

ETHNICS ADAPTATION TECHNIQUES IN WORLD MUSIC

METODELE DE ADAPTARE ALE ETNICII ÎN WORLD MUSIC

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The article analyzes ethnics as one of the key elements of World Music. It is focused on the ways of its adaptation at the stages of the world music formation in Western European culture and the development of this phenomenon in the music art of Eastern European countries, in particular Ukraine. Ethnics adaptation techniques are considered in the works of the British rock musician, Peter Gabriel, who played an important role in stabilizing the musical features of World Music. „Sweet Lullaby” by the French band, „Deep Forest”, serves as an example for analyzing the peculiarities of interaction between the ethnic and author’s material. One can trace the specificity of adapting the ethnic tradition in the creative work of Ukrainian musicians and bands. In the article there is an analysis of the features of the experimental transformation of the Ukrainian folklore in the works of the Ukrainian band, „DakhaBrakha”.

Keywords: ethnic music, Peter Gabriel, French band „Deep Forest”, „Sweet Lullaby”, Ukrainian band „DakhaBrakha”, Ukrainian folklore

În articolul ce urmează se analizează etnica, ca unul dintre elementele-cheie ale world music. O atenție deosebită se acordă modului de adaptare al etniciei la etapele de formare a world music în cultura țărilor Europei Occidentale, precum și dezvoltării fenomenului în cauză în țările est-europene, în special – Ucraina. Metodele de adaptare ale etnicilor sunt examinate prin prisma activității lui Peter Gabriel, specialist în muzica rock de origine britanică, care a contribuit mult la stabilizarea specificului muzical al world music. În baza exemplului compoziției „Sweet Lullaby” a grupului francez „Deep Forest”, sunt evidențiate caracteristicile interacțiunii dintre materialul etnic și cel de autor. Articolul pune accent pe particularitățile adaptării tradiției etnice în activitatea compozitorilor și a grupurilor muzicale din Ucraina. Specificul transformării experimentale a folclorului ucrainean este tratat în baza lucrărilor grupului ucrainean „DakhaBrakha”.

Cuvinte-cheie: muzică etnică, Peter Gabriel, grupul francez „Deep Forest”, compoziția „Dulce Lullaby”, grupul ucrainean „DakhaBrakha”, folclor ucrainean

Introduction

Currently, musicology in Ukraine is expanding actively the scope of scientific interests beyond the academic composers’ music out to the domain of modern non-academic musical practices. They include *world music*, the phenomenon, which has repeatedly attracted the attention of Ukrainian scientists in recent years. However, since the origin of *world music* is associated with the Western European and American culture², an important aspect of the study is to examine the features of the *world music* manifestation in the Eastern European cultural space. From this aspect, the study of world music, in our opinion, is to clarify its key elements based on the example of the Western European and American music culture and to analyze the nature of their expression in the music of the Eastern European countries, including Ukraine.

We suggest choosing *ethnics* as one key element of *world music*, representing the nature of this phenomenon³. However, *ethnics* appears in *world music* not in its authentic, but in a modified form.

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2 World music origin is outside of the scope of this article, but we would like to mention that this topic was extensively discussed by researchers such as Carl Rahkonen [1], Timothy Taylor [2] and others.

3 An important role of the *ethnic component* in *world music* is stressed in both English and Ukrainian studies. Example, Carl Rahkonen in his *What is World Music?* [1] writes: “World Music can be traditional (folk), popular or even art music, but it must have ethnic or foreign elements” [1]. In Ukraine, *world music* has long been developing through the

First, it is shown by the means of the *ethnics* operation, which finds itself in the environment not typical of these practices. Second, such *ethnics* is fairly easily transformed by the *world music* musicians, who may use its individual items (for example, timbre, melody, lyrics etc.) or just pieces of ethnographic records only. Third, *ethnics* in *world music* widely interacts with other types of musical practices (e.g., jazz, rock, electronic music).

To demonstrate the ways of the *ethnic traditions* adaptation in *world music*, let's turn to the *world music* origins, associated with the expression of interest in the cultures of non-European countries in the European culture of the second half of the 20th century and influenced the rock music development features.

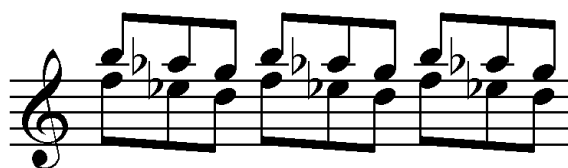
Stabilization of the *world music* musical features

In the early 1980s, rock music activated the tendency of using elements of non-European music, in particular African. A major role in this process was played by the creative works of the British rock musician, *Peter Gabriel*, who at that time started using African music elements in his compositions extensively. It is suggested to consider their involvement in view of the practices of use and transformation of authentic musical material in *Gabriel's* compositions.

The first practice is associated with the addition of folk music recordings to the composition. For example, it is suggested to consider one of the most popular songs from *Peter Gabriel's* third album, *Peter Gabriel/Melt* (1980), namely the *Biko* song. The beginning and end of tracks is surrounded by the South African song recordings sung in the South African language called "Xhosa". At the beginning of the composition, we hear a recording of a folk South African song entitled *Ngomhla sibuyayo* (*When we come back from Zulu, Xhosa*), while at the end – a record of another South African funeral folk song, *Senzeni Na?* (*What have we done?* from Zulu, Xhosa).

The second practice is to use the musical material of authentic records in adapted form. In *The South Bank Show*, *Gabriel* said that he had been listening to records of the Cuban, Latin American and African music, chose his favorite music item, and then used the same in a transformed form in his composition [3]. *Gabriel* notes: "I don't believe that I can play music belonging to another culture. Just there will be certain key elements which I will steal to start off as a structure of something that I'm working on" [3]. For example, during the mentioned program, *Gabriel* said that *San Jacinto* (*Peter Gabriel/Security* album, 1982) used an interval sequence from the Ethiopian folk music (*Ex. 1*). *Gabriel* also speaks about it in *The South Bank Show*, where he shows a fragment of this record and a note pattern.

Example 1. Interval sequence of the Ethiopian folk music, which became the basis for *San Jacinto* by *Gabriel*



Gabriel also copies the compositional record technique: in *San Jacinto*, as in the original record, this sequence is repeated almost all along. However, instead of a brass instrument playing in the original record, *Gabriel* uses the sound of marimba and accelerates the pace of the original sequence.

Special attention is paid to the use, adaptation or imitation of Brazilian and African rhythms in *Gabriel's* compositions. Rhythm was of great importance in the works of the rock musician. *Gabriel* often said that writing a song often started with finding a creation of a rhythmic ostinato pattern, which served as the frame of the composition. One of the first examples was *Biko* from the album released in 1980, the bulk of which is accompanied by the rhythmic ostinato not typical of rock music (*Ex. 2*).

concept of "*ethnic music*", often called the equivalent of the English term "world music".

Example 2. Rhythmic ostinato of *Biko* by *Gabriel*.

Gabriel himself described it as follows, “I began to think that the traditional rock rhythms were very limiting. But in the *Biko* song I took a slow rhythm which was hypnotic pattern for me <...> So the style of writing which I was then attracted to put with it was very different from what I would have done with the normal rock rhythm if that had come from a regular rock pattern on a rhythm box or rock drummer” [3].

This was associated with the idea of using Brazilian and African instruments, continued in the next album by *Peter Gabriel/Security*, during the recording of which *Gabriel* used a large percussive section. For example, as described in the album booklet [4], *The Rhythm of the Heat* used not only Surdu, played by the American musician Jerry Marotta, but also invited a Ghanaian band of musicians called *Ekome Dance Company*.

Despite the fact that *Gabriel* was primarily a rock musician, he stands at the forefront of a non-academic electronic music practice, which flourished in the 1990s. For example, to record the songs from *Peter Gabriel/Security* album, *Gabriel* used a lot of electronic sounds, which have been recorded on tape and then digitized using Fairlight CMI¹. According to *Gabriel*, the sound of marimba in *San Jacinto* is not a record of the live performance on the instrument, but a play on the synthesizer with a previously recorded marimba sound [3]. Also, the repetitive rhythmic-melodic pattern of the final section of the same composition is also the digitized sound of “exhalation” into the drain.

Thus, the songs in *Gabriel’s* album are located at the intersection of not only rock and non-European culture, but also electronic music, to which *Gabriel* predicted popularity in the future, “I’m certain the third world is going to have an increasing influence on our culture and music. A very vigorous hybrid will be produced which is based on this non European influence and a new technology which is going to get very, very cheap and this facility will open up a new age of electronic skiffle”² [3].

Electronic music had even greater influence in the next album by *Gabriel*, *So* (1986). For example, *Mercy Street* is recorded following the best practices of electronic music called “New Age”, which gained popularity only in the 1990s. This conclusion can be drawn on the basis of the manifestation of features characteristic of the New Age in the *Mercy Street*, including the quiet pace, use of electronic sounds, *Gabriel’s* soft vocal, simulation of reed-pipe sound in the bridge, adding the sounds of singing birds etc. In *Mercy Street*, *Gabriel* seems to be ahead of the New Age emergence. Further, during his interview in 1982, *Gabriel* predicted the future occurrence of a certain style, which would combine electronic sounds and non-European elements: “I want to continue exploring this hybrid between electronic or high-tech and non-European influence. I think a lot more rock musicians are now working in this area and there will be a style of music, of music to the eighties, which I think will be very important and influential” [3]. These words concern both the appearance of New Age and world music, which were closely related in 1990, in particular in the works of the *French band*, *Deep Forest*.

Later, *Gabriel* significantly expands the toolbox of his songs beyond the Brazilian or African percussion instruments, although they continued to play a leading role in his music. For example, in *Come Talk to Me* (album *Us*, 1992), the Senegalese drum called “sabar” (played by The Babacar Faye Drummers) at the beginning of the song is accompanied by the bagpipe (played by Chris Ormston), and at the end – by the Armenian duduk (played by Levon Minassian). Further, the song uses a record of the fragment of the Russian folk song, *Porushka-Parania*, performed by the Russian folk band called The Dmitri Pokrovsky Ensemble from *The Wild Field* album (1991), which was recorded by *Gabriel* at his own label, Real World Records. Given the presence of a traditional rock band, *Come Talk to Me*

1 Fairlight Computer Musical Instrument is the synthesizer model.

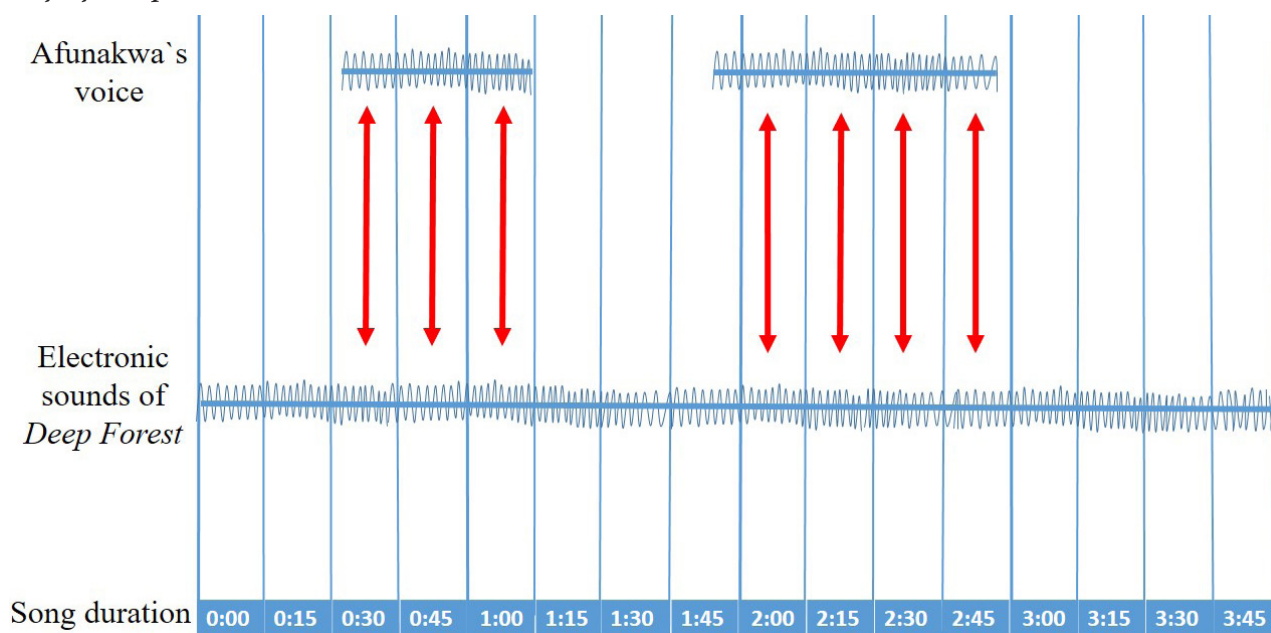
2 Skiffle is the name of the musical genre, which was spread in Britain in the second half of the 20th century.

is literally supersaturated with musical components of different cultural traditions. Taylor, analyzing this song in his book *Global Pop: World Music, World Markets* [2], notes that the song layering is well described by the term introduced by the American musicologist, William Malm, i.e. “polystylistic polyphony” [by 2 p. 41]. This “polystylistic polyphony” is seen most clearly at the time when the Russian song, *Porushka-Parania*, sounds. Although *Porushka-Parania* has the same size as *Gabriel’s* song (4/4), whereas the folk song was recorded at a faster pace, it creates an interesting polyrhythmic effect.

Using authentic musical material, *Gabriel* played a key role in promoting the music and musicians of different cultures in Europe. In the 1990s, an appeal to *ethnics* had already been manifested as a systematic feature of the *world music* musicians. They include the Grammy winner in the Best *world music* Album, *Deep Forest, the French band*, which was extensively using the *ethnic music* records in its works. Based on the example of their most famous song, *Sweet Lullaby* (*Deep Forest* album, 1992), which used a record titled *Rorogwela*¹, it is suggested to consider the effect of the “polystylistic polyphony”, described by Taylor. However, to determine the peculiarities of interaction between various song layers (an *ethnic record* and the author’s electronic accompaniment), it is suggested to use Nazaikinsky’s concept described in the *Style and Genre of Music* [5]. The author presents a musical work text as a three-dimensional space, in which the effect of “foreign style” elements can be manifested in three “specific dimensions” [5 p. 147]: horizontal, vertical and in-depth. Depending on how the “other’s” text is combined with the author’s context, one can distinguish the boundary shape in three dimensions. However, the combination of layers appeals to only one of them, the vertical boundary.

Nazaikinsky presents the vertical boundary as a “clearly audible stylistic polyphony, i.e. the simultaneous action of two or more stylistically distinct components” [5 p. 147]. A bright example of the boundary effect in the vertical dimension is a kind of collage, the so-called “vertical collage” by Chyhariova [6 p. 441], in which “stylistically personalized lines” appear as elements [5 p. 148]. For visual presentation, it is suggested to use a figure, which depicts the time when the “other’s” text (Afunakwa’s voice) and the author’s context (electronic tunes) sound in *Sweet Lullaby* by *Deep Forest* in the form of wavy lines according to the time parameters. The boundary between them is built at the moments of concurrent sounding.

Figure 1. The vertical boundary between the “other’s” text and the author’s context of *Sweet Lullaby* by *Deep Forest*



1 On the record made in 1973 by the ethnic musicologist, Hugo Zemp, we hear the resident of the Solomon Islands, a woman named Afunakwa, singing.

A review of *ethnics* adaptation techniques based on the example of global *world music* representatives features allows proceeding to the peculiarities of these techniques' manifestation in the works of Ukrainian musicians.

Adaptation of Ukrainian *ethnic tradition* in contemporary art

The basis of the *ethnic component* of Ukrainian *world music* is mainly formed by using the elements of *Ukrainian folklore* subject to various adaptation techniques. Some of them are focused on the reproduction of its authentic sound. An example is the works of the Kyiv folk ensembles Drevo, Bozhychi, Kralytsia and many others. An important task of these bands is expeditionary research; the band members take an active part in recording the *folk music of Ukraine*, whose records become the basis for performances by folk music bands.

Most of the ensemble members are graduates of the Folklore Department of the Tchaikovsky National Music Academy of Ukraine and the folk music section of the Kyiv National University of Culture and Arts. Since the practice of these bands is developed in line with academic education, the participants of the folk ensembles are tasked with the study, collection, reconstruction and promotion of *folklore*. However, its sounding in the works of ethnic bands is accompanied by a change in terms of the traditional *folklore* functioning; folk music tradition becomes a process of reconstruction of the playing tradition.

In addition to the *folklore* reconstruction process, the works of Ukrainian folk artists showed a trend of experimental transformation of *Ukrainian folklore*, which implied not only the alteration of folklore operation conditions, but also the creation of a new musical context of folk material. In 1990, Katya Chilly became one of the first singers in Ukraine, who took the path of experiment with *folklore* sounds. Katya Chilly combined singing Ukrainian folk songs with electronic music. Her performance at *Chervona Ruta*, a Ukrainian Festival, in 1997 is particularly noteworthy. One of her songs was *Tam*, based on the Ukrainian folk mermaid song *Provedu ya rusalochky*.

Today, we can provide an extensive list of Ukrainian musicians and bands using the principle of experimental converting of the *folklore* sound in their works. In order to streamline the same, let's turn to the practices serving as musical context in the course of *ethnic tradition* adaptation.

Interaction between the *ethnic tradition*, including the Crimean Tatar, and the jazz practice is the most evident in the works of guitarist Enver Izmailov. The musician's website states that after he moved from Uzbekistan to Crimea in 1990, he had been collecting the musical *folklore* of the Crimean Tatars [7], which was subsequently reflected in his works. The musician combines the Crimean Tatar *folklore* with a modern guitar and electric guitar playing technique called "tapping", whereby the sounds are made by pressing the strings to the neck. Enver Izmailov used not only the melodies of the Crimean Tatar *folklore* in his works. For example, the contents of *The Eastern Legend* album (1993) [8] we see the use of a Bulgarian folk dance (*Capanitza*). However, the guitarist's musical style represents a more complex layering of various musical traditions. In the booklet of the same album, pianist Mikhail Alperin writes, "Enver Izmailov's music is indisputably rooted in the oriental instrumental tradition. <...> Its authenticity does not impede the musician's desire to experiment, although the opportunities of classical tonal music playing offers are rather limited. Enver Izmailov is a 20th century person, and his compositions owe a great deal to modern improvisational chamber music, to jazz, if you wish. He is authentic whenever he wants to be so, but in other cases he easily goes beyond the bounds of what is already well-known to him to create his own oriental eclecticism a professional ear will hardly notice" [8]. One of the manifestations of this eclecticism in the guitarist's works was called "ethno-jazz" [7].

Ethnic rock was called according to the same principle, within which the *ethnic tradition* is adapted using the rock music practice. The rock musicians extensively using Ukrainian folk songs in their works are ILLARIA, DrymbaDaDzyga, The Doox, Joryj Kłoc and others. At the heart of their songs, there are lyrics and melodies of folk songs. Not infrequently, the bands use the folk singing style (e.g.,

the soloist of DrymbaDaDzyga Anastasiya Tkachenko or the soloist of The Doox, Yulia Maliarenko). Further, the musicians resort to the sounds of Ukrainian folk instruments (e.g., Joryj Kłoc uses a wheel lyre and a percussion instrument called “bukhalo”).

Ukrainian authenticity in the works of these bands is adapted by modern non-academic practice. This was said by a member of the Joryj Kłoc band, Ivan Zhohlo, in his interview: “Joryj Kłoc is not an authentic folklore band. Conversely, Joryj Kłoc is the band transforming the antiquity of Ukrainian force, of the Ukrainian nation, and brings it into the present times using an accessible method” [9].

However, the creative style of some of these musicians goes beyond the landmark of rock practice. For instance, ILLARIA stated that her Vilna album (2013) “combines elements of *world music*, new age and art-pop-rock” [10]. This is a demonstration of *world music* functioning in close cooperation not only with rock music, but also with other non-academic musical practices.

Ukrainian folklore is also adapted actively by the electronic music musicians, including the bands such as ONUKA, YUKO, GG HuliaiHorod and others. When YUKO and GG HuliaiHorod use the technique of borrowing the lyrics and melodies of Ukrainian folk songs, while ONUKA refers to folk instruments, such as the flute, bandura, trembita, buhai and others. One of ONUKA’s most successful projects was the cooperation with the National Academic Orchestra of Folk Instruments of Ukraine (NAOFI), which not only enriched the ethnic instrumental component of the band, but also became an example of a combination of non-academic electronic music practice (ONUKA) with academic performance (orchestra).

The interaction of various musical traditions in the works of certain musicians makes it impossible to highlight a dominant practice. As the self-identity of these musicians shows, in this case, they often refer to the name of “*world music*”, as stated on their official websites. These examples include TROYE ZILLIA band. The soloist of TROYE ZILLIA, Anastasia Voitiuk sings Ukrainian folk songs accompanied by bandura, various percussion (djembe, bongo, darbuka, cajon, etc.) and piano.

The most famous *world music* representative in Ukraine is *DakhaBrakha*, whose works belong to *world music*, as determined by their self-identification¹. Currently, *DakhaBrakha* has recorded five solo studio albums, but one of the first *DakhaBrakha*’s creative projects was the *Prologue to “Macbeth”* (2004) during the Shakespeare cycle of *Mystic Ukraine* by the Ukrainian director, Vladyslav Troitskyi, who has created the band. For a more detailed consideration of *ethnics* adaptation features in *DakhaBrakha* works based on an example of music for *Prologue to “Macbeth”*, we consider it necessary first of all to analyze the peculiarities of the performance stage design.

The play contains no text by Shakespeare, but represents the dance and mimic scenes written as performance libretto by the Ukrainian director and playwright Volodymyr Klymenko, also known as KLIM. However, the libretto added some scenes not present in the original work (the wedding of Macbeth and Lady Macbeth, Banquo and his bride). Also, the reason for Lady Macbeth’s insanity is somewhat rethought as the inability to give birth to a live child; the children die, tortured by witches.

The plot saturation with mystical actions (prophecy, Sabbath, dance, mystical ball, sacrifice) and story “narration” through the actors’ movements are combined organically with the musical part of the performance, i.e. *DakhaBrakha*’s music. The media describe *DakhaBrakha*’s music as “shamanic”, “meditative”, “hypnotic”, producing an incredible “magical” effect on the listener-viewer. Indeed, this stylistic tone is set to the play by *DakhaBrakha*’s music, based on Ukrainian folk songs recorded by band members during their folklore expeditions.

Thus, the performance musical component is a sequence of Ukrainian folk songs in the original music processing by *DakhaBrakha*, including the spring (*Torokh-torokh, siyu ghorokh*), reaping (*Oi, na hori zhenchyky*), Cossack (*Oi, na hori vohon horyt*), and wedding (*Tataryn-bratko*) songs. However, Ukrainian folk songs are combined in the play with an unusual instrumental context, i.e. playing different percussion instruments, including the drum, tabla, gong, tambourine, maracas, and others.

¹ Their affiliation to the *world music* is stated on the band website (www.dakhabrakha.com.ua).

The comparison of the libretto and folk songs reveals a high degree of correlation between the plot and music. For example, in the “wedding” scenes (“Dance of Banquo and his Bride”, “Macbeth’s wedding. Banquo’s wedding”) and “Witches transfer poison to Macbeth”), we hear the Ukrainian folk wedding songs (*Blahoslovy. Bozhe, Oi, khodyla da Nadechka* and *Tataryn-bratko*). The scene of the funeral of Banquo spouses (“Banquo spouses’ poisoning” and “Funeral”) is accompanied by crying *Oi znaiu, znaiu, koho kokhaiu*, while the scene of anointing for the kingdom – by the solemn song, *Mnohaia lita*. The scene of Lady Macbeth’s madness, who cannot give birth to a live child, includes several lullabies (*Oi, liulia, liulia* and *Oi, baiu mii, baiu*), which sound in the vertical counterpoint with the second monologue of the band member, Mark Halanevych, and the children’s spring song on a bunny (*Oi, na hori sydyt zaichyk*). The witches’ Sabbath is accompanied by the midsummer song, *Tsioi nochii z povnochi*, creating an analogy to midsummer folk festivals.

Due to the creation of a specific stage space and addition to various music instruments not typical of the *Ukrainian folklore*, the *ethnic tradition* adaptation in the works of the *Ukrainian DakhaBrakha band* is focused on going away from traditional *folklore* sounds and becomes an important aspect to study *world music* development peculiarities in Ukraine. However, at this stage, we can draw conclusions about a major trend of the Ukrainian *world music*, i.e. an experimental direction. Also, the creation of music for performances by *DakhaBrakha* allows outlining an aspect of the future *world music* research, i.e. a detailed study of its various forms of genre existence, such as song, album, concert, festival, performance etc.

Conclusions

The study of *world music* through the prism of *ethnic tradition* adaptation techniques can “fit” its Ukrainian national specificity into the overall Western European history of this phenomenon. For example, the analysis of *Gabriel’s* and *Deep Forest* works allows noting a number of *ethnics* adaptation techniques in world music, including:

1. the use of African or Brazilian instruments;
2. addition of *ethnic music* record fragments;
3. drawing and playing music material from the folk music records.

Projecting these techniques to the works of Ukrainian musicians and bands showed a special attention to the third technique, this, however, is manifested in the form of renovation or experimental conversion of Ukrainian folklore.

Therefore, *world music* consideration in Ukraine is an attempt to overcome its limits as a Western European or American phenomenon and the possibility of its research from a different national scientific perspective. *World music* features isolated, based on the example of the global music experience, allow transferring them to any musical space and analyzing their expression in the works of both Ukrainian and other Eastern European musicians and bands.

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