ADORATION, APPROPRIATION, OR APPROXIMATION?

RETHINKING THE EXOTIC IN WESTERN MUSIC

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ABSTRACT

Throughout the history of European art music, the desire to portray “Other” cultures has been given voice by composers by way of exoticism. The ability to depict the exotic has, for centuries, held the fascination of listeners and composers alike. In spite of this, the identification and study of exoticism as an aesthetic trend in music has not been given nearly as much attention as it deserves. Drawing from and expanding upon the work of Ralph Locke and Jonathan Bellman, I explore and illuminate some of the deeper issues that undermine the potential study of this aesthetic trend.

First, I present a discussion of the problems and difficulties inherent in the study of exoticism in music, some of which I believe are related to the relative lack of study in this area. Because of the nature of how elements of non-European cultures were historically assimilated and appropriated by the Europeans, questions of ethics and terminology are abundant and not easily answered. In some cases, the cultural “Other” is portrayed reverently, almost to be feared; in others, they are portrayed almost comically. But can this portrayal be attributed to the composer alone, or have decades and even centuries of performance traditions influenced certain attitudes towards these works? And are these original attitudes, no matter whether positive or negative, an essential part of understanding these works? How might we amend the language used in discussing this topic so that our own cultural bias (or lack thereof) does not affect it?

1 The capitalization of “Other” is intentional, and will be discussed in detail in the monograph.
After addressing the issue of how musical scholars have, until now, discussed these issues, I present my own method of dealing with them: the reorganization of what we have come to define as “musical exoticism” into four categories: appropriative allomimesis, approximative allomimesis, evocative exoticism, and temporally-exotic evocation. Using musical examples, I discuss how these terms might be used in place of simply the term “exotic”, hopefully paving the way for future scholarship on the topic.

I believe that with more understanding of the study of the exotic in music and a more erudite manner of discussing it, a greater understanding of the aesthetic and its sociological ramifications might be achieved. By revising the language we use to discuss the exotic in Western music, I hope to provide my readers with a means toward insight into the deeper implications of composers’ choices to portray people from countries, cultures, and places other than their own. My intention is that this will allow and inspire performers and scholars to consider these implications in their studies of these works.
DEDICATION

This document is dedicated to my dear international friends, students, and colleagues who, by choosing to study in the United States, have so enriched our art and our lives by sharing their cultures and expanding our horizons. May we always be respectful, mindful, and most of all, open-minded towards all that the many cultures of our world have to offer.
ACKNOWLEDGEMENTS

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And to my readers, Dr. Heather Miller Lardin and Dr. Charles Abramovic, my profound gratitude as well. I am so very grateful for your encouragement in both this and my other musical conquests. Thank you both for fostering my growth in so many ways, and thank you for inspiring me to live up to the standards you have set in both musicianship and scholarship.

I also offer my extreme gratitude to Dr. Ralph Locke. At nineteen years old – nearly twenty years before writing this document – I read and was fascinated by his writing for the first time. It was Dr. Locke’s writing that inspired my passion for this topic, and it was his article “A Broader View of Musical Exoticism” that inspired me so much that I chose to culminate my studies with the ensuing research. Dr. Locke, it has been a tremendous honor to have you as one of my readers and committee members, and your
comments and critiques have been absolutely invaluable in the writing of this document. None of this research would have been possible without your research in the field.

And finally, I would like to thank my parents (Don and Karen Merlino) and brother (Chris Merlino). This document, really, was 34 years in the making: Mom and Dad, all of those trips to the Haddonfield Library (back when card catalogs were still relevant) to read about Egyptian mummies and Ancient China and Indian cooking were, even though we didn’t realize it at the time, the beginning of my fascination with the exotic. My immense gratitude for raising me to believe that no book was too difficult to read, no topic was too vast to research, and that differences between cultures were to be researched, relished, and celebrated. And Chris, thanks for listening to many tangents on this topic on car rides home, etc.: they were the only way many of these ideas were able to come together. As our family saying goes, “I’ve seen a lot of families, but I’ll take mine”.
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Muzzio, in reply, bade the Malay bring his Indian violin. [...] Muzzio played first some mournful airs, national songs as he told them, strange and even barbarous to an Italian ear; the sound of the metallic strings was plaintive and feeble. [...] Muzzio laid the violin on the table – and slightly tossing back his hair, he said with a polite smile: “That – that melody... that song I heard once in the island of Ceylon. That song is known there among the people as the song of happy, triumphant love.

-Ivan Turgenev, “The Song of Love Triumphant

When I was three years old, I was obsessed with the Bangles’ hit song “Walk Like an Egyptian”. I would listen to it repeatedly, much to my parents’ chagrin; I really thought that the Bangles must be an “Egyptian” band singing “Egyptian” music. At that time, I was interested in learning about mummies and pyramids and everything Egyptian, so the music afforded an easy way to imagine myself in Egypt. I especially loved the instrumental interludes – the parts of the song that I thought sounded the most “Egyptian” of all. What I did not understand yet was that this was to be my first exposure – but most definitely not my last – to the concept of musical exoticism.

Even at that age, with no musical training, I could hear that something in this music was associated with a culture other than my own, and that that other culture was something that I (the listener) could experience by listening to that song. Unfortunately, I soon learned about the difference between exotic music and actual world music. One day, my parents called me over to the television. The music video for “Walk Like an Egyptian” was being broadcast, and they thought I might like to finally see it. Instead of enjoying it, though, I was horrified – those people were clearly not Egyptian: with their
electric guitars and punk haircuts, they probably weren’t even playing actual Egyptian music! Needless to say, I felt duped; at the same time, I wanted answers. Why did I associate this song and these sounds, aside from the title, with Egyptian-ness? What was it in the music itself that to my naïve ears actually sounded “Egyptian”? 

Many years later, when I began my “classical” training in Western art music, questions like these began to arise even more often. So many works in the Western “classical” repertoire have undeniable connections to the music of other cultures and frames of reference, and I was simultaneously fascinated and mystified by the fact that Western music could evoke such distant and exotic locales. It was only when I took my first music history class as an undergraduate that I was able to identify this aesthetic phenomenon as musical exoticism.

The musicologist Jonathan Bellman defines musical exoticism “as the borrowing or use of musical materials that evoke distant locales or alien frames of reference”.  

2 Ralph Locke augments this definition, expanding it to allow contextual materials such as lyrics, compositional directions, and historical documents, cultural attitudes of the time (including ethnic stereotypes), and performance traditions and individual decisions.  

3 While these two views may define the aesthetic phenomenon clearly and concisely, the field of study devoted to musical exoticism (beyond simply identifying “exotic” elements
of certain pieces) is scattered: multiple definitions and opinions of what constitutes “exotic” have created confusion with regard to the topic. Over the course of this monograph, I draw and expand upon the research of Bellman and Locke, especially the latter’s essay “On Exoticism, Western Art Music, and the Words We Use”,\(^4\) to present an alternative, and what I hope is a clearer, approach to discussing this intriguing yet sensitive topic.

A major inspiration for my own work is the fact that, while largely informative and well-written, the majority of literature written about musical exoticism deals with specific topics within the greater scope of the genre rather than the genre itself. In a nutshell, it tends to jump into specialization quickly – instead of dealing with the study of musical exoticism as a field or trope, it almost exclusively addresses specific subgenres such as \textit{alla turca} and the \textit{style hongrois}. Interestingly enough, as of March 2019 a Wikipedia page dedicated to “musical exoticism” does not even exist. While Wikipedia is by no means a scholarly source of information, this speaks volumes about the discipline as a whole; the fragmented nature of its corresponding literature is just one of the reasons that I have chosen to research the topic.

Locke’s \textit{Musical Exoticism: Images and Reflections}\(^5\) is one of few singly-authored books on the topic. He offers a clear and concise discussion of musical exoticism, addressing its history, execution, and areas of scholarship. Bellman’s book, \textit{The Exotic in}

\begin{itemize}
\item \textit{Archiv Für Musikwissenschaft} 69, no. 4 (2012): 318-28.
\item \textit{Musical Exoticism: Images and Reflections}. 2009.
\end{itemize}
Western Music\(^6\), attempts a similar goal; however, it is an edited collection of essays by multiple authors on various exoticist subtopics. While it does not present a unified historical approach to the study of musical exoticism, this book does provide a great deal of both historical and sociopolitical commentary in each of the essays.

Timothy D. Taylor’s book Beyond Exoticism: Western Music and the World\(^7\) also addresses the history of exoticism itself; however, rather than attempting to define various aspects of the concept, Taylor instead explores various social attitudes regarding it, including the perceptions of “exotic sounding” works by cultures other than the composers’ own. Taylor’s book also places emphasis on non-“classical” music.\(^8\)

Western Music and Its Others,\(^9\) edited by Georgina Born and David Hesmondhalgh, follows suit to some extent. This collection of essays presents critical commentary on sociopolitical issues associated with musical exoticism, as well as explorations of musical genres (jazz, pop, and film music) that are somewhat underrepresented in musicological literature.

Books have been written about important subgenres of musical exoticism as well. Jonathan Bellman’s The Style Hongrois in the Music of Western Europe\(^10\) is, as the title suggests, a guide to the style hongrois, a particular type of musical exoticism that

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\(^8\) It is of note here that this is also addressed in Ralph Locke’s essay “On Exoticism”. The idea of “classical” music is fraught; the term is often confused with “Classical” (as in the style of Mozart and Haydn), and other genres – rock, jazz, and the like – can and do often borrow from “classical” techniques, including those associated with musical exoticism.
referenced the music of the Roma people of Europe and was yet fundamentally intertwined with the *alla turca* style. In this book, Bellman offers a clear history of the emergence of the style, discussing historical interactions between the Europeans and the Roma. He also explores its similarities and interactions with other exotic styles (most importantly the aforementioned *alla turca*).

Other books, such as Henry George Farmer’s *Military Music*,¹¹ do not specifically address exoticism as a trope, but discuss its importance. For example, Farmer notes that the *alla turca* style was linked with European military bands – Turkish bands were gifted to European leaders, and early (pre-Classical) military bands would go so far as to import actual Turks to join their ranks; as such, janissary influence was both desirable and unavoidable.

The vast majority of journal articles discussing musical exoticism reflect the scattered nature of this field of study. They tend to either deal with exoticism in specific pieces (Mark Ferraguto’s discussion of exoticism in Haydn’s string trios being an excellent example) or with specific trends (Eve Meyer’s article on *Turquerie* is still one of the most clear and concise discussions of the trend available).¹² While in all of these cases the research is quite valuable, much of the current research is still primarily instance-based. There is a dearth of articles that discuss the concepts surrounding the study of musical exoticism as a whole. However, two articles by Locke stand out for doing precisely this.

Locke’s article “On Exoticism, Western Art Music, and the Words We Use”\textsuperscript{13} is one of the first studies to address the idea of musical exoticism as a whole rather than specific instances of it. In the article, Locke suggests that some of the language that scholars use to discuss musical exoticism does not address all of the sociopolitical issues inherent in the representation of other cultures. He argues that rethinking some of the language used to discuss it may allow scholars an opportunity to offer more clear and unbiased descriptions of musical exoticism, a point with which I agree.

In “A Broader View of Musical Exoticism”, \textsuperscript{14} as briefly mentioned before, Locke urges scholars to rethink the way they assess whether or not works are “exotic”. He presents compelling examples using two paradigms. One is the “Exotic Style Only” paradigm, in which only exotic-sounding style elements are considered “exotic”. The other, “All the Music in Context” paradigm, on the other hand, looks at music looks at music, musical intentions, texts, and other contextual elements to determine whether or not a piece can be categorized as “exotic”, thereby finding exoticism to be present in some works not considered “exotic” by other definitions.

It is the combination of these two articles that has inspired my own research. Given the shortage of literature dealing with exoticism itself, as opposed to the execution of exotic techniques within works, I seek to offer a lexicon of terms and concepts that will define the boundaries of musical exoticism, distinguish it from other forms of

\textsuperscript{13} Ralph P. Locke, "On Exoticism, Western Art Music, and the Words We Use." \textit{Archiv Für Musikwissenschaft} 69, no. 4 (2012): 318-28.
representative and multiethnic music, and categorize it stylistically based upon how composers address and represent their musical Others.

As people become more aware and respectful of other cultures, misrepresentations of those cultures become both more noticeable and more upsetting. As Locke puts it, “composers, critics, and scholars have tended to brand musical exoticism as either healthful and invigorating or decadent and noxious”, 15 In my view, “decadent and noxious” describes the cultural appropriation, lack of acknowledgement of historical bias, ethnocentrism, and all-around cultural insensitivity present in society at the time many “exotic” works were composed. The unfortunate fact of the matter is that these biases did occur; not only this, but they are so ingrained in the style of some of the music that we pass off as simply “exotic” that scholars, performers, and teachers miss them and the valuable learning opportunities they offer. Even more unfortunately, minor acts of misrepresentation go unnoticed, and stereotypical versions of foreign cultures or peoples are not properly acknowledged. I believe, however, that by using more descriptive language when discussing the exotic in Western music, based on a composer’s approach to evoking the cultures and sounds of Others, both scholars and performers might find new ways to preserve this music while still respecting the cultures and peoples that it attempts to represent.

Authenticity, according to Richard Taruskin, is “knowing what you mean and whence comes that knowledge. And more than that, even, authenticity is knowing what you are, and acting in accordance with that knowledge”.¹⁶ When discussing music that references other cultures and peoples, the concept of authenticity becomes much more intricate and controversial. Taruskin explains the idea of relationist authenticity: relativists are “those who regard the absolute ‘meaning’ of a work of art as a matter of abstract internal relationships”.¹⁷ Taking this into consideration, the question then becomes one of which party – composer or Other – is the beneficiary of an attempt at an authentic interpretation of the Other. In the case of musical exoticism that makes direct reference to the musical identities of its Others (which I will discuss in detail in chapters four and five), it is nearly impossible to have a truly “authentic” performance, since as we will see later, even the most accurate musical portrayal of an Other cannot perfectly represent the emotional and meaningful content in the music of that Other. However, I believe that an understanding of exactly how composers recreate their Others can assist in the interpretation of these works, respecting both the wishes of the composer and the culture they choose to represent.

Each of the terms in my new lexicon for discussing musical exoticism (including “musical exoticism” itself) attempts to acknowledge how composers’ own times and places are linked both with the conception and composition of their works and the incorporation of Others into those works. To do this, I identify and categorize the manner

¹⁷ Ibid, 74.
in which composers represent Others, as opposed to simply identifying their presence. Rimsky-Korsakov’s *Sheherazade*, for example, should by no means be discussed using the same terminology as a piece such as Telemann’s *Les Nations*. While both works indeed reference identifiable, definable Others, the treatment of those Others by the composers is so radically different that it is clear that the composers’ attitudes towards representing them musically are radically different as well. This notion deserves more consideration than it has heretofore received.

This taken into consideration, the rest of this document will aim to demystify the various manners in which composers have chosen to represent their musical Others. In Chapters two and three, I will address the scholarship that led me to my conclusions, as it is of the utmost importance if one is to understand my own research. In Chapters four and five, I will discuss what I believe occurs in music that makes direct reference to other cultures, and in Chapters six and seven, I will discuss how composers deal with subjects that are clearly “exotic”, yet evade traditional definitions of exoticism.
CHAPTER 2: AN OTHER VIEW

While etymologically the term “exotic” does, in fact, allude to an Other, at worst it becomes a “faintly colorful synonym for ‘unusual’ or ‘rarely encountered’”.\(^{18}\) I believe that because of the manner in which this word has been used, the inherent linguistic bias inferred by it is unavoidable. The word “exotic” conjures myriad images: palm trees, bright colors, and rare spices, but yet relatively few people will immediately make an association with the Greek prefix “ex” – “outside of one’s own sphere of reference”.

All of these definitions allude to the idea that “exotic”, when used to describe music, refers to a musical Other that is, simply put, “exotic” to the composer. But to what degree? And is the composer referencing actual music native to other places and cultures? Or, are they referencing their idea of that music? Or conversely, are they not referring to that Other’s music at all but rather to the cultural and social traits that the composer (and his or her society) tend to associate with that Other land or people? After even a rudimentary study of ethnomusicology, one who researches exoticism in Western music might notice that there is a distinctive difference between the music associated with a culture and the actual music of that culture.\(^{19}\) For example, some of the microtonal gestures in South Asian and Middle Eastern music cannot even be auditorily processed by average Western listeners who lack musical training; instead, music that represents these styles without actually being stylistically related to them is what most listeners have

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\(^{19}\) This may not be isolated to only Western music and its representation of non-Western cultures; however, the scope of that area of study is too great for this particular paper.
come to identify with. This is accomplished in part via compositions that have built these associations – a point to which I will return later.

Even when this distinction has been made, the problem of distance still exists. What qualifies as “exotic”? As mentioned earlier, the music of certain groups such as the Roma is treated in this manner, yet many of the composers who wrote “exotic” music referencing the music of and stereotyped culture of the Roma people actually lived alongside them. Even more striking is the globalization of “Western” style musical education. Composers trained in this style may treat their own native cultures, people, and place in a manner consistent with what we recognize as “musical exoticism”.

Composers such as Tan Dun, Ernest Bloch, and others whose works, though written in an often thoroughly Western style, contain references to their own home cultures – or that of their ancestors. Would a single generation – or less, in some of these cases – be enough separation to consider them – both the works and the people referenced - “exotic”? And how might this fit in with nationalism, which to some is an extension of the same aesthetic?

To augment Bellman’s definition of the exotic in music being essentially defined by the combination of the presence of known exotic style elements and their relative cultural distance to the composer, I have come to understand that the definition of “exotic” in

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20 As noted in both personal correspondence with Ralph Locke as well as his Musical Exoticism: Images and Reflections (Cambridge: Cambridge University Press, 2009), the main motive of many works in the style hongrois was not simply to reference the Roma people. Instead, in some cases – notably documented by Franz Liszt in reference to his own works – the music bore almost programmatic associations to a highly-romanticized idea of what the Roma culture represented to Europeans of the time: essentially sex, drugs, and rock n’ roll, so to speak.

21 “Western” is also a problematic term; unfortunately, for the sake of clarity in this monograph, it is the term that I will use in lieu of the more problematic “Classical music”.
music has little or nothing to do with the distance or foreign-ness of the Other being depicted. Instead, the term “musical exoticism” describes an attempt to depict musically a person, place, or atmosphere through music that is fundamentally different from that expected of the composer’s own perceived locus and compositional identity: regardless of the actual locus of the Other. “Musical exoticism” as a practice is composers’ usage of all of the materials at their disposal in order to create this effect – including style elements as well as the contextual elements mentioned previously.

On the other side of this argument, can something incorporate “exotic” elements and still not sound exotic at all? Does the presence of exotic style elements, which I will discuss in detail below, necessarily dictate that a piece should be considered “exotic”?

As mentioned previously, Ralph Locke’s article “A Broader View of Musical Exoticism” and his related writings have influenced and inspired my ideas regarding the further classification of exotic music into more descriptive categories. It is important to note here that the awareness of both paradigms is extremely important; it is the interplay between the two that drives my own classifications.

The “Exotic Style Only” paradigm is at play in music that incorporates exotic style elements: musical gestures and patterns known to be associated with the representation of other cultures and people. In his book on exoticism, Locke charts various musical devices considered to be exotic. However, two clarifications must be made. First, the “Exotic Style Only” and the “All the Music in Context” paradigms are not as mutually exclusive
as one might think: the former may be treated as a subset of the latter. Second, as I will discuss in detail below, “exotic” elements vary in degrees of identifiability. They may be an essential compositional element of a piece; on the contrary, one might have to dig deeply into a piece’s structure to find them.

Below is a reproduction of Locke’s list of exotic style elements: to date, the most comprehensive and informative listing of exotic elements available. Of course, other, previously unidentified elements can and do exist, and the list can assist in identifying them.

1) **Modes and harmonies** that were considered non-normative in the era and place where the work was composed. This category of features is vast and varied. In the art music of the eighteenth and early nineteenth centuries, and in many film scores, popular songs, and Broadway shows of the twentieth and twenty-first centuries, the norm consisted/consists of what music theorists call “functional tonality” or the major-minor tonal system. One should immediately note that, from around 1850 onward, many art-music composers began to enrich the major and minor modes, break down the distinction between them, and create or elaborate new modes (e.g., Aeolian, whole-tone, and octatonic) and harmonic practices (bitonal, atonal, dodecaphonic). Some film composers have followed suit. But, even in the contexts of more “extended” and alternative harmonic practices, the basic “tool” defined in the first sentence remained (and remains) available for evoking the exotic, namely using modes and harmonies different from whatever was (or is) the prevailing norm in the given work – or in other works in that genre at that time and place. (For simplicity’s sake, style features nos. 2-6 are worded with regard to the basic major-minor tonal system.)

2) One sub-category of style feature no. 1: pentatonic (e.g., black-key) and other so-called “gapped” scales, with their strong implications of simplicity and, hence, of stable, unchanging sociocultural conditions.

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22 This was clarified for me in a personal communication from Locke on February 17, 2019.
3) Another sub-category of style feature no. 1 (and almost the opposite in means and effect from no. 2): **intense chromaticism** and constantly **shifting harmonies**, which may move purposefully toward a goal, slither sinuously, or yank about jerkily.

4) Somewhat in between style features 2 and 3: **modes and scales with chromatically “altered” notes**; and **whole-tone and octatonic scales**. In the first of these possibilities, the chromatic alterations may include such things as the lowering of the second scalar degree (e.g., D flat in the C-major or C-minor scale), raising of the fourth (F#), and a fluctuating treatment – sometimes natural, sometimes flatted – of the sixth (A) and seventh (B). The second possibility, whole-tone writing, is valued in part because it tends to deprive the listener of a home tonality. All the notes being the same distance apart, the listener cannot determine – without other factors, such as a long-held pedal tone in the accompaniment – which note in the scale is “home”. The third possibility, octatonic writing, is somewhat similar to whole-tone in that it constructs its scales systemically, except that their notes are, in alternation, a whole step and a half step apart [(see Chapter 9)]. Again, a sense of “tonic,” if the composer desires it, needs to be achieved by a pedal or other means.

5) Related to style feature no 2 above: **bare textures**, such as unharmonized unisons or octaves, parallel fourths or fifths, and drones (pedal points – whether tonic or open-fifth); and **static harmonies** (often based on a single chord; or employing two chords in lengthy, perhaps slowish oscillation).

6) The opposite of style feature no. 5 (and related to style features nos. 3 and 4 above): **complex and inherently undefined chords** (sometimes described as “magical” or “mystical”) that, because they can resolve in several ways, operate in unpredictable ways; or chords that are cacophonous or cluster-like.

7) Distinctive repeated **rhythmic or melodic patterns**, sometimes deriving from dances of the country or group being portrayed; or repeated (ostinato) rhythms – for example in an instrumental accompaniment – that are not distinctive (not inherently marked as to origin) but nonetheless suggest either Otherness (by their rigid insistence) or rural-ness (by their resemblance, general or specific, to the recurring patterns of folk dance). Certain exotic styles make use of rhythmic complexities considered characteristic of the location (e.g., the polyrhythms of Caribbean, sub-Saharan African, Middle Eastern, and Indonesian musical traditions).

8) Opera arias – or melodies in instrumental works – that are more like **simple songs**, hence are presumably more typical of simple folk, whether in rural locations of the home country or in places far
away. Sometimes opera arias of this sort are flagged by a genre designation such as Romance. (This is not to say that all arias called “Romance” are exotic.)

9) Vocal passages that evoke ritualistic (and incomprehensible) chanting by means of extended melismas on “Ah!” or nonsense syllables in free rhythm. Or (as in the case of despotic legalistic degrees) by declamation in a monotone and to a rigid, undifferentiated, rhythm. Also various “cries” – such as the riveting “Aoua!” in Ravel’s Chansons madécasses – or other musical highlighting of unusual words that are supposedly typical or indicative of the culture in question. Yet another possibility: use of local linguistic variants that are understood as bizarre or peculiar, such as the lingua franca in various Turkish and other Middle Eastern works of the late seventeenth and eighteenth centuries.

10) **Instrumental lines** that are the presumed equivalent of the melismas common in many traditional vocal styles (e.g., raga-based singing in India) and also in many traditional instrumental styles (vina playing). These instrumental lines may take the form of extended “arabesque”-style wind or violin solos that are perceived as being “arabesque”-like, not only by their curling shape but because they make heavy use of unbroken chains of escape-note figures such as are indeed found in much Middle Eastern music.

11) **Departures from normative types of continuity** or compositional patterning and forward flow. These departures may include “asymmetrical” phrase structure, “rhapsodic” melodic motion, sudden pauses or long notes (or quick notes), and intentionally “excessive” repetition (of, for example, short melodic fragments using a few notes close together; or of accompanimental rhythms, as noted in style feature no. 7 above).

12) **Quick ornaments** used obtrusively or over-predictably, and presumably intended to be perceived as decorative encrustation – or as dissonant, nerve-jangling annoyance – rather than as organically integrated design. The “arabesque” solos mentioned in style feature no. 10 above are based on this principle of ornament (but repeat the ornamental feature many times in quick succession).

13) **Foreign musical instruments**, or Western ones that are used in ways that make them sound foreign, for example, xylophone, which, played pentatonically, can signify East and Southeast Asia; or specific piano figurations that evoke a Spanish guitar or Hungarian (or Hungarian-Gypsy) cimbalom. Also, instruments that are used in a context that is unusual for them. Particularly valuable
for a composer in these various regards are woodwind instruments, such as flute, oboe, or (more striking because it is rarely used in Western art music) English horn, especially when any of these is given an extensive solo of an “arabesque” or a “melancholy-minor” type. Likewise valuable are unpitched percussion instruments, such as tom-tom, conga, and darabukka (to mention three relatively culture-specific options) but also the more generic ones: tambourine, bass drum, triangle, gong, and small bells.

14) Highly distinctive instrumental techniques (and also techniques that are more usual – such as portamento, pizzicato, or double stops – but used in an unusual context). Also, emphatically regular (stomping, relentless) performance of repeated rhythms. Or the opposite: flexible, floating, “timeless” rendition of vocal melismas or instrumental solos (see style features nos. 9, 10, and 13 above).

15) Distinctive uses of vocal range and tessitura (e.g., the “sultry” – to use a standard, freighted term – mezzo-soprano voice), and unusual styles of vocal production (“darkened” sound, throbbing vibrato, lack of vibrato, etc.).

Ex. 2.1 Listing of exotic style elements from Locke, Exoticism, 51-54.

Clearly, certain elements contained within this chart are related and can be treated as such: melody/linear structures, harmonic/vertical structures, rhythmic/metrical structures, and orchestration/instrumentation/part-writing. While all of these style elements are associated in a general sense with musical exoticism, certain elements are strongly associated (although not always correctly) with a particular musical Other. This creates an unfortunate opportunity for vagueness and misunderstanding in differentiating between exotic styles, a point to which I will return later.

By nature, the identification of exotic style elements/exotic style markers cannot account for what Locke calls the “Then/Now binarism,” that is, what is regarded as extremely unusual or exotic at one time may seem completely normal in another. Modal
scales are an excellent example of this binarism. In very early music, church modes were clearly the norm, but by the Classical era, an appearance of anything outside of standard major/minor modality was a novelty.\textsuperscript{23} Temporal context is an important point to which my seventh chapter is devoted.

I group my reorganized table of exotic style elements into three sections according to ease of relatability to a specific culture or people, with the green text signaling ease in identification and association, the yellow suggesting identification but with need for contextual support in identification and association, and finally, the red text identifying those style elements that often cannot be associated with a specific people or culture and, instead, simply evoke the exotic. The elements in green and yellow text comprise what I call “ethnographic style elements”\footnote{And in fact, these novelties – far too small for most musicologists to consider “exotic” nowadays – were given “nationalistic” names: Neapolitan second, German, Italian, and French augmented sixth chords, and the like, distancing them from the “correct”, formal music. While these might not necessarily seem “exotic” by our definition, this nomenclature is certainly concerning; considering them as “microexoticisms” may be unwarranted.}, while the yellow and red text – the “depictive style elements”\footnote{And in fact, these novelties – far too small for most musicologists to consider “exotic” nowadays – were given “nationalistic” names: Neapolitan second, German, Italian, and French augmented sixth chords, and the like, distancing them from the “correct”, formal music. While these might not necessarily seem “exotic” by our definition, this nomenclature is certainly concerning; considering them as “microexoticisms” may be unwarranted.} - are those which, to varying degrees, evoke exotic subjects without conjuring a specific musical Other.

By my definition, ethnographic style elements are those which can be associated with specific cultures or peoples, and these comprise the core of the “Exotic Style Only” paradigm which I will now discuss. The presence of folk music, for example, is sort of a “smoking gun” indicator: if the music appears in or close to its original form, mostly unaltered melodically, rhythmically, harmonically, or textually, then it is usually a clear indicator of a composer’s intention to represent the associated Other. Each element in this
chart appears in the form in which it appears in actual music, and can, with few exceptions, be attributed to a specific culture or people (in contrast with the third category of purely descriptive style elements). This is an intentional overlap of ethnographic and descriptive style elements: note that the blue and purple lines on the sides of the chart indicate where the overlaps occur. While their actual forms might be different – for example, a pentatonic scale might be associated with East Asian music while a modal scale might be associated with Central Asian/Middle Eastern music – the derivation (a Westernization of how composers hear different cultures’ music) is the same. It should be stressed again that historical and social context must always be considered when addressing any music that is “ethnographic” as sociopolitical attitudes often influenced this music and its composition so greatly. Because of the fine line between exoticism and nationalism, the background of the composer also must be taken into consideration as an important contextual element when discussing this music.
**Musical Other easily identified in context:**
- Transcriptions or fragments of folk songs from the people or culture represented close to their original state
- Specific melodic or harmonic units associated with a specific culture, e.g. octave leaps in a bass line (alla turca)
- Usage of indigenous, non-Western instruments
- Usage of Western instruments alluding to indigenous instruments, e.g. double reeds and flutes in music referring to the Middle East, harps as a stand-in for plucked string instruments
- Non-normative scalar patterns:
  - Identifiable, known non-Western scales: pentatonic scales, Gamelan scales, Indian scales, scales associated with non-Western musical systems
  - Modal scales associated with non-Western music (Phrygian, for example; often identified with Southeastern European and Middle Eastern subjects)
  - Chromatic alterations in defined scales, especially altered $^5$ and $^6$ (as suggested by Richard Taruskin24).
- *Ethnically idiosyncratic* rhythmic features – rhythmic figures, including phrase structure alterations on a surface level, identified with specific peoples or cultures non-normative to the time and place of a composer (e.g. the alla zoppa rhythm is a clear indicator of the style hongrois in certain Classical-era compositions.)

**Musical Other less easily identified in context:**
- Melismatic, highly-ornamented melodic lines in both vocal and instrumental music
- Intense chromaticism in melodic lines
- Complex surface rhythm, polyrhythm *alluding to* but not specifically *associated with* a particular culture or people
- Vague, chromatic harmony (unpredictable resolution of chords)
- Synthetic scales – octatonic, whole-tone, and gapped scales
- Overly static harmony
- Extended instrumental techniques reminiscent of indigenous instruments (i.e. plucked strings, characteristic portamento);

**Musical Other difficult to define in context:**
- Repetitive rhythmic figures
- Generic non-normative scales (modal scales)
- Sparse or non-functional harmony (non-normative tonic-dominant relationships especially); purposefully faulty voice-leading
- Rhythmic alteration on a subsurface level – repetitive patterns in phrasing, reduplication of structural units
- Structural anomalies in harmonic rhythm

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*Ex. 2.2 Exotic style elements grouped according to strength of ethnographic association.*

*Ethnographic style elements are denoted with a purple line; depictive with a blue line.*

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The “Exotic Style Only” paradigm’s limitations are vast, however, especially when dealing with programmatic or narrative music. It does not account for numerous works known to be exotic but lacking in clearly definable exotic style elements, especially when these works contain explicit extramusical references to very specific cultures or peoples. Because of this, Locke offers his “All the Music in Full Context” paradigm as a broader way of defining musical exoticism. This paradigm is therefore particularly well suited to more narrative music: music with vocal text and music for the stage (opera, dance, and theatre). This is also well-suited for larger-scale programmatic works whose contextual content identifies them clearly as “exotic” manners even when the music does not, as in the case of multi-movement works.

Works composed in this paradigm are identified as exotic by taking everything into consideration as a possible exotic style marker. This includes music, gesture, and every other extramusical device that the composers have at their disposal in order to depict distant cultures or locales. In other depictive arts, as Locke argues, creators are able to use tools beyond the “exotic lexicon” of elements associated with their respective Others in order to create the same effect; at times, composers are able to do the same musically. This is not to say that music in this paradigm cannot contain elements of the exotic style, or that music that is so obviously defined in the “Exotic Style Only” paradigm should not receive contextual consideration. On the contrary, the “All the Music in Full Context” paradigm can support evidence for style elements being “exotic” or not. But most importantly, it should be considered as the basis for the study of all music that appears to be exotic, with the “Exotic Style Only” paradigm covering only a subset.
Clearly, this “Full Context” paradigm accounts for the outliers – those pieces whose exotic content is difficult to determine from style elements alone. This is especially helpful for some Baroque and even early Classical composers, for many of the style elements that Bellman and Locke have identified as “exotic” did not come into common practice until the middle to late eighteenth century. Thus, in some works, the only musical indicators of exotic content can be shaky at best. This also holds true for some twentieth- and twenty-first century music: as remote parts of our planet and their inhabitants become more and more accessible to a much broader demographic, the standard elements associated with the “exotic” are replaced with new and – ironically – truly “exotic” elements. Put simply, the “Full Context” paradigm addresses INtent while the “Exotic Only” paradigm addresses CONtent.

While the presence of exotic style elements might be considered an indicator of musical exoticism, it is important to note that their presence does not necessarily imply the nature of that “Otherness” – these same elements could easily be employed by composers working in their native styles. This can lead one to confuse works in the exotic style with those works that make reference to other styles including, but not limited to, nationalism and folk music. Instead, the notion of the “Full Context” paradigm is instrumental in determining aspects of “Otherness” – exotic style elements are merely indicators that the context of the music must be considered in determining its exotic content. I again stress the relationship (not opposition) of these two compositional paradigms: in spite of the necessity of contextual analysis in all cases, the presence of
ethnographic and depictive style elements functions as an aid in determining the degree and type of exotic content present in musical works. While exotic content in many works (especially dramatic ones) can only be addressed through the “Full Context” paradigm, one might miss difficult-to-detect exotic content by too hastily assigning music to one of the two paradigms. As we will see, in all cases, careful consideration of both style elements and context must be given to ALL “exotic” music.

Finally, here, I must make the important point that, with regard to vocal music, music for the stage, and other forms of text-based music, certain types of context - lyrics, stage directions, scenery instructions, and the like – must be considered as being as analogous to the ethnographic style elements as I have outlined above. By nature, this cannot be charted easily; instead, the meanings behind these contextual elements must be identified and treated accordingly as a matter of logic. For example, an opera clearly indicated as being set in Japan, such as Puccini’s Madama Butterfly, should not be a point of contention to scholars: the indication of setting bears as much analytical weight as any ethnographic style element might. These types of indicators, while still “contextual” in the sense that they are not musical, are essential to the performance of the work; as such, I consider them to be more in line with the “Exotic Style Only” paradigm. On the other hand, contextual clues that are buried, hidden, or not readily evident – an example being Turgenev’s text in relation to Chausson’s Poéme, which I will discuss in detail later in this document – are in the realm of the “Full Context” paradigm. Put simply, “context” that bears primary meaning as an essential part of any work must be treated less as context and instead more as an important style element. On the contrary, true context –
which I believe is what Locke intended with his “Full Context” paradigm – consists of nuanced historical and sociopolitical information, secondary documentation in relation to these works, and factors that, while not always readily apparent, still influence the meaning and intention behind exotic works.

In spite of the paradigms’ ability to assist scholars in distinguishing exotic content in music from its surroundings, they cannot determine composers’ perceptions of the culture or locale that they refer to musically; knowing whether or not music can be categorized as “exotic” does not serve this purpose. Therefore, in the second half of this monograph, I will explain how exotic music falls into four compositional paradigms beyond those of “Exotic Style Only” and “All the Music in Full Context”. Recognizing all of the exotic elements in a work clarifies that the interplay between musical and extramusical exotic style markers is often linked to composers’ treatment of their musical Other. I believe that there is a fundamental and identifiable manner in the way that composers view their Others that can be recognized by way of discussing their usage of exotic style elements. As such, the term “musical exoticism” is no longer sufficiently clear enough for this music: based on the musical and extramusical markers of exotic style, as seen when considering Locke’s paradigms, more descriptive terminology becomes available. In Chapter 3 I will show how using these two paradigms can assist us in discussing and understanding composers’ attitudes towards their musical Others. That identification will in turn be used to create this new, more descriptive, terminology for the discussion of these attitudes.
CHAPTER 3: THE WORDS WE USE

Calling something exotic emphasizes its distance from the reader. We don’t refer to things as exotic if we think of them as ordinary. We call something exotic if it’s so different that we see no way to emulate it or understand how it came to be. We call someone exotic if we aren’t especially interested in viewing them as people – just as objects representing their culture.

– N.K. Jemisin

For so many reasons, the term “exoticism” is less than favorable when describing music depicting places or peoples different from those of its composer. However, the term itself has historically been the only viable option to describe the elements (or lack thereof, in the case of music that can only be distinguished as “exotic” by means of the “Full Context” paradigm) that differentiate the music from that associated stylistically with a composer operating in their own cultural and aesthetic milieu.

I believe this problem of nomenclature to be twofold. First, the presence of exoticism, exotic elements, and exotic leanings within Western art music has traditionally been treated as somewhat black and white – to some, either a work is exotic, or it isn’t. Secondly, by treating “musical exoticism” as such, the risk of simply relegating the composer’s Other to “otherness”, so to speak, as opposed to exploring their actual identity in comparison with that assumed by the composer, becomes much greater. In my opinion, this is where our attention as scholars and performers must be placed, and as such, simply calling music that contains elements of exoticism (both musical and

25 “Guest Author N.K. Jemisin on the Unexotic Exotic”, https://www.thebooksmugglers.com/2012/05/guest-author-n-k-jemisin-on-the-unexotic-exotic.html
extramusical) “exotic” does a great disservice to both the composer of the music and the culture that they are attempting to represent.

In Chapter Two, I presented a reworked table of identifiable exotic style elements present in Western art music27 in order to clarify the distinction between ethnographically-based style elements and those that are simply depictive. Referring to the examples of ethnographic style elements put forth in that chapter, Sheherzade is nearly a control group for studying these ethnographic style elements, as nearly every ethnographic element on the spectrum appears within the larger work. In Example 3.1 one can see three readily identifiable ethnographic style elements: one example being the melodic use of a double-reed instrument (in this case, a bassoon). This usage is not unusual in and of itself, but when considered in conjunction with other style markers, is a known approximation of the sounds of Middle Eastern/Central Asian instruments.28 These other style markers in this example include a melodic figure winding its way through lots of upper and lower neighbors, including those used as grace notes; and an odd disturbance in metrical hierarchy. The combination of these elements places this particular moment in the work clearly into the “Exotic Style Only” paradigm - in spite of the fact the title of the piece and movement would have been sufficient enough to identify

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27 I stress “known” because, considering the rapid globalization of the arts in today’s culture, the probability that “exotic” style elements exist with respect to cultures outside of those readily musically identifiable is incredibly high, and little research has been done as to whether or not those elements have as of yet been codified.

the work as “exotic” without them. But more importantly, such ethnographic elements are almost invariably associated with a particular culture or people: although they may not be based on the actual music of a musical Other, their presence combined and juxtaposed with Western compositional conventions invariably evokes a musical Other.

This raises the important point that, with music that exists only within the “Exotic Style Only” paradigm, ALL “exoticism” contains references to a people or culture – a personal Other. While some might suggest that “musical exoticism” may refer to depictions of locales outside of the composer’s frame of reference, the fact remains that these style elements, accurate or not, are intended to sound more or less like the music of referenced culture. A perfect example of this is Borodin’s *In the Steppes of Central Asia*. This work is important in that its exotic content is explained by its composer, and as such, offers the listener and analyst an insight into their compositional choices. Its title alludes to a location-based exoticism, the idea of which I will examine much more closely in Chapter 5. On the surface, the piece appears to be more depictive of a locale than a culture or people. In his notes to the score, Borodin sets a scene: a depiction of Russian soldiers escorting a Central Asian caravan safely across the steppes.29 This, however, is the full extent of its narrative content, Borodin instead creating a soundscape referred to as a tone poem by some and a tableau by others.

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29 This score note could be discussed in extreme detail from a sociopolitical viewpoint; namely, its relevance to the tropes present within the exoticism of the Mighty Five. The nuances of this content – the subtle assertion of dominance by the Russian armed forces, the Central Asians being “Other” even in their homeland, and more – must be acknowledged in any study of this music, and indeed, these nuances form some of the basis for further discussion in my next several chapters.
Here, we have a stark comparison between the “Russian” subject (possibly an expression of nationalism) and the “Central Asian” subject. The “Russian” melody is introduced by a solo clarinet (Example 3.1):

Ex 3.1, Borodin, “In the Steppes of Central Asia”

and the “Central Asian” melody is introduced by an English horn (abbreviated melody in Example 3.2).

Ex 3.2, Borodin, “In the Steppes of Central Asia”

While I will return to the striking contrasts between the two, it is worth noting here that from a more structural viewpoint, the “tune” of the piece does not start until the Central Asian melody appears. And quite a “tune” it is – the main thematic material winds its way across several pages of the score, incorporating a multitude of exotic style elements, and ultimately joining with the “Russian” melody.

By combining open harmonic structures at the outset with the compelling, yet still sparsely harmonized English horn melody, Borodin creates an incredibly clear image of precisely the scene he describes in his notes – a non-narrative scene from the Central
Asian plateau under Russian occupation. On the surface, it appears that Borodin’s piece is successful in its evocative capacity, conjuring an almost tangible picture of the steppes. But this is done through usage of style elements irrefutably linked to those common in music of the “Exotic Style Only” paradigm: within this particular trope, we see that the “exotic” style elements are so linked to the depiction of the associated culture that, in their presence, differentiating people from place is impossible. In other words, the landscape in Borodin’s music is not defined musically at all; instead, the atmosphere is created, however artfully, by a musical representation of its inhabitants. Despite Borodin’s intentions, the piece still suggests the presence of an Other instead of an Elsewhere. Thus, despite its depiction of a locale, the piece is only “exotic” by way of the usage of style elements associated with the inhabitants of that locale. This then raises the question of how to deal with music that references an Elsewhere without explicitly evoking a specific culture or people via exotic style elements, a question to which I will return later.

I prefer, in this light, to differentiate these works from one another immediately. As we will see, later, works referencing an Elsewhere function in a noticeably different manner with regard to content and musical meaning than those referencing an Other. Looking back to our original definition of “exotic”, the term seems better suited to works suggesting an Elsewhere, as it refers to an impersonal Other, if we are to take Jemisin’s words at the beginning of this chapter into account. Instead of “musical exoticism” as a term for the works that reference human Others, I instead prefer the terms “allomimesis” and “allomimetic music.” “Allomimesis” means, basically, “mimicry of an Other or out-
group”; when used in biology, the term refers to animals’ attempts to copy each other’s behavior. While the presence of ethnographic style elements is essential in determining whether or not a piece is allomimetic, it can only be confirmed by considering the full context of the music, including but not limited to historical facts about the music’s genesis. As we have seen in the previous examples by Borodin, what appeared to be exotic could be described more accurately as being allomimetic.

The idea of allomimesis and its distinguishability from other “exotic” subjects is rooted very strongly in Locke’s two paradigms discussed earlier, and as such an understanding of the two paradigms is absolutely essential in understanding the division between allomimesis and exoticism. I will elaborate upon this distinction later; for now, the important point to understand is that the subdivisions within these categories are based on contextual support, even in the presence of clear allomimesis.

We can therefore easily make a distinction between these two types of music and programmatic music – a distinction that can become less than clear when the boundaries of exoticism are not so clearly defined. Allomimetic music and exotic music can certainly be programmatic; however, they need not be. While these refer to personal Other and impersonal Elsewhere, respectively, programmatic music must contain a narrative that is separate from a static depiction of Otherness. Programmatic content, though, can be included in a context-based evaluation of exotic content.

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30 “Allomimetic”, here, was inspired by an article written in 2006 by Harvard professor Todd L. Pittinsky, who, in researching humans’ ability to look towards diversity in a positive manner, was unable to find a proper antonym for the term “prejudiced”. As discussed by Ashley Pettus, “The Law of Dissimilars”, http://harvardmagazine.com/2006/01/the-law-of-dissimilars.html
This new distinction between music that describes an entity (people or place) through the use of culturally representative musical gestures and music that refers to locale through other means avoids the figurative on/off switch associated with the term “musical exoticism”. This helps to define the intent of a composer rather than assigning a representative culture to vaguely exotic style elements. It frees one from having to judge whether a piece is “exotic enough” based on percentages of these elements within the work, or even struggling to identify exactly which Other is being addressed – impossible in some cases. Either the music references a people or place somehow separate from the composer’s perceived place, or it doesn’t: the presence of any exotic style element, no matter how vague, changes its categorization. Put simply, as opposed to judging whether a piece is “exotic enough” to qualify as exotic, one can instead categorize it based on how these elements function and then begin to address the fundamental issues of cultural representation in the music.

This sets the study of these works apart from the study of ethnomusicology: another differentiation in the study of this type of music that is important to stress at this point. The field of ethnomusicology has grown exponentially since the beginning of the Internet age, and because of this, there has been a wonderfully heightened awareness of the various musical styles that are popular across the globe. Not only do scholars and students have immediate access to recordings of indigenous musics from across the globe, but they also have access to scholarly literature discussing and dissecting the music. The common trap for many to fall into is to assume, in the presence of more culturally accurate ethnographic style elements, that composers faithfully represented
these as actual ethnic music. In many cases, even with repeated exposure to the music that they were attempting to reference, music was adjusted to be palatable to the cultural and stylistic norms of the composer’s native time and place, and there is a danger of false association present when discussing music that “appears” to be authentic with regard to accurate representation of world music. We must consider: even many well-informed composers – Rimsky-Korsakov hearing a Persian march, the Viennese composers hearing Turkish Janissary music, and more – were children of their times, and modified what they may have heard to suit that. So instead, this actual musical Other is best left to ethnomusicologists – allomimetic music is by no means a starting point for ethnomusicological research. And while ethnomusicological research is important, it is only tangential to our study at this point. Instead, our concern here is how to better understand the music that depicts musical Others and identify when composers are engaging that paradigm, as opposed to offering an actual, accurate representation of their music: what our composers consider as being foreign to their own perceptive loci.

Perhaps most importantly, the refinement and categorization of this musical trope addresses the phenomenon that is occurring within it – the musical result of one party’s perception of another – using culture-, gender-, locus-, and time- respectful language while still explaining what is occurring musically. In summary, by using terminology more specific and descriptive than simply “musical exoticism” and instead dividing this music into these categories (allomimetic music and true musical exoticism), we can see clearly that the function, purpose, and social-historical perception of allomimetic music is fundamentally different from that of truly exotic music. Differentiating them paves the
way for the more difficult work of figuring out precisely how composers work within the fundamentally different paradigms of allomimesis and exoticism.
In the previous chapter, I suggested that, rather than attempt to identify music by either the “Exotic Style Only” or the “Full Context” paradigm, these concepts should be treated instead as tools that analysts and performers might use to begin addressing composers’ treatments of their musical Others. The presence of numerous and
recognizable ethnographic style elements in a piece of music qualifies that particular work as being allomimetic music: music that references a people or place by way of sounds and gestures associated in some way with the actual music of their culture. This still does not answer several fundamental questions, though. How accurate are composers in representing their musical Others? Is allomimetic music really related to the cultures that it represents? Can the particular music of an Other be identified by the manner in which composers incorporate their ethnic music into their own composition? And most importantly, is all of what we previously considered to be “exotic” music allomimetic?

As we have seen, these ethnographic style elements can be sorted and arranged from most readily identifiable and easiest to correlate with a culture or music to most vague and culturally ambiguous. This is not simply a matter of opinion, of course, for several factors are at play here. The presence of folk music, for example, is sort of a “smoking gun” indicator of musical exoticism: if the music or fragment thereof appears in or close to its original form, mostly unaltered melodically, rhythmically, harmonically, or textually, then it is usually a clear indicator of a composer’s intentions towards allomimesis. Looking back to my chart in Example 2.2, the top two portions are designated as ethnographic style elements (as opposed to the lower group, which cannot easily be associated with a specific culture or people). Each of these elements in the forms in which they appear in actual music can, with few exceptions, be attributed to a specific culture or people, in contrast with the purely descriptive style elements listed beneath them. While their actual forms might be different – for example, a pentatonic scale might be associated with East Asian music while a modal scale might be associated
with Central Asian/Middle Eastern music – the derivation is the same: a Westernization of how composers hear different cultures’ music. It should be stressed here again that the “Full Context” paradigm must always be considered when addressing any music that is ethnographic in order to avoid confusion with nationalism; the background of the composer absolutely must be taken into consideration.

What we have come to consider “exotic” by way of the “Exotic Style Only” paradigm – the varying instances of allomimetic music that includes ethnographic style elements – can be further differentiated. If ethnographic style elements are present in the music in question, the composer of that music is nearly always operating in one of the two paradigms within allomimetic music: these are the “appropriative” paradigm and the “approximative” paradigm.

Appropriative allomimetic music is music that, by including easily-identifiable ethnographic style elements rightfully associated with the actual music or culture of a musical Other, makes direct reference to that Other. This music appropriates that of a culture or people different from the composer’s own and applies it in such a way so as to be recognizably different from that of the composer’s own time, place, and compositional style. For a piece or passage to be considered an example of appropriative allomimesis, a number of these style elements must be detectable and noticeable throughout. Often, but by no means always, allomimetic techniques are structural in nature (dealing with harmonic patterns, phrase rhythm and structure,) and pervasive. Also, composers can and do incorporate different types of allomimesis into a single work at times, as we will see;
identifying these instances and distinguishing them from one another is crucial in determining a composer’s intentions towards their Other.

Russia’s “Mighty Five” – a group of five Russian Romantic composers active in the second half of the nineteenth century (Balakirev, Borodin, Cui, Mussorgsky, and Rimsky-Korsakov) and encouraged by the Russian critic Vladimir Stasov – composed music containing some of the clearest and most aesthetically pleasing examples of allomimetic music in the repertoire, the vast majority of which deal with Middle Eastern and Central Asian subjects. In contrast with many earlier works though, the pieces written by the Mighty Five contain numerous instances of appropriative allomimesis. This may be due to the composers’ first- and secondhand exposure to the cultures and people that they chose to represent in their music. At this point in history, many of the territories which these composers chose to musically represent were occupied or annexed in some way by the Russian Empire. In addition to this, each of the composers was involved in varying degrees with the Russian military, so the likelihood that they heard the music of the various ethnic groups present in these locales is extremely high. Records exist of at least contact between the composers and the ethnic groups that they chose to portray.

But what is particularly interesting (if not slightly complicating) in this situation is the fine line between nationalism and “exoticism” in this music. Because of the history of annexation and/or occupation of certain territories (especially Central Asia), this music was simultaneously Russian and not, and some question whether it is “exoticism” at all.
The Mighty Five were committed to developing a truly “Russian” style of music. Using the techniques that they developed, including fluid harmonies and scalar patterns based on and interchangeable with those mentioned in our table of ethnographic style elements, they referenced these Others as being compatible with, but distinctively different from, their “Russian-ness”. However, perhaps because of the territories’ status in the Russian Empire, these composers chose to avoid over-stylization in their music, instead keeping it recognizably close to the actual ethnic musics of these places. While a thorough examination of the aesthetic of Orientalism (which most choose to call this particular trope) and its relationship with Russian music would exceed the scope of this monograph, it is of crucial importance to note these composers’ investment in their Others. By playing into the allure and mystique of the (sometimes stylized) representation of these new territories, yet being sometimes faithful to the actual music of their representative Others, The Mighty Five were able to make this type of music – simultaneously Russian and Eastern – almost synonymous with Russian music of this era. Calling this aesthetic simply “Orientalism”, however, misses the all-important fact that this music varied greatly in its treatment of Others. But more importantly, “Orientalism”, as I will discuss later on, implies an objectification of the Other much less benign than that of appropriative allomimesis.

Mily Balakirev, in the late nineteenth century, wrote a letter to his friend Eduard Reiss describing his piece *Islamey* for solo piano (later arranged by Sergey Lyapunov for full symphony orchestra) as a transcription and medley of several Caucasian folk songs dictated to Balakirev by a Circassian prince whose acquaintance he made while on
holiday. This is, in fact, true: the first two themes of the piece are transcriptions of known Caucasian folksongs, and the third theme is a transcription with slight rhythmic alteration of an Armenian folksong,\textsuperscript{31} as are shown in Examples 4.1 and 4.2.

\textsuperscript{31} M.D. Calvocoressi, "A Note on Folk-Song in Modern Music." \textit{Music & Letters} 12, no. 1 (1931): 68.
Ex 4.1. Balakirev, “Islamey”, opening theme, second theme (starting in measure 17), and third theme.
Much of the material in *Islamey* is derived from these three melodies. The first two appear in mostly their original form—here, Balakirev even uses the first melody in a nearly unaltered form to open the work. The third theme contains only slight adjustments.

So, in these three instances, Balakirev at least gives the Other proper attribution: the musical Other is correctly identified in his letter to Reiss, and more importantly, would be aurally identifiable to someone who knew the original folk music. However, it is not simply Balakirev’s Russian-ness that takes this out of the realm of folk music and firmly plants it in the realm of appropriative allomimesis; instead, it is the appropriation of musical content and superimposition of culturally-based musical meaning (in this case,

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32 M.D. Calvocoressi, “Folk Song”, 68-69.
Western) onto it. While Balakirev’s title may be somewhat problematic (the subtitle of the work is “Oriental fantasy”), in this particular instance, the individuality of the Other is preserved.\(^{33}\)

From 1862 to 1865, the young Nikolai Rimsky-Korsakov was at sea, travelling the world as a member of the Russian Navy.\(^{34}\) This, along with his interaction with his teacher Balakirev, the critic Vladimir Stasov, and the rest of the Mighty Five, was to have a huge impact on his compositional output. More than anyone else associated with the Mighty Five, Rimsky-Korsakov incorporated allomimetic techniques into his works. He was clearly exposed to the actual music of other cultures during his voyages: while his compositions show mastery of ethnographic style elements, many avoid over-stylization of ethnographic style elements associated with specific cultures or peoples, and very few of them are misattributed to these groups in any way – a point to which I will return later in this chapter. But even with the relative success of his other allographic music, Rimsky-Korsakov’s *Sheherezade* is a veritable lexicon of allomimetic techniques, both with and without the incorporation of ethnographic style elements. Some of the ethnographic style elements Rimsky-Korsakov chose to use, however, are so clearly related to the musical Others that he was attempting to portray that they are perfect examples of appropriative allomimesis.

\(^{33}\) This is in contrast with approximative allomimesis, which will be explained later in this monograph.  
In Example 4.3, we see a flourish outlining a scale (with a small additional ornament at its peak) in the Phrygian mode. This figure is first played by the clarinet and then repeated a fifth higher by the flute. The scale, especially with the inclusion of the flourish on top, is clearly suggestive of an ethnographic style element; however, when the potential encounters between Rimsky-Korsakov and Middle Eastern and Central music are taken into account, this takes on far more significance.\textsuperscript{35}

This movement, entitled “The Young Prince and the Young Princess,” derives its programmatic content from \textit{One Thousand and One Arabian Nights}, as does rest of the piece. It is important to note here how the programmatic content, while not to be confused with the allomimetic content of this music, actually assists in the identification

\textsuperscript{35} For the purposes of ease of reading as well as another reason which I will soon explain, I have used the flute’s version of this melodic fragment here.
and categorization of that allomimetic content. Considering this, the Arabian Nights are presumed to take place in the heart of the Arabian Peninsula, and Rimsky-Korsakov’s melodic content and usage of ethnographic style elements is extremely successful in invoking this locale.

Closer consideration of these flourishes, however, reveals an interesting fact: they are almost a direct transcription of an essential element used in Arabic music of this very region: the maqaam, translated literally as “location”, corresponding loosely to a key or pitch class set in Western music theory. Within a maqaam, the spacing of half, whole, and quarter steps is defined, and the exact pitch of each note is also defined by which maqaam is engaged. Below is an example of maqaam kurd: note that it is undeniably parallel to a Phrygian scale beginning on D, which corresponds to Rimsky-Korsakov’s flute flourish here in Sheherezade.36

Ex 4.4. Maqaam kurd row, from Habib Hassan Touma’s The Music of the Arabs

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36 There is evidence that the flute’s iteration of this flourish, as opposed to the preceding clarinet flourish, might actually be the “main” instance of this particular ethnographic device. Other maqaam starting on different pitches use different pitch spacings between notes (different modes in Arabic music use different temperaments, unlike in Western music); the maqaam kurd is the only one that outlines this scale with more Western spacing. Again, though, the potential trap is that of false association – while there is evidence for Rimsky-Korsakov’s use of the maqaam kurd, there simply is no way of knowing whether or not he did so intentionally.
An indication that this flourish in both instruments is an attempt to reproduce a maqaam is the fact that a maqaam functions similarly a tone row with various tetrachordal nuclei, with music based on these maqaam being comprised of revolutions around these nuclei. Although a full explanation of this technique cannot be provided here, it is worth mentioning that unlike in Western scales, part of the “proper” development of a maqaam in a piece of music involves patterns that treat important pitches as nuclei in these rows, winding their way around them. Revolving around these pitch nuclei (as opposed to Western scales’ ascent from and descent to tonic pitches) is part of the musical aesthetic. Touma notes that

“the phases of a maqaam are based on tone levels that are carefully constructed one after the other during the performance. A tone level is made up of tones that are organized around a melodic axis. A melodic axis results when a central tone, which may be encircled by neighboring tones, has been repeated at least three times.”

In Rimsky-Korsakov’s passage, the upper portion of the flourish as seen here is almost identical to how the maqaam’s structures are realized.

Ex 4.5: Rimsky-Korsakov, “Sheherezade”, from example 4.4.

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What makes this passage *appropriative*, however, is its content and meaning. The acquisition of musical understanding, much like that of language acquisition, is rooted in culture.\(^{38}\) Put simply, our interpretation of music’s emotional content is deeply rooted in the system in which we have been raised; again, this is one of the key concepts that separates the study of the *exotic* in music from *ethnomusicology*. Unlike the Western tonal system, the Arabic musical system relates *specific emotional content* to each different maqaam, which, according to Touma, is “determined primarily by the structure of its nucleus but also by the tones of the maqaam row”.\(^{39}\) To paraphrase Touma’s lengthy but delightful description, emotional content in *maqaam* (and other related music) is related even to absolute pitch and distribution of pitch in addition to intervallic content. More like the Baroque *Affekten*, then, these *maqaam* allow their listeners to be absorbed in a single emotional state for a more extended period of time. But, Rimsky-Korsakov’s music is dramatic, Romantic, and to some listeners, almost narrative. In the example from *Sheherezade*, while the object (this flourish) in question remains quite faithful to the original, the musical intention behind it is likely different.

Appropriative allomimesis is not exclusive to instrumental music, nor is it exclusive to Western art music. What is most noticeable about these other instances of it, however, is the ease by which it can be distinguished, especially in the case of vocal music. While the ear may be drawn to the presence of ethnographic style elements in purely instrumental music, distinguishing the cultural origins of these elements in relation to the cultures referenced by the texts and other contextual clues can be difficult: a closer analysis is

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\(^{39}\) Touma, “*Arabs*”, 43.
necessary to determine which compositional paradigm is being engaged. Context with regard to text, especially, must be addressed diligently: it is entirely possible to have a text *about* an exotic and/or allomimetic subject without it necessarily being an exotic or allomimetic work, but this determination must be made only after taking the full meaning of the text or performance directions into consideration. On the contrary, text can and does influence the relative weight of exotic/ethnographic style elements: certain style elements, while somewhat inconclusive in isolation, become smoking-gun indicators of allomimesis or exoticism in the presence of textual supports.

As mentioned in regard to Locke’s “Full Context” paradigm then, contextual evidence provides invaluable support in not only distinguishing whether a work is allomimetic/exotic or not, but also in distinguishing the differences between these paradigms (especially between the two types of allomimetic music). In the case of a great deal of music that includes vocal text and/or textual narrative (as is the case in opera, textual elements (lyrics and staging directions especially) are what determine which type of allomimesis is being engaged at any given moment. This concept will be addressed in more detail in the following chapters, as appropriative allomimesis by nature does not occur nearly as often as other types of allomimesis in vocal music or staged music.

In summary, appropriative allomimetic music makes use of ethnographic style elements derived from a culture in order to represent that culture. Now, we might better understand the painting that I chose to include at the beginning of this chapter. Aside from its having been a lifelong favorite, the work - Charlemont’s “Moorish Chief” – offers an abundantly clear visual representation of what has been discussed in this
chapter. While contextual clues are always important, they are, in the case of appropriative allomimesis, not expressly necessary in identifying the intended Other: the Other can usually be identified through ethnographic style elements alone. Much like the painting, ethnographic style elements are often front-and-center; as opposed to other styles, they are not easily confused with ethnographic style elements representing cultures other than what they clearly represent. And, like the painting, what makes this type of allomimetic music appropriative is the fact that it superimposes Western function onto non-Western forms, thereby appropriating those structures for purposes that might be different than those understood by the cultures or groups from which they are sourced. Appropriative allomimetic music retains some faithfulness to the original music to be represented, but it is still at its core transmuted for the consumption of the composer’s intended audience, an audience different from the Other that it represents.
Approximative allomimesis, as opposed to appropriative allomimesis, does not seek accurate representation of ethnographic musical styles. In my previous chapter, I outlined the idea of appropriative allomimesis, the appropriation of ethnographic style elements in order to represent a cultural Other. However, as they become less and less culturally...
specific, many of these elements are associated with more than one culture. As Locke states,

A highly stereotyped drumbeat pattern of four equally spaced beats – LOUD soft soft soft – repeated again and again is still thought by many to represent Native Americans, though music lovers in the late eighteenth century might more likely have associated the same four-beat pattern with Turks.\(^{40}\)

In these cases, contextual clues can be the only indicator as to which musical Other is being referenced. Locke, as other scholars, also mentions that many of these ethnographic style elements “carry exotic connotations when and only when other style traits are also present.” Recall, with reference to my table of ethnographic style elements in Chapter 2, that the style elements associated with allomimetic music can be grouped into three subgroups: those easily attributed to a specific culture or people, those associated with the practice of allomimetic composition (both subgroups being ethnographic), and finally those indicating allomimesis only in combination with other contextual clues. And even then, the presence of ethnographic style elements is not always a marker that the music is allomimetic: instead, those elements should be treated as an indicator that there may be allomimesis. But, context – including the composer’s historical context, their usual compositional style, and any verbal performance indications in the score (or, in a vocal or staged work, directive and vocal texts included in the score) – must be addressed before this can be clearly determined. As these style elements range from strong to weak cultural association, two fundamentally analytical questions surface: Does the composer accurately represent the Other that they are attempting to portray? If not, then how might

we, as analysts and performers, identify what compositional material is a result of a
stylized view of a culture, as opposed to a more or less accurate representation of that
culture?

Locke explains in his chapter “Who is ‘Us’?” that “an exclusive focus on [“exotic’]
musical style tends to echo an unspoken ideology of formalism.” In other words, by
simply identifying the musical Other in a piece by way of the incorporation of
ethnographic style elements, one could easily neglect to acknowledge potentially
problematic sociopolitical issues implied in the deeper contexts of the music. This
assumes that a conscientious scholar might consider the context; however, my own
approach requires consideration of context in order to properly classify musical works. In
a further paradigm, described below, this context is even more important. This paradigm,
in opposition to appropriative allomimesis, is characterized by the abundance of
ethnographic style elements that apply to a specific other, but which carry with them such
profound musical and historical associations that the style elements themselves often
become secondary to these. As such, contextual evaluation in both the musical and
historical areas is absolutely necessary in this paradigm: musical context may imply
appropriative allomimesis while historical contextual study yields a very different result.

One of the fundamental issues underlying the study of the exotic in Western music is a
long history of subjugation and cultural appropriation in Western music. It is in this
territory of less definite ethnographic style elements and their contexts that perhaps the

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41 Locke, _Exoticism_, 83.
most dangerous paradigms of allomimetic music can be found: approximative
allomimesis. This is characterized by the approximated and often incorrect attribution of
music to its musical Other. Whereas in appropriative allomimesis, ethnographic style
elements are used to represent musical Others to whom they are strongly linked, in
approximative allomimesis, ethnographic style elements and contextual elements (such as
those defined in the “Full Context” paradigm) are used in such a way as represent
musical Others in a highly stylized, fictive version of their respective culture. This can
take several forms: cultures may be caricaturized, mixed up with one another, or
combined erroneously. What sets this paradigm apart is that all too often, works that fall
into this category sacrifice the identity and individuality of the Other, relegating them to
mere “exotic-ness” for the sake of Other-ness.

Here a momentary digression is needed to discuss the scholarly study of these cultural
assumptions, since by today’s standards many practices of composers working within this
paradigm might be considered ethnocentric at best and racist at worst. While I in no way
condone these practices, I also do not condone the avoidance of such pieces unless they
are directly pejorative towards their musical Others. Instead, I advocate a closer,
contextual examination of allomimetic music written in this paradigm from both musical
and sociological standpoints. In the case of the directly pejorative works, it is my hope
that a more definite categorization and thus understanding of them will afford scholars
the opportunity to recognize and prevent the repetition of our transgressions towards one
another. And in the case of others, a separation of ethnographic musical elements from
actual culture, as represented contextually in the music or musical genre (as we will see),
is necessary in order to avoid false associations with that musical Other. With respect to
the most innocuous music written in this paradigm, the separation of style elements from
the real-world Other allows for an important acknowledgement that the Other represented
is fictitious, based only on a concept of that Other either held or accepted by the
composer.

A radical, provocative, and problematic example of this type of allomimesis can be
found in the American minstrel shows of the early nineteenth century. There,
characteristic elements of African-American music – rhythms, musical gestures from
known dances, and even instrumentation – were superimposed onto traditionally
European reels, jigs, and other musical forms. For example, the standard instrumentation
of a minstrel show usually included both tambourine and banjo, which, as much as we
may associate it with American music now, actually had roots in African music. For
example, the banjo evolved from an African instrument brought to mainland America by
West African slaves via the Caribbean. While it may be argued that by this time, the
banjo had already become a standard instrument in American music and had thus lost
some of its African connotations, it was still somewhat exotic in these contexts

While the borrowing and assimilation of this music into white American music may
have been unfavorable, its social, theatrical and narrative context, inseparable from the
music itself, exacerbates the issue into abject, undeniable racism. In these minstrel shows,
white performers applied blackface and performed stylized versions of African-American
music. With the historical context considered, the intermixing of African-American
stylization and European musical forms is still more problematic: the adoption of
European musical forms at all into African-American music could be attributed to African-American slaves’ being forbidden by their masters to play anything but European music. To paraphrase many of the ideas presented by Eric Lott in his article on this subject, this was not actual African-American music: it was whites’ interpretive reaction to the music that they, in turn, allowed their slaves to perform.42 In essence, the most egregious part of this expropriation, as Lott calls it, is that the full context of this music - ethnographic style elements, theatrical and narrative content, and sociopolitical context – were taken and misconstrued, in some cases, to represent a highly stylized version of the Other in question. Here, minstrel shows used African-American musical forms in highly-charged context to represent and glamorize, but in some cases also lampoon, mock, and defame African-Americans.

It is worth mentioning here that some may question the actual “exoticism” of this music. However, the purpose served by this music is fully “exotic”: the composers of this music take – and stylize – elements associated with a foreign people or culture, and use them to evoke that culture with their own musical style. It is important to note, then, that in this case, Locke’s “Full Context” paradigm absolutely must be considered if one is to recognize the allomimesis present in this music. As I had mentioned in my previous chapter, as is often the case with vocal-based music, text is an essential element to be considered in the analysis of allomimetic music of any type. In the case of minstrel shows, their texts are often what display clear traits of approximative allomimesis. Below appears an example of music from a book of standard minstrel-show songs.

Massa’s in de Col’, Col’ Ground

Words and Music by
Stephen C. Foster

Poco lento

1. Round de meadow am a ring ing De dar-key’s mournful song,
2. When de au-tumn leaves were fall ing, When de days were cold, ‘Twas
3. Mas-sa make de dar-keys love him, Cayse he was so kind,

While de mock-ing-bird am sing ing, Hap-py as de day am long,
hard to hear old mas-sa call ing, Cayse he was so weak and
Now, dey sad-ly weep a bove him, Mourning Cayse he leave dem be-hind. I

Ex 5.1. Stephen C. Foster, “Massa’s in de Col’, Col’ Ground”, from Schirmer’s Negro

Minstrel Melodies:
This example here shows clear ethnographic style elements in its music: a pentatonically-derived melodic pattern common to American and especially African-American style at this time, and a curious lack of expected minor modality as might be expected from a piece with this text, among other elements. In addition to this, the text approximates and caricaturizes an African-American speech pattern. And finally, the programmatic content of the music suggests a highly racially-charged approximation of what this scene may have actually been like, as Stephen Foster would have had no actual understanding of these peoples’ daily lives in reality. While it may seem like some of the borrowings in the music of this work are examples of appropriative allomimesis, with the context - lyrics and programmatic content - taken into consideration, it is clear that the borrowings are meant to cartoonize and, in other cases, debase.

In some music of this variety, such as that discussed above, the musical Other is stripped of anything other than a caricatured identity of Otherness based solely on the composer’s home culture’s point of view. In this case, this undeniably violent and shameful part of history (on the part of the representor, as opposed to the Other) must be acknowledged. This is not to say that minstrel shows should still be performed, but their

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43 Of note is that both ethnographic and descriptive elements are affected by time, as I mentioned earlier. For those of us who grew up listening to rock n’ roll, blues, and the like, some of the ethnographic style elements present in this music may not sound exotic at all – but in general, most Western music was, at some point, exotic.
existence should not be swept under the rug either. On the contrary, by discussing this music in these terms, one can then identify and study the transgressions for what they are: reflective not of their musical Other but only of the viewpoints of their creator. With further study, this association between represented and actual Other can be weakened, allowing for greater understanding of that Other’s actual music.

This is approximative allomimesis at its worst – in this music, the Other is forced to assume an identity fully discrete from their actual identity, and the consumer is convinced that the Other is, in fact, accurately represented. The hallmark of this particular variety of allomimesis is erroneous representation. In the case of minstrel shows, this was done on purpose – beyond simple aesthetics, to musically caricaturize a particular ethnic group. And again, contextual elements are more at play here: while the musical style elements common in minstrel show music were, in fact, ethnographic style elements often associated with African-American music, the context in which they were presented showed just how “Othered” they were, their cultural identity taken away and replaced with, essentially, a caricature.

The difference between approximative and appropriative allomimesis, then, is somewhat subjective; however, the marker of assumptive/assimilative allomimesis is the degree to which the ethnographic style elements are weakened, reworked, and adjusted to fit composers’ views. Unlike in appropriative allomimesis, style elements do not represent the reality of their musical others; instead, they represent the composer’s concept of them, which, as we have seen, can take a number of forms.
Of particular interest is that this type of allomimesis accounts for most of the music in some of the largest “exotic” aesthetic movements in Western art music: especially the *alla turca* style, and by extension, the earliest iterations of the *style hongrois*.\(^{44}\)

The *alla turca* style and the *style hongrois* are fundamentally linked, and at one point were nearly interchangeable. According to Jonathan Bellman, the Western Europeans of the eighteenth and nineteenth centuries (when these styles emerged as popular) were historically “not accustomed to thinking much about the countries east of them”.\(^{45}\) After the 1683 siege of Vienna by the Ottomans, however, these Europeans’ worldview expanded. The Turks made their presence known as well as their music. Indeed, the janissary bands’ music accompanied the Ottoman forces through the entirety of the conflict, lest they should lose morale without it. This would lead to an all-out fascination with the Turks, the movement in all of the arts – decorative, musical, and theatrical – being known as *Turquerie*. Presumably in awe of these janissary bands, European composers sought to incorporate them into their music as what many believe to be one of the earliest instances of allomimetic music.

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\(^{44}\) Of particular interest, though too complicated for the scope of this document, is the fact that the *style hongrois* actually transitioned into appropriative allomimesis. In its earliest iteration, it was, as we will see, almost interchangeable with the *alla turca* style, incorporating nearly identical ethnographic style elements and associations. Perhaps because of its proximity to Hungary and/or interactions with the Roma people and their musicians, however, by the late nineteenth and early twentieth centuries, this music was quite “authentic” in its representation of actual Roma music – perhaps even in terms of emotional content. Scholars have different ways of addressing this; I prefer Bellman’s, which assigns the name *style hongrois* to the earlier content and “Hungarian style” to the later.

As Meyer states, though, with only a few exceptions, “eighteenth-century composers were not yet concerned with ethnomusicology”\textsuperscript{46}. At this point in musical history, the Baroque was giving way to the \textit{style galant} and ultimately Classical style; renewed emphasis was placed on form and function. Conveniently, for at least one of the many iterations\textsuperscript{47} of the \textit{alla turca} style – that of janissary music – many of the structural ethnographic style elements (steady, duple meters, sparse tonic-dominant harmony\textsuperscript{48}) were especially favorable to composers composing in the \textit{style galant}. But when it didn’t, composers were quick to adjust what they heard to suit this aesthetic. In spite of the fact that many European composers were familiar with \textit{actual} Turkish music, “Western composers and their audiences were not yet ready to give up their prejudices against a style they considered primitive and unappealing”\textsuperscript{49}.

Therefore, Turkish musical style was modified according to European tastes. While Turkish janissary bands were known to be gifted to European rulers, their personage and repertoire was adjusted to suit Western ideas of taste. The music performed did not utilize the traditional Turkish instrumentation, for example; instead, Turkish percussion was stylized to become the \textit{batterie turque}, consisting of cymbals, bass drum, triangle, tambourine, and Turkish crescent (itself a Western approximation of a Turkish


\textsuperscript{47} The \textit{alla turca} style is believed by some to fall into several segments – the first, dealing with the janissary topos, is what I consider to be this style. The other styles are quite a bit more in line with the Arabic music described in chapter 4, but more importantly, their more free-form nature (as well as adherence, at times, to more “Turkish” ethnographic style elements) takes them out of \textit{alla turca} and requires treatment as their own individual, representative works.

\textsuperscript{48} Reflective of the fact that chordal harmony was not actually present in Middle Eastern/Turkish music at this time.

\textsuperscript{49} Meyer, “Turquerie”, 484.
instrument).\textsuperscript{50} In an approximation of the sounds of Turkish janissary trumpets, \textit{alla turca} music is characterized by an abundance of melodic leaps of thirds and fifths, with these large unornamented leaps indicative of what the Europeans considered a “barbaric” style.

The example below is one of the earlier examples of the \textit{alla turca} style. Here, contextual evidence – in this case, a title – confirms the existence of ethnographic style elements that on their own, might possibly represent the style.

\textit{Ex 5.2. Telemann, Les Nations TWV 55: D17 mvt 2: Les Janissaires}

\textsuperscript{50} Bellman, \textit{Style Hongrois}, 46.
Here, we see music that is thoroughly Europeanized, yet still allomimetic – anyone who heard this during Telemann’s time, with or without the name of the movement in context, would have associated this music with Turkishness, but an actual Turkish person may not have recognized it as Turkish at all. In the first measure, we see a melodic ascending fourth on a downbeat – extremely common in the *alla turca* style. In measure 5, a chromatic alteration on the seventh scale degree creates a dissonance uncommon to Telemann’s normative style. This is an allusion to the modal-sounding quality of Turkish scales, themselves derived from the Arabic systems mentioned in the previous chapter; however, this still fits within a distinctively Western harmonic pattern, especially given its brevity. Underlying all of this is a static bass line that accentuates downbeats on each measure. This static harmony and accentuated downbeat pattern is highly indicative of the *alla turca* style as well: an approximation of how Europeans might have heard and processed the non-tonal harmony and/or percussive battery employed by Turkish bands. In addition, the continuo’s accentuation of this pattern creates a jangly, percussive accent on each downbeat – a Westernized stylization of the percussive battery of traditional Turkish bands.51 The effect of all of these devices on a European listener during Telemann’s time would be an immediate association with the *alla turca* style.

This is not to say, though, that this music had *no* connection to actual Turkish music, thus distancing this particular type of allomimetic music from appropriative allomimesis. On the contrary, these style elements were clearly derived from the Turks themselves. But, unlike in appropriative allomimesis, where ethnographic style elements stay

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relatively intact, Turkish ethnographic style elements were subject to multiple levels of Westernization characteristic of the transformations expected in the approximative paradigm.

While Telemann’s example may be more faithful to actual Turkish music, composers used the alla turca style as a blanket representative for other groups, especially those of the Arabian Peninsula: “Turkish” was, at this time, musically synonymous with “Oriental,” which was in turn synonymous with “Middle Eastern”, “Central Asian”, and “Arabic”. This assimilation was to relegate the Turks and these other groups, by way of stylized ethnographic style elements and contextual materials, to an impersonal, cartoonish, at times grotesque, Otherness. An example of this can be found in Haydn’s L’Incontro Improvviso, the overture of which is quoted here.

Ex 5.3 Haydn, L’Incontro Improvviso, overture. Score excerpted from Eric Rice’s “Representations.”, page 68.
This opera was written in 1775, possibly a reaction to Gluck’s earlier setting of the same libretto by Karl Friburth. While the other settings of the libretto are indeed important, this particular setting is of particular stylistic interest. Clearly, elements of the *alla turca* style are abundant even in this short excerpt. A sparse bass line, like that seen in Telemann’s example, accentuates downbeats while maintaining an extremely static harmony. And as in Telemann’s example, relatively sparse, homophonic textures are at play; these are a reference to the janissaries’ practice of playing melodies in octaves without much harmonization in other voices (presumably, according to Rice, for enhanced audibility\(^52\)). While the scope of the opera’s music is simply too vast to discuss here, this is just one of many instances in which Haydn incorporated an abundance of “Turkish” style elements into his score – yet sections of the opera do not contain them either. This invites the listener, then, to retain contextual information throughout, injecting this “Turkish flavor” if they please into these moments when Haydn chose to not engage exotic style elements specifically.

However, the extramusical context of this work provides a different viewpoint entirely. What might have been a simple stylized reference to the Turks takes on an entirely new meaning in context, as one realizes that the *alla turca* style is used as an indicator of “Oriental” content. The scholar Edward Said redefined the term “Orientalism” to represent the Western practice of grouping together the various, diverse cultures of the Middle East and its surrounding territories into a single entity – for our

\(^{52}\) Rice, “Janissary”, 46.
purposes, a musical Other.\textsuperscript{53} In Friberth’s libretto and Haydn’s score, “Orientalization” is an active process, as music aligned with the \textit{alla turca} style acts as an emulsifying agent blending together diverse characters. The story is set in Cairo – notably not Turkey, and the \textit{dramatis personae} include Prince Ali of Balsora, Princess Rezia of Persia (part of the Egyptian Sultan’s harem), and Calandro, a mendicant Sufi. Clearly, amongst just these few characters is an overwhelming amount of cultural and ethnic assimilation; even within individual characters – the Princess, for example – ethnicities and cultures are erroneously combined. This is Orientalism in practice, and in context it is a strong example of approximative allomimesis. Here, again, the purpose of the allomimetic music is to create a presumably “exotic” atmosphere, but at the sake of ethnographic accuracy.

Interestingly, this example provides a perfect segue into an examination of the early \textit{style hongrois}. This style began to replace the \textit{alla turca} style by the mid-eighteenth century. This was not a difficult merging and transition: not only did \textit{style hongrois} have many ethnographic style elements in common with the \textit{alla turca} style, but more importantly, it also embodied a mysterious, Eastern Other. During Haydn’s lifetime, many Europeans believed that the Roma people – the intended Other of the \textit{style hongrois} – were affiliated with the Turks, even so far as to be spies for them.

In the actual music of these two groups, crossover occurred in addition to approximation of musical styles. The \textit{style hongrois} was synonymous with “Gypsy”

style, the music played by the Roma people. However, much of the music identified by Bellman as being instrumental in the genesis of this style was actually ethnic Hungarian music, as played by the Roma.\footnote{Bellman, 	extit{Hongrois}, 46.} The Hungarians were known to have approximated janissary music in a dance form known as the \textit{Törökös}, meaning literally “in the Turkish style”\footnote{Bellman, 	extit{Hongrois}, 36.}. Bellman notes that, according to the ethnomusicologist Bence Szabolcsi, this dance was often heard “in the folk repertoires of certain lowland Hungarian villages”\footnote{Ibid.}. Szabolcsi also mentions that this style incorporated several of the ethnographic elements identified previously as Turkish, such as melodic thirds traceable to the brass instruments used in janissary bands\footnote{Ibid.}, but which were not as commonly used in the \textit{alla turca} style. Also, while florid, ornamental sixteenth-note passagework was part of the \textit{alla turca} style, it usually was not harmonically static. In contrast, \textit{style hongrois} passagework of this type usually functioned as an ornament, elongating a specific pitch or chord.

Haydn’s opera, while associated with the \textit{alla turca} style, also contains elements of the \textit{style hongrois}, and this in conjunction with examples in his other works creates a compelling argument for the interchangeability of these two styles in the compositional output of both Haydn and his contemporaries. Example 5.2 shows two major shared ethnographic style elements: melodic thirds and static, trill-like sixteenth-notes. The \textit{style hongrois} manifests in the presence of the “\textit{alla zoppa}” (“limping”, i.e. syncopated) rhythm in the second half of the fifth and sixth measures. This element was strongly
identified with the style *hongrois* but not associated with the *alla turca* style.\textsuperscript{58} Again, it is worth mentioning here that melodic thirds and static, trill-like sixteenth-notes are not limited to only allomimetic music; instead, this is an excellent example of the importance of context in determining possible instances of musical allomimesis. In this case, the presence of several of these elements in combination with each other, as well as Haydn’s other known works, is clearly indicative of allomimetic content.

Another example of this crossover is present in the finale of Haydn’s string quartet, Op. 76 no. 2 (“Fifths”). This quartet is well known for containing elements of the *style hongrois* throughout; however, even Haydn, whose had personal contact with Hungarian music, adjusted his Hungarian references to fit Western European tastes. Below, the opening of the movement displays what appears to be clearly Hungarian ethnographic style elements: *alla zoppa* rhythms, “Hungarian” scales (outlining diminished chords by way of raising the fourth scale degree), and relatively simple harmonies.

\textsuperscript{58} It is worth mentioning here that both of these style elements – the melodic thirds and *alla zoppa* rhythm – are not uncommon in the galant style. This is a case in which context must be considered. Both elements together are often an indicator of exotic style, and with the extramusical context of the work considered, they are clearly meant to sound “exotic”.

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Later in the movement, though, elements belonging to the *alla turca* style clearly emerge.

In measure 33 of Example 5.4, the *style hongrois* gives way to the *alla turca* style. The first violin’s melody is populated by thirds in measure 33 and 35 (and even the ornaments in measures 34 and 36 outline thirds), strongly suggestive of the melodic thirds native to
the Törökös dance form mentioned previously. But the most compelling indication of the
alla turca style is the cello, with its octave leaps in a static, ostinato-like pattern. For
comparison, below is an excerpt from Mozart’s Die Entführung aus dem Serail. Here the
bass line, in a piece that so clearly makes reference to the Turks (albeit in a cartoonish,
stylized manner), is identical to that in the Haydn example.

Ex 5.6, Mozart, Die Entführung aus Dem Serail. Overture

What makes this interchangeability of style particularly interesting in the context of
allomimetic music is its tendency towards “Othering of the Other”, so to speak. This
reflects N. K. Jemisin’s view of the “exotic” (see Chapter 3); here the Other’s ethnic,
cultural, and national identity is obscured for the sake of the impersonal Otherness of
exoticism. While these two styles (the alla turca style and the style hongrois) are perhaps
more benignly intended than in the case of the minstrel shows mentioned above, this assimilation of styles must be addressed.

Referring finally to the image that I chose to accompany this chapter, this type of allomimesis is not that different from one’s putting on a costume: in contrast with actual native dress, costumes represent stylistic ideas that the wearer’s culture has come to associate with the culture being represented. This can, in the case of both music and costume, take many forms: some costumes (like musical pieces) in this paradigm are highly stylized representations of the cultures they represent, some are accidental or purposeful amalgamations of stylistic elements of two or more distinctive cultures, and some are caricatures or even defamations of cultures by way of gross approximation of their style elements. In the case of the image that appeared at the beginning of this chapter, controversy arose from the Westernized misrepresentation of style elements that, however falsely, had become associated with Native American culture. Through this, the beautifully diverse images and objects associated with myriad Native American groups being unrecognizably pared into a mass-market, cartoonish representation of Native American culture: parallel to a practice that, all too often, happens in Western art music.

Therefore, identifying this particular combination of ethnographic style elements and contextual information is essential in determining a composer’s treatment of a musical Other. In the case of approximative allomimesis, identifying music as such often yields insights into the composer’s cultural interaction with that Other, into the composer’s worldview, and, most importantly, into how scholars and performers might begin the
work of separating the Other’s approximated or assimilated identity from their actual identity.
Above, we might embrace a brief opportunity to leave the world of academia for a moment and instead engage in what one might consider to be “retail therapy”. This image headlined Target’s Spring 2019 home decor advertisements: considered “Boho-chic” and “global style”, it contains clear elements of exotic style not unlike those found in music.
We see rattan elephants, “exotic” palm trees, fanciful pottery, and the like. However, in spite of their clear exotic leanings, none of these elements clearly and concisely represent or even allude to a specific, identifiable culture. Instead, they are simply exotic without necessarily being allomimetic, and such can clearly be the case in music, too.

So far, I have discussed the two types of allomimetic music – appropriative and approximative – that directly utilize ethnographic style elements to represent specified, albeit often stylized or even misrepresented, Others. The ethnographic style elements that characterize this music are fairly easy to identify. In the case of appropriative allomimesis, these elements can usually be traced to the musical gestures and aesthetics (instruments and sounds) of a specific people or culture. Elements of approximative allomimesis, while not necessarily directly reflective of the music of a specific people or culture, are associated with a specific Other or group of Others strongly enough to be easily recognized as well.

However, referring yet again to my chart of “exotic” style elements in Chapter Two, the third group of elements – those markers of exotic style that are vague and difficult to identify out of context – is not yet accounted for. These are not ethnographic, in the most basic sense of the word, but are decorative in a manner that makes them sound similar to truly ethnographic style elements. The music that incorporates these elements, for reasons that I will discuss below, is the only music that I feel comfortable referring to as truly “exotic.” I refer to this category as “evocative exoticism”. Here, the musical Other is stylized to the point of confusion, and identifying the group or groups of people to which the music refers requires a close study of both musical and extramusical contexts. Even
then, identifying them may be difficult. To draw an easily-understood comparison to visual arts, appropriative allomimesis is akin to the style of Eugene Delacroix—somewhat accurate, though Westernized, scenes and portraits from distant lands. Approximative allomimesis has varied depictive content: it could be as benign as the *japonisme* of fin-de-siècle France or the fair-completed representations of Christ in the Dutch Renaissance, or as nefarious as the cartoonized drawings of African-Americans that all too often appeared on the covers of minstrel show part books. However, evocative exoticism is primarily decorative—as opposed to the portraiture and scenery of the representative types of art mentioned above, which are the musical equivalents of an art-deco vase, a motif on a textile, or even the “Boho-chic” interior design trend mentioned at the beginning of this chapter that has permeated the offerings at many big-box department stores as of late.

This is why I am comfortable referring to this particular style as “exoticism”—it is not allomimetic music. In appropriative allomimesis, an Other that is discrete, identifiable, and *humanized* (at least by temporal standards in relationship to composers) is portrayed by way of borrowed musical devices and, to a lesser extent, contextual clues. In assumptive-assimilative allomimesis, a fictive or caricaturized, yet still humanized, Other is crafted in effigy of an identifiable culture or people by way of Westernized musical devices, contextual clues, and traditions of style. These two styles hold one thing in common: a relatable, if not entirely real, musical Other whose identity, if characterized, would derive in part from that specific Otherness. In evocative exoticism, however, the Other cannot be personified through music alone. It may sound “vaguely
Turkish” or “sort of Spanish” or something along those lines; yet confidently assigning a locale to that Other through the use of only musical elements is nearly impossible. Instead of humanizing, this music is atmospheric. Instead of an Other, as a concrete individual or group, this music suggests an Elsewhere. If allomimetic music is the music detectable by way of the “Exotic Style Only” paradigm, then evocative exoticism is in the realm of the music of the “Full Context” paradigm.\(^{59}\)

Music in the evocative exoticism paradigm utilizes depictive style elements over ethnographic ones, and while ethnographic style elements may be included, they are not identifiable without contextual evidence. Returning one final time to our chart of style elements in Example 2.2, the “depictive style elements” comprise the bottom two categories of the chart. Music composed in this paradigm would not contain snippets of folksongs in or close to their original forms, nor would it contain identifiably ethnographic scales. Instead, there might be synthetic scales, non-normative harmonic patterns, and surface rhythms only vaguely reminiscent of actual ethnic rhythmic patterns.

However, what truly sets this music apart from allomimetic music, especially approximative allomimesis, is contextual material. Whereas in allomimetic music, contextual material can confirm the likeness of a musical Other, evocatively exotic music lacks that confirming context and is most often either instrumental music or, in some rare cases, vocal recital music (opera, by its nature, is almost invariably excluded from this

\(^{59}\) I stress my use of the term “detectable” here because, as previously mentioned, in my opinion, contextual analysis is important when discussing music of BOTH paradigms. However, one may not need to use contextual clues to identify an instance of appropriative allomimesis. In these truly exotic works, though, often, contextual analysis is necessary in order to even identify them as being, in fact, “exotic”.

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paradigm). In music of this sort, there is neither musical nor contextual material to identify the Other. This can be contrasted with opera and some other dramatic forms of music where, while these depictive style elements are present, an Other might be identified in extramusical context through narrative, text, costuming indications, and the like. Music in this paradigm may incorporate few depictive style elements or enough to hint at, but never fully reveal, the national or ethnic origin of its Elsewhere. As we shall see, this paradigm incorporates an Elsewhere that is not yet accounted for.

While the music of The Mighty Five was sweeping Russia with its Romantically-driven allomimetic music, far Western European composers – hailing primarily from France, Belgium, and the United Kingdom – experimented with their own exoticisms. Especially in France, the seeds of Impressionism were being sown, and this compositional paradigm was perfectly suited to the aesthetic of the late Romantic and especially Impressionist musical styles. It has been said of Impressionist painters that their works “placed more emphasis on personal, subjective experience than did the positivists, they too believed that any art based on impressions had the capacity to synthesize subject and object”; Impressionist composers could be described similarly.60

Ernest Chausson (1855-1899), while considered a late Romantic composer, was noted for his usage of evocatively exotic, descriptive style elements. His incorporation of evocative exoticism was, frankly, Impressionistic in nature. Considering the fact that his social and professional circle included Claude Debussy, Ivan Turgenev, Gabriel Faure,

Claude Monet, and Stephane Mallarme, Chausson undoubtedly was exposed to the concept of this type of musical representation – both exotic and not.

In 1896, Chausson wrote his iconic Poeme for violin and orchestra (with a piano reduction later made by the composer himself). The violinist Eugene Ysaye had asked Chausson to write him a violin concerto; Chausson, though, felt the “traditional” violin concerto too great an undertaking for undisclosed reasons. Instead, the Poeme was composed in one single, fluid movement. Nearly fifteen minutes in length, the composition is surprisingly lyrical, especially when considering the technical content of other contemporaneous works utilizing a solo violin. Aside from the doublestop-riddled opening cadenza, the main technical challenge in the piece is the floridity of the violin part (especially in its rhythmic context). A structural oddity as well, the work opens with a dark, moody orchestral prelude followed by the aforementioned unaccompanied cadenza for solo violin, its narrative developed throughout the work yet without a hint of standard formal structure.

Perhaps the most interesting part of this piece, though, is the original title – “Le Chant de l’amour triumphant” – “The Song of Triumphant Love”. This was the title of a story written by Chausson’s friend Turgenev telling the tale of a love triangle in sixteenth-century Italy. In the tale, Muzzio, the spurned lover, travels to the East and returns with knowledge of dark magic and an “Indian violin. It was like those of to-day, but instead of four strings it had only three, the upper part of it was covered with a bluish snake-skin, and the slender bow of reed was in the form of a half-moon, and on its extreme end
glittered a pointed diamond.”\textsuperscript{61} In the story, “The Song of Triumphant Love” is the name of the magical song that Muzzio plays on this violin.

Considering this original title, the content of Turgenev’s story and his relationship and shared social circle with Chausson, one might automatically assume the presence of approximative allomimesis.\textsuperscript{62} Certainly, Turgenev’s story is reflective of this; multiple common “Orientalist” tropes are combined throughout the narrative. However, Chausson expressly stated that he did not want narrative associations with this work, and accordingly removed this title from his finished manuscript. The exotic atmosphere of Turgenev’s story is clearly reflected in Chausson’s music, which is perhaps one of the best examples of evocative exoticism in the literature. Through its artful use of depictive style elements, the work suggests a musical Elsewhere, yet none of these elements are ethnographically descriptive enough to reference a personalized Other.

Example 6.1 contains a table of several of the style elements first presented in my own chart (Example 2.2) with specific examples from Chausson’s Poème. This is by no means an exhaustive list, but it serves to show just how saturated the work is with these elements.

\textsuperscript{61} http://www.online-literature.com/turgenev/2705/. Of note is that the instrument described by Turgenev could fit the description of any number of bowed South Asian instruments: calling it a “violin”, I believe, was simply an easier way of describing a shoulder-held stringed and bowed instrument.

\textsuperscript{62} The story possibly alludes to the love triangle between Marianne Viardot, Alphonse Duvernoy, and Gabriel Faure.
<table>
<thead>
<tr>
<th>Exotic style elements in Chausson’s “Poème”, op. 25</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Melismatic, highly-ornamented melodic lines in both vocal and instrumental music</strong></td>
</tr>
<tr>
<td><strong>Intense chromaticism in melodic lines</strong></td>
</tr>
<tr>
<td><strong>Vague, chromatic harmony (unpredictable resolution of chords)</strong></td>
</tr>
<tr>
<td><strong>Repetitive rhythmic figures</strong></td>
</tr>
<tr>
<td><strong>“Synthetic” scales—whole-tone, octatonic, etc.; “gapped” scales</strong></td>
</tr>
<tr>
<td><strong>Complex surface rhythm, polyrhythm alluding to but not specifically associated with a particular culture or people</strong></td>
</tr>
</tbody>
</table>
It is remarkable how fully inundated this piece is with depictive style elements in light of the unidentified Other. Even considering its loose association with Turgenev’s story, one must ask: what is the purpose of this music? Does it tell of Muzzio’s journeys to the East and subsequent heartbreak, or of the young lovers’ trio back home in Ferrara? Or, is this a representation of the abstract music that Muzzio plays in the story? While this may never be fully clarified, the presence of all of these depictive style elements, given the context of Chausson’s decision to leave the narrative out of the music, defines this work as a fundamental example of evocative exoticism. Here the Other is never fully personified or objectified. Instead Chausson transports his listeners to an uncharted, loosely-defined Elsewhere of the imagination.

Evocative exoticism appears the most rarely in vocal music: instead, it is somewhat limited by its nature to instrumental-only music. Again, I stress that my definition of exoticism in music is based on Locke’s “Full Context” paradigm. As mentioned previously, text carries an enormous amount of weight in determining which allomimetic or exotic paradigm is at play in a piece. In so many cases, the texts that accompany “exotic” pieces contain a word or a line that explicitly refers to their exotic subject: a people, place, or even time, as we will see in the next chapter.

In summary, evocative exoticism is the music in which composers make judicious use of depictive style elements (as opposed to only ethnographic style elements) to evoke an Elsewhere without necessarily needing to do it by way of an Other. In this style, contextual evidence does not lead to an identification of a specific Other or even a
concretely-defined Elsewhere. With its nonspecific yet pervasive novelty, this (and its counterpart, as noted in the next chapter) is the only true “exoticism”.
CHAPTER 7: NOW AND THEN

“The past is a foreign country: they do things differently there.”

– L.P. Hartley, The Go-Between

I stress again that evocative exoticism is a musical portrayal of an Elsewhere as opposed to an Other by way of impersonal style elements that hint at, but never fully portray, a specific ethnic or cultural group. There is compelling yet controversial evidence, though, that elements reminiscent of both allomimetic and exotic paradigms were used throughout history in order to portray a very different sort of Elsewhere: that of the past. While some might argue that considering this to be exotic content crosses a line into programmatic music, I disagree: in this music the past (or aspects thereof) is represented as an Elsewhere. In temporally-exotic evocation, allomimetic-type elements (known historical techniques and instruments, such as species counterpoint and cornetti) and depictive-type elements (musical elements that sound like, but are not, historical in nature) combine in order to evoke atmospheres of the past.

Returning to our earlier discussion of the “Then/Now binarism,”63 we see why this particular type of exoticism is so problematic, for it is based entirely on two types of context: the general compositional styles of a particular time period and of the composer in question. Even so, the problem is reflective of those with defining musical exoticism in general. This music is entirely dependent on the presence of style elements that appear to

63 Ralph P. Locke, Musical Exoticism: Images and Reflections. 2009., 64
contrast temporally with what might be considered normative music and as such, these elements are too subjective to be fully outlined here.

Particularly problematic with regard to this issue is the idea of context. In the “Full Context” paradigm, one might consider every aspect of a piece to be a potential marker of exotic or allomimetic style. This accounts for certain musics that do not contain any ethnographic or exotic style elements whatsoever – they might still be considered “exotic” under this paradigm. However, Locke warns against a “context-only” reading of works potentially using time and ancient style as an indicator of exoticism, as many subjects of antiquity were seen as “the immediate forebears of ‘the West’ and praised for holding values and behaviors dear to modern-day readers and audience”. In these cases, the works may be seen more as an allegory than an exoticism, their intent not being a projection of Otherness or location-based Elsewhere. Yet even so, contextual information can and should be considered. Temporally-exotic evocation can be defined, then, as music bearing style markers that are entirely subjective (their subjectivity with respect to concurrent music) and independent of (but possibly supported by) context. The style markers that alert us to the presence of this style are based in music of the past relative to the composer in question, and thus resist codification.

One of the most clear and notable examples of this is Debussy’s prelude “La Cathédrale engloutie” (1910), the beginning of which is given in Example 7.1. Debussy,

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64 This monograph addresses primarily music that falls under the “Exotic Style Only” paradigm; however, the vast majority of works accountable only under the “Full Context” paradigm contain primarily approximative allomimesis. By definition, it is impossible for a piece of music to contain appropriative allomimesis without either ethnographic style elements or their contextual analogues.

65 Locke, Exoticism, 64-65.
the consummate impressionist, here paints a picture: a cathedral that has become submerged over time. Debussy uses musical techniques of the past in the same manner that many composers use ethnographic and depictive style elements. Parallelism is one of the key components of this. The parallel chords at the outset hint at depictions of organum and fauxbourdon, techniques that might feasibly have been heard in the music sung in the cathedral before it met its demise. The homophonic rhythmic structure at the beginning might allude to plainchant as well.

Ex 7.1: Debussy, “La Cathédrale engloutie”
Instead of an evocation of an Elsewhere, or a characterized Other onto which one might project certain attitudes, temporally-exotic evocation can reflect differences between thought – its Elsewhere instead being a concept of time, place, or belief alien to one’s own.

Telemann’s cantata *Erhore mich, wenn ich rufe* (1717) shows precisely this, though in a manner one might not expect. The cantata is basically a conversation between a fretful Christian, pleading with God to ease his anxieties, and Jesus, who advises the Christian to have faith and trust in him. The Christian’s music throughout the cantata is written in a style reminiscent of earlier music. While the entire instrumental ensemble plays at the beginning of the work, the Christian receives throughout the accompaniment of cornetto and trombones (the strings drop out at his entrance) – a brass ensemble no longer frequently used in church music and therefore strongly associated with the past. In contrast, Jesus’ accompanimental group consists of strings – violins and violas – and oboe, all associated with music contemporary to Telemann’s own.

The Christian’s music (Example 6.3) often consists of contrapuntal, duple-meter, free-form *Fortspinnung*-type music, as can be seen even in this short example. In contrast, Jesus’ music (Example 6.4) is forward-leaning, often dance-like; its more homophonic style and symmetrical phrase groupings are more indicative of the *style galant*. 
Erhöre mich, wenn ich rufe
TVWV 1:459

I. Dictum*)

Cornettino
Violino I, II
Trombone I
Viola I
Trombone II
Viola II
CHRISTIANUS
Tenore

Organo
Violoncello
Violone

*) Ps. 4, 1
© 2015 by Bärenreiter-Verlag, Kassel

Ex 7.2 Telemann, “Erhöre mich, wenn ich rufe” – opening
Ex 7.3 Telemann, “Erhore mich, wenn ich rufe” mvt 2, first entrance of Jesus
Throughout the cantata, these patterns continue. One might consider Jesus’ music to represent a fresh, new idea; the Christian’s music, to the contrary, shows a conservative, backwards mindset. While one might have expected Jesus, a Biblical character, to have received the “antique” treatment, and the contemporary Christian to have been assigned the newer, more secular content, Telemann instead consummately uses this temporal exoticism to evoke a very specific frame of mind.

This particular paradigm is also especially well-suited to vocal music. Unlike certain forms of “word painting”, the practice of using compositional techniques in a manner that accentuates and reinforces textual ideas in music, this style is often discernible to even the most amateur of listeners, most notably in the case of popular music.66

While Western art music (“Classical music”) often makes use of archaic compositional techniques – quasi-fauxbourdon, contrapuntal stylings, and the like – popular music often uses instrumentation and timbre to accentuate and reference the past. For example, the Beatles’ 1965 hit song “In My Life” contains the following lyrics:

“There are places I remember
All my life though some have changed
Some forever not for better
Some have gone and some remain
All these places have their moments
With lovers and friends I still can recall
Some are dead and some are living
In my life I've loved them all”.67

66 As an aside, I use the term “amateur” here with reservations: the connotations that this word has developed in the English language are those of “uneducated” and “unknowing”. However, it actually means “someone who does something for the sheer love of it”. An amateur listener, then, is one who may not have received a conservatory education, but listens to music because they love to do so – a type of listener for which we should be extremely grateful.

What is interesting, though, is how the paradigm of temporally-exotic evocation is engaged in this piece of music. Instead of simply being a song about the past, Lennon, McCartney, and their producer George Martin chose to approximate the sound – and musical/compositional style – of a harpsichord in a Baroque-inspired musical interlude within the song.

In all of these cases, references to the musical Past might be considered temporal style elements. These, including timbres, harmonies, and the like, are used in a manner consistent with ethnographic and depictive style elements, and the desired effect of referencing an Other is achieved. In summary, the intention behind the engagement of temporal style elements – the evocation of a people, place, or culture somehow different from that of the composer – is consistent with previous definitions of both allomimetic and exotic music, and therefore in my opinion should be treated as such.
CONCLUSION: OTHERING THE OTHER

Over the course of this monograph, I have discussed the two types of musical allomimesis, appropriative and approximative, that composers use to represent musical Others in their works. In addition to this, I have suggested that the only true “exoticism” is that of an Elsewhere as opposed to an Other, therefore avoiding the relegation of that Other into impersonality and indeterminacy while still creating an atmosphere of Otherness. Lest it should seem that this is simply sorting music into boxes, so to speak, it is relevant here to address why these distinctions are so important for a scholarly, thorough, and modern study of this music.

Evocative and temporal exoticism (as opposed to appropriative and approximative allomimesis) are, by their nature, rarely problematic. Even “false” ethnographic style elements (certain scales, etc., designed to mimic the music of a specific culture or people) are identifiable enough for the music to be considered an example of approximative allomimesis. For passages or pieces to be considered examples of evocative exoticism or temporally-exotic evocation, they must not contain style elements relatable to any specific, identifiable culture or people; on the contrary, they must contain those style elements that are either quite vague, or associated with such a wide range of cultures (more than just one or two, as in Ralph Locke’s beat pattern example at the beginning of Chapter 4) that attribution is impossible. As such, these types of exoticism do not bear the sociopolitical burdens that are native to allomimesis.
As mentioned in Chapter 4, appropriative allomimesis bears the inherent risk of confused musical meaning. Western art music, as we have come to call it, takes many forms and serves many purposes. These purposes range from the solemn gravity of a requiem mass, to the exuberant march accompanying newly-married couples on their return down the aisle, to a bourrée to be danced by Louis XIV, to a simple waltz for a first ballet class. However, we must respect that the purposes for which we use music are intrinsically linked to our culture, and because of this, mindfulness of how other cultures use music should be at the heart of any study of appropriative allomimesis. While we may not always be able to reconcile and render the precise musical meanings of certain ethnographic elements in larger Western pieces, such as the *maqam kurd* in *Sheherezade*, the understanding of these elements and their contexts in their home cultures (not their contexts in Western music) offers a rare insight with which to begin a study of these works.

Approximative allomimesis, by its nature, requires the most delicate handling, and it is here that our discussion must go slightly deeper. Those of us who were “classically trained” – taught in the Western tradition – probably would not even think twice if asked to perform Mozart’s famed *Rondo alla Turca*. However, many of those same people would be shocked if they were fully aware of some of the social, political, and psychological motivations behind the *alla turca* style. As Mary Hunter writes,

The *alla turca* style fits every Islamic man explicitly or implicitly into the same caricature of swashbuckling barbarity, whereas the less clearly defined devices of
replication and sensuality deny female seraglio inmates any particular individuality.  

While I believe this statement to be slightly overreactive, I do believe that it holds a kernel of truth: the alla turca style is built on caricature and needs to be addressed as such by those who wish to perform pieces associated with it. Taruskin claims this version of Orientalism (by which term the alla turca style was originally identified) to be “the reduced and totalized Other against which we construct our (no less reduced and totalized) sense of ourselves.” In the same article, Taruskin mentions that in many of these “exotic” pieces, the Other functioned as sort of a cultural scapegoat. Behaviors and mindsets considered taboo by many Western cultures were much more socially acceptable when engaged in by Others; the presence of an Other allowed Westerners to partake in these behaviors and mindsets without being held morally responsible. Here, we see the truth of some aspects of approximative allomimesis – “Othering the Other”, or reducing them into a fundamental version of themselves in which their Otherness takes precedence over all.

Addressing now the most nefarious version of approximative allomimesis, Eric Lott says of the minstrel shows addressed in Chapter 10 that

The boundaries separating black and white American cultures in the nineteenth century were marked most vividly along the lines of property and sexuality. Traffic in slave commodities was as defining a racial practice as the preservation of white racial purity. The blackface minstrel show, we now commonly believe, dedicated itself to staging or constructing these boundaries.  


In simple terms, this particular instance of approximative allomimesis was used to misrepresent a culture, primarily by way of their music, in order to subjugate them. While acknowledging this shameful part of American history may be painful to some, it is of the utmost importance to do so. Using this as an example for approximative allomimesis reinforces the importance of being able to identify instances thereof. While many instances of approximative allomimesis are far more benign than this one, considerable care must be taken to separate the objectified version of the Other from its real-world counterpart.

These distinctions hold perhaps the most relevance to performers and those who program works for performances or recordings. It is an unspoken rule that pieces engaging the most toxic forms of approximative allomimesis – those that seek to defame, deprecate, or subjugate a culture, people, or ethnic group – should be avoided. But, where might one draw the line between works that are performable and works that are not? By addressing works through the methods that I have introduced in this document, my hope is that performers and scholars will have more tools at their disposal in order to make those decisions, perhaps even leading to fewer instances of censorship and instead more opportunity to learn from the past. The more benign forms of approximative allomimesis, however, can lead to a broader, more enriched worldview, if addressed properly. Ashley Pettus quotes Todd Pittinsky saying that “humans have organized, and always will organize, their social world into groups, and categorize others. The study of allophilia shifts us away from the negative aspects of these tendencies, toward their potentially
positive aspects”. I believe this to be true: proper treatment of these allomimetic techniques – themselves a form of allophilia – can create opportunities for performers and concertgoers alike to engage in critical examination and discussion of the music and culture of the diverse world that we share.

I am writing the conclusion of this monograph from my family’s living room. Imagine a scene: the doctoral candidate behind a large pile of books, of course. But the two parents, former rock musicians and flower children, sit on a sofa – taken for granted after many centuries of Westernization, but both the design and term for the seat deriving from the Turks. On the floor is a rug (an “Oriental rug”, according to the tag on it) purchased from IKEA with a pattern combining traditional Persian floral motifs with modern Scandinavian design. While my parents sip their tea – brought to Europe from East Asia in the 16th century by Portuguese explorers – I drink yet another cup of coffee, for whose glorious popularization in the West the Arabs are responsible. My brother is snacking on tortilla chips – an American appropriation of a staple in Mexican cuisine – and store-bought hummus, which only roughly approximates, albeit deliciously, the traditional Levantine dish.

Returning to Ashley Pettus’ article one last time, the study of allophilia began with an interest in new terminology, too. Allophilia, as coined by Pittinsky, was his verbal solution to a peculiar problem in the English language – the lack of a proper synonym for the term “prejudice”. My own term, allomimesis, derives from (and pays homage) to this. Pettus states that “Pittinsky wondered whether allophilia might provide an alternative to

71 http://harvardmagazine.com/2006/01/the-law-of-dissimilars.html
conventional leadership strategies for reducing intergroup conflict”.72 She goes on to mention that, although real-world examples of allophilia in a political sense are few and far between, “Pittinsky points to college students and Fulbright scholars who fall in love with foreign cultures that they experience or study”.73 What Pittinsky did not examine, though, was allophilia in music.

In music theory, and by extension the study thereof, the rules never precede the practices. Instead, the “rules” that we learn over the course of our educations simply reflect the practices engaged over the course of hundreds of years of music history – in my own case, the rules that I learned were reflective of the history and theory of Western music. As such, music is not and has never been an exact science, so we can only speculate about the intentions of composers who are no longer living. So why, then, is the study of the musical Other so important?

In my family’s living room, although it is almost never recognized even in our current culture, we see myriad micro-appropriations of various world cultures. It is their presence that enriches our lives – the furniture that we choose to sit on, the foods that we choose to enjoy, the art which we partake in, and finally, the music to which we listen. The degree, of course, of these appropriations varies: although we study the concept of “musical exoticism”, the heart of the matter is that without global influence, Western art music, as we know it, would not exist.

I believe, though, that allomimetic music – the music that seeks to represent an Other – can, in many cases, be the highest form of allophilia, and that a closer study of it can

72 https://harvardmagazine.com/2006/01/the-law-of-dissimilars.html
73 Ibid.
disclose that tendency. In the cases in which the music negatively represents another culture, whether through pejorative content or simple assimilation with another different culture, it then becomes the scholar’s job to take on the role of allophile. In identifying a composer’s intentions with regard to representation, both negative and positive, the musical associations can then be compared with facts about the actual culture, and false associations can be disclosed without necessarily being avoided.

Watching my brother eating his hummus, I am reminded of his trepidation in trying it for the first time many years ago. Regarding it as foreign and unusual, he took a tiny taste – and liked it. This would lead to trying other foods from that region, and for both of us, even learning how to make those foods, and by association, learning a little bit about the cultures from which they derive. While neither of us (white Anglo-Saxon Protestants, born and raised) will ever be able to make “authentic” hummus by some definitions, the attempts to do so have led to quite a bit of learning – both culinary and sociological.

For many, the idea of listening to music of a distant culture can be daunting. Like my family’s experience in their home, though, these tiny cultural borrowings can create opportunities for learning, especially in today’s digital age. My own curiosities about the “everyday exotic” items in our living room – coffee, tea, furniture, and art – led me to want to research them further, and I am sure I am not alone in this drive. Like my brother’s experience with hummus leading him to try other foods, in the proper context, many of these borrowings can instead function as a gateway for learning more about a distant people or place. Indeed, my own fascination as that three-year-old listening to the
Bangles led me to beg for trips to the library to read about the Ancient Egyptians. And as mentioned before, this can hold true for those who study and perform music.

By identifying these instances of allomimetic music and further categorizing them into the paradigms in which they were and are composed, we can then take on the important duty of promoting this concept of allophilia. Rather than recognizing the music simply as “exotic”, this new identification acknowledges the culture of the Other, the culture of the composer, and the means by which the end – in this case, a piece of music – is achieved. It is my profound hope that this monograph, aside from simply providing fodder for scholars to discuss this music, elucidates the most fundamental fact about allophilic music: that its study, when handled properly, allows scholars and musicians an opportunity to celebrate the diversity, both historical and current, that is an essential part of our world and our art.
BIBLIOGRAPHY


