

THE PHENOMENON OF UNIONIQUE MUSIC AS THE RESULT OF GLOBALIZATION PROCESSES OF THE 20TH - 21ST CENTURIES

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Abstract: The article is devoted to a systematic review of *Unionique music* as the music culture phenomenon and the justification of the introduction of "Unionique music" to the musicological circulation. The classification of musical domains is provided and their specifics are outlined, a brief history of their emergence and evolution is outlined. The genesis of the phenomenon of *Unionique music* — a musical domain in which there is an organic interpenetration of linguistic elements of academic and non-academic music — has been determined. Such interaction can occur at all levels of organization of a musical text — intonation, harmonic, metrorhythmic, timbre, compositional, dramatic, sociocultural. The need to involve the definition of Unionique music in the scientific field of music is explained. Since many difficulties, inconsistencies between musicologists and contradictions arise due to the multiplicity and interchangeability of genre definitions of music, which has a "hybrid nature", the proposed classification of domains and the separation of the new domain of Unionique music will help in the scientific field to take a step towards solving the above problems. The process of formation of the Unionique music domain works is described, which is called transduction and consists of two stages. The study proposed a method of determining the main "idiom", the base of Unionique music works, using the theory of memes and phenotypes. Six main combinations of music from different fields (ethnic, folklore, jazz, rock, pop, academic music) during the formation of Unionique music are indicated and a number of the most vivid examples are given. In the conclusions, a list of certain characteristics of Unionique music was created based on the presence and absence of specific rules or components.

Keywords: Unionique music; interaction of academic and non-academic music; meme; domain; transduction; globalization.

1 Introduction

The beginning of the 21st century is characterized by an increased tendency to interpenetration and mixing of various semiotic spheres. Interdisciplinarity is a word that can most briefly and aptly describe the processes taking place in the modern cultural and scientific space. The paradigm shift in the scientific world consists in changing methodological approaches to scientific research. The term "new method" refers to the inclusion of materials from other disciplines in a practical toolkit during research in a certain scientific field. Going beyond the boundaries of a specific scientific field and considering it from interdisciplinary angle, in the context of correlation and interaction with other fields is a new paradigm. As M. Mamardashvili rightly noted: "coupling that becomes the norm is a paradigm" [12].

These processes originated much earlier, they represent a certain result of globalization, speed, and easy access to intercontinental communication. While M. McLuhan drew attention to this fact [13], the speed of information exchange between people of different cultures (in time and space, as literature, from which one can learn about the experience and diverse achievements of previous generations became available to a larger number of people) and between scientific disciplines was already gaining momentum. Interdisciplinary connections are inherent, for example, in such a relatively new field as cybernetics. It combines information and feedback models, models of the nervous system, and information theory. This trend gives rise to the potential for new combinations that will include a variety of contemporary studies of integrity and organization. Thus, we ourselves are now witnessing the construction of a new synthetic concept that combines, for example, thermodynamics of irreversible processes and information theory. Such new scientific fields as information philosophy (founder L. Floridi), new theories in biology (R. Dawkins, D. Dennett, S. Blackmore - biology combined with information), psychoacoustics (McAdams, S., Giordano, Howard, D., Angus, J., Stainsby T., Cross I.), neuropsycholinguistics (Jean-Luc Nespoulous, Noam Chomsky) arise. In relation to music, a similar situation developed in the last third of the 20th and early 21st centuries. The tendency to combine different principles of musical text organization has existed for a long time. It can be traced even in the works of Renaissance and early Baroque composers. But over the past 100 years, this trend has grown exponentially. An

unprecedented number of works based on a combination of expressive means not only of music of different ethnicities (space), but also music of other times (time), with fundamentally different rules for constructing a musical text and principles of music making are recorded in modern musical culture. Among musicologists, the field of scientific interests includes the study of music with a combination of academic and non-academic approaches to the organization of a musical text, Alan Moore, Gunther Schuller, Richard Middleton, David Brackett, Gerhard Steingress, and others should be mentioned in this context. Despite this, the problem of selecting musical compositions for a particular genre has not been finally resolved.

The purpose of this article is to provide a systematic overview of the phenomenon of the Unionique music culture and justify the introduction of the relevant term "Unionique music" into the musicological circulation.

The object of the article is the musical art of the last third of the 20th - the beginning of the 21st century in the perspective of the new paradigm of globalization. The subject of the article is music that contains elements of fundamentally different types of thinking: academic (Western European academic tradition) and non-academic (jazz, ethnic, folklore, rock, pop, electronic music, etc.), to which we give a new definition - Unionique music.

2 Materials and Methods

The article uses the following methods: system method, theoretical generalization method, taxonomic method, genre-style method, analytical method.

The purpose and objectives of the work determined the use of a comprehensive methodology, a combination of musical-historical and analytical research methods. The need to present a panoramic picture of contemporary concert and performing arts has actualized the method of cultural and historical analysis. To understand the dynamics of the semantic and compositional-dramatic development of considered music works, comparative, structural-functional methods were used.

3 Results and Discussion

In this study, we relied on the fundamental methodological concept of general systems theory developed by Ludwig von Bertalanffy [2]. It describes the regularities of the structure, behavior, functioning, and development of systems. The basic idea is to find correspondences that allow understanding the laws of one system through the knowledge of another, regardless of whether they belong to the same species. Bertalanffy divided systems into closed and open ones. A mechanistic approach was applied to closed systems, while a dynamic approach - to open systems. Thus, the difference between living and nonliving is the way the components are organized, not the components themselves. So, according to this concept, we defined the main types of music with a fundamentally different organization of expressive means. These types of music require a different mindset when performing or listening. By analogy with the classification in biology, we call such types "domains". In biology, a domain is considered the highest taxonomic rank (a synonym of the word "domain" is an area, a field) [8]. Richard Middleton resorted to a similar classification, he called different types of music "layers" [14]. But this definition does not agree with our concept, since the concept of "layer" implies localized static and is the antipode of "musical diffusion", which is the main object of this study.

In music, we distinguish five domains. The first one is represented by ethnic music and folklore; the second is music of the Western European academic tradition; the third is jazz; the fourth is music performed on electric and electronic instruments, "Plugged" (requires electrical power to function); and the fifth domain is all the music that combines all the previous domains.

We call this domain *Unionique music*¹ (the name is formed from the two words “Union” and “Unique”, thus the specificity of this type of music can be most accurately conveyed). The emergence of musical domains happened gradually, at different stages of the ontogenetic process. So, one can talk about musical evolution. In the music of the third domain and, especially, the fourth domain, when many different principles of musical thinking and perception interact, the problem of determining the genre nature of compositions arises. The problem of genre diversity has not been solved for 50 years, although many authors who have devoted their research to non-academic music indicate such an inconvenient position regarding genre and style definitions. Genre definitions such as Third Stream, Chamber Jazz, Cross-over, World music, Fusion, Classical Rock, Baroque-Rock, Progressive Rock, Free-Jazz, Jazz-Avant-garde, Sympho-Jazz, Sympho-Rock and many others, are at the intersection of various musical domains. But none of them has a complete, concrete description; there are many contradictions, tautologies, and interchangeability in these genre definitions. For example, a very wide range of compositions that contain expressive means of classical music, jazz and/or ethnicity and folklore can be attributed to the Progressive Rock category. All this happens because the musicological toolkit for analyzing Unionique music is under development and not perfect. At the same time, the use of well-known established methods no longer meets the requirements arising from modern cultural processes. For example, when studying ethnic music, the problem of ethnocentrism may arise. World music researcher Philip Bohlman drew attention to this problem. The author notes that when studying music with an ethnic (“non-Western”) component, many inconveniences arise, if we consider that all musical terminology and concepts created thanks to these terms are of Western origin [4]. Bohlman warns that the desire to understand music that is on the border of fundamentally different spheres of music making (for example, different cultures - Western and Eastern) as discovering the path to universality is so strong that it can lead to the opposite effect - the leveling of differences. Bohlman also questions whether the Western terminological apparatus makes errors regarding the meaning of genuine ethnic musical material.

Marcello Keller believes that a more correct term for the above phenomenon would be “World pop music”. This is music with the interrelationship of different musical spheres, which the author thinks in a holistic system of coordinates “East-West-North-South”, and believes that it is mainly non-European jazz or pop [11]. A significant influence on it comes from Africa, the source of the main elements of blues, jazz, and pop music. American culture was crucial in initiating the large-scale musical hybridization that led to what is now known as world music (the Afro-American tradition coexists with the Latin American tradition), but Europe plays a significant role. While major American cities are becoming more multicultural, European cities are catching up at a significant rate as European countries begin to receive waves of immigration from Africa and Eastern Europe. Paris, Frankfurt, Amsterdam, and Rome already offer most of World music’s musical productions. Cities such as Frankfurt and Paris became centers for the production of non-Western music intended for distribution not only among immigrants but also in the country of origin. In such fertile multicultural territories, the number of mixed bands consisting of European and non-European musicians is growing. They create an audience that is fascinated by East-West-North-South fusion music [11, p. 210].

The problem of difficulties in the identification and genre definition of works of a “hybrid” nature is raised by a number of researchers. The collection of articles “*Songs of the Minotaur – Hybridity and Popular Music in the Era of Globalization*” focuses on transcultural hybridization in popular music. Involvement of Spanish flamenco, Argentine tango, Algerian

(Rai), Catalan sardana, Greek Rebetika and English urban folk in popular music is considered. It is interesting that the authors do not consider such music World music, but invented a separate name for this type of music - “transcultural hybridization”. The authors emphasize the unique nature of this phenomenon and aim to expand the narrow boundaries of academic musical disciplines. The process of hybridization is directly related to the recoding of semantics, meanings, de-territorialization and globalization. All the above-mentioned styles have common features: all these styles arose in the second half of the 19th century, a transcultural space is created. Styles are considered in a social and cultural sense. Social transgression led to the popularization of the music of the lower social layer, the lower class among the middle class. Cultural transgression leads to the phenomenon of World music and a globalizing view of ethnic music. Andreas Gebesmair, for example, understands hybridization as the re-territorialization of the de-territorialized global world of pop music. “Mainstream pop is blended or flavored with references to local traditions, either as a consequence of the integration of local styles or simply through its de-Anglicization. Therefore Manu Chao’s “Latin reggae” is a hybrid - the result of hybridization on a high level: he mixes styles which have themselves been regarded as hybrids in 20 century popular music history” [9, p. 17].

When analyzing the music of the fifth domain of *Unionique music*, we highlight such important categories as process and result. We call the process when elements of different musical languages are combined *transduction*². We chose the literal meaning of *transduction* - shift. Namely in this sense this term exists in biology (Transduction, 2021). In addition, the “-trans” prefix indicates that the process we want to capture occurs outside of a single system. That is, it is about intercategory interaction. The concept of “transcultural hybridization”, which was discussed above, also has the prefix - *trans-*, that is, the authors also feel this departure from the established system, and the word “hybridization” indicates the combination of unusual, fundamentally different organizations of musical thinking, spheres of music making. It is important to note that such a term “transduction” does not contain an indication of the method of fixing the musical material subject to movement and assimilation. Defining and choosing terminology always has its history of formation. After all, the researcher needs to take into account all possible problems and “logical traps” that may arise when checking the term for “workability” and compliance with a wide range of criteria. During the process of choosing the term “transduction”, there were certain difficulties associated with the wrong approach regarding considering the musical language as equivalent to linguistic languages and giving this term the meaning in which it appears precisely in linguistics. Since music is a communication system with loose denotation, that is, it does not have clear lexical definitions, as it happens in verbal languages, analogies between music and linguistics cannot “work” correctly.

When it comes to processes occurring within individual domains, there are no problems with terminology or definitions. In the academic music of the second domain, there is an established terminological apparatus capable of describing any “internal” phenomenon, a product of composer’s creativity or performance interpretation. Within the first and third domains, there is also a “toolbox” for determining creative processes and the results of their activities. But in such cases, when the domains are mixed, it turned out that the existing terminological apparatus “does not work”. The fact that Gunther Schuller, the inventor of the term “Third Stream” [18], does not give a clear definition of the nature of this music is a clear proof of the imperfection of the existing system of terminological definitions. Using an academic, established toolkit, Schuller failed to formulate specifically what Third Stream music is. This also applies to other “border” musical trends: World music, Chamber jazz, Fusion, Progressive rock, Sympho-rock, and many others. So, let us formulate a definition. *Transduction in music is the*

¹ More details about the history of the fifth domain Unionique music can be found in the work Paliy, I. (2019). Unionique Music as a New Phenomenon of the Musical Culture: Answering the Main Questions. *Problems of the interaction of art, pedagogy and the theory and practice of education*, 55, 22-32.

² The phenomenon of transduction in musical culture is described in more detail in the PhD thesis of I. Paliy (Paliy, 2012)

transfer of elements of the musical language from one domain to another, which can occur at different levels of music making: intonation, composition, and timbre, as a result of which musical material of a fundamentally new quality is formed. Such material has no analogues among previous works and cannot be classified according to certain genre or style features. The creativity of many musicians, such as Frank Zappa or the band Yes, is so unique and original that it creates an individual style and becomes self-contained. Musical material of this kind forms a personal, separate system in which its own rules apply and there is a personal set of elements of the musical language, that is organized according to its own unique principles. That is, any attempt to play in this style will be perceived as copying, exact imitation of the music of these composers-performers.

There are two stages of formation of Unionique music. The first stage consists in the formation of a “nucleus” (the definition of “nucleus” is related to the concept of “meme”, the theory of which was introduced by Richard Dawkins and continued in the studies of Daniel Dennett and Susan Blackmore). According to Dawkins, a meme is the basic unit of cultural information, analogous to a gene [6]. Dennett shares a similar opinion and considers words to be the best example of memes [7]. A meme is spread through tools, behavior, and signification - the physical manifestations of a meme. Dawkins considers the desire to reproduce (replication) and imitate (imitation) an important component for the functioning of a meme. It is worth saying a few words about the concept of “replicators”. When studying the functioning of memes in culture, William Benzon criticizes the use of this concept in relation to culture. Both Dawkins, who introduced this term, and Dennett use it as a core term: memes are replicators. But the concept of replication, Benzon argues, does not refer to the underlying mechanisms of cultural interactions. Benzon also notes that the concept of replication has proven problematic both within biology and within culture [1]. Memes can act as influences and as “building blocks” for new memes. As Susan Blackmore points out, the size of memes does not matter: a meme can be quite small (in the case of music, just a few notes) or very large (an entire piece of music, such as an opera or symphony) [3].

So, for our theory, we will form the following definition: a nucleus is a set of memes formed from other memes that are part of it (influences), which has sufficient potential (power) to allow its bearer to produce new informational units on this basis, which, in turn, can themselves become a meme for other people. So, the “nucleus” is both a simple and a structurally complex unit. An important concept for the proposed theory of formation of Unionique music is phenotype. Phenotype is the external manifestation of a gene in a finished organism. Dawkins continues this concept and introduces into scientific circulation the concept of an extended phenotype - such a manifestation of a gene that allows its carrier to transform objects in the surrounding world, thus this transformation of objects makes them an integral part of the existence of gene carriers [6]. It is about both the skills that individuals have from birth (weaving a web, making nests, building dams), and about the abilities that an individual learns during his life (for example, walking). This leads to a conclusion regarding the informative nature of the extended phenotype. It is a meme (information template, “matrix”) that is built into the body's memory from the very beginning, without the need to learn, with the help of genes. Thus, the first stage of the emergence of Unionique music is the formation of a “nucleus” from smaller units - phenotypes from other memes. Many constituent parts form a whole. The second stage is when the “nucleus” itself becomes part of another structure (system) and generates phenotypes. The “nucleus” becomes one of the constituent elements for the formation of the next “nucleus”. Thus, depending on the frame of reference, the “nucleus” can manifest itself as a whole and as a separate part of it. Therefore, when determining the composition of Unionique music, the criterion of primacy must be taken into account.

An important insight into the proposed theory of phenotypes is contained in a study by Gail Holst-Warhaft. The author believes that Mozart's Turkish rondo does not make the work hybrid,

does not create musical material of new quality, a new genre-stylistic transformation, just as the jazz harmony used by Debussy does not stand in the way of the perception of an academic musical work. These are examples where the interaction of musical elements is weak enough, to a small degree to be considered hybrid. The interpenetration of musical elements must be more substantial to make a new quality. In such cases, conservatism wins. The final product remains in a conservative form. That is, a small decoration with exotic expressive means takes place, but the concept does not change, the general matrix of the work does not change [10]. In addition, Holst-Warhaft proposes a similar scheme regarding nucleus and phenotypes - a case where phenotypes and influences themselves become the nucleus [10, p. 24]. However, it is a pity that the author does not develop this concept further.

For a clearer understanding of the nature of Unionique music, the following logical formula can be proposed: *the process of transduction does not necessarily lead to the appearance of Unionique music, but all samples of Unionique music always arise as a result of transduction. So, not any transduction can form Unionique music patterns, but Unionique music can only arise as a result of transduction.*

The result of the transduction process is a fundamentally new quality of musical material. This material is so specific and diverse that it cannot be classified only by genre and style. But it needs a separate name, because there have been a lot of examples of such music compositions over the past 50-60 years. Such compositions are combined into a new, separate, fifth domain. In addition, it is worth noting that there are 6 common combinations of pair-interactions of different domains that contribute to the formation of Unionique music compositions. A separate group consists of *Unionique music* compositions, which were formed by the interaction of more than two domains. Let us list the main combinations — types of Unionique music:

1. Ethnic music + “classics” (music of the Western European academic tradition)
2. Ethnic music + jazz
3. Ethnic music + rock and electronic music
4. “Classics” + jazz
5. “Classics” + rock and electronic music
6. Jazz + rock
7. Other combinations containing more than 2 domains. Next, we will give several examples of performers who work in the fifth domain.

Among performers representing the variety of Unionique music, in which the interaction of ethnic music and Western European academic music takes place, one should mention: Kronos Quartet, Ravi Shankar (Concertos for sitar and orchestra No. 1 and 2, a project with Yehudi Menuhin), Anat Cohen, Eddie Daniels, Lajos Dudas.

Performers representing the variety of Unionique music, in which the interaction of Western European academic music and rock music takes place, are the following: Procol Harum, Emerson, Lake and Palmer, Deep Purple, Led Zeppelin, Jeff Beck, Cream (White Room), Blood, Sweat and Tears, Frank Zappa, Queen (Bohemian Rhapsody), Jefferson Airplane, King Crimson, Jethro Tull, Pink Floyd, Ten Years After, Yes, Rick Wakeman (Lisztomania), Eric Burdon, Doors, Ray Manzarek, Grateful Dead (Terrapin Station).

Among performers representing the variety of Unionique music, in which the interaction of ethnic music and rock music takes place, there are Led Zeppelin (Kashmir), Robert Plant (albums Mighty Rearranger, Band of Joy, Lullaby and the Ceaseless Roar), Bob Dylan (One More Cup Of Coffee), Rolling Stones (Paint It Black, Continental Drift), Ginger Baker Airforce, Beatles (Love you to, Harrison, Ravi Shankar).

George Gershwin, Leonard Bernstein, Miles Davis (Selim), Modern Jazz Quartet, Chick Corea, Dave Brubeck, Ornette Coleman (Skies Of America), Milton Babbitt (*All Set* for jazz ensemble), Harold Shapero (On Green Mountain), Gunther

Schuller, Eric Dolphy, Charles Mingus, John Lewis, Ralf Towner, Joshua Redman, Carla Bley, Herbie Mann are performers-representatives of the variety of Unionique music, in which the interaction of Western European academic music with jazz takes place.

Performers-representatives of the variety of Unionique music, in which the interaction of ethnic music with jazz takes place are Dizzy Gillespie, Miles Davis, Joshua Redman, Herbie Mann, Joe Zawinul.

Among performers-representatives of the variety of Unionique music, in which the interaction of jazz and rock music takes place, we can mention Soft Machine, Joe Zawinul, Jaco Pastorius, Weather Report, Steely Dan.

Performers representing the variety of Unionique music, in which the interaction of more than two musical domains takes place, are: Oregon (jazz, ethnic, classics), Joe Harriot (Indo-Jazz-Suite), Anoushka Shankar (Land Of Gold – ethnic, jazz, electronic music), John Zorn and Masada Chamber Ensembles (Bar Kokhba), Joe Zawinul (Stories of the Danube), Jethro Tull (Minstrel in the Gallery - rock, folklore and Western European academic tradition), Frank Zappa (Inca Road - rock, classical, ethnic, jazz), Grateful Dead (The Other One).

4 Conclusion

In order to more systematically clarify what type of music should be attributed to the fifth domain of Unionique music, we have created a list of certain characteristics of it according to the principle of the presence and absence of specific rules or components.

Unionique music contains the following:

1. Interpenetration of elements of ethnicity, folk music, jazz, rock music, classics, pop music.
2. This includes compositions containing such interpenetration. Such compositions are rare, they can be present in the work of different composers as separate instances, but not be a determining factor in defining the general nature of their work. The compositions of Unionique music act as the "Red Book of Music".
3. Combining Unionique examples into a separate category is possible, but this is conditional.

What Unionique music is not:

1. Unionique music cannot be defined as a separate genre of music.
2. Unionique music cannot be defined as a separate style of music.
3. This is not processing, arranging, translating previously existing musical material into another field (classical-rock, classical-jazz, for example). The material must be new.
4. These are not the cases when classical musicians play rock, ethnic, or jazz and vice versa.
5. This is not the inclusion of quotes from other compositions in the work, even when these compositions belong to different spheres of music making. But the question is controversial.
6. The use of timbres of specific ethnic instruments or electric instruments is not enough to be considered Unionique music.
7. It should be noted that an important factor in the formation of Unionique music is an experimental approach to creating material. But the presence of this factor does not necessarily indicate a work from the fifth domain. However, the works of Unionique music always contain innovative experimental searches of composers. Therefore, a specific musicological toolkit, which could be used to identify and fix certain processes in works with a combination of different principles of organization of the musical text, which takes place in modern musical culture, is still in the process of its formation. But we hope that replenishing the terminological apparatus of musicology

with concepts such as "transduction" and "Unionique music" can become an important step on the way to studying music in large-scale globalization manifestations.

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