

A Postmodern Approach to Traditional Music Themes in the Guitar Repertoire as a Point of Interconnection between Different Communities

Ioannis Andronoglou, Dr, Ifigeneia Vamvakidou, Prof.

University of Western Macedonia

Florina/Greece

Abstract: Since 1970 Postmodernism has dominated the compositions for guitar. Nowadays, composers, after a variety of compositions within the framework of Modernism, using the twelve-tone and serial technique, use elements of traditional music combined with modern compositional techniques. The top foreign guitar composers have already adopted postmodernism in their works, making it a global trend in guitar composition.

The research question concerns the degree of musical proximity of a particular guitar repertoire to eastern refugee communities as well as how Greek traditional music can be transmitted in postmodern prism to these communities as the particular movement deepens, on issues of identity and diversity as well as "underlines the move away from societies built up by industrialization and class allyism into ever more fragmented and pluralistic societies of "information", according to Heywood.

The main purpose of this report is to analyse specific works by Carlo Domeniconi regarding musical references to Eastern music and works by Ioannis Andronoglou regarding the Greek musical tradition and its communication to these communities through the guitar.

Compared with its roles in pre-modern societies, traditional music, previously called "folklore," has been playing very different roles in the globalized world. These new roles, however, are rarely articulated in a systematic manner. While most discourse on the contemporary use of traditional music comes from the case studies of ethnomusicologists, the concept of "intangible cultural heritage," which is usually associated with the initiatives of UNESCO (United Nations Educational, Scientific, and Cultural Organization) in safeguarding intangible cultural heritage (including traditional music), provides a new perspective to understand the new roles that traditional music plays in the postmodern world.

We support the social dimension, of the value of traditional music in the postmodern condition. The articulation of this social dimension of the contemporary use of traditional music serves to establish its universal relevance and to identify its unique character that makes it a powerful tool to serve as a counter-hegemonic force.

Keywords: postmodernism, guitar, refugees, traditional music, heritage.

1. INTRODUCTION

The researching question in this paper is about the multimodal perception of the nationalism/internationalism in the context of the Greek and the international Music in a cross borders education proposal.

We are wondering whether the traditional music could be the vehicle for cultures meeting. Musical behaviors are universal across human populations and, at the same time, highly diverse in their structures, roles and cultural interpretations. The commonalities and differences in musical forms and functions across cultures suggest new directions

International Journal of Novel Research in Interdisciplinary StudiesVol. 8, Issue 2, pp: (1-7), Month: March – April 2021, Available at: www.noveltyjournals.com

for ethnomusicology, music cognition and neuroscience, and a pivot away from the predominant scientific focus on instrumental music in the Western European tradition (Trehub et al., 2015).

We refer to the term of “tradition” as the convention, the custom, the heritage, the prescription, the rubric and the rule regarding to the historical studies.

Cultural history brings to life a past time and place. In this search, cultural historians study beliefs and ideas, much as intellectual historians do. These are reflected in the products of deliberately artistic culture, but also include the objects and experiences of everyday life, such as clothing or cuisine. As Burke describes the ‘classic’ phase of cultural history, associated with Jacob Burckhardt and Johan Huizinga, and of the Marxist reaction, from Frederick Antal to Edward Thompson. He then charts the rise of cultural history in more recent times, concentrating on the work of the last generation, often described as the ‘New Cultural History’. He places cultural history in its own cultural context, noting links between new approaches to historical thought and writing and the rise of feminism, postcolonial studies and an everyday discourse in which the idea of culture plays an increasingly important part (Burke, 2008).

There is a central relevance of the concept of citizenship in light of the encroaching forces of economic and cultural globalization, on the one hand; and ethnic, nationalistic, and religious fundamentalism, on the other. We can argue for the need to recognize not only the meaning of national identity, derived mainly from works of art and literature in a given tradition, but also its potential to head off forms of reductionism, be they economic or ethnic. In this regard, we need a theoretically subtle approach to the contemporary dilemmas of small nations, caught between the fundamentalist temptation (nationalism) and global corporate homogeneity. Customs, laws, dress, architectural style, social standards, religious beliefs, and traditions are all examples of cultural elements. Since 2010, Culture is considered the Fourth Pillar of Sustainable Development by UNESCO. Schein (1992) divides organizational culture into three levels: Artifacts: these "artifacts" are at the surface, those aspects (such as dress) which can be easily discerned, yet are hard to BE understood; espoused Values: beneath artifacts are "espoused values" which are conscious strategies, goals and philosophies. Basic assumptions and values, human relationships and activity.

2. WHAT ABOUT MUSIC?

The rich and tumultuous historical past influences contemporary lifestyle, the Greek perspective on the world, Greek music, food, customs and traditions, even the way Greeks do business. Greeks as a whole are extremely proud of their history, their cultural heritage and their contribution to literature, art, philosophy and politics. They speak with intense passion of their country as the cradle of European civilization. The word music itself comes from the Greek word musiki, meaning all the arts of the nine Muses. Greek music extends far back into Ancient times where it played an important role in the education system and boys were taught music from the age of six. Music in Ancient Greece included mixed-gender choruses performing for entertainment, celebration and spiritual reasons, and instruments such as the double-reed aulos, the plucked string instrument, the lyre, especially the special kind called a kithara (Andronoglou, 2004, p. 3). Music was later influenced by the Roman Empire and the Byzantine Empire. While the new technique of polyphony was developing in the West, the Eastern Orthodox Church resisted any type of change and Byzantine music remained monophonic and without any form of instrumental accompaniment, but in the same time this enabled the monophonic Byzantine chant to develop to the greatest heights of perfection (Anogeianakis, 1985, p. 547). Along with this chant, Greek people developed the Greek folk song which is divided into two cycles, the akritic and kleptic. The akritic was created between the 8th and 10th centuries A.D. and expressed the life and struggles of the akrites (frontier guards) of the Byzantine Empire. The kleptic cycle was born between the late Byzantine period and the start of the Greek War of Independence in 1821. The events and social changes of the 20th century changed the fate of the folk song in Greece (Anogeianakis, 1985, p. 549-550). After World War I and with the increased trend towards urban living popular musicians began congregating in Athens. The musical tradition, preserved in villages with little contact with the outside world, changed into a completely reverse direction today when commercialized folk songs reach remote villages (Meraklis, 2011, p. 367).

Folk music is the music that is sung by the people, not music recorded in a studio or performed on a stage. People learn these songs by singing them with others. The songs are passed down from generation to generation, and are often changed as they are passed down (such changing is known as the "folk process"). Folk music, type of traditional and generally rural music that originally was passed down through families and other small social groups. Typically, folk music, like folk literature, lives in oral tradition; it is learned through hearing rather than reading. An important characteristic of a

International Journal of Novel Research in Interdisciplinary StudiesVol. 8, Issue 2, pp: (1-7), Month: March – April 2021, Available at: www.noveltyjournals.com

song or piece in traditional folk culture is, thus, its dependence on acceptance by a community—that is, by a village, nation, or family—and its tendency to change as it is passed from one individual to another and performed. Although popular music sometimes is known as "pop music", the two terms are not interchangeable. Popular music is a generic term for a wide variety of genres of music that appeal to the tastes of a large segment of the population, whereas pop music usually refers to a specific musical genre within popular music. A music genre is a conventional category that identifies some pieces of music as belonging to a shared tradition or set of conventions. Music can be divided into different genres in many different ways. The artistic nature of music means that these classifications are often subjective and controversial, and some genres may overlap. The claim that music enables a more human approach to cultural difference is set in relation to the particular dynamics between the individual and the collective that the issues of identity and authenticity actualize. This is where the full significance of the examples comes to the fore. The ability to sympathetically relate to foreign sets of values, which we claim music enables, concerns cultural values on both an individual and a collective level. Put very briefly, this means that music must be understood as culture, and that music must be able to function culturally. In the end, exploring the cultural conditions for music's proposed ability coincides with their advocacy (Belfiore & Bennett 2008; Belfiore, 2009).

As such, this research-based proposal should be of interest not only to cultural policy scholars and practitioners, but to anyone interested in music as culture (Volgsten, 2014).

3. THE RESEARCHING MATERIAL

The research question concerns the degree of musical proximity of a particular guitar repertoire to eastern refugee communities as well as how Greek traditional music can be transmitted in postmodern prism to these communities as the particular movement deepens, on issues of identity and diversity.

Since the 1970s, the world's postmodernist aesthetic movement, which, according to Sliomis, has been combined with complete de-ideologisation, it also replaces (1980) many ideas, many reflections and innovations (Sliomis, 2007, p. 21-22). We today live in the age of pluralism, that is, we can meet every aesthetic style, but Postmodernism is the mirror of the globalization we are experiencing. While Modernism opposed everything that has to do with the past, Postmodernism seems to be a dialectical synthesis process of using the achievements of Modernism, but also using elements from the past and tradition. In any case, the above is also meant by the etymology of the words itself. Michalis Lapidakis (2004) notes: The word "modern" is etymologically derived from the Latin word modo which means "right now". In the Renaissance era, the seemingly contradictory expression of *antica e buona maniera moderna* (the ancient and good modern rhythm) is used. In Greek, the notions of modernity and postmodernism are attributed to νεωτερικότητα and μετανεωτερικότητα" (p. 47). Zenakos (2002) notes: "Postmodernism is not identified as an autonomous stylistic tendency but as a tendency to manipulate the data of modernism in a theoretical manner, a "critical remodeling of modernism", as it has been written many times, trying to break down established beliefs about art (as well as for architecture, literature, culture in general) and its social role" as well as "Postmodernism, then, as a theoretical tendency and consequently as an artistic, if anything, would be above all inclusive. And that's how it happened. The physiognomy of postmodernism was forged as a sort of ideological pluralism in which the only forbidden ideological stance is that of exclusion or elitism. This "conquest" constitutes the alibi behind the use of any means of expression, not necessarily a means of "artistic" tradition. The obvious and inexhaustible source of such alternative means was tradition, pop music, advertising, and so on"(ibid).

In short, Lapidakis concentrates the main features of Postmodernism in the following: First, Globalization, Second, Excessive expansion of the sphere of civilization combined with the consumption of commercialization as a process, change of importance and function within the art society, third, cultural and real dissemination; interpenetration of different forms of art, high and low art, fourth, technological evolution and consequent (not at all selfless) "digitization" of knowledge and marginal idealization of human activity. As far as the first point is concerned, Lapidakis quotes the example of African music that has been globalized through African-American music (Jazz, Blues). The second point is a negative development because all kinds of music are homogenized and compared in the name of money (disc sales, concerts of high volume audiences). He points out that Beethoven and Michael Jackson can be compared to the above-mentioned basis. Thus, the aesthetic value of each style disappears, as does the concept of entertainment and education of the soul in the ancient Greek sense. The third point concerns the elimination of the distinction between art and folk music in the name of "mass culture". The fourth point concerns the classification of different musical styles in common groups, like the ranking of any music played with a symphony orchestra in the category of classical music.

Since 1970 Postmodernism has dominated the compositions for guitar. Nowadays, composers, after a variety of compositions within the framework of Modernism, using the twelve-tone and serial technique, use elements of traditional music combined with modern compositional techniques. The top foreign guitar composers have already adopted postmodernism in their works, making it a global trend in guitar composition. Typical examples of such composers are Alberto Ginastera, William Walton (Goffrey, 2008), Carlo Domeniconi, Leo Brower, Ronald Dyens. The Italian Carlo Domeniconi, influenced by Eastern music, because he was a professor of guitar at the Conservatory of Constantinople, uses various techniques of traditional instruments, and in particular, the sazi in his works for guitar as well as melodies from Turkish songs. Cuban Leo Brower uses Cuban rhythms as well as melodies that harmonize with expressionistic harmonies. Roland Dyens Tunisian brings the Jazz style of the '30s to the guitar.

4. THE PROPOSAL

a. According to *Koyunbaba Suite op. 19* by Carlo Domeniconi

Cogulu (2014) notes: “The term “Anatolian” music refers to the music in the multicultural Anatolian region of Turkey that was for ages comprised of Turkish, Kurdish, Armenian, Greek, Circassian, Laz and many other cultures” (Cogulu, 2006: 2).

This is evident in the eastern scales and technique of the Turkish saz. He, also, notes: “Baglama is an Anatolian necked lute which is plucked with fingers or plectrum. Ancient lutes found in the empires of Asia Minor, Middle East, the Caucasus and Asian originated necked lutes are the ancestors of the Baglama” (p. 8).

According to Koyunbaba Cumming (2005, as cited in Small, 2010) says that this work houses a blend of Occidental and Middle Eastern traditions, and Domeniconi reveals his facility with many local practices in borrowed musical elements. In the famous work of *Koyunbaba Suite*, opus 19, Italian guitarist and composer Carlo Domeniconi, influenced by eastern music tradition, employs many saz techniques, such as the longitudinal path of the fretboard, assisted by the different tuning he uses (scordatura). Tolgahan Çoğulu (2014) notes: “The characteristic bağlama ornaments, çarpma (ascending slur), çekme (descending slur), and the slur combinations are the most commonly used bağlama performance techniques in the classical guitar literature. Because many combinations of these ornaments have been applied to the classical guitar since the Renaissance era, it is difficult to differentiate bağlama ornaments from classical guitar ornaments. However, the left-hand horizontal movement ornaments are characteristic of bağlama playing and have been applied to the classical guitar”.



Fig. 1: Carlo Domeniconi, *Koyunbaba Suite op. 19*, Mosso, mm. 5-6.

He also uses open-string slurs (campanella), whose notes act as isocrats, a practice characteristic of eastern music and common to saz.

He uses an alternate tuning. This tuning “does not only create a divergent sonority and timbre but also functions as a tool in imitating microtonal sonorities of Turkish folk music” (Sonmezler, 2013, p. 32).

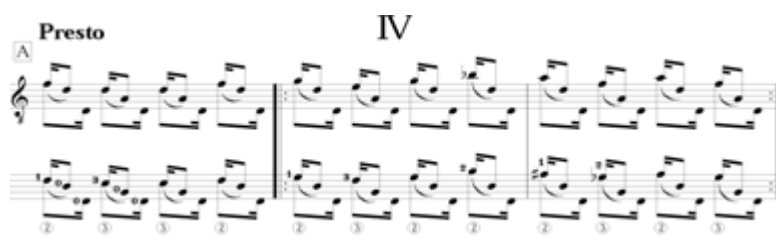


Fig. 2: Carlo Domeniconi, *Koyunbaba Suite op. 19*, Presto, mm. 1-3.

The main tune (theme) from the fourth part of Koyunbaba is a variation of the song Senden Baska sung by Fusun Onal on her album (Fusun Onal, 1976). Senden Baska is no more than Manos Chatzidakis' Μίλησε μου, μίλησε μου (Talk to me, talk to me) in lyrics by Nikos Gatsos (Μάνος Χατζηδάκις, n.d.). Koyunbaba is written on the Aeolian musical modal scale, so it belongs to modal music. The corresponding scale in Western music is called Natural Minor or Aeolian. As far as the east is concerned, Turkish music is called “Makam Buselik”, in the Arabic Nihavend (ianring.com, n.d.). These figures show that in the repertoire of classical guitar, which is considered to be Western European, and, in particular, a Spanish instrument, there are works that carry the guitar from the West to the East and acquire a universal character.

b. According to *Fantasia on a Thracian folksong* by Ioannis Andronoglou

Concerning this particular musical composition, there are elements that classify it in the aesthetic movement of Postmodernism as well as constituting coherent links between ethnic-cultural communities. In the first place this work is based on the traditional song *Δω στα λιανοχορταρούδια* [Do sta lianohortaroudia] (here upon the grassy meadow). This particular traditional song comes from Evros West Thrace.



Fig. 3: Ioannis Andronoglou, *Fantasia on a Thracian folksong*, mm. 42-46.

The dance accompanying this song is called Zonaradicos and was brought to Western Thrace by the Greek refugees from Eastern Romylia (North Thrace) (Δρ Στυλιανίδης Χριστόδουλος, n.d.). About common musical elements its rhythm is 6/8. This rhythm can be compared to the semai rhythm of Eastern music (Baumann, n.d.). The song is based on the musical modal scale “Aeolian”. In Eastern music the Aeolian mode is similar to “Makam Buselik” and in the Arabic “Nihavend” as mentioned above. The last two elements give an ecumenical character to the work and even constitute the audio interface between Greek music tradition and eastern music. The treatment of the theme in a more contemporary musical style classifies this work into the aesthetic movement of Postmodernism as well as a work of art that constitutes coherence among different ethnic-cultural communities.

Why is postmodernism a common platform in this musical endeavor? This is where Jameson (1997) places the meeting of tradition and postmodernity, saying: “also the “postmodern” is to be seen as the production of postmodern people capable of functioning in a very peculiar

socioeconomic world indeed, one whose structure and objective features and requirements -- if we had a proper account of them -- would constitute the situation to which “Postmodernism” is a response and would give us something a little more decisive than mere Postmodernism theory” (p. 7).

In this research and theoretical field, we believe that the use of elements of traditional music in the composition of works for guitar with modern compositional techniques and styles can spread Greek traditional music in the world and be an updated postmodern Greek music proposal, as has already been done. with other world music e.g. flamenco, blues etc (as cited in Andronoglou, 2020, p. 103) After all, as Meraklis (2011) puts it, “traditional Greek folk music was never a completely closed world” (p. 368).

The above is not a promotion of a dominant ideology but a “part of a multicultural reality” according to Siopsi (2007), who notes, “The Greek element in music cannot declare the superiority of Greek culture today but it can convey the quality of timelessness. of the values and particularities of our culture” (p. 12).

5. DISCUSSION

Compared with its roles in pre-modern societies, traditional music, previously called “folklore,” has been playing very different roles in the globalized world. These new roles, however, are rarely articulated in a systematic manner. While most discourse on the contemporary use of traditional music comes from the case studies of ethnomusicologists, the concept of “intangible cultural heritage,” which is usually associated with the initiatives of UNESCO (United Nations

International Journal of Novel Research in Interdisciplinary StudiesVol. 8, Issue 2, pp: (1-7), Month: March – April 2021, Available at: www.noveltyjournals.com

Educational, Scientific, and Cultural Organization) in safeguarding intangible cultural heritage (including traditional music), provides a new perspective to understand the new roles that traditional music plays in the postmodern world.

We do propose the social dimension, of the value of traditional music in the postmodern condition. The articulation of this social dimension of the contemporary use of traditional music serves to establish its universal relevance and to identify its unique character that makes it a powerful tool to serve as a counter-hegemonic force.

The argument relies on a theory of communicative musicality, developed by Steven Malloch and Colwyn Trevarthen (2008), to focus on, not only elementary inter-human communication, but also the various cultural forms of music (Volgsten 1999, 2009; Malloch & Trevarthen, 2008).

Still, a widespread culture-political awareness is not enough; in addition a real culture-political action-space is necessary. For such an action-space to exist, a non-negotiable condition is that constraint on musical pluralism be univocally rejected. This goes not only for xenophobia and racism, but also for what today may be the biggest threat besides those already mentioned, namely those world encompassing trade agreements (TRIPS) according to which music is seen exclusively as private property, practitioners as suppliers and audiences as potential customers in a «free» market, all in the implicit and non-reflexive service of a supposedly untouchable individual preference (by which cultural standards are more or less deliberately consigned to oblivion).

To counter the negative effects of commercialism is, consequently, as important today as it was half a century ago. At least if we are serious about letting music fulfil its specific cultural role as outlined here. And as part of those cultural practices that enhances reflexivity on both collective and individual levels, music may not be something we would want to live without.

REFERENCES

- [1] Andronoglou, I. (2020). *Η ελληνική παραδοσιακή μουσική ως πηγή έμπνευσης στη σύνθεση έργων για κιθάρα* [Greek traditional music as a source of inspiration in the composition of works for guitar]. Aerakis Cretan Musical workshop and Seistrion.
- [2] Andronoglou, I. (2004). *Historische Rückblick der Griechische-antika Kithara* [Thesis, Mozarteum University]. Mozarteum Universitaetsbibliothek.
- [3] Anogeianakis, F. (1985). Music in Newer Greece. In K. Nef, *History of music* (pp. 546-611). Votsis.
- [4] Baumann, M. (n.d.). Fascinating odd meters: Turkish rhythms. *Survey of World music Essay*. <http://www.channelingstudio.ru/texts/Ritmi%20turchi%20in%209.pdf>.
- [5] Belfiore, E. (2009). *The 'transformative power' of the arts*. The Routledge International Handbook of Creative Learning
- [6] Belfiore, E. and Bennett, O. (2008) *The Social Impact of the Arts: An Intellectual History* Basingstoke. Palgrave.
- [7] Burke, P. (2008). *What is Cultural History?* Polity.
- [8] Cogulu, T. (2006). The impact of Anatolian music on classical guitar repertoire. *Proceedings of the 4th Annual Hawaii International Conference on Arts and Humanities*, 2-22. https://www.academia.edu/21459060/The_Impact_of_Anatolian_Music_on_Classical_Guitar_Repertoire.
- [9] Cogulu, T. (2014). Baglama techniques in the classical guitar literature. *Soundboard* 40(1),8-11.
- [10] Goffrey, M. (2008). *The later orchestral works of William Walton* [Doctoral dissertation, The University of Leeds]. <https://core.ac.uk/download/pdf/1145676.pdf>.
- [11] Jameson, F. (1997). *Postmodernism, or, the Cultural Logic of Late Capitalism*. Duke University Press.
- [12] Lapidakis, M. (2004). The postmodern and communicative crisis of modern music. in B.Kitsos (ed.), *Aesthetics and Identity Issues in Contemporary Music Creation: Proceedings of Modern Music Symposium*, 47-64. Center of Mediterranean Music.

International Journal of Novel Research in Interdisciplinary Studies

 Vol. 8, Issue 2, pp: (1-7), Month: March – April 2021, Available at: www.noveltyjournals.com

- [13] Malloch, St. & Trevarthen, C. (2008). *Communicative Musicality. Exploring the Basis of Human Companionship*. Oxford University Press.
- [14] Meraklis, M. (2011). *Greek folklore*. Kardamitsas.
- [15] Onal, F. (1976). Senden Baska [song]. On *Senden Baska*. Diskotür.
- [16] Schein, E. H. (1992). *Organizational culture and leadership* (2nd ed). Jossey-Bass.
- [17] Siopsi, A. (2008): The notion of "national" or "Greek", with another significance and the phenomenon of globalization in the musical life of contemporary Greek society. In: S. Topouzi (ed.), *Modern Greek music creation: tradition and globalization: Proceedings of the Musicological Congress 24-26.4.2007*, 10-13. Union of Greek Composers.
- [18] Sliomis, Th. (2007). The second Viennese school, the new musical perception and the evolution of history. In Rene Leibowitz, *Schoenberg* (Th. Sliomis, trans.) (pp. 9-23). Patakis.
- [19] Small, M. (2010). *The perception of music*. Berklee Today. <https://www.berklee.edu/berklee-today/summer-2010/perception-of-music>
- [20] Sonmezler, A. (2013). *Turkish musical influences upon Carlo Domeniconi's Variations on an Anatolian folksong and Koyunbaba: Implications for performance* [Doctoral dissertation, The University of Arizona]. <https://repository.arizona.edu/handle/10150/306145>
- [21] The Exciting Universe Of Music Theory (n.d.). *Scale 1453: Aeolian*. <https://ianring.com/musictheory/scales/1453>
- [22] Trehub, S., Becker, J., & Morley, I. (2015). Cross-cultural perspectives on music and musicality. *Philosophical Transactions of the Royal Society* 370(1664). <https://doi.org/10.1098/rstb.2014.0096>
- [23] Ulrik Volgsten (2014). Music, Culture, Politics - Communicating Identity, Authenticity and Quality in the 21st Century. *Nordisk kulturpolitisk tidsskrift*, 1(17). https://www.idunn.no/nkt/2014/01/music_culture_politics_-_communicating_identity_authenti
- [24] Volgsten, Ulrik (1999/2009). Music, Mind and the Serious Zappa. The Passions of a Virtual Listener. *Studies in Musicology* (9). http://www.philosophyofmusic.org/Zappa_Music_Mind_1999_2009
- [25] Zenakos, A. (2002, April 21). Fashion and culture. *To Vima*. <https://www.tovima.gr/2008/11/24/culture/i-modai-kai-i-koyltoyra/>
- [26] Stylianidis, Chr. (n.d.). *Ζωνάρδικος*. Peloponnese Regional Directorate of Education. <http://pelop.pde.sch.gr/sym11mes/wordpress/%CF%86%CE%B1/%CE%B4%CE%B7%CE%BC%CE%BF%CF%84%CE%B9%CE%BA%CE%BF%CE%AF-%CF%87%CE%BF%CF%81%CE%BF%CE%AF/%CE%B6%CF%89%CE%BD%CE%B1%CF%81%CE%AC%CE%B4%CE%B9%CE%BA%CE%BF%CF%82/>