

The Orient in Music - Music of the Orient

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Edited by

Małgorzata Grajter

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EDITOR'S NOTE

The topic of the Orient and music appears to be an underestimated field of academic research. Due to the necessity of having deep knowledge of the culture of the Orient, which is not accessible to everyone, it seems only rarely to attract the interest of music scholars other than ethnomusicologists. Nevertheless, it still offers a wide array of issues to be discussed within the confines of Western musicology and music theory. Whether the focus is on Oriental influences in Western music or the music of the Orient itself, it is possible to take a closer look at this subject from a variety of perspectives, starting from postcolonial studies and cultural interchange between East and West, and ending with a detailed musical analysis of both Western and Eastern music.

The need to undertake studies of this fascinating scope of problems led to the organization of an International Conference under the title "OM: Orient in Music – Music of the Orient", which was held at the Grażyna and Kiejstut Academy of Music in Łódź, Poland on March 10-11 2016. According to its originator, Professor Ryszard Daniel Golianek, the title was inspired by the OM syllable, the fundamental meditation sound present in the cultures of Buddhism, full of philosophical and transcendental content. It also served as an acronym for the key words 'Orient' and 'Music', summarizing the subject matter of the conference. The organizers gathered a large number of scholars from various countries, who presented their papers on a variety of interesting topics. The idea of a dialogue between East and West was also clearly reflected in the ethnicity of the participants, who came from such countries as Czech Republic, Hong Kong, Iran/USA, Israel, Japan, Latvia, Poland, Romania, Thailand, Turkey, and the United Kingdom. The conference sessions were accompanied by artistic performances, such as concerts of janissary and Japanese music, or the staging of Carl Maria von Weber's singspiel *Abu Hassan*, among other things. We hereby pass on the fruits of the conference to the readers in the hopes of kindling even more interest in the music of the Orient and its image in Western culture. This collection consists of fourteen chapters, covering a variety of topics corresponding with the Orient and music.

The book opens with a series of chapters depicting the relationship between East and West. First, Renata Skupin examines analytical methods for identifying Orientalness in music, as pertains to Edward Said's notion

of 'Orientalism' and the Self/Other paradigm in the perspective of postcolonial studies. David Kozel discusses the issue of the representation of Orient in music in the light of Jungian psychoanalysis and the concept of collective consciousness. These two methodological essays are followed by case studies of historical interactions between East and West. Ewa Bieleńska-Galas focuses her interest on some unexpected analogies between Carolingian and Byzantine musical notation in the 8th-9th century. Zaryab, a famous musician of obscure Oriental origin known in the Iberian peninsula as *pájaro negro* ('blackbird'), and shown as an example of the cultural meeting of East and West in 8th-9th-century Andalusia, is the subject of the chapter by Bijan Zelli. Following this the case of France and the transmission of Oriental culture by means of the so-called *Exposition Universelle*, discussed by Edward Campbell, provides an analysis of cultural interchange between Orient and the West, as seen from the postcolonial perspective, and poses the provocative question of who was, actually, colonizing whom.

We then have a series of chapters dedicated to finding Oriental elements in Western music from the 19th until 21st centuries, starting with a fascinating article by Feza Tansuğ in which the author reveals a Turkish source of inspiration for incidental music to the play *Die Ruinen von Athen* Op. 113 (*The Ruins of Athens*) by Ludwig van Beethoven – namely the Mevlevi *ayin*, which was performed and transcribed into musical notation in the 17th century and with which the composer may have been familiar. Maki Shigekawa, on the other hand, provides a well-documented hypothesis about the roots of Oriental elements in Karol Szymanowski's opera *King Roger*, based on the field research conducted by Bela Bartók. Ryszard Daniel Goliańek focuses on the musical juxtaposition of Poles and Turks in Franz Doppler's almost unknown opera, *Wanda*, in the light of the term 'clash of civilizations', as defined by Samuel P. Huntington. Bianca Țiplea Temeș makes an attempt to show the Oriental side of Romanian music, taking as an example the *Three Romanian Dances* of Teodor Rogalski (a composer of Polish descent). The tantric inspirations in Andrzej Panufnik's *Triangles for 3 Flutes and 3 Cellos* are the theme of the study provided by Beata Bolesławska-Lewandowska. Two more chapters, addressing the incorporation of Oriental elements into Western music of more recent vintage, follow next, namely a discussion of the manifestation of Eastern-Western oppositions in Latvian choral music of the 21st century (by Baiba Jaunslaviete) and appropriations of Oriental elements in popular music (by Maciej Rodkiewicz).

The last part of the book gravitates towards the second pole of the spectrum of issues covered, namely the music of the Orient itself. Beata

Stróżyńska examines the use of female stage archetypes in the ancient Indian dance *Odissi* in light of the concepts *rasa* and *doṣa* presented in the treatise *Nāṭyaśāstra*. The volume concludes with a detailed analysis of Oriental music itself, but by using Western methodology: Man-Ching Donald Yu demonstrates transformational aspects of pentatonicism in post-tonal Chinese Music, using the methodology of the *Tonnetz* and Dual Interval Space, in particular.

This book, then, presents a variety of research methods and perspectives and provides an insight into the many ways in which the music of East and West can be understood and treated by both Western and Eastern scholars. Although it does not aspire to be a comprehensive study on this subject and does not cover all possible fields of interest, it may encourage scholars to undertake new research in this area and help this fascinating topic attract the attention it certainly deserves.

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Małgorzata Grajter, Editor

REPRESENTATIONS OF THE ORIENT IN WESTERN MUSIC: METHODS OF MUSIC ANALYSIS IN THEORY AND PRACTICE

RENATA SKUPIN

Any Oriental topic, context or significant association of a musical work with the Orient is rarely kept secret by composers if it is included in the work with the intention of “being Oriental”. Considering the issue of creative representations of the Orient in an original piece of artistic music (neither in transcription nor in arrangement), we restrict the research field to those situations in which the initiator of semiosis is the composer himself, grasping conceptually the non-conceptual musical sense (Eggebrecht¹), i.e. verbalising the “Oriental message” in the integral verbal layer of the work (at least in a laconic title). The potential complexity of the represented object, or rather its polymorphism, complicates research issues and requires interdisciplinary approaches – actually transdisciplinary ones – and multi-layered/multimethod research. Above all, it forces a musicologist or music theorist to take risks, entering into the disciplinary areas and competences of the literary critic, linguist, semiotician or anthropologist. However, if the recognition of musical Orientalism is not to be referred to as “musicology on safari” (in Matthew Head’s figurative expression²), in following clues contained in the verbal (programmatic) layer of a musical composition, it is essential to distinguish between Orientalism as a musical category as well as a literary or aesthetic one, and also a “category of awareness” or apparatus of ideological critique.³

¹ “Verbalisation grasps the musical meaning conceptually [...], brings music to the conceptual recognition of its non-conceptual sense”. Hans H. Eggebrecht, *Uwagi o metodzie analizy muzycznej*, trans. Maria Stanilewicz, ‘Res Facta’ 7 (1973), 45.

² Matthew Head, *Musicology on Safari. Orientalism and the Spectre of Postcolonial Theory*, ‘Music Analysis’ 1–2 (2003), 218.

³ I will discuss in more analytical detail the theoretical and methodological aspects of Orientalism in music in my forthcoming book *Orientalizm w muzyce — teorie i*

In contemporary research on the Orientalism phenomenon, there is no scientific way to escape the theory of Edward W. Said in the sense that the abundant literature relating to it – pro or contra – has already made it important (this is yet another confirmation of a bibliometric rule that controversial theories significantly increase the coefficient of their citation rate). In his study *Orientalism*, published in 1978,⁴ Said significantly expanded and ideologically charged notion of the title. He simply stated the following: “By Orientalism I mean several things, all of them, in my opinion, interdependent”.⁵

Said adopted Michel Foucault’s understanding of discourse,⁶ an epistemological category *par excellence*, used to analyse not so much language as knowledge systems, which were considered by the French psychologist and sociologist to be manifestations of power systems (Foucault mainly referred in his theories of discursive formations to social realities, including the penitentiary system, and that spirit of social criticism was close to Said, a declared left-wing intellectual⁷).

Said basically made Orientalism polysemous, pointing to three broad ranges of its meaning:

1. academic Oriental studies, broadly understood (thus including musicological studies on a composer’s Oriental inspirations),⁸
2. a way of thinking about the Orient in terms of an East–West dichotomy,⁹
3. a style of dominating the Orient through all the Western corporate institutions responsible for dealing with it.¹⁰

metody analizy. This paper is a brief presentation of its main issues and my basic arguments.

⁴ First edition: E. W. Said, *Orientalism* (New York: Pantheon Books, 1978).

⁵ E. W. Said, *Orientalism*, 2.

⁶ Said refers to Foucault’s *The Archaeology of Knowledge and Discipline and Punish*. See Edward W. Said, *Orientalism*, 3.

⁷ After Ewa Domańska, *Badania postkolonialne* in Leela Gandhi, *Teoria postkolonialna: wprowadzenie krytyczne*, trans. Jacek Serwański (Poznań: Wydawnictwo Poznańskie, 2008), 162.

⁸ “Anyone who teaches, writes about, or researches the Orient – and this applies whether the person is an anthropologist, sociologist, historian, or philologist – either in its specific or its general aspects, is an Orientalist, and what he or she does is Orientalism”. E. W. Said, *Orientalism*, 2.

⁹ “Orientalism is a style of thought based upon an ontological and epistemological distinction made between ‘the Orient’ and (most of the time) ‘the Occident’.” Ibid.

¹⁰ “...the corporate institution for dealing with the Orient [...] by making statements about it, authorizing views of it, describing it, by teaching it, settling it,

The rhetoric of his study comes down to persuasion; he argues that the entire Orientalist discourse is false,¹¹ because it has no connection with the real Orient and is only an instrument of political exploitation and imperialist domination. Orientalism “is not ‘truth’ but representations”,¹² which are the opposite of ‘natural’ depictions of the Orient.¹³ Said limited his essential arguments and most radical theses to the Arab Orient (which was closest to him; he was of Palestinian origin, a member of the Palestine Liberation Organization). In fact, the blade of his Orientalist critique was directed against the Orientalists; he created the stereotype of a “bad” Orientalist: even if this is “only” a scholar or creator (not a representative of imperial power or a colonizer), he is still guilty of intellectual colonialism as he produces an Orientalist discourse from a hegemonic Eurocentric position.

The significant weaknesses and inconsistencies in this anti-Western, Saidian universal model of the representation of the Orient seem obvious. But so also does its inspirational potential: both interpretations based on it, and critiques of it, are multiplying (one of the most complex was recently published by Ibn Waraq under the significant title *Defending the West*¹⁴).

We can observe and should analyse the relationship of a musical work with what the composer considered Oriental at three levels: the presented reality or source of inspiration, the means of its spin or inclusion in the given work and the qualities produced and available in concretizations of the musical work, and testimonies of its perception or reception.¹⁵ So it is

ruling over it: in short, Orientalism as a Western style for dominating restructuring, and having authority over the Orient”. Ibid.

¹¹ On this subject see e.g. Douwe Fokkema, *Orientalism, Occidentalism and the notion of discourse: arguments for a new cosmopolitanism*, ‘Comparative Criticism’ 18 (1996), 233 et pass.

¹² E. W. Said, *Orientalism*, 21.

¹³ Ibid.

¹⁴ Ibn Waraq, *Defending the West* (New York: Prometheus Books, 2007).

¹⁵ The notions of “substantiation/concretisation of a given work” and “testimonies of its perception/reception”, adapted here to the field of music, have been defined by Michał Głowiński (see idem, *Świadectwa i style odbioru* in idem, *Style odbioru. Szkice o komunikacji literackiej* (Kraków: Wydawnictwo Literackie, 1977), 116-137. The term “concretization” of a musical work can be understood *per analogiam* as: 1) its execution (a way of reading and understanding by the performer/interpreter); 2) its perception and reception in different kinds of texts about this work – in musicological discourses (in thematic approaches – analytical-interpretational ones as well as historical, theoretical or methodological ones etc.), or in the discourses of music criticism and also in ‘music texts’ – i.a. in the presence of a given work in other works (its reception in the oeuvres of other

worthwhile distinguishing between the notions of ‘Orient’, ‘Orientalism’ and ‘Orientalness’. It hardly needs to be demonstrated that on each of these three levels of linkage between a musical work and the ‘Oriental’ the category of ‘intentionality’ is pivotal. This may concern *intentio auctoris*, *intentio operis* or *intentio lectoris*.¹⁶

The ‘Orient’ as an object of representation is not a real one, but one that is made present again (“re-presented”).¹⁷ And this is not a drawback of this particular presence or a fault of the originator of such a representation (or of a “bad” Orientalist, as Said adjudicates); making a thing present again involves a reminiscence aimed at recalling the thing that is absent, be it past or distant, through its “representative” (as Paul Ricoeur put it¹⁸) or a “substitute for the absent object” (according to Frank Ankersmit¹⁹). In the case of art, in particular in the output of a composer, there should be no doubt that we are dealing with a conceptual formation and intentional valuation of reality by the composer, for the requirements of a musical work. The object of representation here is that image of the Orient (or its individual components), which fulfils a creative need, is a source of artistic inspiration. Thus this is a personalized creative stimulus and empirical impact of the Other as an object of artistic representation intentionally interpreted and individually grasped by the composer for the necessities of his musical work.

However, an Oriental “inspiration does not determine yet a manner of seeing what served as a leaven of thought or imagination”.²⁰ The Orient can only be an arena of the exotic (of what is extraordinary, strange, distant, little-known and foreign; it remains the Arabic Orient); its

composers).

¹⁶ In analytical practice the postulate of respecting *intentio operis* formulated by Umberto Eco is very valid and promising. See e.g. Umberto Eco, *Nadinterpretowanie tekstów* in Umberto Eco, Richard Rorty, Jonathan Culler, Christine Brooke-Rose, *Interpretacja i nadinterpretacja*, ed. by Stefan Collini, trans. Tomasz Bieroń (Kraków: Wydawnictwo Znak, 2008), 51-75; Umberto Eco, *Two Problems in Textual Interpretation*, ‘Poetics Today’ 2 (1980), 145-161.

¹⁷ One can consider that a music text is the representative of a work pre-existing in the mind of the composer: a musical (graphic) notation is a kind of sign representation of what was a creative idea.

¹⁸ Paul Ricoeur, *Pamięć, historia, zapomnienie*, trans. Janusz Margański (Kraków: Universitas, 2007), 252.

¹⁹ Frank Ankersmit, *Pochwała subiektywności*, trans. Tomasz Sikora, ‘ER(R)GO. Teoria – Literatura – Kultura’ 2(3) (2001), 21 et passim.

²⁰ Andrzej Stoff, *Egzotyka, egzotyzm, egzotyczność. Próba rozgraniczenia pojęć*, in: idem, *Egzotyzm w literaturze*, ed. Erazm Kuźma (Szczecin: Wydawnictwo Uniwersytetu Szczecińskiego, 1990), 14.

foreignness can also be domesticated (as with the Indian or Indian Buddhist Orient). If “a getting to know reflection shapes the artistic vision”,²¹ an experience of the Orient is associated with a recognition of what seems to be, in its depths, one’s own. Nonetheless, the composer should not be expected to be competent in ethnomusicology or Oriental studies,²² nor his musical work to be a reconstruction of an Oriental original or any of its components. Creative fabulations about the Orient cannot be treated as sources of knowledge of the real East. They can be an indirect source of cognition of an Orientalist musical work, but above all should be seen in terms of the anthropological cognisance of their creator and his appropriated devices for the perception and valorisation of the world.

The exotic and the Orient are relational – the exotic is always “something” for “someone”, and the Oriental – as a monolith – remains as such in relation to an equally uniform Occidental. It can be stated that a separation and diversification of Arabic, Indian, Chinese or Japanese Orients weakens the East-West dichotomy. Thus, both the exotic message and the Oriental one must be double coded, wherein the basic code is native.²³ The most crucial aspect of this binarism is the distinction between the occidental Self and the oriental Other, or between Ownness and Alienness. However, while we can accept Fik’s statement that “the proper character of the exotic lies not in the subject itself, but in the way of seeing it”,²⁴ the Orient is generally a thematic category – a *topos*. Consequently, it may be possible to distinguish an exotic Orient and a non-exotic Orient.²⁵

‘Orientalism’ *sensu stricto* is a manner of putting into a musical composition what was intentionally considered by the composer to be an element of a specific reality grasped as ‘the Orient’. Because of the duality of the object of representation versus the substance of presentation (the

²¹ Jan Tuczynski, *Egzotyka i orientalizm*, in idem, *Marynistyka polska. Studia i szkice* (Poznań: Wydawnictwo Poznańskie, 1975), 82.

²² And generally composers rarely have ethnomusicological or ethnological competencies, except, for example, Béla Bartók or Konstanty Regamey.

²³ Cf. Erazm Kuźma, *Semiologia egzotyki*, in *Miejsca wspólne. Szkice o komunikacji literackiej i artystycznej*, ed. Edward Balcerzan, Seweryna Wysłouch (Warszawa: Państwowe Wydawnictwo Naukowe, 1985), 309.

²⁴ This argument dates back to 1930 – Ignacy Fik, *Dwadzieścia lat literatury polskiej*, in *Wybór pism krytycznych*, ed. by Andrzej Chruszczyński (Warszawa: Wiedza i Życie, 1961), 503. After: Andrzej Stoff, op. cit., 14).

²⁵ For a discussion of the Exotic and the Oriental in music see, for example, Renata Skupin, *Egzotyzm i postacie egzotyki w muzyce – próba rewizji problemu*, ‘Polski Rocznik Muzykologiczny’ 8 (2010), 113-124.

musical material), we have to deal with the re-presence of the Orient as a musical reality (as e.g. in Debussy's or Tansman's gamelan music, Delage's Indian music, or Scelsi's Tibetan music), or a non-musical reality (Oriental locations, artefacts, characters or ideas). In the first case, this involves recognizing in a musical work the scope of the creative interiorisation of authentic elements of some Oriental musical culture (its theory, practice, forms and genres), and the methods of ethnomusicology are helpful here.

Because the reality portrayed in music is often an imaginary musical one (geographically undefined, non-localised, so basically "unreal" and somewhat abstract), in its representation musical Orientalising codes and formulas are used, usually the figures of Orientalist exoticisation.²⁶ In the case of the musical representation of a non-musical reality (which is more problematic), any "Oriental" meaning can only be suggested or defined explicitly in the title or composer's commentary, and in the work itself, covered by the standard (stereotypical) illustrative means or stylisations or aforementioned formulas (figures) of Orientalisation.

'Orientalness' is a quality appearing in the process of receiving a musical message at the interface between a recipient's expectations and the features of the musical work itself (its structure, musical sense and so-called "content"). Orientalness is available or disclosed in particular performances, in perception and reception, including in analytical-interpretative texts about the work. At this level one can also distinguish between Oriental exoticness and non-exotic Orientalness.²⁷

The tools of postcolonial critique were first applied to a musical work by Said himself in one of the chapters of his book *Culture and Imperialism*, concerning Verdi's *Aida*. Said presented this grand-opera as a work "not so much *about* but *of* imperial domination",²⁸ because

²⁶ For discussion of the figures of Orientalist exoticisation/formulas of Orientalisation, on the example of pedagogical piano works, see Renata Skupin, *Topos Orientu w pedagogicznych utworach fortepianowych kompozytorów polskich XX wieku*, in *Muzyka Fortepianowa XVI. Studia i szkice*, ed. by Alicja Kozłowska-Lewna, Renata Skupin (Gdańsk: Wydawnictwo Akademii Muzycznej im. S. Moniuszki, 2015), 135-150.

²⁷ Cf. Renata Skupin, *Orientalism in Tadeusz Z. Kassern's Concerto for Voice and Orchestra, Op. 8* in *Musical Analysis. Historia – Theoria – Praxis*, ed. by Anna Granat-Janki et alii (Wrocław: Wydawnictwo Akademii Muzycznej im. K. Lipińskiego, 2014), volume III, 187-195.

²⁸ E. W. Said, *The Empire at Work: Verdi's Aida*, in idem, *Culture and Orientalism* (New York: Vintage Books, 1994), 114.

as a visual, musical, and theatrical spectacle, *Aida* does a great many things for and in European culture, one of which is to confirm the Orient as an essentially exotic, distant, and antique place in which Europeans can mount certain shows of force.²⁹

He focused, however, on the political contexts and historical circumstances of the creation and premiere of this opera and its libretto, attributing significance to both the author of the text (“Auguste Marinette whose French nationality and training were part of a crucial imperial genealogy”³⁰) and the story. As for the music, he noted Verdi’s use of quasi-Oriental melodies drawn from *Histoire générale de la musique depuis les temps anciens à nos jours* (1869-1876) by François-Joseph Fétis. As Said pointed out, apropos Fétis’ examples of ‘Oriental’ music:

the harmonic clichés, much used in carnival hoochy-kooch, are based on flattening of the hypertonic – and instances of Oriental instruments, which in some cases corresponded to representation in the *Description*³¹: harps, flutes, and the by now well-known ceremonial trumpet, which Verdi went to somewhat comic effort to have built in Italy.³²

The Saidian model of Orientalism – or the “received Saidian model (RSM)” to use the term introduced by Nicholas Cook³³ – became an impulse for the development of postcolonial studies; however, it has to be stressed that Said’s ideas are strongly ideologically marked – they have a clearly left-wing character (and affiliations with Marxism and feminism).³⁴ They embrace today the analysis of any situation of the domination–

²⁹ Ibid., 112.

³⁰ Ibid., 117. This opera was written on Khedive Ismail’s order for the city of Cairo and presented in the Cairo Opera House, situated in the colonial/imperial part of city. ‘Aida, for most of Egypt, was an imperial *article de luxe* purchased by credit for a tiny clientele’ (ibid., 129); among the peculiarities of this piece Said lists ‘its monumental grandeur, its strangely unaffected visual and musical effects’ (ibid., 114).

³¹ It is about a ‘Napoleon’ series of collective publications from the years 1809-1829: *Description de l’Égypte, ou Recueil des observations et des recherches qui ont été faites en Égypte pendant l’expédition de l’armée française*.

³² E. W. Said, *The Empire at Work: Verdi’s Aida*, 122.

³³ Nicholas Cook, *Encountering the Other, Redefining the Self*, in *Music and Orientalism in the British Empire. Portrayal of the East*, ed. by Martin Clayton, Benett Zon (Aldershot: Ashgate, 2007), 15.

³⁴ See, for example, Ewa Domańska, *Badania postkolonialne: wprowadzenie krytyczne*, in Leela Gandhi, *Teoria postkolonialna*, trans. Jacek Serwański (Poznań: Wydawnictwo Poznańskie, 2008), 162 et passim.

subordination type, including artistic representations of the Other, as well as experiences of individual and group subjectivity in terms of otherness (of race, species, class or gender), which is subject to different forms of colonization, decolonization, exclusion, hybridization and so on. Postcolonial theories³⁵ do not provide methodological directives for research on Orientalism as a musical category. They offer instead the key notions or concepts which may prove helpful in asking questions about a composer's motivations and in recognizing musical representations of the Orient, mainly with reference to the same kinds of representationism in literature, the other arts and the broader cultural context. One can use, for commentary on encountering the Oriental Other, the postcolonial concepts of 'hybridity', 'ambivalence', 'mimicry',³⁶ or terms such as, e.g., 'necessary fictions' qua the postcolonial tendency to create the mythology of one's own magnified past or the concept of 'culturalism'³⁷ qua the overzealous imitation of the cultural trends of the colonial powers. The application of these terms is sometimes risky, since they can lead to caricatured ideological interpretations.

However, we should observe that postcolonial critiques applied to music have assumed (or should have assumed in the name of ideological purity) that all musical representations or 'appropriation' of the Orient in musical works are examples of imperial domination.

The Orient as Otherness and Orientalism as a creative response to it can be described in the language of Waldenfels' phenomenology of the alien.³⁸ This philosophical theory offers some conceptual instruments useful for commentaries on composers' responses to the experience of Otherness of the Orient, which leave it 'outside' of the familiar Self (which is consistent with Waldenfels' assumption that alienness is not a subject of mediatisation, but is untamable³⁹). Moreover, it provides anti-

³⁵ Beside Edward W. Said, as the most influential postcolonial intellectuals are considered to be Homi K. Bhabha, an Indian-British scholar and critic, and Gayatri Ch. Spivak, an Indian scholar, literary theorist and feminist critic, best known for her essay *Can the Subaltern Speak?*, in: *Marxism and the Interpretation of Culture*, ed. by Cary Nelson and Lawrence Grossberg (Urbana and Chicago: University of Illinois Press, 1988).

³⁶ The terms proposed by Homi K. Bhabha's in his postcolonial criticism, after David Huddart, *Homi K. Bhabha* (London: Routledge, 2006).

³⁷ This is Apollo Amoko's notion, after Ewa Thompson, *Said a sprawa polska. Przeciwno kulturowej bezsilności peryferii*, 'Europa' 26 (2005), 11.

³⁸ See Bernhard Waldenfels, *Topographie des Fremden, Studien zur Phänomenologie des Fremden* (Frankfurt am Main: Suhrkamp, 1997).

³⁹ Cited from the Polish integral translation from German: Bernhard Waldenfels, *Topografia obcego. Studia z fenomenologii obcego*, trans. Janusz Sidorek

Saidian arguments (making the Orient a source of experience that allows the composer to be open to what is alien, its alienness is a “challenge that enriches [...] itself as such”⁴⁰). Finally, it strengthens the relevance of the Self/Other binary as analogous to a dichotomous model of West/East. “A stimulus which is ‘alien to me’ (*ichfremd*) presupposes a self to which it is alien”⁴¹ and there is not “a cultural arbitrator to divide European and Far Eastern cultures from the outside, since Europeans must have distinguished *themselves* from Asians before such a division or comparison can be made”⁴² – says Waldenfels. There is no “alien” as such: “Otherness has an occasional character. As Husserl would say, it is relative to changing standpoints. A placeless alien in general would resemble ‘a left side in general’ [...]”⁴³. Through this relationality can be comprehended the very notion of the Orient, as “Alienness” has its “Ownness”, which explicates it; so the Orient cannot be defined substantially (being geographically and historically variable), but only in opposition to the Occident.

Ways of dealing with the Other as “Alien”, considered by German philosophers as a paradox of xenology, are similar to those described, e.g., by the anthropologist Claude Lévi-Strauss⁴⁴ or sociologist Friedhelm Neidhardt. They can be reduced to strategies of incorporation of the Oriental ‘Other’ as recognizable – on the basis of music and its appropriate material. It is possible to distinguish, after Neidhardt:

- a) *absorption*: i.e. ‘assimilation’ in the narrow sense, when the alien is erased, equalised with the own and simply fitted in its structure; b) *creation of enclaves*: when the alien in a closed segregated form is attached to the own [...]; c) *integration*: i.e. *the assimilation* in an emphatic sense: here the assimilation runs through a bilateral ‘approximation’ of structures or

(Warszawa: Oficyna Naukowa, 2002), 153.

⁴⁰ Stanisław Czerniak, *Założenia i historyczne aplikacje Bernharda Waldenfelsa fenomenologii obcego*, in: Bernhard Waldenfels, *Topografia obcego. Studia z fenomenologii obcego*, trans. Janusz Sidorek (Warszawa: Oficyna Naukowa, 2002), XXI.

⁴¹ Bernard Waldenfels, *The Question of Other* (Hong Kong: The Chinese University of Hong Kong, 2007), 23–24.

⁴² *Ibid.*, 7

⁴³ *Ibid.*, 8.

⁴⁴ Claude Lévi-Strauss identifies the strategies of incorporation (anthropophagic absorption) and exclusion (anthropoemic ‘ejection’), see Claude Lévi-Strauss, *Tristes tropiques* (Paris: Plon, 1955).

through the mutual transformation of structures aiming at the synthesis of 'higher order'.⁴⁵

Reflection on Orientalism as a kind of ethnographic (Eurocentric) discourse about the alien Orient can be stimulated by divergent strategies of translation of foreign texts, described by Leonard Venuti as 'domestication' and 'foreignization'.⁴⁶ The first consists in neutralizing the foreign overtones of the text in order to make it more understandable and legible for the potential recipient. In the process of domestication a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers. In contrast, the exoticising technique involves the accentuation of the cultural (and linguistic) otherness of a foreign text. A translation which deliberately breaks target conventions by retaining something of the foreignness of the original is produced. Thus the strategy of 'domestication' corresponds to Neidhardt's absorption (in a spirit of universalization) or integration of the Oriental Other. In the case of musical Orientalism, exoticisation in Venuti's meaning can be the 'alienation' of what was incorporated into a composition as truly (in real terms) foreign, that is being an Oriental original (thus demanding ethnomusicological knowledge from the composer). Strategies for using stereotypical formulas of exoticisation as conventions readable in Western Orientalist discourse are included in the translation category of 'domestication'.

The functioning of Orientalising formulas can be described by using the concepts of semantic isotopy and the conceptual apparatus inspired by semiotic theories, which were proposed and applied in analytical practice by Jean-Pierre Bartoli. This is not about a broad, ambiguous understanding of isotopy, known from Algirdas J. Greimas' later works and its expansion by Eero Tarasti on the ground of music semiology, but about a primary, narrow one, taken from the early studies of Greimas and François Rastier: "The connection and redundancy of units of meaning and as a result – the removal of ambiguity of semantic message".⁴⁷ "As an operational concept,

⁴⁵ See unpublished research project *Die Herausforderung durch das Fremde*, led by Herfried Münkler, 7. Cited by Bernhard Waldenfels, *Topografia obcego*, 163. One can consider useful the notions which are traditionally defined in ethnology as the results of acculturation: assimilation, integration, separation or marginalization.

⁴⁶ See Leonardo Venuti, *The Translator's Invisibility. The History of Translation* (London-New York: Routledge, 1995).

⁴⁷ Cited by Jean-Pierre Bartoli, *Propositions pour une définition de l'exotisme musical et pour une application en musique de la notion d'isotopie sémantique*, 'Musurgia' VII/2 (2000), 71. Bartoli rightly points out that the concept of semantic isotopy is abused, especially in the semiology of music, because it is treated as a

isotopy at first designated iterativity along a syntagmatic chain of classemes which assure the homogeneity of the utterance-discourse".⁴⁸

The stereotypical means of Orientalisation elaborated by composers in the nineteenth century, and functioning e.g. in Polish music at least until the end of the first half of the twentieth century (among other things the so called 'Oriental second', rhythmic ostinato, bass empty fifths, descending aeolian scale, melismata, etc.), can be treated as 'units of meaning' in semiosis and called 'Oriental semes',⁴⁹ 'semes of Oriental music',⁵⁰ or 'allochtonic units' or 'exosemes'. As Bartoli claims, they are in themselves only potential messengers of exotic (read Oriental) meaning. They are activated as 'Oriental semes' only in Oriental contexts, which arise from the combination of several 'allochtonic units'.

It should be stressed that in practice it may be problematic to determine a level of redundancy that can ensure the Oriental musical isotopy of the work, especially if the composer's Orientalising intentions are not indicated *a priori* as a topic and articulated (e.g. in a programmatic title). It is similarly difficult, and sometimes impossible, to capture the topographical diversity of the Orientalising repertoire. The augmented second may become – depending on the context – an Oriental or exotic (non-localised) exoseme, or, for instance, a Turkish, Arabic, Gypsy or Spanish one, or may also remain an autochthonous unit.⁵¹ From the viewpoint of semiotic communication the problem of links between so-called 'allochthonous units' and any authentic/original music of the Orient is, however, of secondary importance or remains irrelevant.⁵² Besides, it is

metaphor for many diverse phenomena, elements of the structure or compositional means, etc.

⁴⁸ Algardias J. Greimas, and Joseph Courtès, *Semiotics and Language: An Analytical Dictionary*, (Bloomington: Indiana University Press, 1982), 163.

⁴⁹ Jean-Pierre Bartoli, *Propositions pour une définition de l'exotisme musical*, 61-72.

⁵⁰ Jean-Pierre Bartoli, *Esquisse d'une chronologie des figures de l'orientalisme musical français au XIX^e siècle*, in: *La musique entre France et Espagne: Interactions stylistiques 1870-1939*, ed. by Louis Jambou (Paris: Presses Universitaires de la Sorbonne, 2004), 201-215.

⁵¹ Or it may pass as enigmatically exotic, as Ralph P. Locke reads it in, for example, Fryderyk Chopin's *Mazurka* op. 7 No. 1, see Ralph P. Lock, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009), 76; or as point-blank Oriental, even Arabian; see Jeffrey Kallberg, *Arabian Nights; Chopin and Orientalism*, in: *Chopin and his Work in the Context of Culture*, ed. Irena Poniatowska (Kraków: Musica Iagellonica, 2003), 171-183.

⁵² Jean-Pierre Bartoli offers only the thesis (which seems to be debatable) that 'the greater knowledge of a foreign artistic language, the more complex is the nature of

elusive while applying the tools of semiotics. The most important question here could be whether the intentional 'Orientalness' is receivable by the recipient (and, still, why?). This is true even when the medium of this semantic message consists of imaginary 'allochthonous units', which only have to give an impression of authenticity, create an illusion of it.

However, the verification of the authenticity of individual 'Oriental exosemes', if we want to call them that, is necessary insofar as it allows us to distinguish between creative confabulations of the Orient and creatively processed elements of an Oriental original. It also provides an opportunity for comparison in terms of rules, tendencies or the chronology of a composer's strategies and procedures. Such verification guarantees that we do not cross the boundary between interpretation and overinterpretation in our reading of the intentions of the author/artist, and restrains us from adding those meanings which go beyond the scope of the confirmed ethnomusicological (or cultural-anthropological) competences of the composer. The limits of permissible interpretations within musicological discourse are imposed by the features of the given work itself.⁵³ This restriction, of course, does not apply in the situation of a creative artist-orientalist (composer) who can, even should, interpret the Orient in an original way in the creative act, subordinated only to the rules of his own poetics.⁵⁴

As a conclusion it should be noted that, in any methodologically considered analysis of Orientalism, the dichotomous relation Self/Other remains a crucial paradigm. In analytical practice those conventional methods are also effective which allow us to capture the essence and specific distinctness of 'Orientalist' compositional technique and its means, if only to ensure the implementation of Carl Dahlhaus' postulate for any musical analysis: to "recognise the uniqueness of individual [musical] work".⁵⁵

individual's allochthonic unities and the closer to reality they are'. See Jean-Pierre Bartoli, *Propositions pour une définition de l'exotisme musical*, 65.

⁵³ According to Umberto Eco's belief about the legitimacy of *intentio operis* and his objection to 'using' a given text/work instead of interpreting it in a process of textual cooperation, see idem, *Two Problems in Textual Interpretation*, 'Poetics Today' 2 (1980).

⁵⁴ For a discussion of possibilities and limitations of semantic isotopy applied in music see e.g. Renata Skupin, *Izotopia semantyczna i jej zastosowanie w badaniach nad orientalizmem muzycznym – możliwości i ograniczenia*, 'Aspekty Muzyki' 1 (2011), 181-202.

⁵⁵ Carl Dahlhaus, *Analyse und Werturteil* (Mainz: Schott, 1970), 8.

ORIENTAL MUSIC AS A PART OF THE EUROPEAN COLLECTIVE CONSCIOUSNESS

DAVID KOZEL

The idea of the essence of European (Euro-Atlantic) art music has undergone many changes in the course of its historic development to date. Despite its varied cultural manifestations of musical expression this music culture has obviously never been closed to influences from outside Europe. This text deals with selected variants of the interpretation of European music culture as a complex and dynamic system whose historic as well as present form has been affected by the Orient, and by elements of Oriental music as presented in compositions by Western composers. I follow here general principles and cultural movements contributing to the development of European composers' idea of the Orient and its reflection in their music. My methodological basis is the current reflection on Orientalism in musicology, and an application of the theory of archetypes of Carl Gustav Jung (1875–1961) and the subsequent Jungian tradition.

Musical Orientalism

The Orient is a broad category that has been changing throughout history. It is a summary term for countries of the Near, the Middle and the Far East. The Orient is the opposite category to the Occident, “otherness” personified, one of the poles of the bipolar cultural axis defining our identity. There is no clear-cut dividing line between the categories of the Orient and the Occident, especially as they are now blurred by processes of globalisation, glocalisation, cultural heterogenization and hybridity. Reflections of the Orient and Orientalism are based on the wider category of exoticism, present in our culture to varied extents since Antiquity, more pronouncedly in the later Renaissance (where they can already be seen, including in music) and most markedly in the Baroque and Classical

periods¹. A culmination of exoticism in music can be seen in the 19th century, with a continued presence in the 20th century (let me emphasize the mediating effect of Oriental music on the origins of modern music) as well as in the present. Exoticism is defined by Locke as: “The evocation of a place, people or social milieu that is (or is perceived or imagined to be) profoundly different from accepted local norms in its attitudes, customs and morals”.² The artistic rendering of exoticism has a subcategory of Orientalism, defined by Locke as follows: “In its strict sense, the dialects of musical Exoticism within Western art music that evoke the East or the Orient; in a broader sense, the attitude toward those geo-cultural regions as expressed in certain Western musical works, regardless of whether a given work evokes the music of the region or not”.³

The notion of Orientalism itself is now inseparably linked to the classic work by Edward W. Said (1935–2003), his *Orientalism* of 1978.⁴ Although Said’s concept of Orientalism is primarily formulated with a focus on Islam and the Middle East (with a decisive impact of England, France and, after World War II, America), the essential image of the generalised East in the broad sense also applies here. According to Said our fascination with the Orient is a manifestation of the development of an imaginative picture of it, connected with the creation of stereotypes and prejudices in various areas. The important thing is that in the historic perspective Western Orientalism was accompanied by imperialism, use of force in politics and

¹ Edward W. Said notes enormous growth of the numbers of paintings of the Orient in Western culture since the last third of the 18th century. Edward W. Said, *Orientalism* (London: Penguin Books, 2003), 22.

² Ralph P. Locke, *Exoticism*, in *Grove Music Online. Oxford Music Online [online]*, second edition, ed. Stanley Sadie and John Tyrrell (Oxford University Press) Available from:

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/45644>, accessed 18-01-16.

³ R. P. Locke, *Orientalism*, in *Grove Music Online. Oxford Music Online [online]*, second edition, ed. Stanley Sadie and John Tyrrell (Oxford University Press,) Available from:

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40604>, accessed 18-01-16.

⁴ Here it is necessary to mention Said’s publication activity in the field of music, even though it is not the subject of this article: *Musical Elaborations* (1991); Chapter The Empire at Work: Verdi’s Aida in the book entitled *Culture and Imperialism* (1993); *Parallels and Paradoxes: Explorations in Music and Society* (2002, with Daniel Barenboim); *On Late Style: Music and Literature Against the Grain* (2006); *Music at the Limits* (2007), his cooperation with D. Barenboim in the establishment of the West and East Divan Orchestra etc.

culture, dominance over the Orient's "inferior" position. Said says that Orientalism is "a Western style for dominating, restructuring, and having authority over the Orient".⁵ He introduces a typically European product of construction of "the other" with idealisation: "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences".⁶ Orientalism is understood as a discourse with specific rules in the political, intellectual, cultural and moral areas, exhibiting, inter alia, the characteristics of an academic discipline and its tradition.⁷

In musicology the issue of the exotic⁸ and the Oriental in European music was already being explored in the early 20th century by traditional historiography and the instruments of music theory. A change only arrived in the 1990s. The representation of the Oriental and the pseudo-oriental in Western art music is understood as a (often unintentional) manifestation of Orientalism. Discursive manifestations of Orientalism in music are analysed with the methodological support of Said's theory, post-Saidism, postmodern thinking, deconstruction, new musicology, feminism, gender studies or post-colonial theory. Despite the methodological and substantive heterogeneity of the positions of these explorations (except for a couple of honoured exceptions by American authors, see below), individual authors can be said to follow common themes such as the historic conditionality of the discursive construction of the "other", the creation of a musical ideal of the Orient as an expression of positional superimposition and hegemony, imperialism, (post)colonialism, gender, racial, ethnic and other stereotypes, prejudices, and the themes of dominance and submissiveness (...). Manifestations of Orientalism are sought in the use of exotic looking (sounding) elements of musical structures; this is often accompanied by inaccuracy or even the deformation of original musical expressions. The substantial feature of Orientalism is that it is not a mere imitation of oriental musical practices by European composers. In this context Derek B. Scott writes: "Orientalist music is not a poor imitation of another cultural practice: its purpose is not to imitate but to represent".⁹

⁵ E. W. Said, *Orientalism*, 3.

⁶ *Ibid.*, 1.

⁷ *Ibid.*, 12.

⁸ See Renata Skupin, *Egzotyzm i postacie egzotyki w muzyce: próba rewizji problemu* [*Exoticism and Exotic Forms of Music: an Attempt to Revise the Problem*], 'Polski Rocznik Muzykologiczny' 8 (2010), 113-124.

⁹ Derek B. Scott, *Orientalism and Musical Style*, 'The Musical Quarterly' 82/2 (1998), 326.

Orientalism in music is a specific product of Western imagination and creativity.

Criticism of Orientalism in music brings about a number of problems and ambiguities, including the danger of a simplifying and reductive view of music (a reduction to gender, power or another aspect of it); the assessment musical works without consideration of stylistic, cultural and artistic contexts;¹⁰ an extreme focus on the textual or thematic aspects of compositions; use of the terminology of discourse for culturally and historically completely different artistic expressions; relativity and variability of period in the categories of the Orient and the Occident; the heterogeneity of the individual cultures; and the transformation of artistic (cultural) identity (...).

Even though I cannot present here the required criticism of the literature to-date on the theme, I will at least point to certain titles so as to define the areas of research covered so far. Orientalism is addressed in thematically independent outputs or in outputs within the area of research on exoticism in music. The meaning of the notion of Orientalism is clear from the existing (above quoted) entry by Ralph P. Locke in the *Grove Music Online*.¹¹ The themes of the individual outputs focus on analyses of specific themes with a narrow temporal, cultural or compositional orientation;¹² complex renderings of exoticism, related to Orientalism,

¹⁰ "Moreover, Orientalist signs are contextual". Ibid., 331.

¹¹ See also: Thomas Betzwieser and Michael Stegemann, *Exotismus*, in *Die Musik in Geschichte und Gegenwart*, second rev. edition, ed. Ludwig Finscher (Kassel: Bärenreiter and Stuttgart: Metzler, 1992), volume 3, 226-243.

¹² See R. P. Locke, Constructing the Oriental "Other": Saint-Saëns's "Samson et Dalila", 'Cambridge Opera Journal' 3/3 (1991), 261-302; Susan McClary, *Georges Bizet, Carmen* (New York: Cambridge University Press, 1992); Richard Taruskin, *Entailing the Falconet: Russian Musical Orientalism in Context*, 'Cambridge Opera Journal' 4/3 (1992), 253-280; Lawrence Kramer, *Consuming the Exotic: Ravel's Daphnis and Chloe*, in Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley: University of California Press, 1995), 201-226; Gerry Farrel, *Indian Music and the West* (Oxford: Oxford University Press, 1999); Matthew Head, *Orientalism, Masquerade and Mozart's Turkish Music* (London: Royal Musical Association, 2000); Yayoi Uno Everett and Frederick Lau, *Locating East Asia in Western Art Music* (Middletown, Conn.: Wesleyan University Press, 2004); Martin Clayton and Bennett Zon, *Music and Orientalism in the British Empire, 1780s to 1940s: Portrayal of the East* (Burlington, VT: Ashgate, 2007); Rachel Beckles Willson, *Orientalism and Musical Mission: Palestine and the West* (New York: Cambridge University Press, 2013); Nicholas Tarling, *Orientalism and the Operatic World* (London: Rowman & Littlefield, 2015).

representations of “otherness”,¹³ and critical methodological reflections on current research outputs.¹⁴

Music as a Manifestation of the Collective Unconscious and the Collective Consciousness

Music and the specific musical cultures of the world can be understood as manifestations of the creative forces of the collective unconscious in the archetypal sense. Even though a work of music (if we stay restricted to this category) is the result of the conscious and rational intention of its composer, unconscious personal and collective processes affect the ways in which music is created and received from the psychological and aesthetic points of view. I will outline here the connection between music and the collective unconscious in order to interpret the presence of Oriental elements in European music from the archetypal point of view. Jung’s theory of archetypes is based on the existence of the collective unconscious as the basis of the personal unconscious and the personal consciousness, with the centre represented by the Self as the synthesis of the personal and the collective psyche of the individual. “The collective unconscious is a part of the psyche which can be negatively distinguished from a personal unconscious by the fact that it does not, like the latter, owe its existence to personal experience and consequently is not a personal

¹³ See John M. Mackenzie, *Orientalism: History, Theory, and the Arts* (New York: St. Martin’s Press, 1995); Jonathan Bellman (ed.), *The Exotic in Western Music* (Boston: Northeastern University Press, 1998); Derek B. Scott, *Orientalism and Musical Style*, ‘The Musical Quarterly’ 82/2 (1998), 309-335; Nasser Al-Tae, *Representations of the Orient in Western Music: Violence and Sensuality* (Burlington, VT: Ashgate, 2010); Georgina Born and David Hesmondhalgh, *Western Music and its Others: Difference, Representation, and Appropriation in Music* (Berkeley: University of California Press, 2000); Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2011); Timothy Dean Taylor, *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007).

¹⁴ See R. P. Locke, *Exoticism and Orientalism in Music: Problems for the Wordly Critic*, in, Paul A. Bové (ed.), *Edward Said and the Work of the Critic: Speaking Truth to Power* (Durham and London: Duke University Press, 2000), 257-282; Matthew Head, *Musicology on Safari: Orientalism and the Spectre of Postcolonial Theory*, ‘Music Analysis’ 22/i-ii (2003), 211-230; R. P. Locke, *A Broader View of Musical Exoticism*, ‘The Journal of Musicology’ 24/4 (2007), 477-521; Jonathan Bellman, *Musical Voyages and Their Baggage: Orientalism in Music and Critical Musicology*, ‘Musical Quarterly’ 94/3 (2011), 417-438.

acquisition”.¹⁵ The collective unconscious is mythological in nature and contains archetypes as interpreted by Jung with the help of mythological and religious materials: “The archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to appear”.¹⁶ That means that manifestations of archetypes differ by culture, and the personal and collective experiences of people. Archetypes are pre-existing forms “which can only become conscious secondarily which give definite form to certain psychic contents”.¹⁷ According to Jung the accompanying phenomenon of this sharing of the archetypal content of the collective unconscious is the existence of parallel and universal motifs and shapes which surface, *inter alia*, in art.¹⁸ Art as a manifestation of archetypal symbolism is shared by the common psyche. Archetypes in art are bound to repeated human experience and the creation of culturally similar structural elements. As Jung further says in this context:

There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as *forms without content*, representing merely the possibility of a certain type of perception and action.¹⁹

Music culture as an archetypal configuration relates to the collective consciousness and its expansion. The archetypal evolution of culture and its features is addressed, with an emphasis on modern times, by Jung and his followers in the above quoted work *Man and his Symbols*. Here I would also like to at least refer to the concepts of Erich Neumann (1905–1960), who classified the mythological stages of the evolution of consciousness, culture and the creative unconscious in art. Neumann understands cultural canons as transpersonal, archetypal configurations in art undergoing disintegration and reconfiguration in connection with developmental transformations in art and the link between the individual

¹⁵ Carl Gustav Jung, *The Archetypes and the Collective Unconscious* (Princeton: Princeton University Press, 1969), 42, § 82.

¹⁶ *Ibid.*, 5, § 6.

¹⁷ *Ibid.*, 43, § 90.

¹⁸ “The archetype is a tendency to form such representations of a motive – representations that can vary a great deal in detail without losing their basic pattern”. Carl Gustav Jung et al., *Man and his Symbols* (New York: Dell Publishing Company, 1968), 58.

¹⁹ C. G. Jung, *The Archetypes and the Collective Unconscious*, 48, § 99.

psyche of the artist and the collective unconscious²⁰. The understanding of the notion of archetype in musicology is rather heterogeneous and differentiated in its meaning. The notion of the archetype has been elaborated by musical semiotics, albeit from differently defined methodological and terminological positions. For these reasons I would like to refer briefly here to the definition of the meaning of the notion of musical archetype in musicology to be used in the following interpretations and analyses²¹. A prerequisite for the use of the term archetype in music is the archetypal symbolic effect of music on the human psyche. Music as a complex structure consists of components such as form, melodies, harmonies, timbres etc. which can have archetypal meaning for individuals on the basis of symbolisation. Individual units of a music composition can acquire symbolic meaning in the process of aesthetic interpretation based on experience with a unified emotional and rational approach. The definition of more particular meanings of these archetypes is a matter of hermeneutic procedure. The unifying moment of affinity of music archetypes and other archetypal configurations is the psychic conditioning of artistic creation by the collective unconscious. The first meaning of a musical archetype relates to musical structure and its elements. In this context we speak about typical (i.e. in various cultures, historic periods, art styles etc.) repeating units of music composition in the area of melody, harmony, tectonics etc. This interpretation of music archetype allows for the systemisation of the characteristic style features of a particular music culture or composer and their comparison for the purpose of finding similarities and differences. Another meaning of the notion is called the thematic music archetype, which is not related primarily to the structure of a music composition as such but rather to the archetypal motifs in text set to music or the theme of a composition (as in programme music). The very act of selection of a theme or text to be set to music by the composer is already symbolic, and an interpretation must take account of that. Investigation of this issue allows for the classification of the archetypal content shared by many compositions in different historic periods – these are typical motifs of music composition themes and

²⁰ See Erich Neumann, *Art and the Creative Unconscious. Four Essays* (New York: Bollingen Foundation Inc., 1959); Erich Neumann, *The Origins and History of Consciousness* (Princeton: Princeton University Press, 1973).

²¹ According to David Kozel, *Mythological Archetype in Music and Principles of its Interpretation*, 'International Review of the Aesthetics and Sociology of Music' 47/1 (2016), 3-15. Jungian approach is also applied by Wojciech Stępień, *The Sound of Finnish Angels. Musical Signification in Five Instrumental Compositions by Einojuhani Rautavaara* (Hillsdale, NY: Pendragon Press, 2011).

inspirations. This second meaning of the notion of music archetype is also connected with a potential relation to the structural meaning of the music archetype: Whether and how the archetypal core of the theme of a composition and the way it is set to music are hypothetically related. The third meaning of musical archetype refers to the internal principles of the creation of music and art. Archetypes as dominant features of the collective unconscious and their dynamics and manifestations affect music as they share a common psychic basis. Fundamental musical principles such as identity (repetition), contrast, variation, hierarchy, etc., are understood as symbolising expressions of archetypes in the Jungian sense. These general principles are manifested in stylistic changes in music expression, performing their role in individual compositional activity in contact with the creative forces of the unconscious. The varying manifestations of the archetypes, thus understood, in various music cultures are analogous to the inner principles and assumptions of intercultural understanding. On the basis of the three types of music archetype defined above it needs to be noted that in their sum and in their particular manifestations in art they contribute to development of the collective cultural consciousness (see below).

The development of European art music is connected with certain characteristics in terms of the creation and sequence of specific period styles, often different from cultures outside Europe. These for example include the concept of the work of art, the creation of the specificity of the self-contained communication chain of “composer – performer – listener”, the unique nature of musical forms and genres and tectonic rules (see for example the sonata form with the principle of dramatic conflict and the teleological orientation of the structure of the composition). In addition to the inner rules of style development in European music, changes in musical thinking have also been initiated by impulses from non-European cultures through intercultural influence. The rich differentiation of the forms of the European music culture is a psychological symptom of the collective conscious with developed archetypes based on the whole existing tradition and continuity of music. The collective consciousness “refers to the sum of the conscious, or at least cognisant consciousness, traditions, conventions, customs, ideals, values, rules, norms, beliefs and prejudices, according to which the human collective orients itself.”²² Music culture in the sense of the collective consciousness is historically extended and changed by new (Oriental) elements causing its confrontational

²² Gert Bauer, *Vědomí kolektivní* [Collective consciousness], in *Slovník analytické psychologie* [Dictionary of the Analytical Psychology], ed. Lutz Müller and Anette Müller (Praha: Portál, 2006), 447.