

Music Glocalization

Music Glocalization:

Heritage and Innovation in a Digital Age

Edited by

David Hebert and Mikolaj Rykowski

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While working on his thesis he received scholarships. One of them, lasting for two years (2009-2011), was the “Promoters Grant” funded by the Polish Ministry of Culture. His research explored music collections in Czech, Moravian, Austrian, German and Polish archives. Through his studies, some Polish *Harmoniemusik* testimony (previously unknown to European musicologists, such as in Jasna Góra Monastery) came to light. The main goal of his activity was to explore the *Harmoniemusik* phenomenon both scientifically and practically. As a clarinet player, he performed this musical genre many times (being also a graduate of the Academy of Music in Poznań’s Instrumental Department). His latest research project is development of a monograph about Franz Xaver Scharwenka’s creative output. As an editor, he has produced a book about flute concertos in the 18th Century (*Koncert fletowy w XVIII wieku – od ekspresji wirtuozerii po syntezę stylów narodowych*. Poznań, Academy of Music, 2013).

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As Editors, before proceeding to our Introduction, we would like to briefly acknowledge several people without whom this book could not have been written.

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In closing, we would again like to emphasize that this book truly would have been impossible were it not for the European Union’s Erasmus Program, which enabled travel between Norway and Poland for our own work, as well as between Poland and other countries in the case of some of our contributing authors.

PREFACE

MIKOŁAJ RYKOWSKI

The theme selected for the two conferences on which this book is based, *Music from the Perspective of Globalization*, undoubtedly carried the risk of covering an excessively broad range of issues. Under our “Call for Papers” for these events at the Academy of Music in Poznan, Poland (in 2014 and 2015), there were no inherent limitations in terms of participants’ choice of musical phenomena, genre, or geographical place of scholarly interest. Such an open approach seemed appropriate since scholarship in the humanities is increasingly associated with critical examination of both artistic and popular culture output, from European and non-European musical cultures, as well as from both the historical past and present practices. It follows that in Poznan – birthplace of Zygmunt Bauman, a scholar renowned for some of the earliest European theorizing of “glocal” processes (Bauman, 1998) – these broadening tendencies were reflected in our musical discussions, which frequently crossed national, historical and disciplinary borders. Sometimes, confrontation of music from West and East initiated lively discussions sparkled with emotional arguments. One participant, at our conference, professor Reinhard Kärger (University of Music and Performing Arts, Vienna) commented on a performance of Paganini’s 24th Caprice on the Chinese *erhu* (fiddle) by noting that it seemed peculiar: “*What is the purpose of doing that when they have so much beautiful music in their own lands?*” There ensued a decided response from the audience, which in fact prompted a constructive debate. The one who protested most vigorously was Japanese scholar Yusuke Nakahara, who at that time was doing research in Hungary. His argument was that the same question could be raised when discussing various performances of Japanese or Chinese traditional melodies on modern instruments during European music festivals. This too raised more crucial questions: Are there any ethical or geographic limitations to the reciprocal exchange of cultural goods? Despite the quasi-promiscuous¹

¹ This is taking into account the concept “cultural omnivorousness” as applied to contemporary pop-cultures (van Eijck & Lievens, 2008), which may be understood

character of theoretical arguments, certain unifying threads may be observed, when, for instance, scholars from various academic affiliations considered entirely different musical phenomena but with common questions at play: What is the national role of music today, and how does it differ from its nineteenth- and twentieth- century meanings? An array of music scholars from more than 10 different countries contributed to this lively discussion, including such prominent researchers as John Hails (Edinburgh) and Gesine Schröder (University of Music and Performing Arts, Vienna).

One major impetus for the present book is the realization that when rethinking nationality in music, the notion of “glocalization” may be useful. Despite its somewhat awkward sound in Polish language, the glocalization concept enables recognition of how local values function within what has rapidly become a global process of data exchange that encompasses contemporary human life. This is important when taking into account that the use of local musical traditions can serve as a vehicle of global strategies for promoting chosen nationalities (e.g. *national branding* on CNN or NBC). Indeed, glocalization is a very productive term because its contemporary understanding is not the only valid one. As a matter of fact, one can also apply it to both processes and phenomena associated with cultural realms of the past. The significant tension between regional traditions and their transnational representation already existed far in the past, but entailed processes that were less instantaneous and global than in the present. Hector Berlioz, for instance, once wrote that although Chopin’s etudes are worthy of the highest acclaim, it was *Mazurkas* that allowed the composer to join the hall of fame and achieve great success (*succès passion*), making him a favorite of aristocratic salons across Europe.² An analogous example of the use of local elements as a vehicle

as a combination of highbrow, pop and folk elements, in a changing relation between taste patterns and attitudes concerning social integration. Such themes might also be understood as having a “promiscuous” quality in that scholars have become disillusioned with the putative purity often erroneously attributed to cultural heritage.

² *Ses études pour le piano sont des chefs-d’œuvre où se retrouvent concentrées les qualités éminentes de sa manière et ses plus rayonnantes inspirations. Nous les placerons même au-dessus de ses célèbres mazurkas qui, dès leur apparition, valurent à Chopin un succès passionné auprès des femmes surtout, et le rendirent le favori de tous les salons aristocratiques de l’Europe.*(in:) Hector Berlioz, *Mort de Chopin*, “Journal des Débats” from 27 X 1849.

(<http://www.hberlioz.com/feuilletons/debats491027.htm>, access: 5th of September 2017).

for the transnational popularity of musical art is also found in the works of the post-Chopin generation of composers: Franz Xaver Scharwenka and Juliusz Zarębski. For instance, Scharwenka's *Polish Dance, Op. 3* boasted remarkable sheet music sales of 1,300,000 in the USA upon its publication in 1890.³

Historical examples of the antecedents of glocalization are thought to be an important "point of departure" for contemporary research. In this field of interest, it is crucial to link the transnational popularity of local values with socio-political processes of global change: To what extent the musical traditions of countries that colonialized others were widely popularized as part of a deliberate strategy or creatively developed a life of their own – independent from the visions of cultural authorities. It is with these questions and concerns in mind that, in cooperation with my colleague David Hebert, this book was developed from the conferences we hosted in Poznan. Much was learned from our deliberations, and we are hopeful that this book will serve as a compelling testament to what was achieved, and serve as inspiration for other scholars worldwide who seek to more deeply understand how an array of global and local forces intersect in the field of music.

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His etudes for piano are masterpieces where the eminent qualities of his style and his most radiant inspirations are encapsulated. We shall even place them above his famous mazurkas, which, as soon as they appeared, gave Chopin a passionate success especially among women, and made him the favorite of all the aristocratic salons of Europe (translated by Mikołaj Rykowski).

³ Mikołaj Rykowski, *Twórczość Franza Xavera Scharwenki w kręgu europejskiego romantyzmu - rozważania wstępne*, (in:) "De musica commentarii", no. 1, Akademia Muzyczna im. I. J. Paderewskiego, Poznań 2016, p. 77.

van Eijck, Koen & Lievens, John. (2008). Cultural omnivorousness as a combination of highbrow, pop, and folk elements: The relationship between taste patterns and attitudes concerning social integration. *Poetics*, 36, 217-242.

INTRODUCTION

AN OVERTURE TO MUSIC GLOCALIZATION

DAVID G. HEBERT AND MIKOŁAJ RYKOWSKI

This book seeks to offer a new perspective regarding the state of music under the conditions of “glocalization”, and thereby to forge innovative approaches to researching this topic in order to reach new insights regarding the role of music in contemporary life. Recent books have examined music in relation to *globalization* (Biddle & Knights, 2007; Taylor, 2014; Wetzel, 2012; White, 2012), which may be understood as the conditions enabled by new technologies that cause an intensification of exchange and integration of people, products and ideas from across the world. However, the present book appears to be the first to focus on the concept of *glocalization* (Roudometof, 2016), which may be most elegantly understood as a re-emphasis on local traditions and tastes as a transnational response to the pervasive forces of globalization. Political scientist Manfred Steger has suggested the need for “a more nuanced understanding of globalization as a thickening ‘global-local nexus’ – or what some global studies scholars refer to as ‘glocalization’” (Steger, 2013, p.2). Sociologist Roland Robertson is identified by Steger as offering a particularly helpful conceptualization: “Arguing that cultural globalization always takes place in local contexts, Robertson rejects the cultural homogenization thesis and speaks instead of glocalization – a complex interaction of the global and local characterized as cultural borrowing. The resulting expressions of cultural ‘hybridity’ cannot be reduced to clear-cut manifestations of ‘sameness’ or ‘difference’” (Steger, 2013, p.80; Robertson, 1992).

Since the early 1990s, use of “glocalization” has increased dramatically across the social sciences and humanities (see Fig.1).

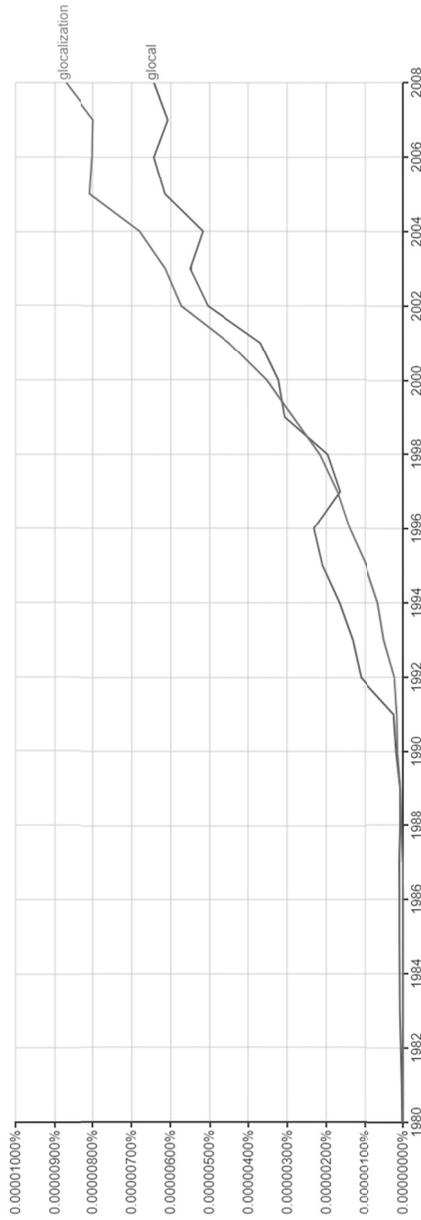


Figure 1: Ngram Depicting Popularity of “Glocal” and “Glocalization” in English Language Publications Since 1990

Mass media play a key role in these developments, for as Britta Sweers has observed, “Working in an era of increased globalisation, researchers increasingly have been faced with the realities of de-territorialisation and transforming local-global dimensions. This is not only reflected by technologies such as the Internet, but also in modern mass media which itself seems to embody the global flows and economic structures inherent in globalisation” (Sweers, 2010, p.215). Indeed, glocalization is a concept closely tied to mass media and global economic interdependency, which deeply impact the production and consumption of all forms of music in ways that call for further investigation. Poznan-born social theorist Zygmunt Bauman wrote with great concern of “conditions created by the impetuous and unrestrained globalization drive that thus far effectively resists all attempts at taming and regulation” (Bauman, 2005, p.101), conditions that from a managerial perspective commonly produce “collateral damage” comprised of “wasted humans” through the inevitable process of downsizing for corporate profitability (Bauman, 2004). It follows that globalization – and *glocalization* – entail some important challenges to not only the music profession, but also to scholarship that seeks to effectively illuminate the changing role of music in contemporary life.

Across the various chapters of this book, the perspective of glocalization is used to describe music in several nations: Poland, Belarus, Ukraine, Lithuania, Estonia, Czech, Finland, Norway, Germany, Italy, the UK, Ireland, Uzbekistan, Indonesia, Australia, the US, Syria, and Japan. In addition to its unique and timely focus, as perhaps the first musicology text centered on the theme of *glocalization*, another significant feature of this book is its representation of authors, including many prominent scholars from Poland and other nations in Central and Eastern Europe who have hitherto remained little known in the English language world. During the past 25 years, a few music books have begun the work of offering a deeper understanding of this region to English readers worldwide (Slobin, 1996; Rice, Porter & Goertzen, 2000), but Europe is rapidly changing and there is a need to frequently update musicological knowledge of such a vital and influential region. It is also notable that along with prominent authors, several contributors are relatively young scholars – born in the 1970s and 1980s – and this book will be the first to introduce their innovative work to an English reading audience. The book covers a broad range of topics related to its theme, from discussion of Polish composers and local identity, to broad theoretical perspectives, diverse approaches of contemporary composers, opera studies and even urban street musicians,

westernization of music in West Sumatra (Indonesia), art music of Uzbekistan, and adoption of the didjeridoo in Europe.

Glocalization of Western Music and Transnational Styles

European art music traditions have spread across much of the world across the past century, intensifying across the most recent decades, particularly in such regions as East Asia and Latin America. Some previous books have examined this phenomenon in relation to specific regions and notable cases (Baker, 2014; Born & Hesmondhalgh, 2000; Everett & Lau, 2004; Hebert, 2012). Jazz is one especially prominent example of a music tradition that originated in affiliation with a specific subculture – African Americans in the “Deep South” – later becoming a genre that represents the mainstream United States as a whole, and finally evolving into a global genre, with such intercontinental styles as Latin Jazz and even Ethio-Jazz (Atkins, 2001; Nicholson, 2005; Nicholson, 2014; Phillips, 2013; Tackley, 2005). Rock-based popular music is another prominent genre, or set of loosely related styles (e.g. hard rock, hip-hop, heavy metal, pop, etc.), that originated with roots in the American blues tradition, yet evolved further with the creative influence of prominent British bands (such as the Beatles and Rolling Stones), and ultimately became a global form with distinctive sub-styles, notable bands and recording artists from virtually every continent (Burnett, 1996; Hamm, 1994; Shepherd & Horn, 2012; Perrone & Dunn, 2002; Whiteley, Bennett & Hawkins, 2005). It follows that a prominent theme in the study of music glocalization is the question of how individual musicians creatively respond to global flows while simultaneously respecting national and local traditions. As Japanese aesthetician Masahiro Hamashita observed, “in the modern world, multiculturalism is a fact of life and here to stay. The isolationism possible in previous historical epochs has gone for good, and accordingly we have to find a way to respond to the other cultures with which contact is now the norm” (Wilkinson, 2007, p.17). Empirical questions regarding what such *contact* leads to, and normative questions of how creative musicians, arts policy makers, music educators and scholars *should* proceed in multicultural contexts, all require further discussion of the kind that is substantively explored in the present book.

Overview of Chapters

Part I: Theoretical Perspectives on Glocality and Music

David G. Hebert's opening chapter, "Music in the Conditions of Glocalization" begins by introducing various perspectives on the notion of glocalization and how it has previously been applied to music. He traces the "glocal" concept to *dochakucha* in Japan, where Hebert has lived for several years (Hebert, 2018; Hebert, 2012). Hebert suggests that the notion of glocal was later expanded through the emergence of "virtuality" and popularization of social media on the Internet, and that these developments have profoundly impacted musical experience worldwide. He then proceeds to outline some novel socio-philosophical theories regarding the current state of human development and the changing role of music within it. Specifically, Hebert suggests that humanity has recently exited an era of "digital prehistory" to enter one of "total information awareness" characterized by "data saturation via participatory social media and mass surveillance by corporate and state actors," which leads him to propose the notion *glocalimbodied* to encapsulate the implications of this shift in relation to musical experience. Hebert suggests that this *glocalimbodied* perspective enables us to recognize music's new role as "content in a selfie-stick society". Based on these premises, Hebert then proceeds to connect the "commodification of musical taste" with the rise of "big data" and broader commodification of consumer behavior, including voter behavior in modern democratic systems of governance.

Hebert's chapter is followed by a unique contribution from cultural theorist Krzysztof Moraczewski, entitled "The Challenge of Orality." Moraczewski may be regarded as one of Eastern Europe's most prominent scholars in the field of Cultural Theory, and in this chapter he seeks to demonstrate key aspects of the changing position of music in contemporary culture. In order to explain processes of musical *globalization* – a term which Moraczewski critically regards as lending itself to exaggeration – he first provides a general overview of basic characteristics of the Western art music tradition. After reporting propositions of such scholars as Alan Lomax, Carl Dahlhaus, Karol Berger and Richard Taruskin, Moraczewski explicates crucial changes responsible for what he sees as "elements of growing convergence with European art music" (e.g., *Can globalization be more a cause or a catalyst of these changes?*). Moraczewski points out that these changes were provoked by the introduction of sound recordings across the past 150 years, where reifying the act of performance and the transformation from the unique and unrepeatable act into a perfectly replicable musical object cannot be overlooked. Hence, sound recordings

took over a function similar to notation in the transmission of musical tradition. Moraczewski's explanation of the nature of several contemporary changes to Western art music tradition contains important analogies, for instance, oral teaching in earlier African-American music and the subsequent learning of jazz improvisation from recordings of masters. It follows that one of Moraczewski's concluding recommendations is that we reconceptualize the *status quo* in terms of an expansion, from musicologist Richard Taruskin's statement about post-literacy, to a broader consideration of what is connoted by the term *post-orality*. If the grim predictions of Taruskin ever actually come true, perhaps the theme of the next chapter will only be recognizable in the context of motion pictures. David Kozel, author of the next chapter, discusses the insecure future of myths, use of which was prominently critiqued in a famous incident in western music history.

"Why do we have to write operas to these dead myths and legends!" Mozart complained in a famous scene from Miloš Forman's movie *Amadeus*. "Because they last forever!" came Baron Gottfried van Swieten's reply, with a grouchy tone. In this scene, Mozart had been showing the major plot of *La Nozze di Figaro* in the front of Emperor Joseph II and the astonished members of the court. It has to be mentioned that Mozart's choice of libretto was actually viewed as quasi-rebellious, especially in the context of Italian operas full of myths and legends championed by Johann Adolph Hasse, a tradition that was prevailing in the Imperial courts of his time. The plot of the forbidden Pierre Beaumarchais libretto sounded so attractive and refreshing, that it may seem unlikely to think that it is Baron van Swieten who actually had it right. Symbolically, this frivolous scene may be a good introduction to the chapter of David Kozel entitled *The Myth of Globalisation and Contemporary Musical Culture*. The myth (and archetype), which is the major subject of the research here, has been outlined as "a formative principle of musical culture and globalisation". Thus, Kozel's considerations correspond to some of the major authors of globalisation theories (e.g. Roudometof), claiming that this process could be observed already in the history. Consider only a few harbingers of globalization, for instance, like: sharing of goods and transferring new ideas in the 19th century colonial world, or transoceanic vessels enabling people to see "the new world" (Kozel's compatriot Dvořák was benefiting from that!). This chapter offered by Czech musicologist David Kozel, gives fuel not only for the historically oriented globalization theory but also demonstrates a link between globalization and the ancient world of myths and archetypes. To outline his conception, Kozel refers to how an array of previous scholars have

interpreted the significance of myth and its influence in music.¹ Aren't Tarasti's "mythical styles" – heroic-mythical, magical, ballad-like, pastoral, holy, etc., repeatedly occurring in the history of myth and music relations? Neumann's² observations from the perspective of the analytical psychology also have special relevance to the globalization process. Although Neumann names phases of matriarchal and patriarchal consciousness, and he also notes that hence *the world of standardized canons is transpersonal, for they disintegrate and reform as a result of a new archetypal configurations appearing. (...) The mythological character of the consciousness is affected by the processes of globalization and localization.* There are some apparent analogies between the force of a myth in terms of unifying opposites – as Kozel indicates – which we owe to Jung: (...) *the presence of globalization tendencies in music (and artistic culture in general) can be interpreted as a reflection of a mythical desire for the distinction of a unifying whole, characteristic for the primordial state of phylogenic and ontogenetic development of the conscious psyche.*

The aforementioned statements allowed Kozel to observe that mythical symbols may create a new musical collective consciousness. Baron van Swieten may have been correct in his claim that myths last forever (including those preserved within music), but the other perennial challenge is to read the mythical content properly, despite hermeneutic problems of understanding, such as language distinctions and cultural contexts.

In the next chapter, Mieczysław Tomaszewski, one of the most famous and prolific Polish musicologists, discusses the notion of *frontier in Polish music of the "Age of the Passions"*. A major thread of the voluminous body of research produced by Mieczysław Tomaszewski across almost 70 years was to probe the ontology of a distinctively Polish national idiom in the context of nineteenth century Romanticism. In this chapter, Tomaszewski approaches a hitherto rather unexplored aspect of this so-

¹ Carl Gustav Jung, *The Archetypes and the Collective Unconscious*. Translated by R. F. C. Hull, Princeton University Press 1969. Tarasti, Eero, *Myth and Music: A semiotic Approach to the Aesthetics of Myth in Music, especially that of Wagner, Sibelius and Stravinsky*. Helsinki: Suomen Musiikkiteollisuuden Seura 1978. Fukač, Jiří, and Volek, Jaroslav. "Archetyp [Archetype]." In *Slovník české hudební kultury*, edited by Petr Macek. Prague: Editio Praga 1997/Victoria Adamenko *Neo-Mythologism in Music*, Pendragon Press 2007.

² Erich Neumann, *Art and the Creative Unconscious. Four Essays*. New York: Bollingen Foundation Inc 1959 and *The Origins and History of Consciousness*. Princeton: Princeton University Press 1973.

called *Frontier*, which may be understood as a conglomeration of cultures from what is now Lithuania, Belarus, Ukraine and Poland.

The famous philosopher Ludwig Wittgenstein claimed in the commentary to his *Tractatus Logico-Philosophicus* that his book contains two parts: what actually was written and all that was not, with the latter being even more important.³ Referring to this observation, it is the view of this book's editors that that in the case of Professor Tomaszewski's chapter, some additional remarks must be made for English language readers regarding what has not been written, but still may be appropriately understood as existing here, implied between his lines. Non-Polish readers might be curious as to why such an intertwining of national styles can still be regarded as Polish. It is important to mention that during the historical period in question, Lithuania, and large parts of Ukraine and Belarus had attempted to unite with Poland. This notion was vivid even in the period of the stateless nation of the 19th century. Between the First and Second World Wars, when a significant national awakening took place, a movement directed toward rebuilding such a union was again on the agenda. Unfortunately, because of the powerful influence of right-wing nationalists, represented by famous patriot Edward Dmowski, this vision of union ultimately collapsed (to some extent attributable to the unfortunate Riga Agreement with the Soviets in 1921). However, the idea remained vivid in people's hearts and – what is most relevant to the present discussion – within the creative output of Polish artists. For 19th and 20th century composers, such as major protagonists of Tomaszewski's chapter (Moniuszko, Karłowicz, Żarębski, Szymanowski, and partially Chopin) the practice of intertwining of elements from Lithuanian, Belarusian, and Ukrainian heritage was a natural feature of their music. Thus, Tomaszewski's chapter demonstrates crucial examples of the multinational idea which, although practically abandoned, survived both in the creative output and the national memory, and may be rightfully regarded as a relevant antecedent to many discussions of globalization and music in the contemporary world.

Undoubtedly the major topic of the book which concerns 'glocalization in music' may also be understood as a 'glocalization *on* music' in terms of observing how the globalization forces have been changing interpretations of music (in terms of aesthetics). Thus, the chapter entitled "Beyond

³ Ludwig Wittgenstein, *Tractatus Logico – Philosophicus*, tłum. B. Wolniewicz. PWN 1997, p. 8. We should note here that Wittgenstein developed many of the ideas that ultimately came to fruition in this publication while living Skjolden, a secluded village in western Norway, and the Wittgenstein Archives are currently located at University of Bergen.