFGMC world premiered 'Testimony' in June 2012, many GALA choruses including Boston, Seattle, Portland and Philadelphia have accepted and performed the song as a statement on behalf of the LGBTQ experience. While 'Testimony' is not about Shepard, the song addresses the consequences of homophobic violence as manifest through suicide and self-destructive thoughts and actions. As such, many singers I interviewed expressed the necessity of performing 'Testimony' for conservative 'red' areas like Laramie, in order to remind audiences that self-destruction and suicide are forms of homophobic violence that result from anti-gay sentiment. Additionally, evoking Shepard's narrative (via concert sponsorship by the Matthew Shepard Foundation) allows SFGMC to challenge and shape discourse on the relationship between anti-gay sentiment and homophobic violence.

Individual experiences of the Shepard murder and its immediate aftermath varied. Some singers were part of SFGMC at that time, and discussions about Shepard and the implications of his murder were prevalent among chorus members. However, most singers came from rural, religious and politically and socially conservative settings, and were not part of SFGMC (or any other GALA chorus) at that time. Singers often expressed that the use of Shepard's name and narrative (as with the *Love Can Build a Bridge* concert) serves as a reminder of the violent consequences of anti-gay sentiment that continue to occur in the present. The intention behind evoking Shepard's narrative is to engage audiences in dialogue on anti-gay sentiment and homophobic violence that LGBTQ victims have suffered in the time since his murder. Furthermore, and with regard to 'Testimony' in particular, Bruce, an SFGMC singer, expressed that "the value of exploring sensitive subjects in an accessible way...is entirely valuable and appropriate in this situation". That is, 'Testimony' provides one perspective, with the intent of educating audiences, on specific conditions of anti-gay sentiment that result in acts of homophobic violence.

Because ‘Testimony’ was still relatively new and fresh when I initiated work with SFGMC, singers continually expounded upon the song’s message, relevance and the specific manner in which the lyrics are designed to evoke emotion. Most singers found ‘Testimony’ particularly difficult to rehearse because each performer connected uniquely with the emotional content of its lyrics. Some verses specifically address anti-gay sentiment (and rhetoric to various extents) and fear of alienation: “When they find out/no one will love me/I’ll lose my family/and all of my friends”.<sup>24</sup> Other verses address self-loathing for being ‘different’ (not heterosexual) from ‘normal’ (heterosexual) people and the resulting self-destructive thoughts (suicide as a form of homophobic violence): “Every day that I don’t change/I blame myself...today I’m going to hang myself/today I’m going to slit my wrists/today I’m going to jump off my building”.<sup>25</sup>

The intended impact of ‘Testimony’, as well as the whole of the *Love Can Build a Bridge* concert, reflects a performance aesthetic of singing accessible and melodic music, appealing to audience’s emotions and challenging thought processes about LGBTQ people. SFGMC’s approach to performing ‘Testimony’ represents an attempt to humanize the LGBTQ experience in an effort to evoke compassionate and empathetic responses from the audience. Thus, dual messages are communicated from the stage: the intended message to heterosexual audiences is that ‘this is what gay people go through’, and the message to LGBTQ audiences is ‘you are not alone’. Overall, the impact is designed to convey the LGBTQ experience to heterosexual audiences by highlighting both commonalities and differences, while projecting a sense of solidarity with LGBTQ audiences.

In response to the intended emotional content of ‘Testimony’, singers recalled hearing “sobbing”, “weeping” and “gasping” in the audience during performance. However, for SFGMC’s part, singers often humorously recalled pre-performance instructions by the artistic director, Dr. Tim Seelig: “nobody paid for your catharsis”. When asked to elaborate on their experience of singing ‘Testimony’, the singers explained that their approach was to simultaneously imbue the performance with affect while restraining physical expressions of emotion. Dr. Seelig describes this as a process of meeting the audience halfway, allowing listeners to respond to what they hear without prompting from the visible facial expressions of the singers onstage. As such, singers often attributed the success of ‘Testimony’—the sobbing, weeping and gasping emotional responses of the Laramie audience—to specifically following Dr. Seelig’s directive.

Generally, singers recalled that Laramie audience reactions to the *Love Can Build a Bridge* concert contrasted significantly with the usual reception of SFGMC’s hometown audience. Polite applause from the audience in the half-full theatre at University of Wyoming stands in stark contrast to consistently sold-out performances

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<sup>24</sup> Stephen Schwartz, “Testimony, Lyrics”, *Stephen Schwartz*, accessed 24 October 2014, <http://www.stephenschwartz.com/testimony-lyrics/>.

<sup>25</sup> *Ibid.*

and fanatical San Francisco responses which include rapt applause and standing ovations. The most common estimate among people within the SFGMC organization is that, in Laramie, there were 300 performers onstage and approximately 150 audience members in the theatre. Singers most commonly recalled that, though the Laramie audience was receptive, they also expressed a reserved appreciation throughout the *Love Can Build a Bridge* concert. Overall, such recollections are representative of the singers' standard perceptions of singing in other 'red' areas, to audiences not necessarily sympathetic to LGBTQ people.

Additionally, few singers recalled talking with LGBTQ audience members in post-performance meet-and-greet interactions with people leaving the University of Wyoming theatre. One singer rhetorically questioned why this might be the case: were the gay people of Laramie, as Bruce queried, 'not prepared to be present' at such a concert, and what type of statement does this make about the state of LGBTQ life in Laramie in the time since Shepard was murdered? Further questions arose as to whether or not the Laramie audience might potentially have been larger if SFGMC had instead been named San Francisco Men's Chorus (with 'Gay' absent from their name). While beyond the scope of this article, these questions warrant further investigation of audience perceptions of openly gay choruses, especially in 'red' areas, and whether such openness impacts the ability of choruses to draw larger 'red' audiences. Nonetheless, conversations with SFGMC singers largely indicate that singing to 'red' area audiences, such as those in Laramie, is a necessary component in outreach and activism.

## **Conclusion**

While this article begins to investigate Shepard-related music, three research frameworks—music and memory, emotion and affect, and social movement theory—guide further investigations into music that confronts anti-gay sentiment and homophobic violence. Specifically pertinent is the manner in which choruses such as SFGMC take responsibility for their role as agents of social movement, performing music that comments on and attempts to instigate, societal change. Ancillary to this is the manner in which singers perceive their individual roles within choruses that function as part of a larger social movement. Because the overarching concern here is where dialogue about the Shepard murder and its implications—the relationship between anti-gay sentiment and homophobic violence in the US—is indeed taking place (as this article asserts earlier, not in the canon of protest music), the effectiveness of choruses engaging in such dialogue with audiences is vital. While none of the Shepard-related songs in a popular music context have entered into canonical discourse by 'taste-makers', 'Testimony' has quickly become part of the GALA choruses' standard repertoire. In making 'Testimony' part of the standard repertoire, choruses essentially embrace the song as a necessary component of engaging audiences in dialogue pertaining to homophobic violence. Finally, the

Kevin C. Schattenkirk

relevance of music that comments on the Shepard murder, its implications and larger issues that pertain to the relationship between anti-gay sentiment and homophobic violence in the US is particularly fertile for future research.

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# Music and Cultural Identity: an Ethnically-based Music Program in a Mapuche-Pewenche School

Javier A. Silva-Zurita  
(Monash University, Australia)

**Abstract** | This article describes an ethnically-based music program developed in a Mapuche-Pewenche educational setting and examines its potential effectiveness in the promotion of cultural identity. In order to describe and evaluate this music program, I have adapted certain UNESCO procedures for the analysis of multicultural programs in educational contexts into two new models focused on music. The Mapuche people are an indigenous group which comprises several subgroups spread across Chile and Argentina. This study focuses on the Pewenche subgroup, which is located in the Andes Mountains in south-central Chile. This paper aims to show how a Pewenche community has incorporated the local music into the school activities, discussing the issues regarding the incorporation of Mapuche-Pewenche traditional music into an ethnically-based music program, particularly those associated with the ownership and management of traditional knowledge.

## Introduction

In Mapudungun, the language spoken by the Mapuche, there is no word that equates to Western notions of “music” or “musical instrument”; however, individual instruments have names and there are equivalent words for “song” and “singing”.<sup>1</sup> There is also no word to refer to “silence”, but in contrast there are many words for “sound”.<sup>2</sup> Traditional Mapuche music occurs within a rich blend of singing, praying, speaking, dancing, sounds made on musical instruments, and sounds from the landscape.<sup>3</sup> In that context, clear differences are not made between sound and music, or between speaking and singing; indeed, when certain instruments are played it is said that they “speak”.<sup>4</sup> The sounds from nature also “speak”, mainly about their symbolic meanings.<sup>5</sup>

This article describes an ethnically-based music program developed in a Mapuche-Pewenche educational setting and examines its potential effectiveness in the

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<sup>1</sup> Ernesto González, “Vigencias de Instrumentos Musicales Mapuches,” *Revista Musical Chilena* 40, no.166 (1986), 7-10; Jaime Hernández, *The Mapuche-Williche Music of the Maiwe Lake* (Valdivia: Fondo Nacional de Fomento del Libro y la Lectura, 2010), 14-15; José Pérez de Arce, *Música Mapuche* (Santiago de Chile: Fondo Nacional de Fomento del Libro y la Lectura, 2007), 83.

<sup>2</sup> Pérez de Arce, *Música Mapuche*, 70.

<sup>3</sup> González, “Vigencias de Instrumentos Musicales Mapuches”, 6; Hernández, *The Mapuche-Williche Music of the Maiwe Lake*, 14-15; Pérez de Arce, *Música Mapuche*, 83.

<sup>4</sup> Pérez de Arce, *Música Mapuche*, 80.

<sup>5</sup> Lorenzo Aillapan and Ricardo Rozzi, “A Contemporary Mapuche Ethno-ornithology: Winged Poems from the Native Forest of Chile,” *Ornitología Neotropical* 15 (2004), 421-422, 429.

promotion of cultural identity.<sup>6</sup> The contention underpinning this investigation is that the study of an indigenous group's music within a school setting has the potential to promote cultural identity aspects.<sup>7</sup> UNESCO points out that cultural identity could be promoted within educational settings through three factors or guidelines. These are identified as relevance, coexistence and inclusion, hereinafter referred to as UNESCO multicultural factors.<sup>8</sup> This study is grounded in the procedures described in the UNESCO multicultural factors, which I have adapted into two new models designed specifically for a musical context. The two models, "Evaluative Criteria for Intercultural Music-making Activities" and "Guidelines for the Development of Multicultural Music-making Activities", aim to facilitate the enquiry of an ethnically-based music program, guiding the data collection and systematically incorporating the opinions and thoughts of the local community involved.

Applying the two models to this case study, I have been able to provide some answers to some issues related to an ethnically-based music program in an indigenous school setting. I will address the concerns of the local community in relation to the music program, identifying the main pros and cons of the current one. I will also explain some cultural practices and the codes for ownership and management of traditional knowledge, which are directly involved in the ways in which the local music is regarded and incorporated in the school activities.

### **The Mapuche-Pewenche People**

The Mapuche people are an indigenous group, which comprises several subgroups spread across Chile and Argentina. This case study focuses on a Chilean subgroup, the Pewenche. The Mapuche are the largest indigenous group in Chile and the third largest in Latin America, after the Aymara and Kechua.<sup>9</sup> In the last census carried out

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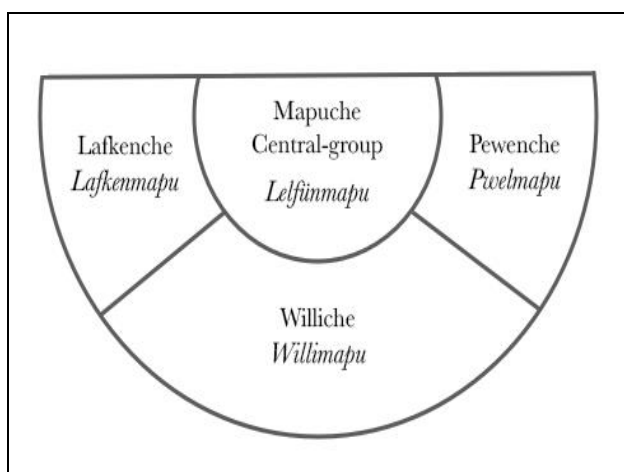
<sup>6</sup> In the literature about Mapuche culture referred in this article, the Mapuche are labelled as "indigenous people", "Original People", "First Nation", "ethnic group", "ethnic minority" and "minority" among other terms. I believe that the most suitable term to refer to the Mapuche is "Original People", mainly because that term arises in the Chilean context in order to avoid former derogatory names. However, I will also use in this article the terms "indigenous" and "ethnically" to refer to the Mapuche people and culture.

<sup>7</sup> Regarding the term "cultural identity", I follow Ricardo Hevia and Carolina Hirmas, *Discriminación y Pluralismo Cultural en la Escuela* (Santiago de Chile: OREALC/UNESCO, 2005), 84-85, which relates specifically to the Mapuche context. The authors explain that the Mapuche cultural identity is grounded in the distinctive Mapuche cultural features that are not present in the rest of the Chilean culture, incorporating also some hybrid elements. The authors also mention that in the articulation of Mapuche cultural identity, the perceived discrimination against the Mapuche, as well as notions of domination and subordination, have been key in the loss of some cultural practices and in the creation of a sense of cultural upheaval.

<sup>8</sup> Ricardo Hevia and Carolina Hirmas, *Discriminación y Pluralismo Cultural en la Escuela*, 17-20; Ricardo Hevia et al., *Políticas Educativas de Atención a la Diversidad Cultural: Brasil, Chile, Colombia, México y Perú* (Santiago de Chile: OREALC/UNESCO, 2005), 18-20; Carolina Hirmas, *Educación y Diversidad Cultural: Lecciones desde la Práctica Innovadora en América Latina* (Santiago de Chile: OREALC/UNESCO, 2008), 19-24.

<sup>9</sup> María Ester Grebe, *Culturas Indígenas de Chile: un Estudio Preliminar* (Santiago de Chile: Pehuén, 2010), 55.

in 2012, they comprised 8.7% of the total Chilean population; that is, almost 1.5 million people.<sup>10</sup> Mapuche is their self-designated name, by which they are officially recognised as one of the eight “Original Peoples” of Chile.<sup>11</sup> The early literature refers to them as Araucanos and their territory as Araucanía.<sup>12</sup> The Mapuche speak a language called Mapudungun which is found in several dialects.<sup>13</sup> The words Mapuche and Mapudungun translate into English as “people of the land” and “language of the land” respectively, which emphasises the strong connection of this culture with the land and nature.<sup>14</sup> In Chile, the Mapuche nation is composed of four regional families or subgroups: the Mapuche central-subgroup, the Lafkenche, the Williche, and the Pewenche (see Figure 1).<sup>15</sup>



**Figure 1 Mapuche subgroups and their respective Mapuche territories<sup>16</sup>**

<sup>10</sup> Instituto Nacional de Estadísticas, *Censo 2012*, Santiago de Chile: INE, 2012.

<sup>11</sup> Grebe, *Culturas Indígenas de Chile: un Estudio Preliminar*, 55; Arturo Hernández, Nelly Ramos, and Carlos Cárcamo, *Mapuche. Lengua y Cultura. Diccionario Mapudungun-Español-Inglés* (Santiago de Chile: Pehuén, 2009), 5-6; Ministerio de Planificación y Desarrollo, *Ley N° 19.253 “Ley Indígena,”* Santiago de Chile: Gobierno de Chile, 1993.

<sup>12</sup> David Aagesen, “Indigenous Resource Rights and Conservation of the Monkey-Puzzle Tree,” *Economic Botany* 52, no.2 (1998), 146-147; Beth Aracena, “Viewing the Ethnomusicological Past: Jesuit Influences on Araucanian Music in Colonial Chile,” *Latin American Music Review / Revista de Música Latinoamericana* 18, no.1 (1997), 3; Donald Brand, “A Brief History of Araucanian Studies,” *New Mexico Anthropologist* 5, no.2 (1941), 19-20; André Menard and Jorge Pavez, “El Congreso Araucano. Ley, Raza y Escritura en la Política Mapuche,” *Revista Política* 44 (2005), 211; Ineke Smeets, *A Grammar of Mapuche* (Berlin: Mouton de Gruyter, 2008), 3-5.

<sup>13</sup> González, “Vigencias de Instrumentos Musicales Mapuches”, 5-6; Smeets, *A Grammar of Mapuche*, 9-14.

<sup>14</sup> José Bengoa, “La Agricultura y la Población Mapuche” in *Mapuche. Procesos, Políticas Y Culturas en el Chile del Bicentenario*, edited by José Bengoa, 75-112 (Santiago de Chile: Catalonia, 2012), 75; Esteban Erize, *Diccionario Comentado Mapuche-Español*, edited by Universidad Nacional del Sur (Buenos Aires: Universidad Nacional del Sur, 1960), 11-12.

<sup>15</sup> Grebe, *Culturas Indígenas de Chile: un Estudio Preliminar*, 55; Pérez de Arce, *Música Mapuche*, 29.

<sup>16</sup> Diagram prepared by author.

The Pewenche or “people of the pine nut”, live in the territory that they call Pwelmapu, located in the Andes Mountains in south-central Chile.<sup>17</sup> The specific Pewenche community involved in this research corresponds to the Trapa-Trapa Butalelbun community who speak a dialect called Chedungun as their first language. This community is located in the extremely isolated Keuko Valley in Alto Bio-Bio, about 80 kilometres from the city of Los Ángeles (see Figure 2).



Figure 2 Location of Trapa-Trapa Butalelbun Community<sup>18</sup>

### The Context of the Research

My field research took place between July 2009 and February 2011 within the formal educational setting of Trapa-Trapa Butalelbun Boarding School— hereinafter referred

<sup>17</sup> Aagesen, “Indigenous Resource Rights and Conservation of the Monkey-Puzzle Tree”, 148-149; Hernández, Ramos and Cárcamo, *Mapuche. Lengua y Cultura. Diccionario Mapudungun-Español-Inglés*, 126; 129.

<sup>18</sup> Map prepared from templates by author.

*Music and Cultural Identity: an Ethnically-based Music Program in a Mapuche-Pewenche School*

to as Butalelbun School. This boarding school is managed by the Pope John XXIII Foundation which is part of the Catholic Diocese of Los Ángeles. The Foundation manages over ten educational establishments, two of which are located in Alto Bio-Bio providing educational services exclusively for Pewenche students. One establishment, Kauñicu Boarding School, uses the standard Intercultural Program provided by the Chilean Ministry of Education, which includes the teaching of Mapudungun as a second language. The main intercultural goal of Kauñicu Boarding School is to recover Mapudungun language and Chedungun dialect. The Butalelbun School, which is the focus of this study, has its own adaptation of the Intercultural Program that includes the teaching of Chedungun as a first language. This means most of the subjects are taught in Chedungun, including music.

We receive enrolments of boys and girls who are 100% Mapuche-Pewenche and all of them are Chedungun speakers. They [the students] start 1<sup>st</sup> grade with barely 10% of knowledge about Spanish, they learn first in Chedungun and in 3<sup>rd</sup> and 4<sup>th</sup> grade Spanish is incorporated in 50% [in teaching activities]. (Informant 2, personal communication, 2009)

In 1995, the Pope John XXIII Foundation began to administer Butalelbun School, with a clear mission to improve several aspects of the school. One of these aspects was the provision of a culturally pertinent curriculum; a concern addressed in 2000 with the arrival of a group of Misioneras Lauritas. The Misioneras Lauritas, a Catholic organisation known for its work with indigenous people, chose to work with Butalelbun School because of its unique quality as a Chedungun-speaking community. In 2005, Butalelbun School developed its own school-based Intercultural Program that was approved by the Chilean Ministry of Education. At that time, it was one of two schools in Chile where an indigenous language was taught as a first language. This school-based program incorporated all subjects into a culturally pertinent curriculum, including music.

Each culture has its own approach of appreciating beauty. It is important for the students to discover the Mapuche-Pewenche codes of beauty and appreciate how they are expressed. ... [Music and arts] provide the opportunity to approach the aesthetic dimension of this culture, [and also provide] the learning of the value of the arts from other people and cultures ...<sup>19</sup>

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<sup>19</sup> Excerpt from the school-based curriculum of Butalelbun School

As will be detailed later, this community has preserved many cultural practices. Although the language and cultural practices may contain the “codes of beauty” mentioned in the written program, there is evidence that suggests that certain cultural practices are either barely developed or attract low numbers of participants. Examples include the performance of musical instruments and the practice of music outside Mapuche-Pewenche religious contexts. This may explain the apparent discrepancy regarding a community that has some strong cultural practices, but at the same time, also feels the need to “discover” their “codes of beauty”.

In 2007, the involvement of the Misioneras Lauritas ceased, mainly because their policy limits the period they can commit to a community. In 2010, the boarding school had approximately 100 students and a seven-member teaching staff, comprising of three Mapuche-Pewenche teachers, a Mapuche-Pewenche principal, two non-Mapuche teachers, and a cultural adviser who was the local Pewenche chief. The academic results obtained by the school in the national standards tests have significantly improved in recent years. However, the results still fall below the national average. The school’s administration contends that this result is caused by two factors. First, the standardised tests target an urban population, and second, the test is administered in Spanish, the students’ second language.

The stimulus for this research project was my interest in investigating the topic for this study. Indeed, my professional background as a music teacher, combined with my personal interest in indigenous issues and personal experiences with the community of Trapa-Trapa Butalelbun piqued my interest in the project. Although I have worked elsewhere as a music teacher for the Pope John XXIII Foundation, I have not had any formal involvement with Butalelbun School.

In terms of the relationship between Catholicism and the local indigenous belief system, during my time in the community it appeared that the main goals of the Pope John XXIII Foundation related to social aspects not religious ones. This is supported by three facts: first, the incorporation of Mapuche-Pewenche religious activities into the school – which will be explained later – was mainly an idea of the Misioneras Lauritas. It was strongly supported by the local community, and also by the rest of the Catholic members of the Foundation. Second, as noted above, the school principal and most of the teachers are not Catholic; and third, the Mapuche-Pewenche religious activities within the school are strongly supported by the chaplain of the school as well as by the priest who manages the Foundation.

### **Data and Participants**

The data in this study was gathered from curricular documents, questionnaires, personal communications, videos and interviews. The curricular documents provide comprehensive information regarding the national standard curriculum relating to the Intercultural Program and to music education, as well as the entire school-based program of Butalelbun School. Through the administration and distribution of written questionnaires, I have interviewed or otherwise engaged with all teaching staff and

several parents. I have also gathered general information about the school through personal communications with two administrators of the Pope John XXIII Foundation.

In addition, I interviewed two members of the school community and analysed several videos of cultural activities that took place at the school with them. The first was Luis Queupil, an elder in charge of cultural affairs, or *Werken*, in another Pewenche community. He was also the principal of Butalelbun School at the time of my field research. Queupil sings and plays the traditional drum or *kultrun* in the group praying ceremony or *nguillatun* celebrated in his community. The other participant was *Lonko* Elias Pereira, the local chief or *Lonko* of the Pewenche community of Trapa-Trapa Butalelbun and the cultural adviser of Butalelbun School. This community does not have a shaman or *Machi* so *Lonko* Elias leads the group praying ceremony or *nguillatun*.

### **General Characteristics of Mapuche Music-culture**

Present-day traditional Mapuche music retains most of its pre-Columbian characteristics, incorporating only a few European influences, such as the use of modern materials in instrument construction and the performance of music in non-ritual contexts.<sup>20</sup> The ritual contexts are the most important settings for the practice of Mapuche music, with the group praying ceremony called *nguillatun* and the healing ceremony called *machitun* being the most significant.<sup>21</sup> The entire “traditional wisdom” or *kimün* is expressed in these two ceremonies through singing, praying, dancing and performance of musical instruments.<sup>22</sup>

The Mapuche music-culture has experienced significant changes since its first encounter with the Europeans in the sixteenth century. Arguably, the most radical changes have occurred in the last 130 years and are related to their coexistence with Chilean society. In the 1880s, in order to annex and control the Mapuche territory, the Chilean state started a process called “The Pacification of the Araucanía”. After three and a half centuries of struggle, first against the Spaniards and then the Chilean army, the Mapuche were finally defeated and relocated into indigenous reservations.<sup>23</sup> In this new situation, the Mapuche culture became an “indigenous minority” with a new need to “explain their culture” to others, and to “articulate a sense of cultural

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<sup>20</sup> Aracena, “Viewing the Ethnomusicological Past: Jesuit Influences on Araucanian Music in Colonial Chile”, 10; González, “Vigencias de Instrumentos Musicales Mapuches.”, 7-8.

<sup>21</sup> Pérez de Arce, *Música Mapuche*, 103-128.

<sup>22</sup> González, “Vigencias de Instrumentos Musicales Mapuches”, 6; Hernández, *The Mapuche-Williche Music of the Maiwe Lake*, 72-76; Pérez de Arce, *Música Mapuche*, 118-128.

<sup>23</sup> José Bengoa, *Historia del Pueblo Mapuche. Siglos XIX y XX* (Santiago de Chile: LOM Ediciones, 2000), 354-355; José Bengoa, *Orígenes y Desafíos del Conflicto Mapuche*. YouTube video, 43:38, from Mesa de Dialogo El Mostrador TV, August 2012, posted by El Mostrador TV, August 12, 2012, accessed 17 October 2014, <http://www.youtube.com/watch?v=8MnyaY4rpw8>; Alejandro Saavedra, *Los Mapuche en la Sociedad Chilena Actual* (Santiago de Chile: LOM Ediciones, 2002), 62-63.

Javier A. Silva-Zurita

belonging”.<sup>24</sup> Aspects of their music, like other elements of Mapuche daily life, became cultural icons in the representation of their culture.<sup>25</sup> The opportunities for the practice of traditional music were drastically reduced by the change of lifestyle within the indigenous reservations, mainly to the two rituals previously mentioned, the *nguillatun* and *machitun*.<sup>26</sup>

Another important change in Mapuche music-culture was caused by the migration of the Mapuche to urban areas from the 1930s onwards. In the rural communities, musical practice was experienced as an everyday event, whereas in the new urban settings it became a tool for affirmative notions of self-identity and cultural identity.<sup>27</sup> However, even in rural communities today some members follow traditional activities merely as affirmative notions of identity; indeed, some members do not follow or practice any traditional activity at all. This mainly occurs due to perceived conflicts between traditional activities and Christianity, the belief system adopted by many members of the Mapuche community.<sup>28</sup>

### **Educational Policies Regarding the Mapuche People**

In 1990, the Chilean Ministry of Education issued a law allowing all schools to develop independent programs, emphasizing the inclusion of the local culture and language in those schools within indigenous educational contexts.<sup>29</sup> In 1996, the Intercultural Program was founded with the purpose of promoting educational programs based on indigenous culture.<sup>30</sup> In the Mapuche context, this program promotes the teaching of Mapudungun as a second language and the incorporation of Mapuche cultural content into the curriculum.<sup>31</sup>

In a wider context, the UNESCO Regional Bureau for Education in Latin America and the Caribbean has extensively supported policies and programs to improve multicultural issues in indigenous educational contexts, including the Mapuche. The procedures and methodologies employed in these policies and programs have been analysed and assessed through the three UNESCO multicultural

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<sup>24</sup> José Bengoa, “Presentación” in *Mapuche. Procesos, Políticas y Culturas en el Chile del Bicentenario*, edited by José Bengoa, 13-22 (Santiago de Chile: Catalonia, 2012), 17.

<sup>25</sup> *Ibid.*, 17-18.

<sup>26</sup> Pérez de Arce, *Música Mapuche*, 51.

<sup>27</sup> Jorge Martínez, “La Música Indígena y la Identidad: los Espacios Musicales de las Comunidades de Mapuches Urbanos,” *Revista Musical Chilena* 56, no.198 (2002), 27-30.

<sup>28</sup> Ignacio Rainman, “El Rol de las Escuelas en la Implementación del Peib: ¿Rol Reproductor o Transformador?” (ARCIS, 2007).

<sup>29</sup> Eliseo Cañulef et al., *Aspectos Generales de la Educación Intercultural Bilingüe (Eib) y sus Fundamentos* (Santiago de Chile: Gobierno de Chile, Ministerio de Educación, División de Educación General, Programa de Educación Intercultural Bilingüe, 2000), 8-9; Ministerio de Educación, *Ley N° 18.962 "Ley Orgánica Constitucional de Enseñanza"*, Santiago de Chile: MINEDUC. Gobierno de Chile, 1990.

<sup>30</sup> Mauricio Huircan, “Desarrollo de la Educación Intercultural Bilingüe en Chile.” In *Interculturalidad en Contexto Mapuche*, edited by Daniel Quilaqueo, César Fernández and Segundo Quintriqueo, 19-39 (Neuquén: Editorial de la Universidad Nacional del Comahue, 2010), 21.

<sup>31</sup> *Ibid.*, 36-38.

factors mentioned previously. Although maintaining a critical approach to them in this case study, the UNESCO's development of these factors nonetheless provides a useful framework for the analysis, evaluation and design of policies and programs, where the participation of the local communities is crucial.<sup>32</sup> The UNESCO multicultural factors are summarised as follows:

- *Relevance*: policies and programs should be pertinent and meaningful to the minority group involved. This implies that aspects of cultural identity should be key when evaluating whether something is or is not meaningful.<sup>33</sup>
- *Coexistence*: programs should be developed as a tool of communication within the minority group involved and as a link with the wider national culture.<sup>34</sup>
- *Inclusion*: the minority group involved should be incorporated into the formal educational system. In addition, the minority group should participate in the design and development of the educational programs, as a means to provide a better educational experience.<sup>35</sup>

### **A Theoretical Framework Derived from the Literature**

As already mentioned, I have developed two new models designed specifically for a musical context, which are based on the UNESCO multicultural factors outlined above, that is, relevance, coexistence and inclusion. Each of the three UNESCO multicultural factors has been adapted into the two new models, thus each of my models has three components or factors as well. I have called the first model an Evaluative Criteria for Intercultural Music-making Activities, and the second one Guidelines for the Development of Multicultural Music-making Activities.

#### ***Evaluative Criteria for Intercultural Music-making Activities***

This model comprises of a set of questions designed to be used as a guideline for compiling questionnaires, interviews and other means of collecting data. It has three factors, identified as relevance, coexistence and inclusion. In relation to the relevance factor, the questions are:

- 1) Does the music program incorporate content and activities based on the local indigenous culture?

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<sup>32</sup> Hevia and Hirmas, *Discriminación y Pluralismo Cultural en la Escuela*, 17-20; Hevia et al., *Políticas Educativas de Atención a la Diversidad Cultural: Brasil, Chile, Colombia, México y Perú*, 18-20; Hirmas, *Educación y Diversidad Cultural: Lecciones desde la Práctica Innovadora en América Latina*, 19-24.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid.

*Javier A. Silva-Zurita*

- 2) Does the school community perceive the development of musical activities based on the local indigenous culture to be important and meaningful?
- 3) Does the school community perceive the development of musical activities based on the local indigenous culture to be an effective means to improve or enhance cultural identity?

In relation to the coexistence factor, the questions are:

- 1) Have musical activities based on the local indigenous culture been utilised to share musical experiences within the school and in the local indigenous community?
- 2) Have musical activities based on the local indigenous culture represented a bridge between the local indigenous community and other indigenous and non-indigenous communities?
- 3) Does the school community consider it important to share musical activities based on the local indigenous culture within the school, in the local indigenous community and with other indigenous and non-indigenous communities?

In relation to the inclusion factor, the questions are:

- 1) Have the school and the local indigenous community been involved in the design and development of the music program and activities?
- 2) Does the school community consider its participation in the design and development of the music program and activities to be an important factor in the school's development?

### ***Guidelines for the Development of Intercultural Music-making Activities***

This model is a set of statements that suggests some general procedures to promote cultural identity in a musical context. Specific procedures and strategies should arise, combining the information gathered through the previous model with these procedures. It has three factors identified as relevance, coexistence and inclusion. In relation to the relevance factor, the statement is:

the music program should incorporate a significant degree of meaningful content and activities related to the local indigenous music. The inclusion factor should be key to determining what is or is not meaningful. Moreover, the music program should promote the local indigenous music as a worthy musical genre.

In relation to the coexistence factor, the statement is:

the music program should encourage the school community to share musical activities based on the local indigenous culture within the school, in the local indigenous community and with other indigenous and non-indigenous communities. Moreover, the music program should develop strategies to promote these activities as a means to exchange cultural and life experiences.

In relation to the inclusion factor, the statement is:

the music program should incorporate in its design and development, the participation of people belonging to the local indigenous community. The purpose of this is the provision of relevant musical activities that match the aesthetic values of the community involved.

### **Findings**

Firstly, I will present the findings in relation to the three factors. Then, I will present the findings related to the particular cultural features of this Pewenche community, and the way in which these cultural features have influenced the introduction of traditional music in the school. Finally, I will discuss how to improve the practice of traditional music in the school, specifically in teaching activities.

#### ***The Relevance Factor***

The Butalelbun School community considers that there is already a sufficient amount of meaningful Mapuche-Pewenche cultural activities incorporated into the school. Mapuche-Pewenche music is implicitly present in these activities and plays a very important role, mainly because of the strong connection between music and the Mapuche-Pewenche belief system and traditions. A parent said:

[Music] is our language with the Creator. We transmit our needs [through music], therefore [music] cannot be omitted from our children's learning.

The musical activities considered the most meaningful are the singing of prayers and the performance of Mapuche musical instruments, both in the context of the group praying ceremony or *nguillatun*. The school community considers that the playing of Mapuche musical instruments is not sufficiently developed. Thus, the school should aim to improve, in quantity and quality, instrumental performance.

Additionally, the teachers consider that it is necessary to systematise music education content based on Mapuche-Pewenche music, as well as devising appropriate cultural activities and adhering clear educational purposes to them. The teachers consider the current cultural activities within the school to be only “a Pewenche experience” rather than an educational activity. Although the school allocates resources to carry out Mapuche-Pewenche cultural and musical activities, in common with schools throughout Chile, the formal written music program is not yet sufficiently developed.

#### ***The Coexistence Factor***

The Butalelbun School community considers that the current Mapuche-Pewenche cultural activities are a strong means for sharing the Mapuche-Pewenche “traditional

Javier A. Silva-Zurita

wisdom” or *kimün* within the school and in the local Pewenche community. The activities that share the traditional knowledge are considered very important because of the Pewenche understanding of communitarian life. A parent said:

[The school activities] are like everything else. We, the Mapuche-Pewenche people understand the school to be part of the community, as another family... This is our communitarian essence[,] the Pewenche school works in community. That division [between the school and the community] is made by the *winka* [non-Mapuche].

The school community recognises the need to share cultural activities with non-Pewenche people; that is, with non-indigenous and other Mapuche communities. Although these activities are barely developed, mainly due to the isolated location of Trapa-Trapa Butalelbun and the need for more economic resources, the school community claims that these activities are very important and should be carried out more frequently. Three reasons are given. First, the community considers that the discrimination exerted by the *winka*, the non-Mapuche, against the Mapuche-Pewenche, may be the result of the *winka*'s unfamiliarity with Mapuche-Pewenche culture. Therefore, these activities may help to disperse, or at least diminish such discrimination. A parent said:

The school must [provide a] link [between] both cultures... thus we will not be discriminated [against] and then we will have the possibility of integration with the rest of the country... I ask myself, how can they respect us if they do not know us or accept our traditions [?]

Second, the community believes that other Mapuche communities are musically more developed than the Pewenche. Therefore, activities with those Mapuche communities may encourage the Butalelbun students to learn and perform Mapuche-Pewenche music. Third, the community believes that the activities with non-indigenous people in a rural or urban context are an important link with the rest of Chilean society, a way to approach and participate in the “global culture”.

### ***The Inclusion Factor***

The Butalelbun School community considers that they are already highly involved in the development of cultural activities. This involvement is explained as a natural consequence of their communitarian lifestyle, and also of their duty when the activities are related to the religious “wisdom” or *kimün*. A teacher said:

Family is the expert about this knowledge ... therefore the family should be the main [party] responsible for any activity of this kind.

A parent said:

The whole community is important. May the students [in the school] sing the prayer without the *Lonko* and [without] the [wider local] community [?]. That is not possible, that is not right.

Mapuche-Pewenche cultural activities in the school are considered to be appropriate activities that correlate with the Mapuche-Pewenche aesthetic values. *Lonko* Elias Pereira, who is the local chief and the cultural adviser of the school, seems to be the main person in charge of the design and development of the Mapuche-Pewenche activities within the school and also in the wider Pewenche community of Trapa-Trapa Butalelbun. When religious “wisdom” is said to be part of the school activities, his presence is compulsory. Furthermore, most of the members of the teaching staff belong to the Pewenche community, which means that Mapuche-Pewenche cultural activities in the school are developed by Pewenche teachers for Pewenche students.

### ***Contexts for the Practice of Traditional Music in this Pewenche Community***

Traditional Mapuche-Pewenche music performed in this community is restricted almost exclusively to the group praying ceremony or *nguillatun*. In the Keuko Valley, this ceremony is considered very sacred. It lasts two or four days, pictures and videos are not allowed and non-Mapuche people cannot attend. However, mini-*nguillatun* are celebrated within the school in order to show the ceremony to non-Mapuche people and to promote the *nguillatun* within the school and in the wider local Pewenche community. Some participants suggested that because not all of the community participates in the *nguillatun*, thus the mini-*nguillatun* held within the school may help to improve the number of participants.

### ***The Nguillatun and the Sacred Status of Certain Cultural Elements***

Generally, a *nguillatun* is led by the shaman or *Machi* and only his/her drum or *kultrun* is considered sacred. However, in communities where there is no *Machi*, the *nguillatun* is led by the local chief or *Lonko* and most of the instruments and other elements of the ceremony are considered sacred.<sup>36</sup> In this community there is no *Machi*, thus the *nguillatun* is led by *Lonko* Elias. The musical instruments are made exclusively for the *nguillatun* and they are considered sacred, which means they cannot be played outside this ritual. A singing style called *tayel*, which is performed exclusively in the *nguillatun*, also receives sacred treatment and cannot be sung outside the *nguillatun*. The “rhea dance” or *choyke-purrun* and the “southern lapwing dance” or *tregül-purrun* are generally performed in the *nguillatun* as well as in non-

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<sup>36</sup> González, “Vigencias de Instrumentos Musicales Mapuches”, 13-15; Hernández, *The Mapuche-Williche Music of the Maiwe Lake*, 72-76; Pérez de Arce, *Música Mapuche*, 118-128.

Javier A. Silva-Zurita

ritual ceremonies. However, in this particular community there are no other social events where these traditional dances could be performed, thus these dances are performed only in the *nguillatun* and are considered sacred too.

### ***The Ül and the Ülkantun***

Ül and *ülkantun* mean “song” and “singing” respectively. In the Mapuche tradition, when a person composes an *ül*, that *ül* belongs to that person. An *ül* is the result of a very intimate experience and no one else is allowed to sing that song. Although the singers or *ülkantufe* in other Mapuche communities are aware of this “ancient code”, they have adapted it into a more flexible practice in which others may sing a person’s *ül*. However, the Pewenche community of Trapa-Trapa Butalelbun, strictly follows the “ancient code”.

### ***Traditional Learning of Mapuche-Pewenche Music in this Pewenche Community***

The singing or *ülkantun* is learnt by children at home. They listen to their relatives and start to imitate those *ül*. While doing so, they acquire the “wisdom” or *kimün* which allows them to compose their own *ül*. The performance of instruments is also learnt at home. The children become interested in performing musical instruments when an elder, who performs in the *nguillatun*, practices in preparation for a ceremony. The children start to practice with spare instruments and when they decide to play in the *nguillatun*, the learning process is taken more seriously because a “strong” *kimün* is involved. Then, a new instrument is acquired; it receives a sacred treatment and can only be played by its owner.

### ***Traditional Mapuche-Pewenche Music in the School***

Traditional Mapuche-Pewenche music is performed in the school only during the mini-*nguillatun* celebrated several times during the year and in the celebration of the Mapuche New Year or *we tripantü* held in June (see [video 1](#)). The community considers that the traditional music should be included in the classroom in a systematic way in teaching activities. The Misioneras Lauritas created a Pewenche songbook to fulfil this need, but those tunes are not considered by the community to be traditional music. The songbook was made up of mainly Western tunes with lyrics in *Chedungun* (see [video 2](#)). Although the songbook is lost, many tunes are still performed in the school. The lyrics of those tunes vary in scope, from Catholic texts to stories about the community, including some Protestant Pentecostal tunes and lyrics introduced by students and parents.

The absence of traditional Mapuche-Pewenche music in teaching activities is the result of the sacred status of the instruments and the ownership code of the singing. However, the community believes that the singing or *ülkantun* and the performance of musical instruments could be integrated into the teaching activities

only if very specific conditions, outlined below, are in place. These specific conditions are the result of a reinterpretation of the “ancient code” by participants in this study.

### ***Introduction of Traditional Music in Teaching Activities***

During interviews with *Lonko* Elias Pereira and *Werken* Luis Queupil, they suggested that, for the introduction of singing or *ülkantun* into teaching activities, a song or *ül* must be composed by a member of the Pewenche community, with the clear intention that it will be performed in the school by members of the school. Thus, this *ül* may not be performed by any other people from outside the school community. However, an *ül* may be performed by people from outside the school community, that is, students from other schools, but only if the *ül* is composed with the intention that it may be performed by outsiders in the context of a cultural meeting. The key factor appears to be the intention that underpins the creation of an *ül*.

To introduce the performance of musical instruments in teaching activities, Pereira and Queupil suggested that the traditional drum or *kultrun* and the traditional natural trumpet or *trufruta* must be taught by an elder who performs those instruments in the *nguillatun*. Students may not play the instruments used in the *nguillatun* because of their sacred status. If a student decides to play an instrument in the *nguillatun*, the learning process may no longer continue at school, but must move to in a place deemed appropriate by the elder. The “intention to play in the *nguillatun*” involves a “strong” *kimün* and the school is not considered to be a suitable setting for that purpose.

### **Conclusions**

The ethnically-based music program being implemented at Butalelbun School correlates with and partially achieves the outcomes suggested in the Guidelines for the Development of Intercultural Music-Making Activities. This school community has actively implemented Mapuche-Pewenche cultural activities, in which music is implicitly present and plays an important role. There is a strong consensus among the school members that Mapuche-Pewenche music should be included in a systematic way in the learning process. Furthermore, by implementing Mapuche-Pewenche cultural activities, it is possible to promote aspects of cultural identity.

As the outcomes suggested in the Guidelines for the Development of Intercultural Music-making Activities are strongly supported by the school community, three further actions are recommended in order to fulfil them. First, more activities that imply the sharing of the “traditional wisdom” or *kimün* with other Mapuche and non-Mapuche communities should be developed. This will require funds to be raised to travel to other communities and cities. Second, Mapuche-Pewenche musical content should be included in a systematic way in teaching activities within the classroom. However, there is a severe lack of sequentially-organised content about

Mapuche music.<sup>37</sup> Further research is needed to determine how this need could be fulfilled. Third, the practice of traditional Mapuche-Pewenche music should be included in teaching activities in the classroom. Although the school community believes this should be done, perceived conflicts with the “ancient code” for ownership and management of traditional knowledge have prevented this. However, if the entire community decides to reinterpret the “ancient code” in the way explained above, traditional Mapuche-Pewenche music could be included in teaching activities.

The research presented in this article is aimed at partially addressing a lacuna in what is known about the introduction of indigenous music into the school system in Chile. Further research into this area would provide useful information to address this and other issues related to multicultural policies and programs involving not only Pewenche people, but also other Mapuche communities and other indigenous groups in Chile. The endeavours of the Pewenche community of Trapa-Trapa Butalebun to deal with a multicultural educational context demonstrates the cultural metamorphosis that many indigenous groups are currently experiencing. While adapting their cultural codes to match the new contexts, the Pewenche also strive to maintain and enhance their sense of cultural identity through a formal educational setting.

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<sup>37</sup> González, “Vigencias de Instrumentos Musicales Mapuches”, 32; Pérez de Arce, *Música Mapuche*, 91.

*Music and Cultural Identity: an Ethnically-based Music Program in a Mapuche-Pewenche School*

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# Talking in Tongues: Negotiating Archetypal Models for Musical Development in Intercultural Music Making.

Toby Wren  
(Griffith University, Australia)

**Abstract** | *This paper examines some of the circumstances surrounding the creation of the hybrid intercultural music project, Ultimate Cows. A concert was performed at the Encounters: India festival in Brisbane in 2013, and featured the results of a collaboration between master percussionists Guru Kaaraikudi Mani and Ghatam Vaidyanathan Suresh from the South Indian Carnatic tradition, and musicians including violinist John Rodgers, percussionist Tunji Beier, and myself, a guitarist, from the Brisbane jazz and new music scene. The ways in which the intercultural work was conceptualised, developed, and received are explored with reference to the composition and collaborative process. The discussion reveals aspects of the ways in which musicians relate to culture, and the ways that culture is performed in intercultural hybrid work. In line with the critical theory around hybridity, Ultimate Cows is proposed as symptomatic of hybridity's pervasiveness, a natural consequence of musicians' desire to extend their practice through interactions with the musical Others that they encounter. The discussion of power and perspective is acknowledged as central to the discussion of hybrid works, and the various ways that difference is made manifest with reference to the musical work No Can Do. The compositional development of that work is shown to simultaneously explore and reconcile archetypal musical structures from Carnatic and jazz musics, and explore some of the inherent problems that are consequently implied for the works' reception. In the process it uncovers differences in musical approach, perception, and the notion of acquired cultural archetypes, which affect the way that musicians orient themselves to the music in performance.*

*Talking in tongues* is the idea that someone could spontaneously speak (or play music) in a language previously unknown to them (*xenoglossia*), or create a new language by combining bits of other languages. The new language is potentially sacred, opening a door to other worlds, but could also be gobbledygook. As a jazz musician who spends a lot of time working with musicians from other musical traditions, it is a metaphor that resonates with me, as I often feel like I would like to spontaneously bridge worlds by being able to play in a different musical 'language', but feel that often I am musically talking at cross-purposes. In my work with Carnatic and jazz musicians, I aim to be bi-lingual, or 'bi-musical' but even if I succeed it is unlikely that the audience in an intercultural performance will be familiar with more than one cultural form.<sup>1</sup> This means that even the successful intercultural work can be problematic in terms of its reception.

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<sup>1</sup> Mantle Hood, "The challenge of bi-musicality," *Ethnomusicology* 4, no.2 (1960): 55-59.

Toby Wren

This paper explores notions of hybridity through an ethnographic description of a particular hybrid music project. It does so by examining the ways that musical systems intersect, the way that a performance is constructed by people with different cultural frames of reference, and the potential ways that the music can be heard to relate to archetypal musical models of development.

The *Ultimate Cows* concert was held at the Queensland Conservatorium, Griffith University on the 16 May 2013 as part of the *Encounters: India Festival*. It was significant in my practice as an intercultural musician, for the way it developed a cohesive and compelling musical statement by allowing the musicians to contribute equally to the musical fabric. These artistic and social goals have become increasingly important in my practice as it has moved from a jazz practice influenced by Carnatic music, to a hybrid practice formed by my exposure and studies in jazz and Carnatic musics.

The music performed at *Ultimate Cows* effectively summarised the musical journey I have taken since my exposure to Carnatic music, and provided an opportunity to play with some of my greatest musical influences: Carnatic percussion practitioners, Guru Kaaraikudi R. Mani and Ghatam Vaidyanathan Suresh. It is an experience that has made me think afresh about hybrid music, about the balance between playing one's own culture, and playing beyond one's culture, and, of the difficulty of producing a singular musical statement from divergent musical practices.

## Hybridity

Marwan Kraidy defines hybridity as “an association of ideas, concepts, and themes that at once reinforce and contradict each other”.<sup>2</sup> This definition captures the problematic yet fascinating nature of hybrid cultural work. ‘Hybrid’ in the musical context is synonymous with ‘fusion’ a term preferred by Carnatic musicians, but one that is loaded for many westerners through association with specific types of fusion music, such as smooth jazz. In the current context, hybridity refers to the musical product of the interactions of a group of musicians associated with two musical systems: Carnatic and jazz musics. The term ‘culture’ is used to denote “traditional (historically derived and selected) ideas and especially their attached values”.<sup>3</sup> This derives from the cultural anthropological understanding of culture as being “the totality of and the motive for all social interactions.”<sup>4</sup> While the fluid and changing nature of the concept of culture is acknowledged, an understanding of different archetypal structures that exist between musical systems is useful and appropriate to the discussion of intercultural music, as “culture systems may, on the one hand, be considered as products of action, on the other as conditioning elements of further

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<sup>2</sup> Marwan Kraidy, *Hybridity, or the Cultural Logic of Globalization*, (Philadelphia, PA: Temple University Press, 2005), vi.

<sup>3</sup> A.L. Kroeber and Clyde Kluckhohn (p.181) cited in John R. Baldwin et al. *Redefining Culture* (Mahwah, NJ: Lawrence Erlbaum, 2006), xv-xvi.

<sup>4</sup> *Ibid.*, 77.

action.<sup>5</sup> I would like to add to these definitions that culture is constituted by the interactions of individuals, and that it is the actions of culture-bearers, such as musicians, that renew and redefine our understanding of what constitutes culture. The interplay between individual culture bearers and the culture at large is a central concern of my investigation of intercultural improvisation.

Kraidy also elaborates on the ubiquity of hybridity in modern life, which “points to the emptiness of employing hybridity as a universal description of culture.” He implores us to “situate every analysis of hybridity in a specific context where the conditions that shape hybridities are addressed.”<sup>6</sup> Similarly, Martin Stokes has made a call for work that contributes to our understanding of musical hybridity by focusing on local instances.<sup>7</sup> My discussion on hybridity will therefore examine a specific context as a way of unpacking some of the issues around hybridity. Understanding intercultural hybridity is important because of its pervasiveness, and because the writing on post-colonialism, hybridity and Orientalism reveal the inherent power imbalances that can pervade hybrid encounters.<sup>8</sup> These power imbalances have prompted some to propose rules for ethical engagement with Others.<sup>9</sup> Beyond an imperative to illuminate power imbalances in intercultural projects and to construct meaningful and equitable experiences for collaborators, there remain aspects of intercultural collaboration that require interrogation at a technical and disciplinary level.

### **Culture and Intercultural Music**

In music, the fundamental differences between musical traditions require compromise, but, though many intercultural musicians have been confronted with intercultural dissonance, few have an in-depth and readily applicable knowledge of the specifics of more than one musical system. The subject of this discussion, the *Ultimate Cows* concert, was perceived to be successful by the artists and the audience, despite being comprised of culturally distinct musics. While there exist similarities between jazz and Carnatic, notably their emphases on virtuosity and the balance of composition to improvisation, many of the fundamental precepts regarding pitch and rhythm are different. In the following, the specific musical differences are explored alongside a discussion of the way different cultural groups apprehend the cultural work.

The musical materials of *Ultimate Cows* metamorphosed throughout the creative and collaborative phases of the project, the collaborators interacting in various ways to affect the form of the eventual work. Even at the point of performance, the work was highly flexible due to improvisation, which, it can be

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5 Ibid., xvi.

6 Marwan Kraidy, *Hybridity*, vi.

7 Martin Stokes, “Music and the Global Order,” *Annual Review of Anthropology* 33, no. 1 (2004): 47-72.

8 See Edward Said, *Orientalism*, 1st Vintage Books ed., (New York: Pantheon Books, 1978).

9. For example, Seyla Benhabib, *The Claims of Culture: Equality and Diversity in the Global Era* (Princeton, NJ: Princeton University Press, 2002); Marwan Kraidy, *Hybridity*

*Toby Wren*

argued, acts as a discursive methodology for exploring cultural difference. Any analysis that we make of the music as performed is then a kind of decoding of the play of musical systems that occurred during performance. Like Michael Desson, I “argue that this kind of intercultural improvised music is itself a form of theorising about culture”<sup>10</sup>, and that it is in the music itself that some of the most fascinating elements of this cultural negotiation is played out.

Notions of culture are developed in the literature around hybridity as being comprised of the overlapping polities and affiliations of individuals.<sup>11</sup> While it is useful to acknowledge the pervasiveness of hybridity, we must be aware that intercultural work remains a fascinating concept, partly because it demonstrates the differences that exist between cultural groups. The balance between the individual and their culture is important to an understanding of hybridity. In terms of the discussion of intercultural music, we must consider the contributions of individual artists as being a negotiation between acquired and shared cultural practices and individual responses to cultural materials.

This paper demonstrates that hybrid intercultural music can be analysed in terms of its multiple subjectivities, and that new approaches to musical hybridity can effectively engage these multiple perspectives and the discourse on power as a way of informing and inspiring new work. While it is acknowledged that the dual perspectives of a Carnatic musician and a jazz musician could lead to fruitful dialogue, the constraints of space limit the present discussion to a single viewpoint, an ethnography of the experience of creating and performing the work.

### **Carnatic, jazz, and Carnatic-jazz**

Since 2005, my practice has been split equally between Carnatic and jazz music: I listen to, and practice, Carnatic and jazz music; I devise hybrid performance techniques. I also devise ways to perform with Carnatic musicians, and with mixed Carnatic-jazz ensembles both here in Australia and in India. As I continued to learn and practice both styles, hybridity became inevitable and, increasingly, the way in which I expressed myself musically began to reflect my two major influences. The challenges for performers in intercultural hybrid contexts are many, and often difficult to resolve. Historically, there are a smaller number of projects involving Carnatic and Jazz relative to other intercultural hybrids, which may indicate that there are particular problems to resolve between these musical systems. On the other hand, the high level of musicianship in these cultures has also meant that hybrid projects, such as *Shakti* (1975-77), tend to feature highly skilled musicians performing at a high level of musical complexity.

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10. Michael Desson, “Improvising in a Different Clave,” in *The Other Side of Nowhere*, ed. Daniel Fischlin and Ajay Heble (Middletown, CT: Wesleyan University Press, 2004), 174.

11. Seyla Benhabib, *The Claims of Culture*; Marwan Kraidy, *Hybridity*; Homi Bhabha, *The Location of Culture*. (London: New York: Routledge, 1994).

In my experience, performing in Carnatic-jazz contexts requires deliberate and conscious decision-making during performance. Yet, it also requires musicians to be highly attuned and reactive to what is happening in the moment of performance. The degree to which conscious thought is employed, or intrudes on performance, may be linked to familiarity with materials and musical system. But aspects of Carnatic practice also require a different kind of conscious planning to execute than I would ordinarily employ in a jazz context. One such case involves the Carnatic devices called *moras* and *korvais*. These are rhythmic devices (compositions, or set pieces) based on additive phrases and can be considered the rhythmic equivalent of harmonic cadences. A *mora* or a *korvai* is a rhythmic cadence that develops and resolves tension by combining phrase lengths that move away from the underlying beat, and then resolve back to an important beat in the *thalam* (metre) via logical development. Carnatic scholar David Nelson refers to them as “designs in the fabric of time”.<sup>12</sup> There are grades of complexity between these devices, some of which are easier to execute than others.

While complex rhythmic materials are a part of Carnatic practice, complexity can often be tempered in different performing situations. Carnatic percussionists will frequently choose materials based on their perception of the audience’s preference for complexity, and the ability of the other musicians to keep *thalam*.<sup>13</sup> On the other hand, many writers have noted the specificity of music to culture and what constitutes musical ‘simplicity’ is not necessarily consistent across cultures.<sup>14</sup> If a simple musical gesture is based on a culturally specific notion, in an intercultural context it could easily be misunderstood by musicians from a different background. For the performers, there are multiple fine adjustments to be made, both in terms of performance practice, and in the way the musicians relate to one another.

In intercultural music, the musicians and the music culture they come from have different relationships to hybrid experimentation. In jazz, hybridity is considered by most to be integral to the formation and development of the idiom, while in Carnatic music, hybridity is considered acceptable, but is kept at arm’s length, outside the continuation of the tradition. Jazz is often defined in terms of its hybrid beginnings; the ‘melting pot’ of New Orleans at the turn of the twentieth century has become jazz’s cliché. Jazz continues to be defined and shaped by the influences that it incorporates, leading to a multitude of sub-genres. Its relationship to Latin music, for example, can be thought of as co-evolutionary, each tradition periodically informing the other. The instruction and discourse around Carnatic music, on the other hand, as in many other aural traditions, tends to emphasise tradition over innovation,

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<sup>12</sup> David Nelson, “Mrdangam Mind” (Ph.D. Wesleyan University, 1991).

<sup>13</sup> In Carnatic music the main artist maintains the *thalam*, or metre, through a sequence of hand gestures and claps during a percussion solo.

<sup>14</sup> Jeff Todd Titon, *Worlds of Music* (Belmont, CA: Schirmer Cengage Learning, 2009); Gabriel Solis & Bruno Nettl, *Musical Improvisation* (Urbana: University of Illinois Press, 2009); Huib Schippers, *Facing the Music* (New York: Oxford University Press, 2010).

employing conservatism as a necessary method that “stops or slows down random or ‘faddish’ change”.<sup>15</sup> However, innovation certainly occurs within Carnatic music, and the great players have extended the form through innovations on traditional forms. Hybrid experiments have also been common, although their influence on the central tradition tends to be downplayed in my experience. Experimentation, such as adding harmony to Carnatic compositions, is more likely to be labeled ‘fusion’ than considered as legitimate contributions to the tradition.<sup>16</sup> Indeed, ‘fusion’ is readily claimed by musicians to draw attention to their creative contribution.<sup>17</sup>

Since the 1970s there have been many recorded examples of Indian-jazz hybrids, but most of these are based on North Indian Hindustani music. Perhaps due to the greater role of improvisation in that tradition, jazz musicians have tended to find more common ground for interaction. Exposure to Hindustani music has extended the palette of jazz improvisation, most notably in the modal experimentation of John Coltrane and those that later emulated him. Fusions with South Indian Carnatic music are fewer in number. Notable exceptions are the highly experimental and conversational jams recorded between David Brubeck and Palghat Raghu (1967), and the earliest recorded Indian-jazz recording, one that has only recently come to light, between the drummer Joe Morello and mridangist, Pallani Subramania Pillai.<sup>18</sup> The work of Shakti (1975-77) is also a notable exception. The group re-formed from 1997-2006 as Remember Shakti and performed a fusion of North and South Indian music with Western music. Two final examples are the collaborations between Guru Kaaraikudi Mani and the Australian Art Orchestra, and New York saxophonist Rudresh Mahanthappa with Carnatic saxophonist Kadri Gopalnath.<sup>19</sup>

An account of my first rehearsal with a Carnatic musician illustrates well the way in which acquired cultural archetypes are implicated in musical exchange. When I first sat down to play with Brisbane mridangam player, Eshwarshanker Jeyarajan, in the garage of my New Farm flat in 2006, I had little idea of what to expect. I did not, as an experienced jazz musician with a lot of practice playing unusual rhythms, expect to lose the beat almost immediately. A Carnatic mridangam player commonly doubles rhythmic ideas as they happen, providing a rich rhythmic interaction with the ‘main artist’, and requiring the melodicist to maintain an authoritative relationship to the rhythmic cycle and be able to resolve their ideas to it. When performing in a jazz context, I had been able to negotiate rhythmic cycles with great flexibility due to the depth and duration of my acquisition of that musical system. If I began a rhythmic

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<sup>15</sup> Huib Schippers, *Facing the Music*, 47.

<sup>16</sup> An example of added harmony can be found in R. Prasanna, *Vibrant Aesthetics* (Chennai, India: Inrocco, 1993) CD.

<sup>17</sup> Vaidyanathan Suresh, personal communication, August 3, 2014.

<sup>18</sup> “A Damned Good Show”, *Tajmahal Foxtrot*, accessed September 21, 2014, [http://www.tajmahalfoxtrot.com/?page\\_id=56](http://www.tajmahalfoxtrot.com/?page_id=56).

<sup>19</sup> See Australian Art Orchestra & Sruthi Laya Ensemble, *The Chennai Sessions*, CD, (Melbourne, Vic: AAO Recordings, 2008) and Rudresh Mahanthappa, *Kinsmen*, CD, (New York: Pi Recordings, 2008).

diversion in a jazz performance, stretching a rhythmic idea to the point where its relationship to the underlying metre is tenuous, it was a relatively simple matter to regain my position in the metre and form by listening to what the bass player or drummer was playing.

Eshwarshanker had not played with the intention of making me lose my place, nor had he employed a high level of complexity. But, in order to feel secure when performing with Carnatic musicians, I quickly realised that I had to begin a new process of acculturation and acquisition which involved learning to differentiate the strokes of the mridangam and their functions, and acquiring the most basic archetypal phrases that signalled position in the metric cycle. This early experience of difference, when interacting at the simplest level, points to the complexity of developing satisfactory intercultural musical projects. It is not an experience confined to me, as I have witnessed other musicians struggling to identify where the beat was during a mridangam introduction that was intended to set up the groove as simply as possible.

The relationship between accompanists and soloists is one manifestation of the difference between these two musics, as are the specific methods of musical accompaniment: the timbre of individual drumstrokes and conventions of play. The *Ultimate Cows* concert took place eight years after these basic collaborative dissonances were resolved, and provides the opportunity to demonstrate a different set of cultural negotiations taking place.

### **Collaborative process**

The concert was initiated by the author, but the frequency, duration and mode of the rehearsals for *Ultimate Cows* was determined by the most senior musician involved. Guru Kaaraikudi Mani is one of the most highly respected practitioners of Carnatic percussion, and certain courtesies were necessarily extended in order for the performance to go ahead at all. It is unlikely that he would have agreed to the concert if I had not been a student of his for many years, and if I had not asked him in a suitably respectful manner. While historically, there exist colonial tensions between the West and India, in this circumstance, the seniority of the Indian artists, our personal relationship and the respect that was extended to them over many meetings in Australia and India, is a more significant factor, tipping the power balance in the opposite direction.<sup>20</sup>

Some aspects of the performance were necessarily dealt with prior to the event. For example, I selected repertoire and composed new tunes based on the 'D' tuning of the percussion instruments that Mani Sir and Suresh were bringing to Australia. I was able to include a new composition by Mani Sir, *Longing for Layam* that he had dictated to me at his home in Chennai in January 2013, as well as a composition by John Rodgers called *Viv's Bum Dance* (c.1991) that is potentially the first Australian Carnatic-jazz composition. I also included a piece I composed with

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<sup>20</sup> A view shared by Ghatam Vaidyanath Suresh, personal communication, July 29, 2014.

Toby Wren

Tunji Beier (*Spilt Coffee*, 2013) and another that I wrote alone, based on a *korvai* by Karaikudi Mani (*4 Speed Korvai*, 2013).

I was the initiator of the project, but at each step I involved Mani Sir in its co-construction and sought his expertise in doing so. Our relationship and roles were ultimately established on his terms: I was to organise the event, and he would ensure that what was performed on the stage was at the highest level. His main interest during rehearsals was to ensure that he, Suresh, and I, knew the materials well enough to perform them “without any doubts”, in Mani Sir’s terminology. In rehearsal this often meant that he would ask me to play certain passages numerous times, while he simply listened. What he chose to play in performance to some extent, he left undeclared: what was important was that he understood the rhythmic structures and could respond to them in a manner of his choosing at the time of performance.

This is quite a different way of rehearsing for me. In any jazz rehearsal I have ever been in, the band has played the tune from beginning to end, mirroring what was to occur in the live performance. By going through materials only as far as understanding the essential elements, Mani Sir had complied with the intention of the collaboration, to leave many of the models for development until the actual performance. To avoid any uncertainty on my part, in the face of such an intimidating presence, I practiced my parts in as many variations as I could: vocally and on guitar, including in various locations on the fingerboard, in a variety of speeds, and while keeping time with my foot. In this way I hoped I would be able to respond to whatever rhythms Mani Sir might come up with in live performance.

We had two rehearsals. In the notes I made at the time, I remarked that it seemed as if “the purpose of the rehearsals was more about understanding each other’s aesthetics and processes [rather] than learning materials.”<sup>21</sup> During the rehearsals, Mani Sir made suggestions as to the specific ways that the compositions should unfold. He often suggested which sections could be repeated and recommended introductions and endings, frequently composing a section on the spot during the rehearsal and singing the parts to me. I had previously witnessed Mani Sir working in this way, notably during an artist residency at the Queensland Conservatorium, Griffith University in 2011, in which he spontaneously arranged a three-minute student composition into a 45-minute epic during a rehearsal. Because I had witnessed this kind of development previously, I had deliberately composed to allow for those kinds of modifications to be made during rehearsal.

In my composition *No Can Do*, for example, I composed a *korvai* to end the written melody. In rehearsal, Mani Sir suggested that on the third repeat of the *korvai*, we should double the tempo. In this case, the anticipated excitement that would be generated by playing the *korvai* at double speed overcame Mani’s tendency to favour simpler solutions in hybrid contexts, a vote of confidence, perhaps, in the abilities of his collaborators. Mani Sir also decided in which order the compositions were to be

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<sup>21</sup> Personal diary entry, May 12, 2013.

played in the performance. While there was discussion about these artistic decisions during the rehearsal, everyone present acknowledged Mani Sir's authority and expertise to ultimately make those decisions.

Despite the extensive preparation that I had done, and the changes made in rehearsal by Mani Sir, I had made it repeatedly clear in my communications that my aesthetic intention was to create an interactive, even volatile playing situation in which the performers felt free to collaborate and challenge each other, and in which structural changes were encouraged to take place at the moment of performance. Kaaraikudi Mani and Ghatam Suresh embraced this experimental aesthetic, which is not that dissimilar to traditional Carnatic practice. In Carnatic music there is rarely a rehearsal before a concert, so percussionists in particular are expected to be able to apprehend and execute complex rhythmic variations on the spot. However, in intercultural contexts this kind of experimental and responsive aspect is often reduced, the novel context requiring more planning.

One of the major achievements of the project is the extent to which it enabled this highly interactive atmosphere to occur. The open and experimental playing situation that we attempted to invoke for *Ultimate Cows* can only happen with musicians of a sufficiently high level of expertise, and with musicians who have knowledge of the musical systems of those they are collaborating with. John Rodgers had been performing Carnatic influenced music with *Loops* since the mid-1990s; Tunji Beier lived with his guru T.A.S. Mani for three years learning Carnatic percussion; and Kaaraikudi Mani and Ghatam Suresh have extensive experience performing in intercultural ensembles since the late 1980s, including with the Australian Art Orchestra in small (2008) and large group (1996) formats, and with John Kaizan Neptune (2004). In addition, Mani Sir has listened to western music from an early age, including orchestral music and jazz.<sup>22</sup>



**Music Example 1 (*No Can Do* by Toby Wren)<sup>23</sup>**

***No Can Do***

To demonstrate the ways in which specific musical materials evolve and respond to cultural difference, I will focus on *No Can Do*, from the composition stage through to analysis of the performance. The composition embodies the notion of 'swing', a loaded construct that is held by most jazz musicians to be a crucial element in jazz performance, yet elusive to define. While systematic efforts by Keil and Proglor have brought us closer to an understanding of the 'restless energy' of swing, it is

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<sup>22</sup> Kaaraikudi Mani, personal communication, October 21, 2011.

<sup>23</sup> Recorded during Ultimate Cows Concert, Encounters : India Festival Brisbane, 2013. Toby Wren (guitar), John Rodgers (violin), Tunji Beier, Guru Kaaraikudi Mani and Ghatam Vaidyanathan Suresh (percussion). All rights reserved.

Toby Wren

notoriously difficult for non-jazz musicians to effectively produce, and is often avoided in intercultural work.<sup>24</sup>

In the case of *No Can Do*, the composition took this intercultural obstacle as a starting point for developing a musical commentary on swing in hybrid settings. The approach used was to create a synthetic swing feel by constructing a motive that would be heard as swing despite being in a new rhythmic subdivision, effectively creating a polyrhythm and potentially diverting attention from its possible failure to swing in a conventional sense. This re-contextualised swing would then become the basis for a *korvai*, an additive rhythmic cadence in Carnatic style.

Examples taken from my notebooks in 2010, reproduced in Figures 1 and 2, show some of the stages of development.

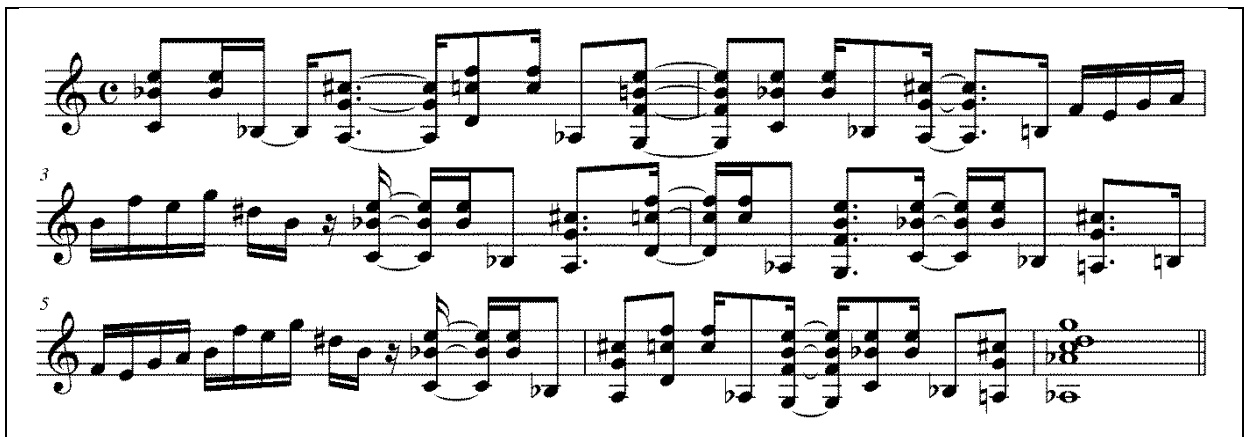


Figure 1. Early sketch of *No Can Do* showing a *korvai* based on the auditory illusion of swing feel.

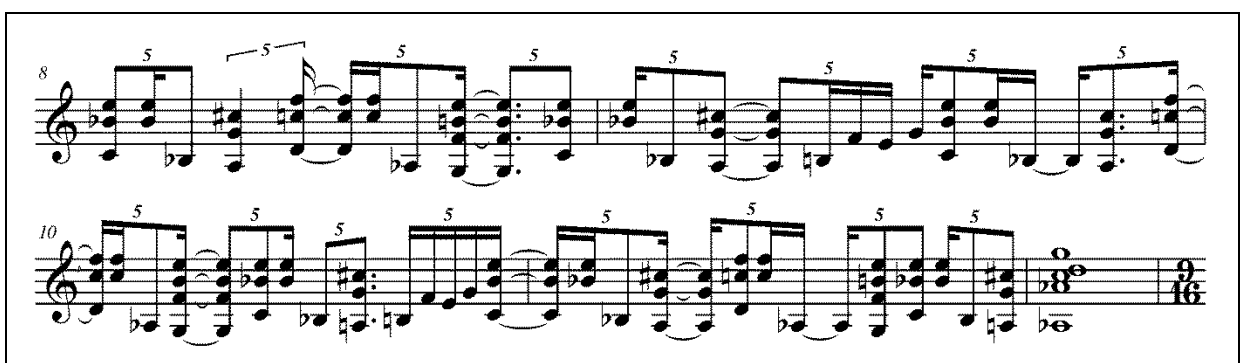


Figure 2. Development of the initial idea showing a variation in a quintuplet subdivision (*khanda nadai*).

<sup>24</sup> Charles Keil, "Motion and Feeling Through Music," in *The Journal of Aesthetics and Art Criticism* 24, no. 3 (1966): 337-349; Elliot Proglor, "Searching for Swing: Participatory Discrepancies in the Jazz Rhythm Section," *Ethnomusicology* 39, no. 1 (1995): 21-54. Other intercultural genres, such as latin jazz for example, have a long history of music making in which the swing rhythm is avoided altogether. In fact 'straight' rhythms for many jazz musicians demarcate the boundaries of the latin style.

Figure 1 shows the apparent ‘swing’ feel, a result of phrasing in groups of three across the beat, and of choosing chords designed to evoke a jazz turnaround progression. Figure 2 demonstrates the same idea transposed into a quintuplet pulse subdivision. The idea of presenting the same composition in different *nadais* (subdivisions) is common in Carnatic practice. In each example the swing archetype is difficult for the Western listener to perceive as being anything other than an authoritative declaration of pulse. That is, the dotted quaver is perceived as the pulse in each example, even when it is played ‘off the beat’ in its second iteration.

The compositions in Figures 1 and 2 are shown in a different form in Figure 3. This numeric representation is commonly used by Carnatic percussionists, and clearly shows the structure of the rhythmic composition.

<b>Semiquavers:</b>	9 9 9 (12)	
	8 8 8 (12)	
	7 7 7	(96 pulses total)
<b>Quintuplets:</b>	9 9 9 (4)	
	8 8 8 (4)	
	7 7 7	(80 pulses total)

Figure 3. A numeric representation in the Carnatic style of the first six bars of compositions shown in Figures 1 & 2. Each numeral describes the length of a phrase in a given subdivision.

The semiquaver version occupies a total of 96 semiquavers (24 beats of 4/4). The initial phrase, comprised of quaver, semiquaver, quaver, crotchet (total of 9 semiquavers), is repeated three times. A ‘gap’ figure of 12 semiquavers is played, followed by a reduction of the initial phrase to 8 pulses, another ‘gap’ of 12, and a further reduction of the initial phrase to 7. The quintuplet version is identical, except that the ‘gap’ phrase is now 4 semiquavers only.

Subsequent development took place by extending both the Carnatic and jazz aspects of the idea. This resulted a refining of the numeric proportions of the *korvai* (rhythmic structure) so that the swing feel remained unchanged in each iteration, that is, removing the reduction as well as an incorporation of harmonic references to the other sections of the composition. As shown in Figures 4 and 5, the new version of the *No Can Do korvai* contains a logical expansion of the ‘7’ gap figure, and keeps the main ‘swing’ portion unchanged.

In each case, the additive rhythmic composition takes place over 6 bars of common time (or three cycles of Carnatic *Adi thalam*), establishing tension through phrases that do not relate to the metre, and satisfying resolution when they resolve back to beat one. For the jazz musician, this example provides a challenge, not simply

Toby Wren

for the additive rhythmic structure, but because it uses an archetypal swing rhythm in a highly unusual context.

New Version: 6 6 6 (7)  
6 6 6 (7) (7)  
6 6 6 (7) (7) (7) (96 pulses total)

Figure 4. New version of the composition, in Carnatic notation, as performed in the concert.

The image shows two staves of Western musical notation for a *korvai*. The first staff starts at measure 36 and includes chords Dm9, G#13, G13, Gm, E7#9, Em7b5, A7#5, and Dm. The second staff starts at measure 39 and includes chords Bbm7#11, A7#5, and Dm9. Above the first staff, the rhythmic notation '666 7 666 77 666 777' is written. The notation includes various note values, rests, and dynamic markings like accents (>).

Figure 5. New version of the *korvai* in western notation, as performed in the concert.

American jazz drummers, Jeff ‘Tain’ Watts, and Ari Hoenig, are known for metric repurposing of the archetypal swing feel, performing swing ride cymbal patterns in different temporal relationship to the underlying tempo, but it is uncommon for this to be extrapolated to other instruments, and for it to occur within an additive compositional structure. This excerpt suggests that the deeper an association is between a motive and its underlying metre, that is, the more ‘groovy’ it is and the closer it is to a cultural archetype, the more difficult it will be to displace the idea against the metre, and the more disorienting the effect will be.

### Perspectives on performance

Performing *No Can Do* raised some interesting ideas and issues. The first thing to note is that it failed to swing like Jeff ‘Tain’ Watts; but this was not necessarily the aim. Keil posits a theory of “participatory discrepancy” to explain the swing feel. According to Keil, who devised a process of systematic analysis to support his theory, swing feel is achieved through the tension between rhythm sections comprising ‘chunky’ (behind the beat) bass players and ‘on top’ (ahead of the beat) drummers. In other words, Keil argues that successful rhythm sections combine ‘ahead’ and ‘behind’ players to create the participatory discrepancies he deemed necessary to the creation of swing. The notion of participatory discrepancies can be applied to the intercultural *No Can Do*. As shown in Figures 1 and 2, a swing feel is implicit to the composition, but, more than

this, a systematic analysis in the manner described by Keil reveals participatory discrepancies peculiar to our specific, intercultural setting.<sup>25</sup> In *No Can Do*, a rhythmic tension is perceptible between the more relaxed and ‘behind the beat’ swing of the western musicians and the driving, ‘ahead of the beat’ performance of the Carnatic musicians.

Over and above the commentary regarding participative discrepancies, *No Can Do* is likely to be heard quite differently depending on the cultural background of the audience. Intercultural composer, Christopher Adler notes that “for every aspect that is familiar [about the intercultural work] there will be another that is unfamiliar; for every rightness about the work, a wrongness along with it”.<sup>26</sup>

For someone encultured in the Carnatic tradition, particularly experts, or *rasikas*, the final *korvai* of *No Can Do* shown in Figure 5, may be difficult to comprehend in terms of its pitch. As Gayathri Kassebaum explains, “tonal relationships and melodic movement in Karnatak raga are linear and horizontal in contrast to the harmonic and vertical relationships central to Western classical music”.<sup>27</sup> The Carnatic *swara* is akin to the western notion of pitch, but it also includes specific ornamentations and may not correspond to the equal tempered scale. Carnatic vocalist, T. M. Krishna says, “[t]he gamaka [ornament] becomes part of the *swara*’s own voltaic energy... In other words, the *swara* does not exist without the gamaka”.<sup>28</sup> A Carnatic *ragam* therefore “encompasses the concepts of scale, mode, tonal system, melodic motifs and themes, microtones, [and] ornaments”.<sup>29</sup> In Carnatic music the mood (or *rasa*) is related to the way *swaras* are heard against the tonic drone and developed through subtle variations on the same set of pitches and ornaments throughout a composition. This is, after the lyrics of the composition, the most important aspect of the way music is heard by a Carnatic musician. There is no theory of harmony in Carnatic music and, therefore, no acquired context for relating to the chromatic harmony presented in this section of the work. Put off balance by the unexpected pitch component in the final section of *No Can Do*, the Carnatic listener is therefore more likely to appreciate and focus on the rhythmic elements of this section. This listener is rewarded by the predictability of the figure in Carnatic terms, a traditional *korvai*, repeated three times to finish the work (Figure 5).

For the jazz audience, the swing archetype in this final section is difficult to ignore. Accordingly it is the harmonic progression that is more likely to assume the foreground than the rhythmic elements; a functional progression that clearly outlines a (D) minor tonality with discordant interruptions. There is rhythmic interest in the form of the discordant fortissimo chords that are juxtaposed against the swing feel,

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<sup>25</sup> Keil, “Motion and Feeling”, 337-349.

<sup>26</sup> Christopher Adler, “Reflections on Cross-Cultural Composition,” in *Arcana II: Musicians on Music*, ed. John Zorn (New York: Hips Road, 2007), 32.

<sup>27</sup> Gayathri Kassebaum, “Karnatak Raga” in *The Garland Encyclopedia of World Music Volume 5*, ed. Alison Arnold (New York: Garland Publishing, 1999).

<sup>28</sup> T. M. Krishna, *A Southern Music: The Karnatik Story* (Uttar Pradesh: Harper Collins, 2013), 51.

<sup>29</sup> Gayathri Kassebaum, “Karnatak Raga.”

Toby Wren

but the internal logic of the swing makes it difficult to hear in terms of the semiquaver subdivision in which it is written. Some in the audience may feel that the musicians seem to be tapping their feet at odds with the music being performed. The section is more likely to be heard as a swing feel in a tempo related to the previous tempo. What may become clear (at least by the third repetition of the section) is that the interjections of the Carnatic percussionists are in regularly expanding intervals within the constant metric structure. From this perspective, the musical realisation of Figure 5, in performance, is heard primarily as a move towards harmonic dissonance punctuated by rhythmic unisons.

The combination of techniques at the compositional level have clear implications for the way that the work is understood by the performers and audiences. Different culturally-acquired archetypes of musical meaning that the listener brings to the work impact strongly upon the perceived focus of a particular section. For each listener the experience is potentially different within broad similarities of shared cultural expertise. Any musical engagement is inevitably at the level of prior-acquired models and associations. In the final section of *No Can Do*, the simultaneous play of archetypal structures, a Carnatic *korvai*, and a jazz swing feel, could provide enough discursive cues for listeners from different cultural backgrounds to be able to identify and extend their interpretive frameworks, but could easily alienate listeners of either culture, revealing the inherent problematics of hybrid intercultural work.

## Conclusion

While by no means exhaustive, this discussion has illuminated some of the ways in which intercultural music negotiates difference and subjectivity through successive stages of the creative process. First, the positionality or “synchronic web of affiliations and sentiments” of the various groups involved in the creation of the *Ultimate Cows* concert was revealed.<sup>30</sup> In doing so, power and difference are acknowledged within the musicological discussion. Second, this paper has shown that a discussion of the products of intercultural work can reveal the ways in which culture is performed and negotiated through an analysis of the musical object. Rather than ignoring issues of power, such an analysis can reveal the ways in which power contributes to the creation of the intercultural work. Third, through the discussion of *No Can Do*, the intercultural work was revealed to be a container for the play of cultural signs: listeners from different cultural backgrounds can have very different understandings of the music being performed. As Christopher Adler observed of intercultural work, unless a listener belongs to both cultures he or she will not be able to grasp the full meaning of the intercultural work.<sup>31</sup>

Finally, the benefits of an analysis that examines cultural archetypes within the intercultural work are that they inform the way in which hybrid works are heard and

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<sup>30</sup> Seyla Benhabib, *The Claims of Culture: Equality and Diversity in the Global Era*, (Princeton, NJ: Princeton University Press, 2002), 67.

<sup>31</sup> Christopher Adler, “Reflections on Cross-Cultural Composition,” 32.

## *Talking in Tongues: Negotiating Archetypal Models for Musical Development*

understood by the musicians and audiences that construct them, re-situating hybrid music as a discursive practice. The implications for creative work are that better understanding of our collaborators' frames of reference can inform the spirit and content of new musical projects, and that consideration of cultural difference, and the relationship between individuals and the cultures with which they are affiliated, can contribute valuable insights to the creative process and the way that hybrid music is heard.

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