



Bayley, A. and Dutiro, C. (2016) 'Developing dialogues in intercultural music-making', in Burnard, P., Mackinlay, E. and Powell, K., eds. *The Routledge international handbook of intercultural arts research*. Abingdon: Routledge, pp. 391-403.

This is an Accepted Manuscript of a book chapter published by Routledge in '*The Routledge international handbook of intercultural arts research*' on 11/1/2016 available online at:

<https://www.routledge.com/The-Routledge-International-Handbook-of-Intercultural-Arts-Research-1st/Burnard-Mackinlay-Powell/p/book/9781138909939>

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Developing Dialogues in Intercultural Music-making

Amanda Bayley and Chartwell Dutiro

Introduction

Understanding the processes involved in intercultural music-making requires exploring the space between cultures, as defined by the prefix ‘inter’. This space takes a different shape for each collaboration because it is determined by the individuals involved as much as by the cultures themselves. The Chinese pipa player, Wu Man, clearly articulates this space as a middleground, not only between two cultures but between three in the case of Terry Riley’s Indian-influenced piece, *The Cusp of Magic*, written for her and the Kronos Quartet in 2004 (Interview 12 June 2013, see video clip 1). Intercultural music-making can be understood by studying the way ideas are communicated between musicians, how roles and responsibilities are defined and how a middleground is negotiated.

The anthropologist, Bob White, has recently explained how relatively little scholarship has focused on the actual encounters – the chance meetings, coordinated misunderstandings, and ongoing collaborations – that bring people of different musical or cultural backgrounds together or the ways that these encounters condition musical practice and knowledge about the world (2012: 6).

Following a chance meeting between Bayley and Dutiro in August 2013 (at a performance where he was playing with a string quartet he had previously worked with in 2006), a dialogue began. Dutiro was keen to work with strings and pursue a new collaboration as part of his personal ambition to bring mbira into twenty-first century repertory. Bayley invited musicians local to Dutiro to work with him specifically to research how dialogues develop between musicians throughout the process of creative collaboration and across diverse cultures.¹ A collaboration was set up in 2014 to combine Dutiro’s mbira music from the Shona tradition of Zimbabwe with the string quartet from Exeter Contemporary Sounds (hereafter ECS).

Engaging in dialogue makes this mbira and string quartet collaboration different from previous experiences within Dutiro’s thirty-year career as an international soloist and ensemble player. The starting point for this research was his criterion of ‘building bridges between cultures’, the mission of his recently founded Mhararano Mbira Academy, Dartington, Devon (UK), founded on the values of connecting, learning and changing, and from Bayley’s research on composer-performer collaborations (2011 and forthcoming). By representing two traditions coming together the authors’ dialogue transcends the inside/outside: Dutiro’s role as a participant and Bayley’s role as participant-observer and facilitator of the collaboration. The creative components afforded by the participants that help to define a new music are interpreted by these respective emic and etic perspectives, Dutiro also contributing an auto-ethnographic approach to the research. The dialogue between the authors is particularly significant in a postcolonial context because it resists promoting the viewpoints of a colonising culture, instead acknowledging Dutiro’s perspectives as representative of the historically colonised and marginalised. The co-authorship of this chapter also helps to minimise ‘construct bias’ which occurs ‘when the construct measured is not identical across cultural groups’ (for example, ‘incomplete overlap of definitions of the construct across cultures’) van de Vijver and Leung 1997: 11).

Defining the field

The generally accepted distinction between the terms 'cross-cultural' and 'intercultural' is clearly articulated by Gary Weaver (in the context of business management): 'intercultural communication includes the actual interaction of people from various cultures' whereas 'cross-cultural communication involves comparing and contrasting cultures' (1998: 5). In relation to theatre, Ric Knowles justifies intercultural rather than alternative terms (such as cross-cultural, multicultural, transcultural, transnational, etc.) because it is

important to focus on the contested, unsettling, and often unequal spaces *between* cultures, spaces that can function in performance as sites of negotiation. Unlike 'cross-cultural', 'intercultural' evokes the possibility of interaction across a multiplicity of cultural positionings, avoiding binary codings (2010: 4).

The mbira-string quartet collaboration interprets performance in its broadest sense to include rehearsal and any form of intercultural practice. From theatre, the word devising is preferred because the word composition often brings a set of Western assumptions that are unhelpful in an intercultural setting.

Resulting from the International Symposium and Festival on Intercultural Music (organised by the Centre for Intercultural Music Arts in London in 1990), the first volume of the journal devoted to the topic defines intercultural music as:

that in which elements from two or more cultures are integrated. The composer of this music usually belongs to one of the cultures from which the elements are derived, but this does not necessarily have to be the case. Indeed, this type of intercultural activity is thematic, being inherent in the music itself and, therefore, the origin of the composer is irrelevant to the definition. There is another type of intercultural creative activity in which the origin of the composer is the determining factor. A composer writing in an idiom acquired from a culture other than his or her own is involved in an intercultural activity, even though the music that he or she produces is not necessarily intercultural. For example, when an African composer writes a fugue in the style of Bach, in which he or she makes no use of African resources, intercultural activity takes place but the music itself is not intercultural (Kimberlin and Euba, 1995: 2).

The rationale for a composer, the question of authorship, and the status of notation all need to be interrogated. For example, to what extent does a composer perpetuate a Western hegemony when performers themselves are co-creators in the compositional process? This question pertains to any collaboration that involves the combination of oral and notated traditions. While compositions are the products of notated traditions attributed to an individual, the study of which belongs to musicology, in oral traditions they may be products of creative practice attributed either to an individual or a group (see Nettl 1954 and Merriam 1964).² Oral traditions define a performance practice which therefore attracts (ethno)musicological, analytical and anthropological approaches.

Many intercultural characteristics may also be familiar in situations where genres *within* a culture are combined, for example when jazz musicians meet classical musicians, or when folk music meets art music. However, when musicians from different cultures come together to create new music a specific branch of intercultural activity identifies itself from their interactions: an intercultural practice begins to emerge from the content and structure of verbal and musical

exchanges that take place. Interactions between musicians across stylistic and cultural boundaries have been explored in considerable detail through Benjamin Brinner's overlapping constellations of analytical concepts – interactive network, interactive system, interactive sound structure, and interactive motivation (2009) – which will be used to evaluate observations of the musicians.

A summary definition of intercultural musicology (as distinct from intercultural music) is provided on the Music Research Institute website:

- (a) one's own indigenous music culture using techniques applicable to other music cultures
- (b) music cultures other than one's indigenous culture
- (c) music created by combining elements from various cultures, and
- (d) other forms of intercultural activity, for example, the study of performers who specialise in non-indigenous music idioms.

(http://www.music-research-inst.org/subs/im4_1/im.htm).

The mbira–string quartet collaboration fulfils descriptions (b) and (c), although in the process of sharing and discussing music from different cultures commonalities are discovered, regarding 'techniques applicable to other music cultures', from (a).

Arising from the initial Intercultural Music Symposium, Kimberlin and Euba provided a summary of the qualities of intercultural music identifying four factors which appear to be common to composers, performers, teachers and scholars whom articulate intercultural music. The first two of these provide a suitable starting point for evaluating the mbira/string quartet collaboration:

- Value highly intimate knowledge and understanding of creative and performance processes of other cultures;⁶ these can be achieved by synthesizing indigenous and foreign⁷ compositional processes and techniques; analysing music and music making processes; participating in musical performances; collaborating with other scholars, musicians and composers from other cultures; and by becoming bi-musical,⁸ which is fundamental to understanding one's own as well as other musical cultures;
- maintain integrity of their indigenous value systems while utilizing musical elements, processes and techniques from other cultures to expand their modes of expression for the creation and performance of new music;

⁶ The term 'culture' may refer either to the specific or the general.

⁷ 'Foreign' merely means outside one's own culture and does not necessarily refer to Western music.

⁸ The term 'bi-musical' can also be interpreted as 'multi-musical' if one considers cultural differences including those from within specific cultural and geographical boundaries as well as those outside these boundaries.

(Kimberlin and Euba, 1995: 4-5)

Synthesis

Knowledge and understanding achieved through synthesis, analysis, participation and collaboration would all be more satisfyingly achieved in a larger time frame than the present project allowed. After an initial meeting in March 2014 the funded project was based on six exploratory, devising days and two rehearsal days between October 2014 and March 2015 (see Figure X.1) This provided the opportunity for Dutiro and ECS to combine their interests in creative and imaginative music-making without knowing the shape of the final outcomes. Maintaining the integrity of indigenous value systems while utilising musical elements,

processes and techniques from each culture is an idealistic projection reinforced elsewhere. For example, the band at the centre of Brinner’s research, Bustan Abraham (comprising Arab and Jewish musicians), claim to be pioneers of ‘a unique form of instrumental music which combines elements of both Eastern and Western forms without sacrificing the musical integrity of either’ (Brinner 2009: 123). The balance between integrity and transformation varied considerably during the mbira/string quartet sessions and the following examples will demonstrate how the players embraced the experimental without losing sight of tradition.³

Figure X.1 – Documenting the creative process

Date	Activity	Instruments/personnel
7 March 2014	First meeting with instruments	mbira (Dutiro) + quartet (ECS)
1 August 2014	Interview	Dutiro
20 August 2014	Interview	Dutiro
26 August 2014	Composer-performer dialogue	Dutiro + composer (Linker)
31 October 2014	First devising session	mbira + quartet + composer
31 October 2014	Interview	Dutiro
21 November 2014	Second devising session	mbira + quartet + composer
5 December 2014	Third devising session	mbira + quartet + composer
28 January 2015	Education workshop	mbira + cello + dancer (Rowe)
30 January 2015	Fourth devising session	mbira + quartet + composer + dancer
31 January 2015	Fifth devising session	mbira + quartet + composer + dancer
8 February 2015	Sixth devising session	mbira + quartet + composer + dancer
6 March 2015	First rehearsal day	mbira + quartet + composer + dancer
7 March 2015	Second rehearsal day	mbira + quartet + composer + dancer
10 March 2015	Education workshop	mbira + quartet + dancer
27 March 2015	Education workshop	mbira + cello
22 April 2015	First public performance (Bath Spa University)	mbira + quartet + dancer
26 April 2015	Second public performance (Ariel Centre, Totnes)	mbira + quartet + dancer

A consequence of the study of intercultural music and cross-cultural collaborations over the last fifty years or so is the pervasive use of the words, hybrid and fusion, to refer to the end product, that have grown out of the commercialisation of world music (a subgenre of which includes world fusion) since the 1980s. *The New Oxford Dictionary of English* describes fusion as ‘the process or result of joining two or more things together to form a single entity’ (1998: 747) and hybrid as ‘a thing made by combining two different elements; a mixture’ (1998: 897). Dutiro is not the first musician to find the terms hybrid and fusion inappropriate and, it would seem, for precisely the same reason that one of the band members studied by Brinner ‘objected strongly to the use of “fusion” or “hybrid” to label the band’s music[:] because he saw their accomplishment

as nothing less than the creation of a new musical language that promised to continue to develop in the future' (2009: 124). Despite Dutiro's wealth of experience, playing mbira (and saxophone) with musicians from different traditions and cultural settings worldwide since the 1980s, his previous collaborations have all been 'fusions' rather than founded on creativity inspired by dialogue, historical context, empathy and education: 'it's not a hybrid or a fusion but new music if it's done in a way that has a historical context' (Interview 20 August 2014). 'People need to understand the history of where the music is coming from and what has happened to the development of that music. Let people find their voices. That's what we're aiming for' (Interview 20 August 2014). 'We can't separate the history and say, oh let's forget about that. Let's just take these notes and do something; that's fusion to me' (Interview 20 August 2014). This often misconceived notion of hybridity and fusion is addressed by Bob White's 'strategies for non-essentialist listening' in the context of world music production (White 2012: 207).

In the context of pan-African jazz, Joseph Stanyek observes that '[m]uch musical scholarship has emphasized hybridity without dealing frontally with the human relationships that produce hybrid forms' (Stanyek 2004: 100-101), a point developed by Brinner: '[I]stening to mixing of resources we need to ask what the musicians are doing and how they do it. [...] Some of the most interesting and significant negotiations of diverse musical resources take place in rehearsal and performance' (Brinner 2009: 216).

While acknowledging that nine days is insufficient time to understand the history of any music, it has nevertheless enabled the musicians to collaborate and interact in a meaningful way, exposing the kinds of negotiations that take place when creating new music that reaches beyond fusion. It is unanimously recognised by the participants that the collaboration has really only just begun.⁴ Ethnographic research methods involved participant observation, both live and from examining video footage. Observations from exploratory sessions since 7 March 2014 and composer-performer dialogues are supplemented with comments from, and interviews with Dutiro, both prior to and reflecting upon the creative process (see Figure X.1).

Synthesis involves building bridges and breaking down boundaries, eradicating any sense of hierarchy, and challenging notions of difference invoking power. Despite Kofi Agawu's significant essay from 2003, 'Contesting Difference', there have been few attempts in musicology to emphasise similarities rather than difference,⁵ yet similarities emerge to be at least as important as differences. At a practical and spiritual level, Dutiro's approach to taking mbira into uncharted territory parallels that of the Welsh harpist, Catrin Finch, and West African kora player, Seckou Keita, reflected in their album *Clychau Dibon* (2013) and discussed in detail by Andy Morgan (2013). Their collaboration has resulted in what Morgan describes in the album's sleeve notes as 'strange symmetries and fabulous coincidences' (2013). In an academic context, as part of The Six Tones project, a collaboration between the Swedish guitarist, Stefan Östersjö and Vietnamese dan tranh player, Nguyen Thanh Thuy, was set up for a similar purpose, its main point of departure being 'to create a foundation for a meeting between two distinct cultures on equal terms' (Östersjö's and Thanh Thuy, 2013: 185). For them 'the starting point of equality implies the questioning of what is "centre" and what is "periphery"' (Östersjö and Thanh Thuy, 2013: 185). Without prior knowledge of their research, in interview Dutiro expressed exactly this equality, regarding his intention for collaborating with a string quartet 'not [to be] a hybrid with mbira hanging on classical music, or strings on the periphery of mbira music' (Interview 20

August 2014). The mbira–string quartet collaboration was approached with no fixed expectations but a specific keenness from both sides for the process to be a two-way interaction. Factors contributing to future directions and approaches to defining an intercultural practice depend on the interaction of the participants and are as varied as the personalities involved.

Roles and responsibilities

Interpersonal relations / interactive network

The interpersonal relations between the four string players are defined by having played together for six years, sometimes as a quartet but more often in different instrumental configurations within the ensemble of ECS. All the quartet’s decisions, whether musical or organisational, are made through consultation and negotiation, sometimes to an extent that can be regarded as too democratic. On a practical level too much democracy can be detrimental to progress, resulting in delayed decisions or none at all.

A working relationship (or interactive network, defined by Brinner as ‘the roles of musicians, their relationships and domains in which they operate’ (2009: 138)), relies on developing trust between people who haven’t worked together before. None of the string players knew the mbira player, composer/arranger or dancer before they first met in January 2014, July 2014 and January 2015, respectively. The division of labour was pre-determined, based on Dutiro’s prior experience and Bayley’s research on the Kronos Quartet collaborating with non-Western musicians (see Bayley forthcoming), then discussed with three of the quartet members in January 2014. The first practical session in March 2014 was arranged to test the viability of ideas, transferring them from theory to practice, before funding enabled fuller exploration from October 2014.

Roles and relationships in play

Dutiro’s role and inspiration behind the collaboration, combined with his breadth of professional experience means he was often determining the direction taken in rehearsal. Although there was an element of pre-planning in advance of some of the sessions, rules weren’t laid out because the musicians were working with a blank canvass. Even when a plan was devised in advance, this was not necessarily followed on the day. The interactions evident from the initial meeting between five musicians (March 2014) and each of the devising sessions, involving six (October 2014 onwards) then seven musicians (including the dancer, from January 2015), can be explained through Brinner’s research as a maximally connected, interactive network structure: communication passes between each musician (or node of the network) to each of the others; there are no subnetworks (Brinner 2009: 166-167). However, more importantly, Brinner provides a framework for considering how roles are played out: ‘[r]elationships in an interactive network are characterized not only by the amount of control or influence exerted, the domains affected, and the responsiveness of others but by *directionality* – the flow of influences and information’ (Brinner 1995: 176).

Crossing the gap

When considering how different musics are combined Martin Stokes observes that ‘music doesn’t simply “flow” across the gap as some, talking more generally about cultural globalization and transnationalism, like to imply’ (Stokes 2012: 99). Observations about the creative process in terms of the relationship between musicking and dialoguing help to identify

the complexities, problems and solutions that arise across this gap. Interactions between musicians characterise the nature of a two-way ‘flow’, suggesting an alternative is needed to the hourglass model for studying intercultural theatre put forward by Patrice Pavis (1992). Whether horizontal or vertical, Knowles identifies the inadequacy of the hourglass model for ‘twenty-first century, cross-cultural intersections [that] tend to be both horizontal [...] and more multiple’ (Knowles, 2010: 60), calling for a new theoretical approach for their analysis.

It is rarely possible to begin research of this nature on neutral ground where participants have equal knowledge of and familiarity with each other’s cultures. In this case the string players have always lived in the UK whereas Dutiro’s experience of Western culture originates from his colonial childhood in what was then Rhodesia and extends to the last twenty years he has lived in the UK. Apart from being a master of mbira, in Zimbabwe Dutiro was also educated in Western music, learning saxophone, music theory and notation. By comparison, the string quartet players first became acquainted with mbira when they agreed to get together with Dutiro in March 2014. A lack of familiarity with mbira meant that to begin with, the flow of influences and information travelled from mbira to string quartet.

In the performers’ dialogue, within an hour of the first devising session (7 March 2014), Dutiro comments on the importance of energy, that corresponds with Brinner’s notion of directionality and creative flow (2009: 137). This comment comes at the end of Dutiro demonstrating different tunings associated with different people, regional differences in singing, including subtle dynamics, melodic variations and styles of yodelling which violinist, Emma Welton, relates to ornamentation in Irish and Shetland folk music:

CD: But it’s not just yodelling around, it actually connects the people with the spirits of their ancestors. That’s the bottom line. So, that’s where I’m coming from. But I’m meeting the quartet. We have to take it somewhere that my ancestors might like as well [laughing].

JP: Or *our* ancestors.

CD: Yes, of course, definitely, definitely. We cannot judge what comes out of it. You might produce sounds here which inspire me to take the sound on a different level and that is going to touch my heart as well, and think “Wow, I never thought that was going to happen” [pause]. That’s the energy we have to create for each other (7 March 2014, video clip 2).⁶

Documenting and demonstrating intercultural practice: sounds and structures, rules and rituals

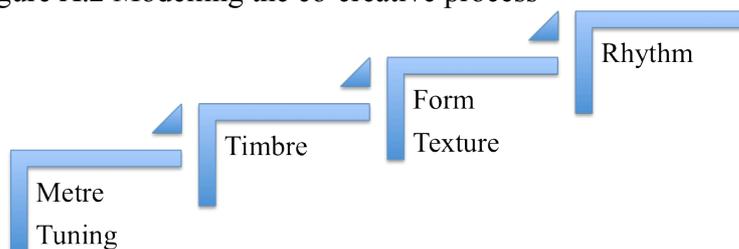
Another video extract from the first meeting in March 2014 begins with the viola player responding to Dutiro’s playing and singing, explaining that he doesn’t want to change anything about the mbira and he doesn’t want the quartet to detract from its qualities (video clip 3). When demonstrating the tunings of different mbiras, following a prompt from Welton, Dutiro illustrated the characteristic non-sequential ordering of pitches and tapped the keys to demonstrate the overtones. One reaction to this was for the strings to try to imitate the sounds by playing *col legno*. With sound being a primary focus, the musicians discuss various timbral possibilities and to what extent sounds need to blend or remain separate (video clip 4). Important for Dutiro was to listen to the string instruments being played, so that he could find his way in.

Collaboration that is performance-led rather than composition-led generates experimentation through the freedom of dialogue, and listening to and playing with sounds (musicking) (video

clip 5). Working through these possibilities early on in the collaboration demonstrates Brinner's observation that 'musicians frequently think of some aspect of the overall sound as predominant and that this colors the conception of texture and interaction' (Brinner 1995: 195).

Questions of tuning, metre and pulse lie at the interface of intercultural music-making and determine the foundations upon which the building blocks for a new music can be created (see Figure X.2). Metrical structure required clarity for the quartet. Welton asked how Dutiro was feeling the pulse, which he explained and demonstrated, also eager to know how the quartet felt it.⁷ The viola player (Andrew Gillett) drew a comparison with Schumann's metrical ambiguities and the cellist (Jane Pirie) mentioned Handel's sometimes displaced phrasing. Dutiro wanted to change the direction of the investigative process so that he could join in with the quartet. Schumann was therefore the starting point for the second session, 31 October 2014, with the quartet wanting to discover how Dutiro interpreted ambiguous metres. The quartet's familiarity with subtle metric shifts in minimal music also fed into the conversation. In the third session (21 November 2014) it was decided that the Chaconne by Henry Purcell was a suitable piece for Dutiro to join in with, Purcell having been chosen for his Ground bass structures in common with looping mbira melodies. In subsequent sessions and in performance both Dutiro and Rowe integrated mbira parts into the Purcell; they learned by ear typical interlocking mbira patterns that would fit the Chaconne (video clip 6).

Figure X.2 Modelling the co-creative process



Collaborative composition

Although the classically trained string players were used to experimenting and improvising in the context of contemporary Western art music it proved necessary to provide some kind of notation as an *aide memoire*. A composer/arranger (Daniel Linker) was therefore recruited to the project to notate the ideas and decisions made in the devising sessions. In his role as arranger, in November 2014 Linker provided a transcription of the Shona song, *Marenje* (Example X.1). He adapted boxes used for his own quasi-improvised compositions. However, a significant shift in directionality occurred the next month when Welton produced an arrangement of this song to try out (Example X.2). The violinist's alternative included an introduction that responded specifically to the yodelling characteristic of Dutiro's singing. It created a turning point in the project for Dutiro because it demonstrated a creative engagement with the materials and discussions from the devising sessions (see video clip 7 from the performance on 22 April, 2015).

Example X.1 First transcription of *Marenje*.

BOX 1 (5'30")

1. Strings only: Play and improvise on **A** x 2.
2. Mbira joins in.
3. Voice sings in turn Melody I, Melody II and Melody III.
4. Singing stops but mbira continues. Strings continue improvising freely on **A**
5. One by one, strings start improvising pizz. in 6/8: $\text{♪} \text{♪} \text{♪} \text{♪} \text{♪} \text{♪}$ (d. = 80) during **A**
6. When strings are playing pizz. in 6/8 the voice sings *Mauya*.
7. Singing stops. Strings keep playing pizz. in 6/8 with mbira for the duration of **A** x 1. Then mbira stops and strings go to **B**

A $\text{♩} = 40-42$ STRINGS: After playing as written, improvise based on the harmonic sequence of this loop

The musical score is for BOX 1 (5'30") and is in 6/8 time with a tempo of 40-42 beats per minute. It features several parts:

- Vln I & II:** Violin parts starting with a *p* dynamic.
- Vla:** Viola part with a *p* dynamic.
- Vc:** Violoncello part with a *p* dynamic.
- Melody I, II, III:** Solo voice parts. Melody I joins after the mbira has played the loop twice. Melody II and III join after several repetitions of the previous melody.
- Mauya:** Solo voice part with lyrics: *Ma - uy - a ma - uy - a oh*. It joins according to instruction 6 of BOX 1.
- Mbira LOOP:** Mbira part that joins the strings after they have played the loop twice. A downward arrow indicates the starting point of the loop.

 A legend at the bottom right states: \blacktriangledown = starting point of the loop.

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A second significant shift occurred when the dancer, Denise Rowe (who has performed with Dutiro for fourteen years) first joined the collaboration on 30 January 2015 (see Figure X.1). Rowe had been involved in discussions about the project before it started and joined partway through because the idea was for her to bring her dance to what the musicians had produced. Rowe's contribution, however, transformed the project, bringing alive the way the string players could understand mbira melodies and rhythms, through an alternative physical experience of clapping and from dance steps. From 30 January the previously egalitarian dynamic of the collaboration, with everyone freely inputting comments, ideas and suggestions, now turned into a collaboration with clear directorship – from the dancer.⁸ The way that Rowe explained the rhythms integral to mbira in terms of clapping (e.g. threes against twos), steps and movements completely transformed the way the players understood the hocketing patterns of mbira melodies. Video clip 8 shows the players clapping their individual rhythms assigned to them by the dancer (in performance), which they then transfer to their instruments, with Rowe clapping then dancing the rhythms. The interactions in the clip perfectly illustrate Brinner's interactive structure, by showing how simultaneous relationships of the different musical strands and the sequence of music in the course of a piece are organised, in this instance by the dancer. Referring back to the building blocks (Figure X.2), decisions about texture and form had been made through the joint efforts of the musicians and dancer in the devising sessions from January to March 2015.

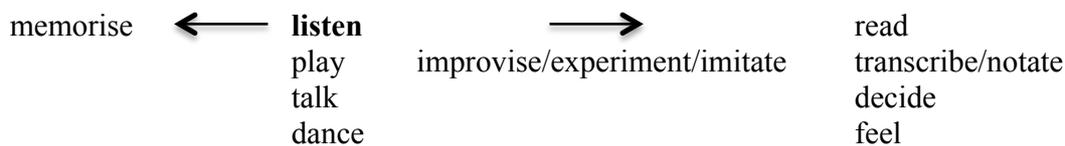
Evidence from these examples shows how the concept of composition, or re-composition in the case of Purcell, needs to be reconsidered as a product that evolves through a highly creative and collaborative process achieved through trial and error, consultation and negotiation, an example of what Bruce Ellis Benson describes as: ‘a participatory model [...] in which performing and listening cannot be clearly separated from composition, precisely because they end up being part of the compositional process’ (Benson 2003: 23).

Conclusion: co-creating a specific intercultural practice

There are two ways in which collaboration fails to work properly: 1) when the emphasis is placed on an end product for promotional purposes and commercial gain; 2) when presented with notation to play from the relationship is immediately directive rather than collaborative and means a dialogue cannot take place. This does not, however, mean that mbira music cannot be notated in order to be played by another instrument, and Dutiro welcomes such developments. Because he learns from sounds that are memorised rather than from notation, for him notation for mbira has a descriptive rather than a prescriptive function. Engaging in dialogue makes the present collaboration different from previous ones because it is centred on education and understanding each other’s backgrounds, rather than on notation.

Documenting the musicians’ creative processes has allowed the themes and challenges that emerge from initial conversations and negotiations to be traced in order to discover how dialogues develop in relation to sounds and musical structure when notation is not the starting point. Figure X.3 summarises the actions arising from interactions and dialogues between participants.

Figure X.3 Summary of actions and consequences



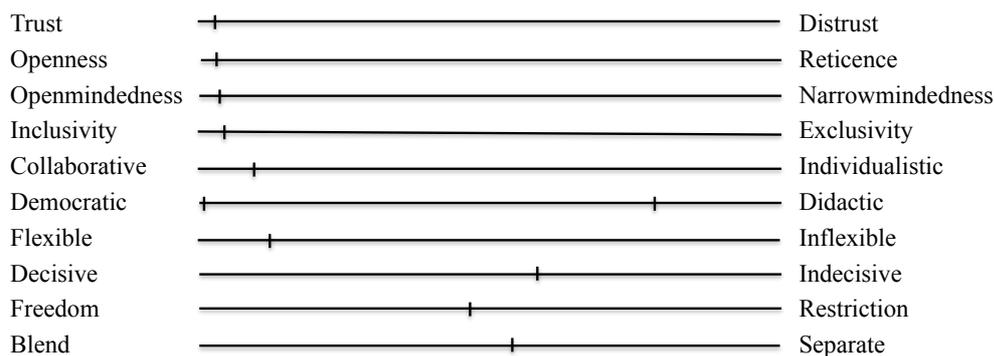
Characteristics arising from the encounters described above contribute towards an understanding of intercultural music-making that is co-creative, built on collaborative composition rather than a hierarchical composer-performer relationship. Different combinations of musical ideas were tried and tested showing how negotiations contextualise the way the musical components of, for example, melody, rhythm, timbre, texture and instrumentation co-exist in a stratified system, a system that Mark Slobin calls ‘code-layering: style upon style upon style’; any number of these variables can shift (in a later section of the music) ‘to produce a new kaleidoscopic code combination’ (Slobin 1993: 87).

Approaching the creative process by listening to and then interacting with sounds rather than notation has strong affinities with intercultural trends in the making of contemporary theatre. For example, Jen Harvie and Andy Lavender identify an ongoing theatrical trend to interrogate the roles of text and director by examining ‘the methods of groups who devise theatre collectively, often led by or working with a director, but always with self-reflexive attention to the dynamics

and ethics of power and authorship circulating amongst all participating makers’ (Harvie and Lavender 2010: 2). Also resonating with Harvie’s and Lavender’s observations, the musicians (including Rowe) ‘understand devising to be a method of performance development that starts from an idea or concept rather than a play text; [it] is from the start significantly open-minded about what its end-product will be; and uses improvisation [...] as a key part of its process’ (Harvie and Lavender 2010: 2). Whether the starting point is a piece by Purcell or a Shona song, specific melodic and rhythmic characteristics are adopted, or adapted and transformed through a dialogic process, a conversation between cultures.

The qualities emerging from the characterisation of intercultural music-making are represented in Figure X.4: a vertical line intersects each horizontal line to give a crude estimation of overall tendency along a spectrum from one extreme to another. The democratic/didactic duality has two intersections because this quality showed the most extreme fluctuations. It highlights the shortcomings of this diagram which does not show changes in flow, directionality and variations in energy level of musical dialogue and musicking which reflect the way musical elements are shared between cultures or cross from one to the other.

Figure X.4 Qualities showing the emerging characterisation of intercultural music-making



Further complexities to be analysed include detailed processes of interpretation and translation (of terminology as well as musical language), when specific elements of musical traditions and styles are transformed in an intercultural space. Crucial also is breaking down the performer-audience barriers in the context of creating new music across the participatory and presentational performance practices of the respective Zimbabwean and British cultures, thereby giving the music ‘a sense of purpose’, as described by Gillett, after the second performance on 26 April 2015.

The intercultural elements of this collaboration clearly represent what Mark Slobin describes as ‘*diasporic interculture*, which emerges from the linkages that subcultures set up across national boundaries’ (Slobin 1993: 64). Considering the way Stanyek has developed this idea in a pan-African context identifies another striking resemblance: ‘In putting communication and the construction of communities at the centre we move (away from a notion of diaspora as dispersal plain and simple) to a view that recognizes the intimate connection between diaspora and dialogue’ (2004: 100). On one level, focusing on a new ‘community’ of musicians provides an opportunity to identify how creative practice can create a new musical language while, on

another level, addressing performer-audience relationships helps to bring people together and provides a role for new communal music.

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¹ We are grateful to Arts Council England and Bath Spa University for supporting the project, 'Cross-cultural exchanges: mbira and string quartet', and to the quartet members for consenting to the use of their exploratory ideas and materials: Emma Welton, Julie Hill (violins), Andrew Gillett (viola) and Jane Pirie (cello). They are all members of Exeter Contemporary Sounds, which formed in 2001 to specialise in contemporary music for new audiences. Together with Dutiro and Denise Rowe (dance/mbira) they comprise the Marenje Ensemble.

² Concepts of composition and improvisation in relation to creativity are discussed in detail by Laudan Nooshin (2015).

³ Tradition versus modernity is a familiar dualism in the context of musical creativity more generally (see for example Nooshin 2015: 21).

⁴ Interestingly, Stefan Östersjö and Nguyen Thanh Thuy state that 'three years is just about enough time to create a platform from which to start' (Östersjö and Thuy 2013: 195).

⁵ Exceptions include Lucy Green (2012) and Östersjö and Thuy (2013).

⁶ The significance of the ancestors in mbira music and the *Bira* ceremonies is explained by Paul Berliner (1993) and Thomas Preston (2007).

⁷ The ambiguities of pulse that were felt by the quartet are explained by Manuel Jimenez (2007).

⁸ Rowe's introduction to the materials being worked on within the project was at an education workshop with trainee music teachers on 28 January 2015. For this event the cellist represented the quartet, with Dutiro and Rowe on mbira, and Rowe dancing. The purpose was to introduce the trainee teachers at Bath Spa University to intercultural music-making that they could incorporate in their teaching practice.