1st theme.
Music and Identities: The Baltic Sea Region in the 21st Century

Ethnicity, National Identity, and Transcultural Awareness

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ABSTRACT: Today regional traditions interrelate with the plurality and diversity of musical languages and tastes as social constructs, with confronting trends of intercultural music-making, and with techniques of transcultural improvisation. Since the beginning of the 19th century, aspects and perspectives of ethnicity, related to a shared or supposedly shared cultural heritage of individual groups, have always been confronted and intervened with farther reaching national ideologies and strategies. Nowadays, in the era of globalization, of migration, tourism, event-culture and world festivals, musical identities became even more and more multi-referential, characterized by polyglot and fluid constructions that are decisively structured through moments of ambivalence between ethnic, national, global and cross-cultural discourses. The construction of local, regional or national identities is expressed by individual musical groups through highly differentiated narrative performances, but more and more also in relation to the audiences they are performing for, may it be in the own local or national environment, abroad on a tour, on stage of a world music festival or in mass media and internet. The regional reference by which music is symbolically expressed is nowadays mostly disconnected from its traditional older identity-concepts and turns more and more into a virtual and trans-regional discourse in order to balance ideological, aesthetic and economical power structures.

Musical horizons continuously broaden. Stage-, media- and virtual-based presence is increasingly constructed with its cross-regional, trans-national or world centered music input. Thus inter-regional and intercultural encounters create hybrid forms and genres mixing elements of local and national musical icons with identification-markers of European, American or even Asian musical traditions. Artists and musicians adopt different musical instruments, forms, playing and performing techniques from near and distant traditions. These intercultural forms increasingly blend distinct elements of traditional, popular and world musics. Thus, folklore and artistic narratives represent discursive expressions which address on different levels homeland, region, nation or the world. In particular the narratives alternately articulate the creative intention of conserving the ancient, of innovating the present, of acculturating Western and Asian ways of thinking, or even of just letting go any kind of regional, ethnic or historic references.

The values of affirmative identity, once based on rather stable local concepts, dissolve boundaries and turn into a possible modern patch-work identity of selectively perceived performance techniques and transient musical constructs. The reflexivity of constructing such musical worlds leads towards de-identification, de-temporization, and de-nationalization. By the additional means of de-essentialization, de-contextualization, and de-centralization, musical forms and performance techniques are permanently deconstructed and reconstructed anew. Ironical distance and critical nearness produce the preconditions of always changing performative

actions in such a way that musicians and musical groups themselves speak rather for their own individualistic aesthetics, in a particular time and in a particular space. They reveal the aura and continuum of transitory identity-mechanisms amidst of struggling for acceptance on a larger scale, of becoming more influential and receiving a larger degree of popularity. At the same time the identity-discourses criss-cross and are likewise intra-cultural, intercultural, and transcultural as well. Thus social and musical identity constructs form, by no means, a static but in fact a very dynamic and never-ending set of changing attitudes, not least determined through the local familiar in confrontation with the unfamiliar of an increasing world-centered potential otherness in its global awareness.

Keywords: *identity strategies, regional traditions, era of musical globalization, intercultural encounters, de-centralization of musical forms and performance techniques, de-identification*

INTRODUCTION

IN his article „Disciplining Ethnomusicology: A Call for a New Approach" Timothy Rice comes to the conclusion, that the subject of 'music and identity' has been the most extensive in the last 25 years and has been one of the most important topics in ethnomusicological research. But at the same time he observes a multitude of regional and global narratives which do not really contribute to a deeper theory of 'music and identity' (cf. Rice 2010).

The discomfort about the one-sidedness of conceiving musics as identity-logical entities consists probably in the fact that the concept of culture has to be reformulated within a framework of an intercultural theory of interaction and communication (cf. Fuchs 1997: 142). Thus, in the logic of intercultural relations the cultural processes have to be understood not uni-directionally, but bi-directionally, because identification implies at the same time differentiation. This means, differentiation is also a matter of de-identification. In each transitory phase identification moves away from the former 'I' and becomes another person by including the otherness as 'we' on the base of a newer re-identification.

Neither culture nor identity can be conceived as uncoupled entireness. They are not isolated, self-sufficient, but people refer to their identification-concept by the process of interaction and communication. Both, culture and identity are not holistic paradigms of "closed containers" (cf. Drechsel, Schmidt, Gölz 2000: 6 f.) Both, culture as well as identity are flexible. It is an open process in the mental construct of men. Musicians, music groups, and performers always debate on the basis of different musical styles, both at home as well as abroad. They continuously have to dispute their values with others on an intra- or inter-cultural level. These discourses imply the dominant mechanisms of identification and de-identification, e.i. of integration and differentiation. Identification and differentiation are also the two sides of the same coin. The imagination of identity as well as the

invention of identity is always a cultural and dynamic process determined by the ongoing discourses of actors and counter-actors. This refers to musicians as well as to music groups, music manager, audiences and/or music critics.

Music actors negotiate their social and cultural values, their aesthetic norms and sanctions; they act by identifying, by reflecting self-experiences; they selectively and creatively take actions on. Music actors simultaneously interact and communicate through their identity-dynamics on local, regional, national and/or global levels. They deliberately or unintentionally comment on basic questions of including or excluding other regional, national or global space- and time-concepts. These are distinct mental constructs and narratives, which refer to the past as culture of memory, to the present of performing rituals or to the future of a virtual space. Music actors negotiate via identification-mechanisms.

With these identification-mechanisms and identification-strategies music actors take a position towards the surrounding. They identify themselves with musical concepts and ideas; they take a positive, negative or modifying position, especially in conflicting situations, where they want to do something in their own proper way (cf. Baumann 2009: 41). They are social actors, who want to mediate a sentiment of identity by their own with the goal to present themselves with a distinctive self-concept towards the outside or they want to be acknowledged with their own unmistakable characteristics by the outsiders. Such self-concepts are based on identification with family, gender, generation, and a feeling of an ethnic common bond; they can express solidarity for a working class, for a caste, race or religion – whether this corresponds to reality or not. Human beings identify themselves with their environment, with a nation, a Diaspora or they can confess themselves to a world-citizenship on a global level (cf. Sugarman 2010: 342).

Such different levels of identification are expressed by music-making, listening and evaluating. Since every self-concept is simultaneously confronted with the concept of others and also of foreigners to the local, it implies competition as side effect, self-assertion and hegemonic ambitions. This is the main reason, that those identification-concepts and -strategies previously generate discourses of the 'otherness', i.e., music actors recognize the potential 'otherness' by demarcating the own self. At the same time the potential 'other' is also the 'foreign' or the unknown 'new' where one skeptically acts towards in a rather restrictive manner, in an open-minded positive or in an embracing, integrative manner.

1. WHY IS THE QUEST FOR IDENTITY SO IMPORTANT?

As we have seen, the individual or the particular music group differentiates itself by its own distinctive concepts and behavior. But each difference signals also the higher-ranking integral whole and involves particular motivations and targets by the tradition bearers and musicians.

For example, in different Alp-sections of Uri, in Central Switzerland, the herders sing their own alpine prayer-call every evening in the summer time. Each farmer has its own variant of the alpine prayer-call. They identify themselves with the local variant handed down from generation to generation. Each psalmody has its formal differences from, and each herder knows the differences of the others but as a whole, all prayers are following a general textual and psalmody pattern (cf. Baumann 1977; Bremberger, Döll 1984: 78 ff.).

Also in Switzerland, in Canton Wallis, the insider of the community of Zeneggen were able to discern the particular style of the carillon ringing and could tell the name of the ringer just by listening to the carillons pattern (cf. Baumann 1972: 59). Such an identifying recognition communicates by a signature of the own and always bears witness to the difference of the other individual within a particular family tradition, a village or an ethnic community. The own is recognizable only by the difference of the other. Anna Czekanowska reports the preservation of a similar distinctive identity among the Eastern-European orthodox believers in Poland: "... the people identify themselves either as *prawoslawni* (Eastern Orthodox; lit. 'rightly believing') or simply as *tutejsi* (indigenous; lit. 'people from here')" (Czekanowska 2009: 199). By its definition, traditional music is often defined as music from here, while world music is "local music, not from here" (cf. Brusila 2003).

Thus again: The Own is recognizable only by the difference of the Other.

2. ETHNIC IDENTITY AS SPACE OF STABILITY?

The identification mark of the Here and Now as ethnic space of stability symbolizes the persistence of the apparent amaranthine within a dynamic flow of time. Naturally this is a fiction. This fiction is especially expressed in music and by music and its identity forming factors. Music is emotionally linked to the individual memory and is *per se* part of memory by listening to it. By similar and continuous listening and performance experiences music becomes at the same time a part of a collective memory of musicians, listeners, orchestras and music managers.

One can find locally rooted identity in many regional songs, for example, in *Ortsliedern* or songs that praise the homeland by their lyrics and tunes. Such songs are mostly composed by local poets as for example in Germany, the hymn of Bavaria, the *Frankenlied* (Franconian song) that praises the North-Bavarian region, or the *Baselbieter-Lied* that sings of the region of Bâle, or a song that sings of the free alpine life expressed by urban yodelers, which, in their leisure time, dress themselves in cowherd costumes.

Music-cultural identification expressed by a song or with a song is imagology. Singers, musicians, music groups, music organizations and associations present themselves with their own space and time related value concepts and also disclose their identity in order to get perceived from outsiders in this particular way.

The concept of "musical identity" implies normally subjective sentiments and statements expressed by particular groups, singers, and music groups that are based on similar and common experiences that last over a longer time span, but at the same time the concept or musical identity also changes. Common identity giving experiences of such groups are language, religion, and customs as well as a location related to a shared space-time-vicinity. The more the migration and individualization of the society progresses, the lower are common experiences. In response to a world-wide globalization, resistance, rebellion and/or subversion often develop (cf. Sakolsky, Ho 1995). Particularly disadvantaged groups form up with regional and cultural identity strategies, and, accordingly, argue with their political concerns. One of the concerns is especially the cultural self-determination that, in fact, is increasingly in conflict with growing economies and consumerism. Under these circumstances, cultural identity is recognized as a pulsating construct, definitively structured by moments of ambivalences. Cultural identity is exposed neither blindly to globalization trends nor is identity un-contradicted by local, regional, national or cosmo-political currents. But within pluralistic and democratic societies the autonomy of the Self becomes more and more an individual expression. Thus identity and identification remain changeable mental constructs of subjectivity. Equating the categories of society, culture, and territory with the term of identity is not supportable any longer. More and more it is the individual which looks, in its social context, for her or his own cultural surrounding and creates its own cultural repertory (cf. Harmsen 1999: 100–104). With its maturity the individual dismisses predefined identity-delusion. The difference of music groups consisting in the goal to find the own profile, becomes a constitutive element for group solidarity. It is also a commitment to a distinctive musical style that is silhouetted against comparable styles in the nearer environment or on the global level.

In the encounter and in the conflict of controversial cultural constructs processes of local selection, of rejection, appropriation, (re-)interpretation and/or transformation emerge. As we use regional dialects, standard

language and *lingua franca* (today mostly English, in the 19th century French), in music we also identify us ourselves with different musical styles on different occasions and at different times, may it be within local traditions, national folklore or transnational and global world music.

3. IDENTITY AS CULTURE OF MEMORY

The identification with his own local cultural memory was very important for the Cazique of the Xikrín Indians in the Amazonas of Brazil. In Cataté he was asking us to document all ritual chants and songs of a whole year. He was aware that it is only a matter of time before the approximately 900 remaining residents of the village would soon be displaced by the pressure of loggers and prospectors and that the younger generation would have to take refuge in the cities. The Cazique said: "I want to have at least something passed down from our tradition to my grandchildren, so that later generations can remember, from where they came from" (quoted after Baumann 1996: 33). The Cazique was already thinking in historical categories, not so much oriented to the past as in fact to the vanishing future. His desire, we could not meet.

Aware that their world is ending, the indigenous people began to document themselves at an uncertain time in order to safeguard at least some chants and songs that remind them of their knowledge, of their ethnic, linguistic and historical identity expressing their cultural memory and their immaterial cultural knowledge (cf. Baumann 1996: 33f.).

Identity can be defined as 'we-awareness' and denotes a symbolic space of the local, the regional, the national and/or of the global. This symbolic space is produced by linguistic and artistic forms and performances of symbolic expressions, by texts, terms, knowledge, and concepts (cf. Binder, Kaschuba, Niedermüller 2001: 8). Identity discourses promote the positioning of self-esteem – directed towards the interior by the exclusion of foreign images – or, directed towards the exterior, by inclusion of foreign images. At the same time inclusion and/or exclusion are directed predominantly towards past, present or future developments.

Above all, musical identity constitutes itself by the individual memory, processing repetition and differences. In the cognitive process of perception patterns and structures are re-recognized (*déjà-vu*). The re-recognizing is based on processes of reminiscence. This makes us believe identity is stable. The musical memory identifies the timely earlier as virtually identical with the timely later. Thus the musically remembered can be performed (identically, by variations or by innovations) in the present or in the future. Each repetition is the difference of time in relation to the performance remembered.

Memory, repetition, i.e., identity and difference are mutually dependent. Thus they become also a part of the future. Memory incarnates (materializes) in performativity and ritual repetition that creates the emotional moment of identity.

4. IDENTITY AS EXPRESSION OF SELF-ASSERTION

In July 1990 the indigenous peoples of Latin America, consisting of members of 20 countries, 120 nations (ethnic groups), tribes and organizations of the Western Hemisphere, adopted the declaration of Quito. They postulated an "Indigenous Alliance of the Americas on 500 Years of Resistance" and the ending of political integrations, assimilation, and attempts of the instrumentalization of traditional customs. They claimed the preservation and creative development of their own cultural values and of their own cultural identity. They were expressing the hope for strengthening their identity and for the unity in the plurality of the native nations of both Americas. Only this would lead, together with other oppressed social stratum, to a genuine self-determination and to an integral liberation of the peoples (cf. Bogenreiter, Trink 1992: 252).

Even the "rock star Sting has used his latest visit to Brazil to urge the government there to listen to the concerns of indigenous peoples over a proposed new hydro-electric dam in the Amazon. He was speaking at a press conference in São Paulo where he was reunited with indigenous leader Raoni Metyktire who joined him in a similar campaign 20 years ago which attracted worldwide attention. Indigenous tribes in the Amazon say the Belo Monte project, which would be the third largest hydro-electric dam in the world, poses a threat to their way of life" (Duffy 2009). Weeks before, the Avatar film-maker James Cameron also has declared, that he will shoot a 3D-movie about the Xikrín-Kayapo Indians who oppose the project of a hydro-electric dam in the Amazon, because this monumental construction would flood their tribal land and deny their cultural identity (cf. Cameron 2010).

5. IDENTITY AND THE FEAR OF LOOSING ETHNICITY AND ONE'S OWN LIFE

Ultimately identity has to do something with the fear of death, fear of the loss of one's own ego, one's own family, the disappearance of one's own culture, or of one's own ecology.

The response to the threat of loss is often an intensified strategy for identity with the desire to preserve the memory and the continuation of the threatened. This often is directly related to a democratic self-assertion in the slope of political and economic conflicts. Especially for small ethnic groups, this legitimate desire for self-assertion is a strong motivation for identification by the concept of solidarity. It is a concept by which individuals organize themselves into groups. They provide identification by cultural resistance in order not to be wiped out by history.

Such an intention to preserve one's own identity as a survival strategy of a small ethnic group shows also the attempt of the Chipayas. The Chipayas of Bolivia belong to a unique ethnic group and count hardly a thousand people. They have their own language the Chipaya or Puquina. A project planned should help to preserve or better reintroduce their traditional music and cultural values after the ethnic group was almost in danger of extinction. This is the intention of some engaged people who want to react to the impending emigration of Chipayas from the barren regions around Lake Popó to the lowland. In the 1980s I had the chance to document the music of the Chipayas. Now some thirty years later most of the music tradition have vanished. An educational project is set of, to bring back the music to the Chipayas and to re-introduce the musical rituals, melodies, and performing techniques on the basis of the earlier recordings.

No one will doubt that the protection and preservation of the culture of a small language group is an important concern in the framework of the Intangible Cultural Heritage project of UNESCO as long as the concept is also combined with creativity, democracy, and sustainability. Because musical traditions are always closely connected with languages the preservation of the languages is an important factor. Of the 6900 languages spoken in the world 2500 languages are threatened with extinction before 2050. With the extinction of languages, of course, also musical traditions are threatened.

6. IDENTITY CONCEPT AS LIVING DIVERSITY IN THE WORLD ARCHIVES OF KNOWLEDGE

In the memory of hundreds and thousands of individuals and groups from different cultures around the world knowledge and experiences of hunters and collectors, healers and shamans, nomads, farmers and fishermen are gathered. The knowledge and experiences are transmitted by religious, rural and urban music specialists, by amateur musicians, semi-professional as well as professional experts. This cultural memory is collected as a living archive of humanity. It is an inexhaustible wealth of wisdom and experiences, of artistic, experimental and ethno-theoretical

knowledge. The plurality and diversity of knowledge are geared to ritual, agrarian, and religious cycles of the year, to working processes, costumes and festivals; they deal with conflicts of generations and historic observations; they reflect emotional ties related to environment, nature, society, and they reflect also the imbalance of power, techniques, industry and modernity.

7. IDENTITY AS REVITALIZATION?

Musicians rely on the treasures of phonogram archives with the intention to bring alive the sound of memory. There seems to be a basic human understanding to preserve the memory of culture. The purpose is, first of all, to understand where we come from and where we have to go.

In the history of science, this was made clear by Johann Gottfried von Herder (1744–1803), inventor of the German 'folk song' concept, in addition to many others. Herder's collection of songs intended a compilation of materials representing all countries, nations, languages and times. The collection became the magnificent vision of *Stimmen der Völker in Liedern* (*The Voices of Peoples in Songs*, 1807; first edition with the title *Volkslieder nebst untermischten anderen Stücken / Folksongs with Other Miscellaneous Pieces*, 1778/1779), a transnational anthology of songs and chants of oral traditions from all cultures and times. Although his idea was universally applied, with a focus on the entire world, the collecting of old songs became soon a part of national-centered orientation that later on perverted more and more to an idiosyncratic understanding of culture.

8. IDENTITY AND NATIONALISM

The idea to strengthen the national identity by folklore and music came to the fore, so that the ideological concept of separating became more important than the unifying idea of humankind. In the turn this led more and more to a retrograde insistence and adherence in the late 19th century until the Second World War. After the nation-state formation national identity was tuned somehow into a service for the ideology of a nation linked to folklorists and homeland activists. Emphasis was given to the Own in competition to the Foreign; less priority was set to the sentiment of a common bond transcending the ideology of nation. This process was partly repeated after the Berlin wall came down (1989), when new nations in the Baltics and in Eastern Europe came into existence. These new nations had first of all to struggle for their own identity regarding

state, sovereignty, culture and music. But hopefully the errors of the past nationalistic thinking are not repeated. Extreme nationalism has always caused a culture with a dead end, be it in racism of all colors or in any other kind of fundamentalist, essentialistic, and excluding thinking.

Leading 'Western' composers were always open by the majority to new or other cultural expressions in the encounter of cultures. But some were blocked by a racist and purist thinking that arose in the 1930s. Their narrow minded identity concept became a racist attitude towards other cultural expressions, that ended up with the terrible term of 'degenerated music' or of (folk) music that does not belong to the own, allegedly 'superior' race. Béla Bartók in 1942 was resolutely opposed to such xenophobic identity of a narrow minded purism in music: "Contact between foreign peoples" – thus his argument – "does not only cause exchanges of melodies, and this is even more important, it inspires the development of new styles" (quoted after Bartók 1976: 30).

9. IDENTITY, IMAGOLOGY AND NATION

The past of traditional customs is continually present in all regional narratives up to the postmodern era. Even in folklore festivals, the presence of the past comes into conflict with an irrevocably changing and short-lived modernity. Almost every kind of folklore attracts outsiders with an imagology of their folk costumes, traditional musical instruments and forms of expression, referring to a past existence as hunter or peasant or life in the countryside in general, all as a reflex to the global loss of time and space. It is a collective memory (cf. Assmann 1997) that dresses up in the costumes of a past world, of past farmers and hunters, of an imagination of the past.

Also musical instruments have become identity icons for the differences between individual regions and nations – the *alphorn* for Switzerland, the *gaita* for Galicia, the *nyckelharpan* for Sweden, the *shakuhachi* flute for Japan, etc. – all these nationalized identity stereotypes live on the one hand from the globalized monopolization of regions. But on the other, they also thrive on regional or national differentiation in view of the globally determined market (cf. Baumann 2000: 128–132).

However, the national of music as identity concept is always an illusion. With a glance, for example, at the diversity and plurality in the national music of South-Korea, one immediately realized that the difference became the true identity marker of the society of today. There you find shamanistic, Buddhist, Confucian and Christian music, chants, and hymns, folk and popular songs, folk music, Korean-classical music and European music, entertainment music, jazz and rock and pop music – all in their full diversity. One must realize that the simplification of identity markers for a nation is short sighted. In the modern world and in the modern life of

music the pluralistic diversity itself is the most important part of every nation's identity (cf. Baumann 2008).

10. IDENTITY AS MOURNING WORK??

Almost any folklore promotes a cultural imagology by its costumes, traditional musical instruments and forms of expression and refers to an invented identity of the past life of hunters, farmers or of the rural life in reaction to the global loss of time and space. These costumes of remembering the past have different reasons: on the one hand, it can be understood as a kind of mourning. The memory keeps alive the individual and locally orientation memory amidst of global uncertainty. At the same time it makes available the potential of the past for the presence and for a controllable future. On the other hand, when the world seems to lift out of joint, one takes refuge to an imagined past in order to preserve a cultural continuity in a time when the dynamics of technology and modernity seem to ride roughshod over smaller ethnic groups and individuals. On the background of a matrix of remembered values, identities are performatively and creatively expressed in musical actions with reference to the presence.

Individual musical groups negotiate their conviction as different and reflexive expressions in terms of acculturation, re-culturation, bi-culturation or transculturation. The identity debates are carried out in negotiating between values of purism, authenticity, syncretism, hybridism, and transculturation. These identity discourses ultimately coin the 'culture of transition' and create the plurality of particular musical narrations.

11. INVENTING IDENTITY AND THE PLURALITY OF NARRATIONS

Musically a myriad of narrations are told with reference to the perspectives of many places and many times. The imagology of folklore and popular music cultivates cultural identity in times of globalization. Imagology cultivates the flowing border areas between essentialism, fundamentalism, alterity, and the autonomy of the self. In the traditional society the music behavior was predominantly related to the whole community, to its hunters or farmers. With the increasing complexity of societies based on the division of labor, an increasing differentiation was emerging between musicians, listeners, and organizer, between oral, literal, medial and even virtual mediators.

Were time and space largely determined by customs and festivals of smaller groups and by traditional events of a life cycle or of a religious

calendar, in the postmodern world of event-culture and consumerism, place and time are meanwhile mainly determined by tourism, strategic marketing and by a very specific music industry. Cultural identity concepts seem to shift from traditional value systems to economic success.

12. THE MARKETING OF MUSICAL IDENTITY CONCEPTS

By network-groups on topics as *Musica Sacra*, Music Days of the Sinti and Roma, festivals of drone instruments, dance and folk festivals, Renaissance music, Alpine Sounds, *folkBaltica*, Carnavals of the Cultures of the World, Techno Lova Parade, underground music, internet and so on, smaller and larger groups form a specific identity concept of music. Music becomes a strategy of bringing together people who have more or less a strong identification with a particular kind of music, musical styles and genres. These interests may be linked to civil-rights movements, to a historical revival of old musical instruments, to a social engagement or to multicultural events.

Since many years, the once locally oriented identity markers of tango, samba, salsa, and reggae have been brought to the global market. Just as the global lives on the regional roots, the region became dependent of the global to be recognized as a different concept of the world. Homogenization and differentiation are mutual dynamic processes of debating and creating identity. They interpenetrate each other in the development of globalization: Where modernization is overwhelming – so says the sociologist Dieter Senghaas – it is natural that in defense one emphatically recourses on ancestral cultures, on real or imagined traditions. It is tempting to use traditional culture as reinsurance, in order to preserve one's own identity, while one unconditionally indulges in technological progress. And – thus he continues – this mixed program is certainly the intention of its inventors in order to minimize the pressure and the associated "anomic consequences of modernization" (Senghaas 1998: 45).

Such discourses are repeated, over and over, by articulating the loss of identity, by re-defining identity, but also by inventing and adopting a newer creative identity. In the broader context of the UNESCO World Cultural Heritage and the UNESCO registry *Memory of the World* these identity constructions achieve a qualitative new actuality (cf. Baumann 2006: 37ff.). These discourses are also carried on by migrants and migration groups who are exposed to the pressure of the dominant 'leading culture' they are living in. All too easily they fall into a unilateral monopolizing definition of the mainstream. The social and aesthetic struggle being accepted by the dominant culture is often confronted with a one-sided harsh ideological demand for a complete integration.

13. IDENTITY AS IMAGINATION – THE IMAGINATION OF IDENTITY?

These days, everybody changes his or her own musical identity in the function as listener and musician as well. During the day one hears popular music in the background, in the evening one goes to a classical concert or to an opera-house. There are musician who perform in several different styles. I knew a classical tuba player who was performing in a symphony orchestra and in a modern atonal brass quartet; at the same time he also was an active folk musician as well, and he was also performing, from time to time, in a popular entertainment group. It is precisely the modern plurality and flexibility that generate this fluid identity. Partial musical identities become a kind of multiple *bricolage* in time. Everything is in a dynamic flow between the extremes of identity fetishism and loss of identity, between desperately clinging on to a rigid identity concept and letting go in order to become another person, i.e., between persistence and change. In this sense musics are narratives that tell us about perception that delimit the 'I' from the 'We'. The narratives tell us about how past, presence, and future is perceived. Musical narratives tell us about life and death; they emphasize either the identical to insiders or accentuate the difference to outsiders. The fluid interplay of being similar and of being different, of identity and non-identity seems ultimately only to veil the underlying basic questions: who am I – facing all the identity changes; and who I am – facing death, the final dissolution of identity? Insisting on one's own identity supposedly brings security, stability, and certainty, but these all are fictitious. Everything is nothing else then a dynamic flow within the development of ego, society music, and life.

14. MULTIPLE IDENTITIES?

Instead of defining identity as mental and value-related unity, it is better today to comprehend identity as a conglomerate of diverse differences, as plurality of affiliations and modes of being, as individual and music-related "deep plurality" (cf. Wulf 2002). This particular plurality highlights conflicts and contrasting perspectives on personal, local, regional, national, and transnational levels. The flowing process of de-identification and re-identification is always interconnected to the consciousness of a potential alterity under the pressure from outside. Identity strategies in the 19th century were predominantly nationalistic. In contrast to this the idea of the UNESCO Immaterial Cultural Heritage is, first of all, world-centered. This means that the project of immaterial cultural heritage has to turn away from ethnocentrism and nationalism and has to be open for an integral view that includes a creative and global awareness.

Today modern men cross many identities. She or he is involved in local and transnational traditions; she or he feels a part of an ethnic, religious, national and/or global movement. She or he is African, American, Asian, European, is Buddhist, Christian, Hindu, Jew, Muslim or atheist and might be a cosmopolitan at the same time. Postmodern men seem to become multiple in their personalities; they have to confess to their own on different levels and to draw the border lines to others. Identifications are permeable, changeable and always determined by competing contexts and by the logic of particular situations related to particular actions and observation perspectives. Musicians and music groups, too, became polyglot, they move freely in folk music tradition, at the same time in jazz formations, and perform also in contexts of national and world music festivals. Already hundreds of years ago, gypsy musicians, and today many musicians more, have become professionals in several and different musical styles and identities.

15. CHANGE OF PARADIGM: FROM LOCAL IDENTITY TO A GLOBAL AWARENESS-COALITION

Every open society has ultimately to open under the pressure of migration and globalization. The movement is from ethnocentrism to nationalism, from nationalistic concepts to transnational and ultimately cosmo-political awareness. On the way there, many irritations, retro-orientations, identity blockades, stereotypes and neo-ethnicity become operative. It is an expression of rivaling identity formations. In fact it is not so that one identity concepts eliminates the other one, but identity concepts grow and integrate other perspectives. Former narrower horizons can be expanded, shaded and continued under different perspectives.

When Arnold Schönberg realized a new identity for himself and for his scholars by his invention of composing with the twelve-tone system, he did not have to give up the traditional tempered system. It still existed for him by listening to classical music. But it became a change of perspective for his unique composing techniques. With the new style of composition with twelve notes related to each other he thought to have made an invention by that the world domination of the German music would be granted for the next one hundred years (i.e., 1922 according to Hans Heinz Stuckenschmidt 1951: 82), but twelve-tone music could not replace the older styles, rather there was a musical identity more for musicians and listeners with that one could identify oneself, or not.

Musical identity is finally based on a self-concept, on self-esteem and then also demands a controlling mechanism. It is based on cognitive, emotional and motivational performance. But continuity and consistency are more or less flexible and fluid, too. The controlling mechanism is always interested

in new things, in new musical experiences where the new can be combined with the old, where the past can be perpetuated with new performative forms of expression in the presence and where the future may be open for a farther reaching world-centered awareness. But in little steps it is always one's old identity that dies slowly in letting go.

16. LETTING GO – ON THE DEATH OF IDENTITY?

As Jason Leach (2010) became older and realized that his age was not invincible and his identity would not last forever, he invented the "death record". With his company *And Vinyly* he fixes the ashes of a deceased person on a record and combines it with music, with a favorite song or poem of the dead person. It seems as would it be possible keeping alive the person's extinguished identity rotating on the Vinyl turntable forever. Such a death record is the swan song for every living identity and is the end of difference.

"Where are we when we hear music?" Thus the philosopher Peter Sloterdijk asks (1993: 294ff). Music is for him either coming into the world or the fleeing from the world. Music is either the formation of the 'I', the individuation with the "will for power as sound" or it is "the nirvanic unwillingness for power" that strives after contemplation and comes to an end (cf. Sloterdijk 1993: 301 f.).

Following the widespread concept of a 'leading' Western music culture where the individual is highly praised, one could understand that this is as an extreme form of attachment to a self-indulgent 'I'. On the contrary, Asian Buddhist philosophy teaches quite the opposite, that is to say, not the attachment to identity, but the letting go, the release from adherence in order to become one with everything else, with the universe at all. To cling to something means separating and splitting (the ego versus the world); letting go means searching for unity in the whole, becoming one, to let disappear the own ego, to feel one with all. And in fact, cultural identity-constructs are ultimately always fluid negotiations of differences between past memories, present and future expectations. Traditions are forgotten, revived or (re-)invented. These discourses on regional identities and their particular cultures with each other and together cannot refer only to the surface of the event society and to edutainment, but has to explore, in the future, especially the inner depth. Ultimately the discourse emphasizes less the separated and lonely 'I', but promotes rather the transpersonal universal 'We' that brings light to the world at large.

Not pre-rational, not regressive but progressive climbing on the rungs of a ladder the trans-rational consciousness has to integrate all kinds of thinking that can embrace many cultural pasts, many presents and many

futures. In such a way this evolutionary and integral awareness opposes to any hegemonic identity and hierarchy of domination and is directed to the still unknown attractors that lie in the future of men (Wilber 2001: 301–309).

To conclude, weakness seems to lay in the insistence on identity, while true strength is letting it go.

Only in letting go, in de-identifying with the former oneself, the individual gains the freedom to feel as one with the whole world, or – as the Korean Zen master Daehaeng Kunsunim comments: "There is no substance to the 'I' that people have thought of as themselves. However, it is said that 'I' has no substance, not because such reality does not exist, but because what is called 'I' always changes from moment to moment" (Daehaeng 2007: 15). At the point "where the unenlightened illusion of self" disappears, "something eternal" will be revealed (*ibid*.: 15). And as she continues: "The worst prison in the world is the prison of thought. The most difficult wall in the world to overcome is the wall of fixed ideas (or identities we may say). From a certain perspective, spiritual practice means freeing yourself from such prisons of thought" (*ibid*.: 41), i.e., freeing yourself from such prisons of identity…!

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