RESONANCE

(Re)forming an Artistic Identity through Intercultural Dialogue and Collaboration

NATHAN RIKI THOMSON

EST 57
MuTri Doctoral School

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This written artistic doctoral thesis connects
with a multi-media exposition,
which can be viewed by scanning the QR code,
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ABSTRACT

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This artistic doctoral research examines how the third space emerging from intercultural dialogue and transcultural collaboration can be a catalyst for new musical discoveries, intercultural humility, and the (re)forming of artistic identities. The body of this project is centred around three doctoral concerts, a CD/LP recording, and a documentary film, which took place between 2016 and 2021. In addition, I draw on the embodied experience of a five-year period I spent living and collaborating with musicians and dancers in Tanzania and Zambia prior to the doctoral project.

As a double bass player, multi-instrumentalist, and composer, I place myself in a series of different musical and multi-arts contexts, engaging in dialogue with musicians, dancers, and visual artists from Brazil, Colombia, Estonia, Finland, France, Madagascar, Mexico, Poland, Sápmi, Tanzania, the UK, and Zambia. Various solo, duo, and ensemble settings act as case studies to examine how this process takes place, the new knowledge gained from the collaborations and their resulting artistic outcomes, and the effects of intercultural dialogue, collaboration, and co-creation on my own artistic identity. The instruments and forms of artistic expression used by my collaborators include the Brazilian berimbau, Chinese guzheng, dance, live electronics, experimental instrument making, Finnish Saarijärvi kantele, Sámi joik, vocals, percussion, live visuals, image manipulation, animation, photography, and film.

The key concepts that I investigate in this research are: artistic identity, global citizenship, hybridity, interculturalism, intercultural humility, liminality, third space theory, and resonance, the latter being viewed both as a physical phenomenon and as an approach to thinking about the ways in which we connect with the world around us. This research contributes to new knowledge and understandings in the areas of artistic identity formation, intercultural collaboration, and interculturalism in music education through the interweaving of artistic processes, audio, video, photographs, artistic outcomes, and text. Findings emerge in terms of new musical discoveries that surface from the dynamic third space created through transcultural collaboration; the expanding and deepening of musicianship through intercultural dialogue and collaboration; the interconnected nature of interculturalism in music and its reliance on openness, empathy, dialogue, and constant negotiation with sonic material, people, and place; and the crucial role of fluidity and resonance in forming a personal artistic identity.

Further research outcomes include new techniques and the expansion of the sonic palette of the double bass, enabled by developing custom-made attachments, preparations, and electronic manipulation. The complete scope of this doctoral project includes four artistic components (three concerts and a recording), a documentary film, and an artistic doctoral thesis comprising two peer-reviewed articles and an integrative chapter, all housed within the main multi-media exposition, *Resonance: (Re)forming an Artistic Identity through Intercultural Dialogue and Collaboration*.

Keywords: *artistic identity, global citizenship, hybridity, intercultural collaboration, intercultural humility, liminality, third space, third space bass, transcultural, resonance*

TIIVISTELMÄ

Thomson, Nathan Riki (2021). *RESONANSSI: Kulttuurienvälinen vuoropuhelu ja kollaboraatio taiteilijan identiteetin muokkaajana ja uudistajana.* Taideyliopiston Sibelius-Akatemia. EST 57.

Tarkastelen taiteellisessa jatkotutkinnossani, miten interkulttuurisesta vuoropuhelusta ja kulttuurien rajat ylittävästä kollaboraatiosta syntyvä kolmas tila voi toimia katalysaattorina uusille musiikillisille havainnoille, keksinnöille ja ideoille, lisätä ymmärrystä ja kunnioitusta kulttuurien välille sekä rakentaa ja uudistaa taiteilijaidentiteettiä. Tutkimusprojektin keskeisen sisällön muodostavat taiteelliset osiot eli kolme tohtorikonserttia ja CD-/LP-levy sekä dokumenttielokuva, jotka on toteutettu vuosien 2016 ja 2021 välillä. Ammennan tutkimukseen myös Tansaniassa ja Sambiassa aiemmin viettämäni viisivuotiskauden tuottamasta kehollisesta kokemuksesta: elin arkea ja tein yhteistyötä paikallisten muusikkojen ja tanssijoiden kanssa.

Tohtoriprojektin taiteellisissa osioissa sijoitan itseni kontrabasistina, multi-instrumentalistina ja säveltäjänä erilaisiin musiikillisiin ja monitaiteisiin konteksteihin ja dialogiin muusikkojen, tanssijoiden ja kuvataiteilijoiden kanssa. Yhteistyökumppaneinani teoksissa on ollut taiteilijoita Brasiliasta, Britanniasta, Kolumbiasta, Madagaskarilta, Meksikosta, Puolasta, Ranskasta, Saamenmaalta, Sambiasta, Suomesta, Tansaniasta ja Virosta. Heidän instrumentteihinsa ja ilmaisumuotoihinsa lukeutuvat esimerkiksi brasilialainen berimbau, kiinalainen guzheng, tanssi, live-elektroniikka, kokeellinen soitinrakennus, suomalainen Saarijärven kantele, saamelainen joiku, äänitaide, perkussiot, mediataide, animaatio, valokuva ja elokuva. Erilaiset soolo-, duo- ja ensembleteokset toimivat tapaustutkimuksina, joiden avulla tarkastelen itse yhteistyöprosessia, kollaboraatioista ja niiden taiteellisista tuloksista

syntynyttä uutta tietämystä sekä interkulttuurisen vuoropuhelun, kollaboraation ja yhteistekijyyden vaikutuksia omaan identiteettiini taiteilijana.

Tutkimuksen keskeisiä käsitteitä ovat taiteilijaidentiteetti, maailmankansalaisuus, hybriditeetti, interkulturalismi, (inter)kulttuurinen nöyryys, liminaliteetti, kolmannen tilan teoria sekä resonanssi, jota tarkastelen sekä fyysisenä ilmiönä että näkökulmana tapoihin, joilla olemme yhteydessä ympäröivään maailmaan. Tutkimus lisää ymmärrystä ja tietämystä taiteilijaidentiteetin muodostumisesta, kulttuurienvälisestä kollaboraatiosta ja interkulttuurisesta musiikkikasvatuksesta nivomalla yhteen taiteellisia prosesseja, audio- ja videosisältöjä, valokuvia, taiteellisen työn tuloksia ja tekstiä. Tutkimuksen tuloksena on uusia musiikillisia havaintoja, jotka ovat syntyneet kulttuuriset rajat ylittävän yhteistyön luomassa kolmannessa tilassa. Tutkimus tuottaa myös tietoa muusikkouden laajenemisesta ja syvenemisestä kulttuurienvälisen vuoropuhelun ja kollaboraation avulla sekä joustavuuden ja resonanssin ratkaisevan tärkeästä roolista taiteilijan identiteetin rakentumisessa. Tutkimus osoittaa, että monikytkentäinen interkulttuurisuus musiikissa nojaa avoimuuteen, empatiaan, vuoropuheluun ja jatkuvaan neuvonpitoon äänimateriaalin, ihmisten ja paikan kanssa. Tutkimus tuotti myös kontrabassolle uusia soittotekniikoita ja laajensi soittimen äänellistä ilmaisua kehittämilläni kustomoiduilla lisäosilla, preparoinneilla ja elektronisella manipulaatiolla. Kokonaisuudessaan tohtorintutkintoprojektini sisältää neljä taiteellista osaa (kolme konserttia ja yhden äänitteen), dokumenttielokuvan ja tutkielman. Artikkelimuotoinen tutkielma sisältää kaksi vertaisarvioitua artikkelia ja yhteenvedon, jotka on julkaistu Research Cataloguessa ekspositiona otsikolla *Resonance: (Re)forming an Artistic Identity through Intercultural Dialogue and Collaboration.*

Hakusanat: *hybriditeetti, (inter)kulttuurinen nöyryys, kolmannen tilan basso, kulttuurien rajat ylittävä, kulttuurienvälinen kollaboraatio, liminaliteetti, maailmankansalaisuus, resonanssi, taiteilijaidentiteetti*

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Illustration by Kai Thomson

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1.0 INTRODUCTION

This artistic research doctoral project began in September 2015 out of the desire to gain greater understanding and insight into the effects of intercultural immersion, dialogue, collaboration, and co-creation on the formation of a personal artistic identity. It was my hope that by embarking on this exploration I might begin to understand more about the crucial contributing factors in the formation of a personal artistic identity, why identity matters, and the ways in which engaging in meaningful interaction with others and the world around us might be an important part of this process. Through music making, it was my further hope that by recognising, valuing and appreciating cultural differences, having conversations across boundaries and creating a space for dialogue, some of the core qualities needed for intercultural collaboration might be revealed and have wider relevance beyond music itself.

My central line of enquiry is driven by the research question: *How can the third space emerging from intercultural dialogue and transcultural collaboration be a catalyst for new musical discoveries, intercultural humility, and the (re)forming of artistic identities?*

The intercultural environment is viewed in this context not as a destination, but rather a framework that allows for diversity and difference to coexist, creating the possibility for a dynamic *third space* where dialogue, meaningful exchange, collaboration, identity formation, and new musical discoveries may emerge. I use the term *third space* here to describe the liminal space that emerges through intercultural dialogue; a hybrid space that exists in between fixed identifications (Bhabha, 1988). I will explore the concepts of liminality, hybridity, and third space further

in chapter 3.5. The body of this artistic research is centred around three doctoral concerts, a CD and LP recording, and a documentary film, which took place between 2016–2021, involving collaborations with musicians, dancers, and visual artists from diverse backgrounds. The aim of these artistic components was to approach the creation processes as research methods and the new artistic discoveries and musical outcomes as research data. These processes, and the artistic data produced, intertwine with the written text as a means to deconstruct the work and gain greater understanding of the research findings. In doing so, I position myself in the community of artistic research practices where new knowledge is 'twice constructed' (Tomlinson & Wren, 2017, pp. 8–9), in terms of being uniquely experienced, embodied, and understood through both artistic and literary processes and outcomes. The artistic processes contained in this doctoral project have produced new music, dance, and visual elements, as well as newly developed techniques and approaches to the double bass.

This article-based artistic doctoral thesis is comprised of two peer-reviewed articles and an integrative chapter. The written text interconnects with four artistic components and a hybrid documentary film component. I use the term *artistic doctoral thesis* to describe the role of the text in terms of supporting, conceptualising, deconstructing, illuminating, and amplifying the artistic work. All of the written and artistic components intertwine to form the totality of this artistic research doctoral project. Multi-media elements are housed within an online exposition that interweaves text, audio, photographs, and video documentation, including excerpts from all four of the artistic components and a documentary film. The multi-media exposition can be viewed at this link: https://www.researchcatalogue.net/view/568007/568008

I proceed by outlining the context of the research and my positionality, including an autoethnographic introduction of myself and my story in chapter 2.0. This is followed by chapters outlining the key underlying concepts: *interculturalism, transculturalism, intercultural humility, third space, hybridity, liminality, (re)forming an artistic identity, resonance*, and *buzz*; and an explanation of the methodological approaches in chapter

7.0. Chapter 8.0 contains documentation of the four artistic components, including audio-visual elements and a documentary film. In addition, section 8.6 contains a summary of the peer reviewed exposition titled "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (Thomson, 2020), published in the Finnish journal, *Ruukku: Studies in Artistic Research*; and a summary of the peer reviewed article in section 8.7, "Forming a sonic identity through the integration of transculturality and technology" (Thomson & Lähdeoja, 2019), published in the journal, *Body, Space & Technology*. Chapter 9.0 focusses further on my expansion of the sonic palette of the double bass as one of the outcomes of the research, through utilising resonating attachments, preparations, new techniques, and electronic manipulation. Chapter 10.0 draws together concluding thoughts and poses further questions for the future.

The documentation of the artistic and hybrid components is intended to be freely accessed by clicking on the multi-media elements at any time when reading this artistic doctoral thesis. The audio recordings, videos, photographs, performance excerpts, compositions, and improvisations are all integral parts of my research contribution that are intended to have equal weight and create a mutually illuminating dialogue with the written text. The research can only be fully understood through the interweaving of all of these elements, and it is hoped that the active exploration of the multi-media exposition may provide further insights into the processes and research findings.

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2.0 INTRODUCING THE ARTIST/RESEARCHER

This section offers an autobiographical introduction to my own background, history, and story as a way for readers to position me and gain insight into the context and practice that led to this research. Furthermore, this reflexive text acts as a vehicle for understanding more about the ways in which my pathway has affected me personally, and the role it plays in identity formation.

Born on the east coast of Australia, I was raised in a family with heritage from New Zealand, Scotland, and England. Music ran through my family in numerous ways, and hearing the mellifluous tones of my mother's singing voice is one of my earliest memories. Growing up, it was common to hear my mother, grandmother, cousin, aunty, and uncle sing and play music as part of daily life, as well as for a living. Music seemed to be one of those things that made sense of the world around me and I recall an overwhelming feeling at an early age that music was an essential part of living in the world. Moreover, the rich sonic environment of the Australian ecosystem was an inspiration for me, with daily doses of a great diversity of bird song, insects, and the ever-shifting sounds of the south Pacific Ocean. I was fortunate to have access to the Australian music education system with regular group classes and individual lessons throughout primary and secondary school during the 1970s and 80s. Although this was a great source of knowledge and joy for me, I was also left feeling confused and somewhat disconnected as a young musician. The music I was primarily exposed to at school originated from the Eurocentric classical canon, and it was this music I later studied as an undergraduate tertiary music student, initially trained as a classical flautist in the 1990s. I acknowledge that I have great respect for this music and, although I loved playing it, I

wondered in which ways it was relevant to me as a young Australian and why this particular form of music was given the most attention and seemly greatest value in the education system at that time.

Since that time, scholars have continuously questioned the narrative of the dominance of Western classical music in music education, with more and more music educators and researchers calling for the decolonisation of music education (e.g., Bartleet, Grant, Mani, & Tomlinson, 2020; Brown, 2020; Hess, 2018; Kallio, 2019; Schippers, 2010). During my Western classical studies at the conservatorium, I began searching for opportunities to engage with other musical aesthetics, which initially took the shape of my moving in the jazz and new music circles where I began actively working as a double bass player (a second instrument during my studies). As I began to scratch the surface outside the education system in Australia at that time, I discovered a wealth of musical and cultural diversity around me, not least an ancient musical culture upheld by the First Nations peoples of Australia.

This personal realisation was liberating, but also raised several difficult and uncomfortable questions in my mind, beginning with: What is my music, what is my culture, and where do I belong? As I grew older, with the benefit of hindsight from seminal experiences of encountering new musical aesthetics and approaches while travelling in South-East Asia and living in Tanzania and Zambia, I began to question why I had been primarily taught to play Western classical music originating from the European colonisers of Australia, as well as of Tanzania and Zambia for that matter. What did this music have to do with me? Why was I not given equal exposure to the music of the First Nations peoples and other musics represented within our diverse, multicultural society as part of the education system as a young music student, and why were teachers from these cultures not seen within the classroom? Given that Western classical music was emphasised and given the most space in music education at that time, was this act only further perpetuating colonial practices, unequal power structures, discrimination, and the dominant narrative that portrayed Western classical music as the highest form of art? Moreover, do I have to

identify myself with this music because of my ancestry, or might I be able to identify myself with other musical traditions, aesthetics, and musical values? These questions became more and more poignant as I began to realise that music may have a greater function to play in terms of its power to respect differences, and to create dialogue, equity, connections, and cross boundaries between people. I address these questions in more depth in the sections following my autobiographical introduction.

The question of the concept of tradition may also be raised here. As musicians, are we to consider our tradition and identity as being directly connected to the canon of the music education system we have grown up in? In my case, although the foundation of my musicianship was initially built through the languages and musical aesthetics of Western classical and jazz music, I cannot say that this education resulted in a sense of belonging to these traditions. Then again, which musical tradition do I belong to, and what music should I play, and why? All of these questions have been instrumental in setting me on the path that eventually led to this doctoral project, which closely relates to the formation of my artistic identity. I uncover the reasons for this and the outcomes of my journey as we proceed.

After graduating with a music degree from the Queensland Conservatorium of Music in 1992 and freelancing as a flute player and a bass player for some time, I left Australia to travel to the UK, where I completed further studies at the Guildhall School of Music and Drama in 1995. This decision set in motion an unplanned, unintended pathway that led to further travels in East Africa, South-East Asia and a five-year period living and working with musicians and dancers in Tanzania and Zambia (1996–2001). My time in Tanzania (1996–1999) involved collaborating with local musicians and dancers to establish a non-governmental organisation (NGO), creating a series of community engagement projects working in schools, centres for children with a disability, and with homeless youth, primarily in the regions of Dar es Salaam and Bagamoyo. These projects were carried out partly on a volunteer basis and partly funded through support from development aid agencies, which were continued by the local Tanzanian

musicians and dancers after this period. This work led to similar initiatives in Zambia, established by me, together with British musician Sarah Robins (whom I had also worked with in Tanzania) and Zambian musician Brian Zanji, this time beginning through performance collaborations with Zambian musicians and dancers and later spreading out into working on community projects in Lusaka and rural village communities. My journey then continued with a ten-year period working as a freelance performing musician and educator in tertiary, school, and community settings in London (2001–2011), followed by relocating to Finland in 2011, where I am currently based at the Sibelius Academy, University of the Arts Helsinki.

My artistic identity and practice today are, in many ways, the by-product of this unplanned journey. My musicality, musical processes, techniques, and understanding of what music can be has shifted drastically since I first began studying as a young musician in Australia. A further notable effect of engaging with musical and cultural diversity has been a deeper and broader understanding of the fundamental aspects of music and the ways in which perspectives differ globally, revealed through my lived experiences of learning to explore diverse approaches to working with sound and people. Reflecting on my own pathway, I put forward the idea that musicians may build a deeper foundation for musicianship and connection to music and people, through being exposed to and engaging with diversity as part of one's daily practice. This does not mean that musicians should not focus on a defined single tradition as such, but I would argue that regardless of the musical focus, all musicians may benefit from engaging with diversity in multiple forms from the beginning of their musical education. This area has been widely discussed in recent years and is currently a hot topic in music education (see, for example, Bartleet et al., 2020; Brown, 2020; Kertz-Welzel, 2018; Schippers, 2010).

2.1 Decolonising and Globalising Music Education

The questions above raise further questions about the nature of music education, the typical approaches taken in Western countries to training young musicians, and the presence of diversity, equity, and inclusion in music education in general. Long since my graduation in 1992, Australia, as well as many other parts of the world, has been forging a path towards decolonising and globalising music education (see, for example, Bartleet et al., 2020; Hess, 2014; Kertz-Welzel, 2018; Saether, 2003; 2013; Schippers, 2010; Small, 2011). It is not my intention to delve deeply into an extensive discussion on decolonising and globalising music education in this context; however, I briefly touch on this subject further as an important and interrelated thread because it has relevance and implications for my pathway in this research.

Within many Western Universities, initiatives to broaden exposure to and engagement with non-Western musics began to emerge as early as the 1950s through programmes established by ethnomusicologists such as Mantle Hood at the University of California, Los Angeles (UCLA). Hood's courses offered students hands-on experience playing Indonesian gamelan; thus advocating for the benefits of students engaging with more than one musical tradition, illustrated by his concept of 'bi-musicality' (1960). Robert E. Brown further built on this work in the 1960s with his hands-on approach to ethnomusicology at the Wesleyan University of Connecticut (Schippers, 2010). However, programmes such as these appear to have stayed mostly on the fringes, operating within the realm of practical ethnomusicology studies largely driven by white Western teachers within these Universities, and remaining as separated, optional studies for other music students.

A further problem lies in the fact that black people, indigenous people and people of colour (BIPOC) have been gravely under-represented in teaching positions and positions of power in schools, institutions, societies, and conferences. In her open letter addressed to the Society for Ethnomusicology in 2020, ethnomusicologist and music educator Danielle Brown offers candid thoughts on the state of music studies in the United States, addressing primary issues in ethnomusicology and music education. Brown calls for a dismantling of the colonialist, imperialist structures of ethnomusicological societies and conferences. Recounting the strange and uncomfortable experience during her first Society for Ethnomusicology conference, Brown (2020) states:

> This was not because I was one of the few BIPOC in attendance. What was strange and uncomfortable was the ways that predominantly white scholars in attendance presumed that they understood BIPOC and were authorities on cultures to which they did not belong.

Brown further states:

> Does this mean that those who spent decades studying a culture have no right to teach and write? Not necessarily, but changing the system does mean that people of color must be at the forefront of telling their stories until some sort of equity is reached.

This timely statement is a wakeup call to urgently address how systemic racism continues to perpetuate itself and the well overdue need to dismantle it. The dominance of the Eurocentric Western classical canon is an interrelated issue within the field of music education. In the worst case, the inclusion of non-Western musics in primary, secondary, and university level curricula has only been offered in the form of somewhat tokenistic experiences of 'world music' in education. Schippers brings this issue to centre stage in his book *Facing the music* (2010), calling into question the dominance of Eurocentric approaches to music education and the underlying value systems they represent. According to Van Amstel (1995), 'Much of the practice in schools approaches world music traditions

as objects to be studied and analysed in much the same way as pieces of classical music are' (as cited in Schippers, 2010, p. 107). This approach has often led students to surface-level experiences and understanding of non-Western musics, as well as misrepresentation of the context, function, and societal connection of music at hand (Schippers, 2010).

The core values underpinning curriculum planning in music education may be called into question here. In his discussions on curricula in formal (Western) music education systems, Schippers writes:

> If curriculum and its translation into practice constitute a crystallization of educational philosophies, it can reflect the present, herald the future, or continue to represent views of past decades or even centuries. As such, the organisation of music transmission can be a progressive, stabilizing, or conservative mechanism of considerable influence. (2010, p. 102)

This statement raises an important point about the future of decolonising and globalising music education, and the crucial role of curriculum design and implementation in this process. Even as I write this in 2021, the debate still prevails about the ways in which musicians are trained, and the value systems that are reflected within this training (Bartleet et al., 2020; Renshaw, 2010, 2013, 2020). As classical pianist and improviser John Mortensen states in an interview with the UK newspaper *The Observer*, 'Now students are looking for different, more flexible forms of musicianship, and the schools are, by and large, not prepared to offer that' (Mortensen, 2020).

In recent years, various institutions have begun to respond to this need with the emergence of programmes that aim to develop flexible musicianship, transcultural arts practices, intercultural humility, and reflexive pedagogical skills within community engagement settings (e.g., the Guildhall School of Music and Drama, London; Griffith University, Brisbane; the Royal Academy of Music, Aarhus/Aalborg; and the Sibelius Academy, University of the Arts Helsinki; to name a few). In the 1980s, British educationalist Peter Renshaw pioneered new visions for music education through his

work at the Guildhall School of Music and Drama, establishing the first incarnation of the course Performance and Communication Skills (later renamed under the title of Leadership), which offered musicians exposure to diverse musical practices and collaborative, embodied approaches, intertwined with flexible pedagogical skills and extensive experience of working in intercultural and socially engaged contexts. I greatly benefitted as a graduate of these studies in 1995, later teaching on the course from 2001–2011 when it became a full Master's level programme. Furthermore, the invaluable knowledge and influence of black British musicians and African musicians living in the UK can be seen in the development of the underlying practices of these studies. This experience broadened and deepened my perspectives on music and further opened my eyes to the countless benefits of intercultural learning opportunities and community engagement, laying the foundation for future work that has ultimately led to this doctoral project. As Renshaw points out in his 2020 book *Young artists speak out: Passion, compassion and purpose in the arts and education*, 'The root of conversation is that it connects people. It draws people together, it respects difference, it sees commonalities, it crosses boundaries' (Renshaw, 2020, p. 1).

As a parallel to developments in the UK, another forward-looking tertiary education emerged around the same time in Finland with the founding of the Folk Music Department at the Sibelius Academy in 1983. From the outset, this education employed pluralistic pedagogical methods that sought to foster creativity, artistic freedom, and unique artistic identities, alongside nurturing, continuously developing and renewing Finnish folk traditions (Hill, 2009). A further emerging area at the Sibelius Academy has been the founding of the Global Music Department, which began under the umbrella of the Folk Music Department in 2010 and was later established as an independent department in 2020. These two departments share many of the same values, placing creativity, expression, creation, and embodied practices at the centre of a musician's education. Moreover, the Global Music Department provides pathways for musicians from diverse musical and cultural backgrounds to develop socially engaged practices and unique artistic identities through intercultural immersion, dialogue,

and collaboration, which is also at the heart of this doctoral project. I am a graduate of an earlier incarnation of the Nordic Master of Global Music (GLOMAS), which was previously a joint Master's programme between the Royal Academy of Music, Aarhus/Aalborg (RAMA) in Denmark and the Sibelius Academy, University of the Arts Helsinki. I am currently serving as lecturer and head of the Sibelius Academy's newly formed Global Music Department, which was established in 2020.

Intercultural immersion and global mobility programmes have also provided important opportunities for music students at various institutions around the world to travel to a culture other than their own for a short or longer-term immersive experience. Bartleet and colleagues (2020) outline the values of global mobility programmes in tertiary music institutions, stating that 'such programmes can become powerful sites for embodied learning and understanding, and affect students' musical identities and practices in deep ways' (pp. 173–4). The authors further state that:

> [These opportunities] can serve to introduce cultural and educational diversity into music curricula; stimulate respect and appreciation for, and engagement with, new musical aesthetics and styles; and challenge the dominant narrative that the Western/European classical tradition is the pinnacle of music—an implicit value conveyed by the structure of many tertiary music curricula in the West (where music and cultures of other peoples can often be seen as at the periphery). (2020, p. 174)

Music educator and researcher Juliet Hess further accentuates this point, outlining the complex relationship that music education and music education research have with coloniality. Hess notes that 'Western classical music as a genre of music is ubiquitous throughout many music education contexts' (2018, p. 575). As mentioned earlier, this certainly relates to my own experience of music education at primary and secondary school during the 1980s, where Western classical music was offered as the standard musical foundation. Positioned within the context of Canadian music education, Hess further observes that music education differs greatly in

the UK and in many Nordic countries that emphasise popular music and creative activities. However, she points out that these music education programmes grapple with different issues and that centring popular music and creative activities is not necessarily less hegemonic than the Western classical paradigm (2014, p. 230). This points to an urgent need to tip the balance and re-imagine ways of creating education environments where diversely different musics, musical aesthetics, and approaches sit alongside one another, like a dynamic ecosystem. Furthermore, intercultural learning environments provide valuable opportunities to heighten awareness of the cultural, social, political, and economic environments in which musicians operate, as well as recognition of privilege and the responsibilities that it brings, including recognition of identities not only as citizens of local communities or nations, but as global citizens (Bartleet et al., 2020). Embracing the concept of global citizenship can be seen to be crucial here. In the words of philosopher Kwame Anthony Appiah:

> A recognition and celebration of the fact that our fellow world citizens, in their different places, with their different languages, cultures, and traditions, merit not just our moral concern but also our interest and curiosity. Interactions with foreigners, precisely because they are different, can open us up to new possibilities, as we can open up new possibilities to them. In understanding the metaphor of global citizenship, both the concern for strangers and the curiosity about them matter. (2019, p. 3)

My early music education opportunities from the age of seven to 21 unfortunately lacked intercultural learning experiences and sense of global citizenship. Looking back on my experiences since that time, I attribute the expansion of my musical perspectives and understanding of global citizenship largely to having had the opportunity of being exposed to cultural and musical diversity through travel and through seeking out encounters with people who approached music and life from differing perspectives. I acknowledge that having the opportunity to travel is a privilege in itself and something that is certainly not equally accessible to everyone in our world. Ethical issues arise about this privilege in terms of equal opportunities as

well as the environmental impacts of our actions. As I write these words in April 2020, travel is currently suspended across the world due to the COVID-19 pandemic, forcing us to re-think the necessity of travel and the ways in which we connect with one another. Ethnomusicologist, educator, and researcher Catherine Grant raises poignant questions in her 2018 article that calls into question the act of 'academic flying'. As Grant states:

> Ethnomusicologists have long carefully considered issues of power, privilege, ethics, responsibility and sustainability in their work. Yet for many of us, the impact of our air travel avoids scrutiny, despite (or perhaps because of) the fact that flying is often inextricably linked to our professional identities and responsibilities. (2018, p. 3)

Indeed, for many musicians, flying has unquestionably been linked to building a career and creating international networks. This has undoubtedly been true in my own case, and the opportunity to fly has also been a contributing factor in allowing me to forge a personal artistic identity, which was something I had not previously questioned. Given what we know now about the environmental impacts of flying, I would suggest that this fact is crucial to take into consideration before boarding a plane, and that emerging musicians might utilise new technologies to connect globally and engage more with local intercultural communities in order to develop their own identities and career paths. This is a paradigm shift that we can already see taking place during the 2020/2021 COVID-19 pandemic; for example, through the rapid increase of live streaming concerts, virtual conferences, teaching situations, and intercultural musical collaborations. The wider implications of this paradigm shift are certainly deserving of future research.

2.2 Concluding Reflections

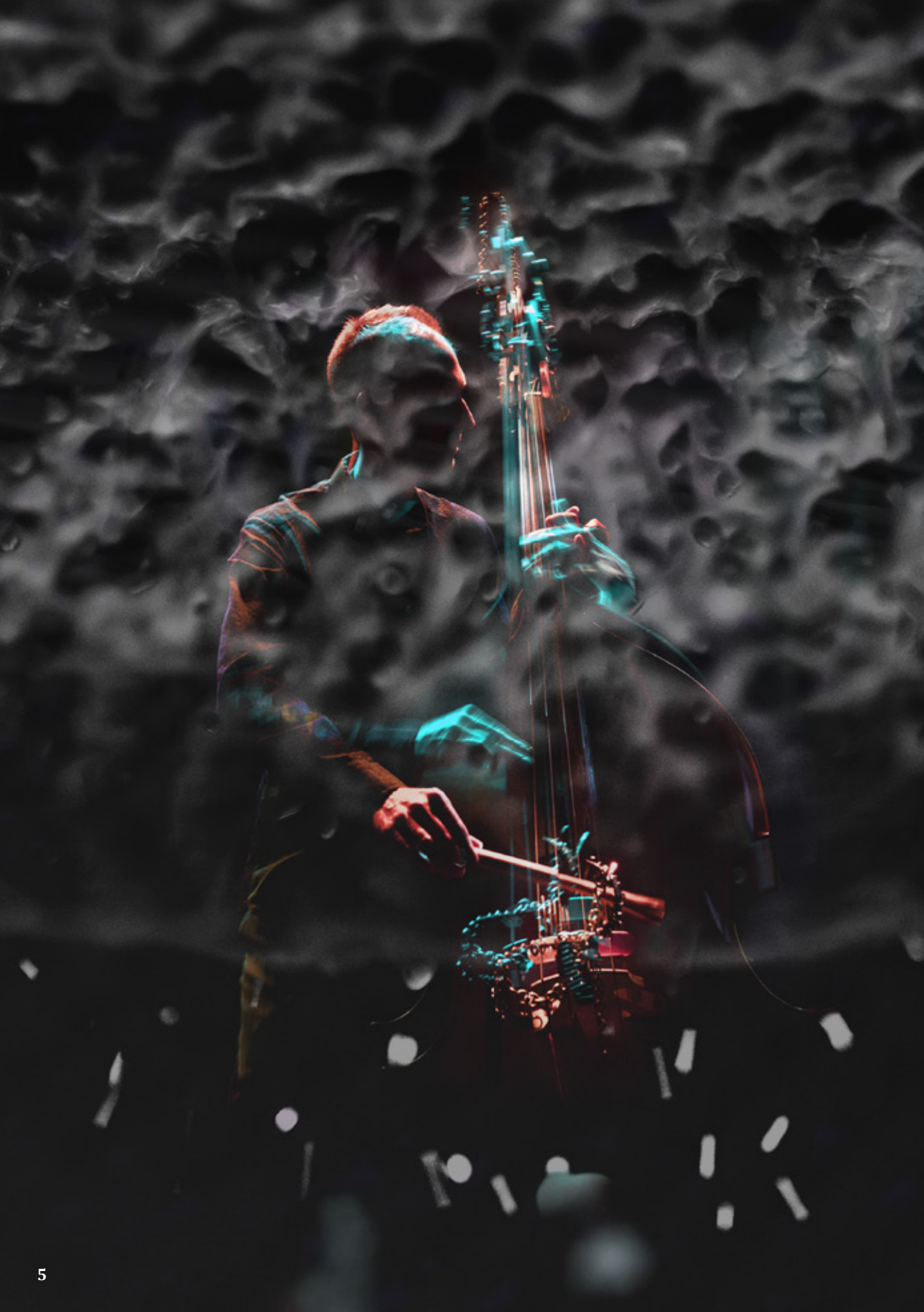
As I look back on this pathway and the privileged opportunities I have had, my fascination lies in that my musical trajectory was altered numerous times as a direct result of resonant experiences with the world around me and the people I encountered. I refer here to the word *resonance* in connection with Hartmut Rosa´s concept, which speaks of our relationship to the world (Rosa, 2019). I explore this concept further in chapter 5.0. Actively seeking out resonant experiences has remained as the catalyst for my artistic practice and has also been the driving force of this research. My five years living in Tanzania and Zambia was full of such resonant experiences, which continue to unfold and impact me even twenty years later. A big part of this included lived experience of the ways in which the people around me related to the world through the interconnected elements of music, dance, song, and story. Time spent with my teacher Hukwe Zawose and his family in Tanzania, and with collaborator Brian Zanji in Zambia also had a profound impact on my understanding of the *buzz aesthetic* (see chapter 6.0), the embodiment of rhythm, and the importance of community connection. A more recent transformative moment arose through the opportunity to spend one week in July 2019 amongst the Yolngu people of north-east Arnhem Land in Australia, working with yidaki (didgeridoo) master Djalu Gurruwiwi and his family. This evoked a strong sense of connection and respect for the land I was born on and the people who have such a profound connection with it, embodied through thousands of years of traditional guardianship of the land.

These experiences, from my youth to my present musical life, form the basis of an artistic identity that is continually unfolding. This is in line with

research that suggests that identity is not static and may be pluralistic in its nature (see, for example, Hargreaves, Miell, & MacDonald, 2002; Turino, 2008; Green, 2011). To use Kwame Appiah's words, 'Poems, like identities, never have just one interpretation' (2018, p. 215).

In this research, I explore the current state of my personal artistic identity and document some of the more recent experiences that have helped it to unfold. In doing so, I also question the very nature and relevance of an identity and why it may be important. This is relevant not only for me, but for other artists, researchers, audiences, teachers, and learners because it helps us understand, on the one hand, how uniquely different we are and, on the other hand, the interconnected nature of our existence and the ways in which we connect with each other and the world around us.

4



3.0 UNDERLYING CONCEPTS

The underlying key concepts in this artistic research include the terms *intercultural, transcultural, intercultural humility, third space, hybridity, liminality, resonance,* and *buzz*. These concepts all contribute to the central investigation of the formation of an *artistic identity*. Drawing on framings of identity by scholars including Bhabha (1994), Appiah (2007), Turino (2008), Moura-Koçoğlu (2011), Flood (2014), Daniel (2016), Di Mauro (2017), MacDonald et al. (2017) and Bartleet et al. (2020), I use the term *artistic identity* to describe a holistic, fluid view of identity that encompasses personal musical approaches, aesthetics, interdisciplinary processes, artistic thinking, modes of intercultural dialogue and collaboration, creation, and ways of connecting with different people, environments, and places. *Artistic identity* is therefore broader than *musical identity*, which may refer specifically to particular musical genres, styles, or aesthetics.

As I am investigating artistic identity in the broadest sense, I limit my use of *musical identity* to instances where I am referring to other literature, or in relation to particular musical contexts. Another related term is *sonic identity*, which I use specifically to refer to particular sonic aesthetics or sonic idiosyncrasies that emerge in the form of a unique compositional voice, or as a personal approach to a particular instrument, such as the double bass (Thomson & Lähdeoja, 2019). These elements could be described as forming the sonic 'fingerprint' of a musician, and developing a *sonic identity* can therefore be seen as one of the essential ingredients in the formation of an overall *artistic identity*.

Through engaging with literature and other artistic work, each of these concepts have been crucial in informing my work and shedding new light

on my artistic processes, practices, and outcomes. I proceed by presenting, defining, and exploring seven of the key concepts in sections 3.1 to 3.5 and discuss how they relate to the research. Further discussions on the concepts of *artistic identity*, *resonance*, and *buzz* follow in chapters 4.0, 5.0 and 6.0.

3.1 Intercultural, Transcultural

I begin the discussion here by referring to Huib Schippers' description of the characteristics of what he describes in his book *Facing the music* (2010) as four stages of a continuum: *monocultural, multicultural, intercultural,* and *transcultural.* Schippers outlines the key characteristics present at each stage, starting from the dominant culture and only frame of reference (*monocultural*), to different peoples and musics coexisting but largely leading separate lives (*multicultural*), to loose contact and forms of exchange (*intercultural*), through to in-depth exchange of approaches and ideas (*transcultural*) (Schippers, 2010). Although there are distinctive characteristics representing each of these stages, Schippers presents them as a continuum, making it clear that they are 'not four clear-cut categories, but they tend to blend into one another'. Schippers also points out that there are 'no implicit value judgements in the continuum' (2010, p. 31).

In this research, I begin from an *intercultural* starting point through actively seeking contact, dialogue, and exchange with musicians, dancers, and artists from diverse backgrounds. The ultimate aim is to then move into transcultural territory and explore what may lie beyond this concept, if we are to consider the continuum as being able to continue further along this trajectory. Like most terminology, the terms *intercultural* and *transcultural* may fall short of adequately describing the nuances of artists engaged in exploring hybrid, liminal spaces. Although there may be many interpretations, the terms remain useful in this research as a starting point for the discussion of the ongoing work needed to question binary notions of culture, and to recognise pluralistic, fluid identities. Within the context and scope of this research, these current terms serve to articulate a particular approach to collaboration where artists are actively engaging

with difference, and are seen to exchange, create, and merge new ideas and approaches in the liminal space between them.

On one level, most forms of contemporary music making could be said to embrace aspects of interculturalism, be it musicians from different cultural backgrounds working together, or the music itself representing a merging of diverse cultural influences. However, I would argue that the simple presence of diverse elements is not enough, and that certain core aspects must be present to be able to call music making intercultural or transcultural. These include respect for and engagement with difference; openness and willingness to extend one's thinking and approaches into liminal, hybrid spaces; and intercultural humility, empathy, collaboration, co-creation, and a fluid sense of identity, which are concepts I will explore in the proceeding Chapters 3.3 to 3.5.

Furthermore, the artists involved in this research are recognised as already being of hybrid identities themselves, and not defined by binary or fixed notions of culture or identity. Taking this as a starting point, the artists were invited to collaborate through engaging with difference and continuously exploring unknown, liminal territories. In this sense, the very concept of *interculturalism* itself may be redefined as a way of being in the world that is pluralistic, fluid, and actively seeks dialogue and collaboration across borders with different peoples, environments, and places. Before exploring this area in more depth, I will briefly look further into the history of the related terminology.

3.2 The 'World Music' Dilemma

Although I have chosen to avoid the use of the widely discussed and debated term *world music* within the context of this project (for reasons I reveal later in this chapter), it is of relevance here to touch on its origins as a way to understand the historical perspectives and thinking that has led to developing further terminology. Ethnomusicologist Steven Feld ruminates on 'world music' in his article "A sweet lullaby for world music" (2000). He observes the powerful role of the recording industry, firstly in documenting and commercialising music in the 1950s and 1960s with recordings 'labelled and sold as *primitive, exotic, tribal, ethnic, folk, traditional,* or *international*' (p. 147). Feld points out the politics of representation in these recordings. Making reference to the labelling of the term *international*, he observes:

> They were frequently depictions of a world where the audibility of intercultural influences was mixed down or muted … And complexly intercultural musics, like the ones indexing histories of motion in and through numerous cities and multi-ethnic or trade regions, were likewise more commercially muffled, as if waiting for the label international to be market tested for multiculturalist, migrant, and middle-class ethnic buyers. (2000, p. 148)

Feld goes on to trace the rapid development of the world music industry from the rise of artists, festivals, and record labels being categorised under the *world music* term, arriving at his chapter 'anxiety and celebration' and the worry of the ease in which the industry was able to 'banalize difference' (as cited in Feld, 2000, p. 151; see also Guilbault, 1993, p. 40). In Huib Schippers' own overview of the history of the term *world music* (2010), he

notes the often referred to seminal meeting of representatives from small independent UK record labels held in London in 1987. This initiative came to life out of the record labels' desire to promote new and exciting musical developments emerging from Africa and Asia, initially largely based on the use of indigenous instruments or sounds within a Western pop framework. This led to a marketing strategy and greater public awareness of the term *world music*, which rapidly spread in many other countries (Schippers, 2010).

As Schippers further points out, the practical application of the *world music* term is closely linked to music education and ethnomusicology and 'may well predate the London pub meeting by more than twenty years' (2010, p. 17). Although *world music* had fewer academic connotations compared with the term *ethnomusicology*, both terms shared the important aim of pluralising Western conservatories by promoting musical and cultural diversity, calling into question the institution's and public's general assumption at the time that music was synonymous with Western European art music (Feld, 2000; Schippers, 2010).

This led to the introduction of practical, hands-on music making as part of the training of ethnomusicology students in North America, beginning with Mantle Hood's initiatives in the 1950s at UCLA, as mentioned earlier (Schippers, 2010). These approaches called into question the previous notion of ethnomusicologists having so-called objective distance from the objects of study, including the founder of ethnomusicology Jaap Kunst's purely observational methods where he cited his primary sources as 'listening, collecting and reflecting' with no indication of practical involvement in playing the gamelan during his extensive years of fieldwork in Indonesia (Schippers, 2010). Hood's concept of bi-musicality emerges here, whereby he advocated for the importance of training in basic musicianship as fundamental to musical scholarship, and that students of non-Western music should actively engage in the practical study of the musicianship of the culture in question (Hood, 1960).

This thinking connects back to the discussion on the value of intercultural learning opportunities and globalising music education, as I alluded to in

the previous chapter. John Baily builds on this discussion, outlining the many advantages and the essential knowledge generated through learning to perform as part of ethnomusicological fieldwork approaches (2001). Baily acknowledges:

> The art of ethnomusicological field work was less developed at the time when Hood introduced the notion of bi-musicality, and from present perspectives one might argue more specifically that learning to perform should be a crucial part of research methodology because of the potential insights it provides into musical structure. (2001, p. 86)

These concepts resonate with the underlying essence of artistic research, whereby essential, tacit knowledge is constructed through the act of the music making itself, a subject I return to in chapter 7.0, *Research Methods*. Although the aim of pluralising institutions and embracing musical and cultural diversity might have been successful in some ways, the terminology can also be seen to create strong divisions and dualism within academies, 'where *music* and *world music*, or *Western music* and *non-Western music* were partitioned' (Feld, 2000, p. 147). This relates once more to my earlier discussion on decolonising and globalising music education, with particular relevance in terms of the 'world music' concept adversely contributing to re-establishing the separation of musicology and world music, divided between the theoretical and historical study of Western European art musics and the cultural study of the musics of the 'other' non-Europeans and marginalised racial minorities (Feld, 2000). As Feld states, 'The relationship of the colonizing and the colonized thus remained generally intact in distinguishing music from world music' (p. 147). This division is something my own work seeks to address in this project through exploration of transcultural, hybrid artistic processes and pluralistic approaches to collaboration and identity formation, which are concepts I explore further in subsequent chapters.

As mentioned earlier, it is important to reiterate here that approaches to pluralism have emerged in performance-based programmes in tertiary institutions over the last 40 years. I briefly offer two examples from my

current local context, namely the Folk Music Department and the Global Music Department at the Sibelius Academy, University of the Arts Helsinki, where division is called into question. In these contexts, labelling music as *Western* and *non-Western*, as alluded to by Feld (2000), may be further questioned. For example, Finnish folk music falls in between the gaps of this terminology, and may be simultaneously described as *non-Weste*rn and *Western*, if it must be labelled at all. This thinking takes into account a music that exists within a Western geographical location, but shares much in common with *non-Western* musics; for example, in terms of the ways in which it has historically been marginalised and categorised. Moreover, Finnish ethnic heritage stretches far beyond its national borders, as Juniper Hill (2007) points out:

> Finnish cultural heritage can be found in all of Scandinavia, especially in Sweden (Finland was a part of the Swedish Kingdom for over seven hundred years). These transnational roots are a crucial element in what it means to be Finnish—namely, it means not being just Finnish, but also simultaneously Nordic, Finno-Ugric, European, Western and global. (pp. 55–56)

The Folk Music Department embraces this thinking in its vision of creating a folk music community without national borders, acknowledging that many musical elements and instruments themselves have origins in multiple places (Hill, 2007). Folk music professor and musician Kristiina Ilmonen stresses this point, stating, 'Traditional music is not national at all—that's something we have to try to forget' (as cited in Hill, 2009, p. 55). This phenomenon rings true as we widen our gaze and scratch the surface of countless musical traditions globally. It also resonates with philosopher Kwame Appiah's thinking in his book *Cosmopolitanism* where he writes, 'cultural purity is an oxymoron' (2007, p. 113).

In line with this thinking, the Sibelius Academy's newly established Global Music Department has relevance, creating an environment for musicians from diverse cultural and musical backgrounds (non-Western and Western) to sit side by side, viewing music from pluralistic standpoints.

The title of *Global Music* is an attempt to avoid the possible problematic connotations of the *world music* label, a subject I further reflect on below. As with any terminology, the term *Global Music* may prove to be equally as problematic in the future; however, although the department is in its early stages of development, it has the potential for a paradigm shift in education. In this environment, the new music that continues to emerge is born out of intercultural dialogue and collaboration, breaking down *non-Western* and *Western* divisions and allowing difference to coexist, merge, and emerge as forms of musical and cultural hybridity.

This brief history of the rise of the term *world music* and the subsequent and ongoing discussions on the term is primarily useful for giving history and context that has led to the thinking and approaches of this doctoral project. Furthermore, acknowledging this trajectory and the shortcomings of the term is important for understanding my positionality and desire to distance my work from those aspects of the world music industry with negative or particularly problematic connotations. Although the early meanings of the term may share common values with my work in regards to the desire to engage in the creation of new work through intercultural collaboration, I feel that the *world music* term is now so loaded with misrepresented negative connotations that it has reached its capacity as a useful term to describe a deeper level of intercultural dialogue, collaboration, and transculturality, as alluded to in the opening paragraphs of this chapter. For this reason, I have chosen to focus on describing the idiosyncratic aspect of each intercultural musical process and avoid categorising the musical outcomes under the umbrella of a genre label.

3.3 Continuing from Intercultural to Transcultural

At this juncture, I return to digging deeper into discussions on intercultural and transcultural territory, leading towards the areas of liminality, hybridity, and third space. Cultural anthropologist Edward T. Hall is credited with laying the groundwork for the scholarly field of *Intercultural Communication*, which is used as a term in his 1959 book, *The silent language*. Hall is said to have developed his thinking during his post at the Foreign Service Institute of the US Department of State in the early 1950s, as well as his experiences of growing up in the culturally diverse state of New Mexico, and commanding an African American regiment in World War II (Rogers, Hart, & Miike, 2002). Referring to his work with the native American Hopi and Navajo groups, Hall states that he learned 'first-hand about the details and complexities of one of the world's most significant problems: intercultural relations' (as cited in Rogers et al., 2002, p. 5). Within the field of music and music education, the term *intercultural* appears in contexts where musicians and cultures are seen to actively engage in dialogue and exchange ideas and approaches. Huib Schippers (2010) defines the term as representing 'loose contacts and exchange between cultures' and including 'simple forms of fusion'. He adds:

> It has been very popular in north-western Europe and in some parts of the United States, particularly for music in schools. This approach can be steered largely by feelings of political correctness but also by profound musical interest and awareness. (p. 31)

In this project I employ the term *intercultural* to describe the framework for encounters between musicians from different cultural backgrounds actively engaging in dialogue, seeking to learn from each other and

exchanging ideas and approaches. As mentioned in the opening paragraphs of this chapter, the intercultural context is seen as a starting point in this project with the aim of diving deeper into transcultural waters.

I now turn my attention to the term *transcultural* and the ways in which it is interpreted and discussed in wide ranging fields. Fernando Ortiz first used the term *transculturation* in his book *Cuban counterpoint* (1995), suggesting that it might be adopted in sociological terminology as a substitute for *acculturation,* which had previously referred to the transition from one culture to another. Ortiz argues that *transculturation* is a much more fitting term within the context of the history of Cuba, as a way to express 'the extremely complex transmutations of culture that have taken place' (1995, p. 98). He goes further to state that without an understanding of this process, it is impossible to understand the evolution of the numerous aspects of society and the lives of the Cuban people.

In her book *Narrating indigenous minorities: Transcultural dimensions in contemporary Māori literature*, Michaela Moura-Koçoğlu examines how Māori authors construct contemporary understandings of indigeneity through drawing on multiple sources (2011). She states, 'recent Māori fiction points to the fact that indigenous authors construct multifaceted characters that resist simple categorizations of Māori/Pākehā, colonized/colonizer, or brown/white' (2011, p. 4). She also points out that 'an antiquated notion of blood precedence as the defining factor for ethno-cultural belonging is hard to reconcile with a global modernity characterized by the cultural blend of diverse cultures and traditions' (2011, p. 3). However, Moura-Koçoğlu makes it clear that, although the process of indigenous identification is entangled with global modernity, this does not mean that contemporary indigeneity is 'a mere reflex to processes governed by a dominant "West"' (2011, p. 255). Rather, she argues that in an attempt to come to terms with the multiple forms of indigenous modernities through the telling of many different Māori stories, 'transculturality is highly productive as a critical methodology for recording the transgression of cultural boundaries, as well as the blending of traditions and practices translated into a modern context' (Moura-Koçoğlu, 2011, p. 257).

Giannattasio and Giuriati pose the question 'ethnomusicology or transcultural musicology?' in their 2017 publication on 21st-century comparative musicology. Within the chapter titled "Identity construction and transcultural vocation in Neapolitan song: A 'living music' from the past?" ethnomusicologist Raffaele Di Mauro refers to transculturalism in his analysis of Neapolitan song. He makes further reference to the concept of *cultural frame* (see also, Martí Pérez, 2004) that is also relevant in this research. Di Mauro states:

> This concept goes beyond such notions as multiculturalism or transculturalism, which are still bound to an ethnocratic vision of culture, to highlight the importance of transcultural processes, seen, however, as cutting horizontally through various societies and also vertically between different social strata found in one given society; in this approach each individual has a specific cultural frame and what come together are not abstract 'cultures', but individuals, each bearing his or her own cultural frame. (Di Mauro, 2017, p. 187)

Philosopher, Kwame Anthony Appiah offers further insights in his book *Cosmopolitanism* (2007), stating:

> We do not need, have never needed, settled community, a homogenous system of values, in order to have a home. Cultural purity is an oxymoron. The odds are that, culturally speaking, you already live a cosmopolitan life, enriched by literature, art, and film that come from many places, and that contains influences from many more. (p. 113)

Although all terminology may fall short in terms of fully articulating the underlying values, the authors represented above offer understandings of the intercultural and transcultural terms from differing angles, illuminating them from their own unique perspectives. A common thread appears here in terms of the desire to have conversations across boundaries and the recognition that we have much to learn from each other through our differing stories and unique experiences of the world. This thread is central to the way that I conceive of and approach my own work and is perhaps the most important central point of this doctoral project.

3.4 Intercultural Humility

Intercultural humility is a further key concept that is relevant to my research. The evolution of the term stems from the concept of *cultural competence*, which surfaced as a way of articulating the specific skills needed in terms of developing knowledge of and sensitivity to diverse cultural backgrounds. The problematic connotations and shortcomings of this terminology has since become increasingly questioned (Tervalon & Murray-Garcia, 1998; Bibus & Koh, 2019) giving way to the term *cultural humility*. Melanie Tervalon and Jann Murray-Garcia advocate for *cultural humility* to replace *cultural competence* as a learning outcome in their article "Cultural humility versus cultural competence: A critical distinction in defining physician training outcomes in multicultural education" (1998). In medical training programmes that aim to produce *cultural competence*, the authors point out the need to avoid the 'pitfall of narrowly defining competence in medical training and practice in its traditional sense: an easily demonstratable mastery of a finite body of knowledge, an endpoint evidenced largely by comparative quantitative assessments (i.e., MCATs, pre- and post-exams, board certification exams)' (1998, p. 118). Instead, they argue for the concept of *cultural humility* in clinical practice, which 'is best defined not by a discrete end point but as a commitment and active engagement in a life-long process that individuals enter into on an ongoing basis with patients, communities, and with themselves´ (p. 118). Furthermore, the authors advocate for a:

> … simultaneous process of self-reflection (realistic and ongoing self-appraisal) and commitment to a life-long learning process. In this way, trainees are ideally flexible and humble enough to let go of the false sense of security that stereotyping brings. They are flexible

> and humble enough to assess anew the cultural dimensions of the experiences of each patient. (Tervalon & Murray-Garcia, 1998, p. 119)

Bibus and Koh (2019) build on this discussion to include *inter*cultural humility in social work education, discussing the evolution of the term beginning from the word *humility* to *cultural humility* and finally *intercultural humility*. The authors initially review how humility has been defined in moral philosophy and psychology, noting that 'as one of the personality traits humans share across cultures, humility becomes an enduring virtue when honored in vital relationships and by society at large' (as cited in Bibus & Koh, 2019, p. 1). Bibus and Koh also point to the problematic social constructions of humility in that it may imply that 'a humble person is meek, deferential, self-deprecating and self-abasing and modest to a fault—qualities stereotypically associated with the role of women in patriarchal societies' (2019, p. 1). They go on to acknowledge that, fortunately, humility has been recently formulated with more positive connotations in psychology and philosophy, citing studies by Tangney (2009) and Peterson and Seligman (2004). Bibus and Koh conclude by stating that they consider humility as a useful virtue for social workers:

> Developing the good habit of being humble may lead to more respectful, careful, and collaborative practices and relationships—professionally and personally. Thus, humility is a character strength that social workers can wholeheartedly develop, improve, and exercise over a lifetime. (2019, p. 2)

Although these concepts are based within the fields of medicine and social work, they are all relevant to this artistic research within the context of intercultural musical collaborations. *Intercultural humility* can be seen here as an essential part of engaging in dialogue and collaboration to the point that, without the qualities of humility, self-reflection, openness, and a commitment to lifelong learning, meaningful interaction would simply not be possible.

3.5 Third Space, Hybridity, Liminality

Third space theory (Bhabha, 1988; Soja, 1999; Whitchurch, 2012), hybridity (Bhabha, 1988; Wren, 2014), and liminality (Turner, 1967, 1969, 1985) have likewise been salient concepts in my work in terms of the investigation and understanding of the liminal space arising from transcultural dialogues. As discussed in my article "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (Thomson, 2020), Indian English scholar and critical theorist Homi K. Bhabha developed key concepts of hybridity and third space, claiming that there is a space 'in between the designations of identity', and that 'this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy' (as cited in Rutherford, 1990, p. 4). Furthermore, Bhabha unpacks the problematic issues related to the term *cultural diversity*, particularly in relation to multicultural education policies. He states, 'although there is always an entertainment and encouragement of cultural diversity, there is always also a corresponding containment of it' (p. 208). Bhabha warns of the resulting norm 'given by the host society or dominant culture, which says that, 'these cultures are fine, but we must be able to locate them within our own grid' (p. 208). Bhabha's recognition of difference is important here, and as pointed out by Katja Thomson in her study of reciprocal integration in a musical third space with musicians from a refugee background and higher music education students: 'if difference is genuinely recognized, it challenges everyone involved' (Thomson, K., 2021, p. 54).

In this doctoral project, liminality, hybridity, and third space are understood as being crucial to embracing difference without placing greater importance on any one source element or cultural reference

point, allowing new musical outcomes to surface. If we are to create equitable, non-hierarchical dialogues that hold the potential for new musical discoveries to arise from liminal space (a concept I explore in the following paragraphs), Bhabha's notion of avoiding the containment of cultural diversity within a certain dominant cultural framework must be considered. A musical analogy in this context can be seen in terms of the need to move away from simply embracing aspects of cultural diversity on a surface level within the confines of one's own dominant musical framework or aesthetic. This process requires constant self-reflection and re-evaluation. The same could be said of intercultural musical collaborations that seemingly embrace cultural diversity but may in fact only do so in relation to dominant, usually Western musical reference points, as alluded to in the discussion on the term *world music* earlier in this chapter. This stands in stark contrast to the underlying ethos and approaches of third space, hybrid, or transcultural musical collaborations, which strive to create environments where musicians can be seen to recognize difference; to exchange, construct, and merge ideas and approaches; and to discover new musical outcomes in the liminal space created through dialogue.

The concept of liminality was widely discussed by cultural anthropologist Victor Turner in connection with his lifelong study of ritual and the Ndembu people of Zambia. It was initially used by ethnographer Arnold van Gennep, who Turner notes 'was the first to call attention in the early 20th century to the importance of the space-time transitions' (1985, p. 206). Turner further developed this thinking on the notions of transition and liminality (1967, 1969, 1985). Beginning with an explanation of the Latin term *limen*, meaning a threshold that literally divides two spaces, or simply a middle state or stage of transition, Turner goes on to explore the metaphorical layers of the word, stating:

> We will get more metaphorical yet, when we see how cultures elaborate the metaphor of threshold, regarding it as the crossing point, both in space and time, from one defined or labelled state of being or social status to another. Such crossings or *limina* may be brief or elongated. (1985, p. 205)

Turner suggests that liminality ´leaves room for a "dialogic", a counterpoint of ideas, between the liminal and the social structural' (p. 210). Bhabha (1988, 1994) developed Turner's key idea, as pointed out by South African scholar Fetson Kalua in his discussion on the fluidity of postcolonial African identity. Kalua makes the connection between Turner's concept of liminality and 'Bhabha's innovative formulation and application of the same concept' (Kalua, 2009, p. 23).

Bhabha ultimately developed this concept in the direction of hybridity and third space, noting the possibilities that this creates for new positions to emerge. He states:

> But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. (as cited in Rutherford, 1990, p. 211)

This sense of third space surfaced during an improvised dialogue between double bass and berimbau with collaborator Adriano Adewale, which was recorded outdoors in the Finnish forest, in June 2020 (see *Resonance* documentary film, section 8.5). The following excerpt from a filmed discussion after the improvisation sheds light on the process:

> Nathan: 30'58'' … I noticed when we were just improvising outside now, you were also, you seemed to be exploring some new ideas on the berimbau, even new parts of the instrument, you even had it turned upside down for a while and things like that. How did that happen and why in that moment?
>
> Adriano: 31'30" I really would like to know! (laughs!). My goodness, imagine if you know that, you can, you know apply it to so many things (laughs!). You know, I think, how did it happen, because you played some things and you inspired me, and I was like ah ha, ok, and I started, I started … I think, ok, that resonated something in me. And then, I then, ok, the way I responded to that was by doing this.

> But then, when I responded to you like that, I also understood that there was a nice combination of sounds between that new sound and something else. And then I went into the playground! (laughs) 32'56". (Adewale and Thomson, recorded discussion, 2 June 2020)

Adriano offers insights here into the process of allowing the third space to emerge and the almost playful act of exploring this liminal space. Moreover, Adriano's reference to resonance is interesting and important, and is a concept that has further informed my thinking. I return to this topic in chapter 5.0, *Resonance*. Looking further back and reflecting on the pathway that led to this doctoral project, embodied experiences resulting from my periods of intercultural immersion in Tanzania and Zambia are also viewed as arising from the third space, gradually taking their place deep below the surface in the process of identity formation.

Questions arise here in terms of the potential problems with interpreting the terminology; for example, as mentioned earlier, I use the term *intercultural* at various points in this work to describe the basic context of musicians from diverse backgrounds actively engaging in dialogue. The term *transcultural* is employed to articulate the process of 'in-depth exchange' (Schippers, 2010, p. 31) with the aim of merging ideas, musical approaches and sonic aesthetics to the point where new elements emerge that are no longer able to be separated, remaining uniquely idiosyncratic to the particular musicians engaged in the collaboration. However, I grapple with the word *culture* as being central to the *intercultural* and *transcultural* terminologies. How do we actually define *culture* in this context? I would argue that, regardless of the environment and musical upbringing of each collaborator in this project, each individual represents unique forms of hybridity, bringing with them multiple, diverse strands, approaches, and musical aesthetics that are not easily categorised within singular ideas of *culture*. With this thinking, I consider hybrid musical identities as unique entities, or perhaps individual *cultures*, which may not sit within stereotypically defined notions of culture. In this way, idiosyncratic difference is acknowledged with the focus of this research resting firmly on the examination of the effects of the interaction and merging of diverse elements, rather than a meeting of cultures in the traditional sense.

If we are to take Bhabha's core idea that culture is already inherently hybrid by nature, constructed of distinctive differences (1988), we may turn our attention to the effects of engaging in dialogue with diversely different musical and sonic approaches, seen here not as being connected to culture as such, but rather as unique sonic phenomena created by unique individuals. In doing so we focus on the merging of ideas and elements, not unlike the analogy of frying palm oil and chilli, as alluded to by Simon Allen (2019), whereby distinctly different elements may merge in unexpected ways, resulting in outcomes that are unique to the encounter. Furthermore, Polanyi's concept of tacit knowledge (2009) is relevant in the examination of the unspoken, tacit nature of musical collaboration. Through this concept we can understand the perhaps unexplainable process of new knowledge, understanding, and discoveries being 'caught' rather than explicitly taught, explained, or forced.

In this artistic doctoral project, drawing on the concepts mentioned above, I put forward the idea that the act of placing oneself in new, unknown situations and environments creates a space for unexpected discoveries to emerge. These unknown situations may occur through encounters with musicians, dancers, actors, or visual artists from diverse cultural backgrounds or encounters with unfamiliar forests, coastlines, landscapes, or perhaps even other species from the animal world. David Rothenberg has long explored this world in his interspecies improvisations with birds, insects, and whales. In the account of his dialogue with a humpback whale, which took place while Rothenberg was in a boat using a submerged microphone, Rothenberg notes, 'The chain of technology enables the clarinettist to talk to the whale or, more accurately, use music to cross species lines' (2016, p. 14). The will to engage in an unknown situation such as this has the potential for unexpected new elements to emerge. As Rothenberg states in his analysis of the recordings of his duet with the whale:

> A new kind of very high whale sound appears, like rapid bow strokes on the bridge of a violin. This builds the mood for the moment when the situation really draws me in to create a sound quite unlike any I had ever played before. When I look at these dramatic, warbly

> clarinet things at 3'24'' and 3'28'', I clearly see that something has happened to me here. I don't know if I am musically becoming a whale, but I have definitely been driven by the encounter to wail in a whole new way. (Rothenberg, 2016, p. 18)

This brief introduction to the terminology and the key concepts of *interculturality, transculturality, intercultural humility, liminality, hybridity,* and *third space* outlined in this chapter serves as an introduction to the foundation of my thinking in this doctoral project. I now proceed by building on this discussion, turning my attention to the formation of an artistic identity.

6

4.0 (RE)FORMING AN ARTISTIC IDENTITY

The study of identity is a broad and well researched subject, from identities created by family, race, gender (including trans-gender, gender neutral, gender fluid), clothing styles, hairstyles, speech styles, ways of walking, national or trans-national identities, or the music we listen to (Appiah, 2007; Frith, 1996; Green, 2011; Hargreaves et al., 2002; Biddle & Knights, 2007; Turino, 2008). Philosopher Kwame Anthony Appiah discusses the role of identity in global citizenship or what he calls 'cosmopolitanism', his preferred term. Appiah states:

> Cosmopolitanism is an expansive act of the moral imagination. It sees human beings as shaping their lives within nesting memberships: a family, a neighborhood, a plurality of overlapping identity groups, spiraling out to encompass all humanity. It asks us to be many things, because we are many things. (Appiah, 2019, p. 2)

Appiah's thinking on cosmopolitanism is relevant here in two ways: first, in relation to the (re)formation of an artistic identity informed by the cosmopolitan ideals, and second, in terms of the qualities needed to engage in transcultural musical dialogues. In Appiah's words, 'People are different, the cosmopolitan knows, and there is much to learn from our differences' (2007, p. xv).

The search for a unique musical identity is nothing new and is indeed a well-worn path by many musicians, composers, and improvisors from diverse backgrounds across the world. Literature on musical identities (for example, Green, 2011; Rice, 2007; Turino, 2008; Hargreaves et al.,

2002) has impacted my thinking on the pluralistic nature of identity and its ever-changing formations. My exploration of identity is intertwined with thinking related to core concepts outlined earlier, including interculturality and transculturality (Kertz-Welzel, 2018; Schippers, 2010; Thomson, 2020), third space (Bhabha, 1988) and resonance (Rosa, 2019), which I discuss in the next chapter. As discussed in my article "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (Thomson, 2020), Hargreaves, Miell and MacDonald point out that, 'rather than having a singular, core identity, we may construct multiple identities, each of which is created in interaction with other people' (2002, p. 10). The authors later state that:

> All music making, all music listening, all music talking, all musicking is essentially an identity project. Music provides a forum in which we construct and negotiate our constantly evolving sense of who we are, and our place in the world. (MacDonald, Hargreaves, & Miell, 2017, p. 5)

Music educator and researcher Lucy Green points out the interconnected elements of musical identity formation stating, 'Musical identities are forged from a combination of personal, individual musical experiences on one hand, and membership in various social groups—from the family to the nation-state and beyond—on the other hand' (2011, p. 1).

Thomas Turino outlines the idea of the *self* in terms of the habits we form, noting that *identity* and the *self* are not interchangeable terms. Turino states, 'Thinking of the self and personality in terms of constellations of habits is both realistic and analytically useful in that habits, like human life, are processes' (2008, p. 101). As made reference to in my article mentioned above (Thomson, 2020), Turino's description of the distinction between *self* and *identity* is important here. He states:

> The self is the composite of the total number of habits that determine the tendencies for everything we think, feel, experience and do. In contrast, *identity* involves the *partial* and *variable* selection of habits

> and attributes that we use to represent ourselves to ourselves and others, as well as those aspects that are perceived by ourselves and by others as salient. (2008, pp. 101–102)

As alluded to in both of my articles contained in this doctoral project (Thomson, 2019, 2020), the gradual forming and re-forming of my own personal artistic identity remains an ongoing and fluid process as a direct result of my encounters with others and the world around me, as well as the variable selection of attributes that I choose to represent myself. In the case of my solo double bass explorations, I am able to clearly trace how these factors, including personal experiences, musical encounters, and the selection of particular idiosyncratic attributes have begun to shape my identity, in turn affecting the ways in which I approach the double bass and the music I make for myself and the instrument. In chapter 9.0, I suggest the term *third space bass* as a means to describe the new sonic elements that emerge in the liminal in-between space that surfaces when the double bass is prepared and augmented with custom-made acoustic buzzers or electronics driven inside the body of the bass. My Identity can be observed to form and re-form through this ongoing exploration. I unpack two musical examples in order to illustrate this process, which are excerpts from the artistic components of my doctoral project.

In the opening section of my first doctoral concert (section 8.1, Concert 1: *Resonance 1*) inspiration is drawn from the Australian sonic landscape I grew up in. This intersects with my later experiences of a three-year period in Tanzania and a fascination with the natural harmonic series, on which the music of the Wagogo people of central Tanzania is based. The third element is interaction with live visuals produced by filming salt on a metal plate, which is manipulated in real time through my choice of notes and dynamics. In the space where these diverse elements intersect and merge, I am able to explore sounds on my instrument that surface from interacting with these new elements, resulting in unexpected discoveries. In this particular case, my discoveries take shape in the form of high singing bowed harmonics. This sound has since remained in my playing as a central characteristic that I often revisit and choose to utilise in my playing in different musical contexts as part of my sonic identity.

In my piece "Cycles" for solo bass, ankle shaker, and voice (see chapter 7.3 *Research Design in Action*), the sonic aesthetic and musical approach can be traced back to my experiences of living in Tanzania and studying the Wagogo ilimba (thumb piano) and Kurya litungu (plucked lyre). The influence of these instruments is manifested through three interconnected phases:

1. Adding mechanisms to create acoustic buzz or distortion to the double bass;
2. Exploring cyclical patterns typical of ilimba and litungu playing; and
3. Transferring and re-imagining the traditional idea of creating percussive layers through the use of an ankle shaker, playing on the body of the bass, and using the voice percussively.

Combined with more traditional Western double bass techniques, these explorations had the effect of generating new techniques and approaches to the instrument, as well as shifting my perspective on the possible roles of the bass in ways that I had previously not even considered. At the most basic level, the combination of the double bass and the buzzers creates a third element, which has core elements of the first two, but is neither one nor the other. This phenomenon caused me to approach the instrument in new ways, perhaps partly because the instrument no longer behaved in the way I expected it to. There is a correlation here with the concept of third space (Bhabha, as cited in Rutherford, 1990; 1994) in this case referring to the new elements that emerge through the interplay and integration of techniques and musical ideas from diverse sources.

There is a further element at play in this process, which is not about the physical or technical aspects of the music making, but more to do with the personal experience of being immersed in a new cultural environment. This in itself causes a shift of perspective and, in my case, had the effect of breaking apart previously formed ideas about musical aesthetics and approaches to music making. A case in point here is the radical change of musical aesthetics in terms of considering a pure, clean sound as a desirable

double bass sound within the context I had grown up in, to encountering its opposite, whereby the desired sound of the Wagogo ilimba and Kurya litungu was distorted and full of beautiful 'impurities'. This phenomenon was reflected in other aspects of life, where approaches to living and ways of seeing the world were drastically different in Tanzania to what I had grown up with in Australia. Inherent within this experience is an invitation to shift one's perspective and gain new knowledge, understanding, and wisdom by endeavouring to look through the eyes of another. Musically, this opportunity is both destabilising and invigorating, bringing with it unlimited chances to grow, expand, and deepen one's own artistic identity and forms of musical expression. Further reflections on this subject can be found in my article "Forming a sonic identity through the integration of transculturality and technology" (Thomson & Lähdeoja, 2019).

4.1 Reflections on Impacts of Culture, Nature, and Artistic Collaborations in Finland

Alongside my lived experiences during the five-year period in Tanzania and Zambia and shorter periods of immersion in Brazil, Borneo, and Arnhem Land, emigrating to Finland has further impacted my artistic identity. Within the context of this doctoral project, I have collaborated with Finnish musicians Maija Kauhanen, Jouko Kyhälä, Otso Lähdeoja, and Petra Poutanen, as well as Finnish choreographer Satu Tuomisto, dancer Elina Valtonen, instrument maker Juhana Nyrhinen, film maker Ville Tanttu, and Sámi musician Hildá Länsman. Beyond the doctoral project, I have also been actively working with Finnish folk musicians such as Kristiina Ilmonen, as part of the band Subsonic Trio; jouhikko (Finnish bowed lyre) player Ilkka Heinonen as part of the Ilkka Heinonen Trio; and with Estonian musician Mari Kalkun as part of the band Runorun, together with Finnish musicians Maija Kauhanen and Tatu Viitala.

My initial encounters with ancient Finnish folk traditions drew parallels with earlier experiences in Tanzania and Zambia in terms of encountering traditions that harness a great depth of musical expression through seemingly limited resources (Chiwalala, 2009; Ilmonen, 2014). By this I refer to instruments such as the Finnish five-string kantele and the Tanzanian Wagogo ilimba, both of which communicate incredible emotional depth and spiritual power through the use of only five pitches (Chiwalala, 2009). Another strikingly connected musical element lies in the phenomenon of small repeating patterns played over long periods of time, which can also be seen in both traditions (Ilmonen, 2014; Kubik, 1985; Stone, 2008; Syrjälä, 2020). Furthermore, I discovered another point of resonance between the Wagogo filimbi (flute) I had studied with Hukwe Zawose in Tanzania and the Finnish pitkähuilu (overtone flute) introduced to me by Kristiina

Ilmonen. Both of these flutes create music using the natural harmonic series and therefore produce the same set of notes. However, each flute makes use of these notes in very different ways to build the characteristic elements of the respective musical traditions, which results in uniquely contrasting forms of expression (Ilmonen, 2014; Kubik, 1985).

It is not my intention to delve deeply into these phenomena within the context of this doctoral project, as this would indeed be an important subject deserving of its own complete study at another time. I refer to these connections here simply as a way to illustrate the interconnected nature of identity formation and the ways in which diverse environments have impacted me. The observations mentioned above have enabled me to view and experience particular musical phenomena, such as the use of overtones and repeating rhythmic cycles, from very different angles and cultural perspectives. This in turn allows me to absorb and integrate these elements into my own musicianship and expression through lived experience deep below the surface, a subject I reflected on in the previous chapter.

Alongside purely musical influences, the underlying values and ideology of Finnish folk music education has had a greater impact on me. Key elements at the Sibelius Academy's Folk Music Department are bold experimentation, boundary pushing, and the search for new forms of expression (Hill, 2009). Although I had already been walking this path before arriving in Finland, the thinking and underlying values in this environment have allowed me to continue my journey and deepen my exploration. Intertwined with this—as has also been the case throughout other parts of my journey—is the connection to and impact of the natural world around me. In Finnish culture there is an innate connection to nature, which seems to permeate all aspects of life in different ways. It is still common today for people to seek connection through, for example, spending time in the forest, picking berries and mushrooms, or diving through a hole in an ice-covered lake. As was the case with my experiences of time spent exploring the natural habitats of Australia, Tanzania, or Zambia, this connection to place resonates and impacts on artistic identity in numerous, intangible ways.

Tanzanian musician and dancer Arnold Chiwalala makes reference to the interconnected impacts of culture and environment in his own doctoral project, stating:

> While living in Finland, I have experienced a very different culture and environment, different ways of life, music, songs and dances. These experiences have broadened my knowledge and imagination, which has influenced my creativity. (Chiwalala, 2009, p. 36)

The connection to and impact of Finnish nature can be seen in the *Resonance* Documentary Film*,* 2021, which captures moments of an all-night recording session that took place in the Finnish forest and along the coastline of the island Karhusaari (Bear Island).

Musician, composer, and producer, Simon Allen reflects on this process in his liner notes as producer for my album *Resonance* (2019):

> More often, the everyday reality of being changed by infusion in another culture exposes itself in subtler ways. We hear it manifest in the track Seeds, where the interplay of right and left hand shows more in common with the physical dexterity of playing ilimba than traditional approaches to the bass. I wonder - how many listeners might recognise this without being prompted by knowledge of Nathan's history? The fact of the question testifies to his approach, whereby the effects of culture find primary resonance deep below the musical surface. This is work founded upon respect for traditions and cultural ownership, not as a constructed method of approach, but as a fundamental sensibility. (Allen, 2019, pp. 3–10)

These reflections lead to another important factor in the formation of my artistic identity, which is the concept of *resonance,* viewed in this project as both the sound phenomenon and as a metaphor for intercultural dialogue and the ways in which we connect with the world around us.

8

9

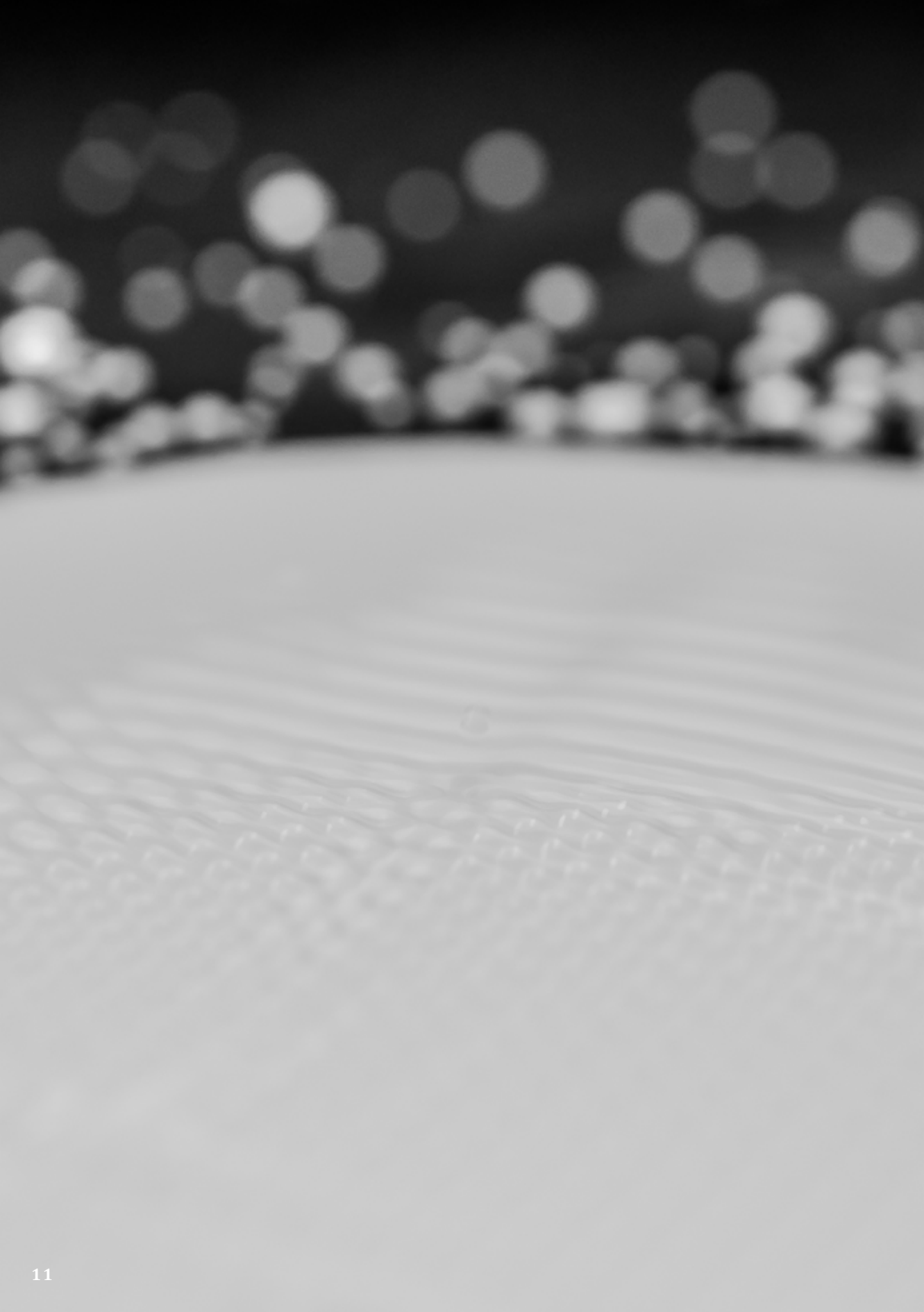
5.0 RESONANCE

At the time of writing, the world is facing an unprecedented challenge in the form of the coronavirus (COVID-19) pandemic. This has been unsettling for communities worldwide, with people in many countries forced to self-isolate and avoid contact with others in order to slow the rapid spread of the virus. In the arts world, this has also meant widespread cancellations of performances and events. Despite this unsettling and difficult time, a noticeable positive effect has begun to surface in terms of the pace of life slowing down and a reassessment of priorities. In his book *Social acceleration: A new theory of modernity* (2013), sociologist Hartmut Rosa speaks of the dilemma and contradiction of acceleration, particularly in Western societies, pointing out that, although there have been enormous gains in time by means of technology, 'the tempo of life has increased, bringing with it stress, hecticness and lack of time' (p. 35). As a central aim of his book, Rosa proceeds by discussing the paradox of the modern world not having enough time, even though we have in many ways gained far more than we needed before.

Rosa's later book, *Resonance: A sociology of our relationship to the world* (2019), builds on this discussion, stating as the central thesis, 'If acceleration is the problem, then resonance may well be the solution' (2019, p. 1). Rosa alludes to the multiple ways we might seek out resonance with the world around us, ranging, for example, from art, sports, or spiritual beliefs, to work, culturally specific world views, or family. Viewed through this lens, the concept of *resonance* is relevant here as a way to understand the importance of making connections with the world around us and the interrelated effects of this on identity formation.

The concept of *resonance* is a central thread that runs through this research, viewing the term from musical, metaphorical, physical, and theoretical perspectives (Jenny, 1967, 1974; Rosa, 2019; Thomson, 2020). From the inception of this project, I was interested in the pluralistic interpretations of the term from the deep resonance of a sound, to the power to evoke memories, emotions or images, to a quality that makes something personally meaningful, as described in the Merriam-Webster dictionary (Resonance, 2019). I was equally drawn to the phenomenon of resonance as an outcome of my early explorations with resonant frequencies produced by the double bass, and the ways in which such frequencies were felt in the body. These explorations gradually expanded, resulting in a series of resonating attachments for the double bass that I developed in collaboration with instrument maker Juhana Nyrhinen. A seating system developed by collaborator Otso Lähdeoja was employed in the live concerts, allowing audience members to feel the resonant frequencies of the double bass through their own bodies during the concerts (see the audio-visual examples from concerts 1, 2 and 3 contained in sections 8.1, 8.2 and 8.3). In collaboration with film maker Ville Tanttu, I explored visual manifestations of resonance as a live visual element of the concerts. Organic materials, including dried leaves, flowers, seeds, and salt, were filmed reacting to resonant frequencies on a specially designed metal plate and speaker system, and projected on a large screen in real time (see audio-visual examples in sections 8.1 and 8.2, and the documentary film in section 8.5).

Alongside these physical experiments, my interest grew in the interpretation of resonance as a means to articulate the points of connection we form with others and the world around us, and the ways in which this takes place. This thinking became a central thread in all of the artistic components of this project, and it has therefore been meaningful to engage with the writing of Rosa (2019), which brought a useful new dimension to my thinking about the word, and expanded the way I conceived the concept.



As a result, the concept of *resonance* is viewed in this project from various interconnected perspectives:

- *Sonic and Physical Resonance*: resonance felt in the body and physical matter reacting to resonating frequencies;
- *Personal Resonance*: with a place, the land, people, an idea, an emotion, etc; and
- *Community Resonance*: the importance of finding points of connection, understanding, or resonance with others. How does this happen and how can we cultivate this skill across borders?

My doctoral concerts have attempted to weave these threads together in various ways, including using the following elements:

1. A seat and floor shaking system, designed by collaborator Otso Lähdeoja, allowing the audience to experience the physical sensation of resonant bass frequencies in the body;
2. A metal plate covered with salt, seeds, dried leaves, and flowers that respond in real time to bass frequencies driven into a speaker underneath the plate. Live visuals were created for the concerts, in collaboration with filmmaker Ville Tanttu, by filming close up images of this phenomenon and projecting them on a large screen during the concerts (see video examples in sections 8.1 and 8.5);
3. Searching for points of resonance with musicians, dancers, and artists from diverse backgrounds;
4. Creating musical material inspired by points of resonance with my homeland and subsequent travels to distant lands; and
5. Ongoing development of buzzing, resonant attachments for the double bass.

Each of the three doctoral concerts, the album recording, and the documentary film have interwoven these elements in various combinations. In other words, resonance has been viewed simultaneously as a physical phenomenon, a metaphor, and an activator for intercultural dialogue and collaboration. The artistic components presented in this

doctoral project thereby act as vehicles to explore the process of finding points of resonance with my environment, working materials, and collaborators from diverse backgrounds, reflecting on how this takes place, and the effects of these points of resonance on my own identity.

6.0 BUZZ

The aim of this section is to introduce the key concept of the 'buzz aesthetic', which has played a central and significant role in developing my personal idiolect as a double bass player, and contributed to the ongoing process of my identity formation. I also reflect on the use of the buzz aesthetic in certain traditional African musics, with particular reference to my experiences in Tanzania and The Gambia.

Buzzing, distorted sounds have been a fascination for me for as long as I can remember, beginning with the sound of cicadas rubbing their wings together in the Australian bush, to the growl of the yidaki (didgeridoo), the buzz of the Iranian daf, prepared piano, or an analogue distortion pedal, among others. Initially trained as a classical flute player, my first musical encounter with the sonic aesthetic of buzz came about during my first trip to Tanzania in 1994 when I discovered the Wagogo filimbi (overtone flute). The beauty of this instrument lies in the breath and 'grit' in the sound, which is an integral part of the blowing technique (Barz, 2000; see also Zawose, personal communications, 1994, 1995–1999). This sound was in stark contrast to the flute sound I had been trained to produce as a Western classical flute player, which involved striving to remove any 'impurities' and create the cleanest sound possible.

Musician, composer, and sound artist, Jan Hendrickse discusses this phenomenon in his article "The body as musical structure" (2019):

> I have always been fascinated by the noise component in flute playing. In many traditions this is an important part of the sound aesthetic, whereas western classical flute performance has tended

> to be concerned with a purity of tone. The sibilance caused by the friction of the breath on the instrument can be heard as an unwanted and impure element, but it has also been employed for its symbolic and expressive potential. (p. 36)

Making reference to his study of the Rajasthani double flute, satara, Hendrickse notes:

> Terms that refer to elements of the system, such as 'the body', 'the music', 'technique' start to lose their meaning, given that the rhythmic impulse created by the need to supply air to the flutes, and to the body, also provides the temporal flow to the music. The breathing is not a technique that enables me to realise the music, it is the music. (p. 38)

There is no doubt that sonic aesthetics vary widely globally and, as Christopher Small observes, 'as Harry Partch was not the first to point out, there is no sound that is enjoyed in one culture that is not thought of as a horrible noise in another' (2011, p. 117). Using attachments and instrument-making techniques that enable acoustic instruments to produce buzzing, distorted sounds is a practice found widely across the African continent (see, for example, Driver, 2017; Fales, 2002). Ethnomusicologist Cornelia Fales discusses this phenomenon in her article "The paradox of timbre". In reference to Alan Merriam's 1950 recordings of Barundi Whispered Inanga or Inanga Chuchotée, Fales points out the central crucial timbral element of the music created through a combination of whispered text accompanied by the eight-stringed trough zither, inanga. Analysing Merriam's recordings, Fales also points out the perhaps deliberate placement of the microphone in close proximity to the inanga, suggesting that Merriam may have been primarily focussed on the virtuosic zither playing. Fales alludes to the recordings therefore obscuring the timbral effect central to the music. Whether this was a misinterpretation of the timbral aesthetic of the music on Merriam's part, or perhaps the result of the limitations of his recording set-up, Fales rightly points out a tendency in Western listeners for 'what has come to be called "pitch centrism" or "timbre deafness", a perceptual proclivity on the part of western listeners, including ethnomusicologists, to focus on melody in music where the dominant parameter is timbre' (2002, p. 56).

Fales continues:

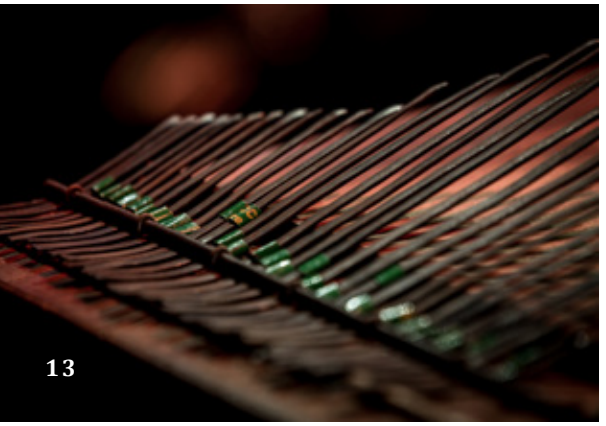
> Listeners from a culture where pitch is governed by law while timbre is governed by taste, where musical execution is judged correct or incorrect according to variations in pitch, while variations in other parameters of music are judged pleasing or displeasing—such listeners would be surprised and perhaps disorientated to find the opposite polarity in evaluations in Whispered Inanga. (2002, pp. 56–57)

This phenomenon extends to other musical traditions as well, from instruments such as the medieval tromba marina to the Chinese dizi flute, with approaches varying in many different ways around the world. Witnessing this recurring phenomenon personally in various parts of Africa, I wondered what it was that made this sound desirable and so important to the point where, if the buzz was taken away, the instrument would indeed lose its soul (Driver, 2017; Fales, 2002; Stone, 2008; Zawose, 1994; Zanji, 1999). Merlyn Driver (2017) ponders this aspect as he investigates whether the buzz aesthetic in the Mande region of West Africa might be connected to forms of 'supernatural' and spiritual power. After exploring the history and possible origins of the buzz aesthetic in the Mande region, Driver draws conclusions in terms of the key role of blacksmiths in disseminating the mechanisms for buzzing and 'in imbuing the buzz aesthetics in Mande regions with a powerful spiritual and esoteric significance' (2017, p. 113). He makes further reference to the deeply spiritual and esoteric world of the Mande hunters and their use of buzzing rattles on the hunters' harps who, like the blacksmiths, 'are thought to have their own spiritual power' (p. 113). Driver's final conclusions suggest that buzzing in Mande music, as well as in musical traditions found in other regions of Africa and elsewhere, constitutes an 'acoustic mask'. He states, 'like a visual mask, buzzing leads to a transformation of "appearance", whilst simultaneously opening up a metaphorical space within which ideas and the imagination can unfold' (2017, p. 113).

For the purpose of this research, I pinpoint three examples of instruments that embody the buzz aesthetic and that I encountered during my time in Tanzania and The Gambia in the 1990s and early 2000s; namely, the

Wagogo instruments ilimba and mlanzi (or filimbi) and the West African bolon, all of which have impacted me as a musician and double bass player.

A lamellophone, the ilimba is a traditional Wagogo instrument originating from the Dodoma region of central Tanzania (Cooke, 2008; Lewis & Makala, 1990). Metal keys are plucked by the player's thumbs, which produce a distorted buzzing sound due to the combination of small pieces of metal wrapped around the keys and spider-web membranes plastered over the sound holes (Zawose, personal communication, June 1994). Another striking feature of the instrument is a halo of resonating frequencies, produced by sympathetic keys in the centre of the instrument (see section 8.5, *Resonance* Documentary Film). A further characteristic of the buzz aesthetic is the growling overtone singing employed by the Wagogo singers (Barz, 2000; Stone, 2008). During a conversation with my teacher, Dr Hukwe Zawose in 1994, he pointed to the humming telephone wires strung above his house and explained that this was a daily source of inspiration for his vocal sound. The body of the Wagogo ilimba was often filled with small precious stones or other materials, which Zawose referred to as feeding the soul of the instrument. A further integral part of this, as demonstrated by Zawose, was ensuring that the instrument was 'speaking' by gently touching the spider-web buzzers to bring them to life.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Another instrument from the Wagogo people that embodies the buzz aesthetic is the traditional flute mlanzi (or filimbi in Kiswahili). Very little information or research can be found about this instrument, and in the 1990 publication *The traditional musical instruments of Tanzania* the instrument does not even make an appearance amongst the instruments listed in the Aerophones section or in the instruments of the Wagogo ethnic

group (Lewis & Makala, 1990, pp. 34 and 61). Hukwe Zawose himself told me that the flute was in danger of being lost because younger generations were not showing an interest in learning to play it. Thankfully, Hukwe Zawose passed on this skill to several of his sons before his tragic death in 2003. The Wagogo filimbi can be heard on the tracks titled "Sauti za Kigogo" and "Furuti" from the albums *Chibite* (1996) and *Bagamoyo* (2008) respectively, which are amongst the few recordings available of Hukwe Zawose playing this instrument himself.

When I first visited Tanzania in 1994, the Wagogo flute was one of the instruments I was drawn to as a young Western flute player experiencing an entirely new approach to sonic aesthetics, as outlined in the earlier chapter *Introducing the Artist/Researcher*. Zawose's house was full of pieces of hollowed out bamboo and metal pipes standing in each corner of his room waiting to be played. Zawose would often pick up a piece randomly and entice beautiful melodies from the pipe as if pulling the music out of thin air. The mosquito-eating geckos liked to rest inside the standing pipes, and one of my initial lessons with Zawose involved learning how to blow the gecko out of the pipe before playing, as he animatedly recounted the day when a gecko ran into his mouth! Zawose taught me about the origins of Wagogo music through this flute, explaining that all of the other instruments of the tribe were tuned to the five notes produced naturally by the wind blowing across the reeds, or the human breath blowing across the flute. These notes line up beginning from the 6th through 10th degrees of the natural harmonic series, forming the 'Wagogo mode' and characteristic sound of the music. Through Zawose and the experience of learning the Wagogo mlanzi, I began to understand and further explore the world of the harmonic series, which I also found at my fingertips along the strings of the double bass. Furthermore, I came to understand the beauty and inseparable connection between the notes and the sibilance of the breath resulting in the buzz aesthetic. The Wagogo flute can also be heard in section 8.5, as part of the *Resonance* Documentary Film.

The third example I briefly make reference to, because of its buzz aesthetic and influence on me as a double bass player, is the West African harp, bolon.

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A variety of bass lute and an ancestor of the better-known West African harp, the kora, the bolon (or bolombato) is a chordophone instrument found in The Gambia, as well as parts of Guinea, Mali, Burkina Faso, and Sierra Leone (Charry, 2000; Stone, 2008). A metal buzzer is placed at the top of the neck of the instrument, which produces a buzzing sound when the player plucks the strings and plays percussively on the body of the instrument (Charry, 2000). The ilimba, mlanzi and bolon have all served as reference points and inspiration throughout the development of new techniques, attachments, and music for the double bass, as will be seen and heard in the following pages. The buzz aesthetic therefore has broad relevance to this project and remains an integral and important aspect of my playing and artistic identity, which continues to unfold. Interestingly, this aesthetic has somehow been absorbed into my playing in tacit ways without me really being consciously aware of it before I embarked on this artistic research process. My lived experiences in Tanzania and Zambia have certainly played crucial roles in this process, as alluded to earlier. I make further reference to this ongoing work in chapter 9.0, *Third Space Bass*.

This chapter has introduced the basic concept of the buzz aesthetic and some of the ways it is applied in different regions and musical contexts,

from the sibilance of the breath to the rattle of physical attachments. This phenomenon certainly warrants further research at a later time. Before looking at some of the artistic outcomes of my work, I first take a moment to lay out the research methodologies in the next chapter.

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7.0 RESEARCH METHODS

The purpose of this chapter is to lay out and unpack the research methods that I have employed in this project. I begin with an overview of the methods of artistic research and autoethnography, and then present the specific approaches used in my work.

The primary methodological viewpoint adopted in this project is drawn from the field of artistic research. Approaches to artistic research have developed rapidly in various regions of the world, especially picking up pace during the last two decades in Europe, the UK, the Nordic region, Canada, and Australia. Related practices and approaches to artistic research include *practice-based research, practice-led research, practice as research, research-creation,* and *performance research,* which are all used more or less commonly in different geographical regions. Artist/researchers continue to debate the nature and therefore the terminology for their work globally, noting that terms such as those mentioned above are not synonyms. Natalie S. Loveless (2015) outlines the main term of *research-creation* used in Canada, noting that terminological precursors '(such as practice-based research, practice-led research and artistic research) find their origin in over thirty years of international discussion focussed mostly in Western and Northern Europe and Australia' (p. 52). At the time of writing, artistic research has emerged as the most commonly used term in Europe, the UK, the Nordic region, and Australia (Borgdorff, 2009; Hannula, Suoranta, Vadén, Griffiths, & Kölhi, 2005; Schwab, 2019; Tomlinson & Wren, 2017; Varto, 2018). Terminology and approaches appear to be still emerging in other regions of the world (for example, Asia, Africa, and the USA), and as Lithuanian artist/researcher Vytautas Michelkevičius points out, discussions on artistic research are taking place primarily in the global north, with very few voices from the global south

and 'nearly no voices from the Global East … (Czech Republic, Latvia, Georgia, Poland, and Lithuania, for example)' (2019, paragraph 1). This connects once more to issues raised earlier of diversity, decolonising, and globalising education, which I return to briefly towards the end of this chapter.

The common thread in each of the research practices mentioned above lies in the underlying approach to constructing research and developing new knowledge through the multiple, mutually beneficial intertwining strands of artistic processes and practices, artistic outcomes, and text. From an Australian perspective, as mentioned earlier, musicians and researchers Vanessa Tomlinson and Toby Wren aptly describe the process of artistic research in terms of new knowledge being 'twice constructed: embodied in performance, recordings, or scores; and deconstructed, or reconstructed, through text' (2017, pp. 8–9). In their book *Practice-led Research, Research-led Practice—Towards the Iterative Cyclic Web* (2009), Hazel Smith and Roger T. Dean examine the reciprocal relationship between creative practice and research, considering how creative practice can revolutionise academic research, as well as how academic research can have positive impacts on creative practice. The authors put forward the idea that practice-led research and research-led practice can be viewed as being interwoven in an 'iterative cyclic web' rather than being separate processes (2009, p. 3).

Finnish philosopher Juha Varto's 2018 book on artistic research notes that, as an emerging field, the terminology, concepts, and ideas regarding artistic research have not yet been fixed and are 'in process, finding forms and labels' (p. 8). Varto alludes to his experiences of supervising artistic research since the late 1990s, reflecting on how much he has learnt about artistic practice and the possibilities of artistic research from the students he supervises. He states, 'I have been forced to revise my ideas about knowledge creation, critical thinking attitudes, and the philosophy of knowledge' (p. 9). This statement is perhaps at the very heart of artistic research, whereby the ways in which knowledge is created and understood needs to be constantly questioned and viewed from new perspectives, avoiding standardised, fixed ways of approaching the construction of knowledge. Varto calls for artistic researchers to believe in their discoveries, ideas, and artistic

thinking, highlighting the fact that the importance of good articulation and justification of one's choices is possible when the researcher is convinced of their results (2018, p. 9).

I have utilised the *exposition* format in my research as a means for illuminating the interconnected relationship between artistic practice, text, theory, research, and artistic outcomes. Michael Schwab, artist, artistic researcher, and co-initiator of the *Journal for Artistic Research* (JAR) was instrumental in advocating the notion of the *exposition* as a key conceptual format that challenged what he termed as the *practice-theory deadlock* (2019). Schwab outlines three meanings of the term *exposition*: first, 'to set forth', alluding to explanations of all kinds, or discursiveness; second, with the French influence, suggesting that 'this discursiveness may happen at a site of display, that is, in embrace of non-verbal means'; and third, 'expositions are also technical and hence mediated and choreographed events that demonstrate not only various products, but the art of display itself' (2019, p. 29). Through the development of the exposition, Schwab indicates a shift from notions of practice-based or practice-led research to artistic research, 'since the latter emphasises the importance of self-determination for artists in regard to which part of their research may be considered "practice" or "theory"—if this distinction was still deemed relevant, that is' (2019, p. 27).

In her exposition presenting a performer's perspective of studying Frescobaldi's toccatas, harpsichordist Marianna Henriksson employs the exposition format to reflect that of a toccata itself, inviting the reader to enjoy exploring and uncovering her experiences and findings through the multiple layers of interwoven text, links, sound, and image (2020). In her observations about the fixed nature of written text in contrast to the fleeting moments generated through playing music, Henriksson makes reference to Christopher Small's notion of 'musicking':

> While the gestures of musicking can articulate many kinds of relationships at once, words, on the other hand, can deal with things only one at a time, and there is no way they can be made to bear the cargo of multiple simultaneous meanings that the gestures of musicking can do. (Small, 1998, p. 18)

Henriksson takes this thinking further to ponder ways of using words that might allow them to be more multi-dimensional, ambiguous, and embodied, experienced like music, suggesting that poetry might be 'the most accurate way to speak about the experiential level of music' (2020).

Hannula, Suoranta, and Vadén (2014) further reflect on this area in their discussions on artistic research and its place within academia:

> However, we should not be too harsh in drawing distinctions between verbalization, or, more precisely, the use of conventional symbols of communication (speaking or written words) and other symbols and ways of communication, that is, being in and being with the world. Otherwise, we might fall into mythologizing their apparent differences. Differences there are, of course, but let us not overemphasize them. Instead, let us be open-minded and allow ourselves to think that words as well as spots on canvas, steps in the sand, silences on the backstage, or composing, playing or performing are also symbolic ways of world making, that is, ways of seeing and doing the world, sometimes even changing it. (pp. 28–29)

As mentioned earlier, the field of artistic research has grown rapidly within institutions in the global north, with many programmes emerging in, for example, Australia, Canada, the UK, Europe, and the Nordic countries. Such programmes function largely within the framework of Western academia and, as alluded to by Michelkevičius (2019), it also strikes me that there is a need to ring warning bells to ensure that artistic research does not perpetuate colonial, systemic racist institutional structures, as alluded to in earlier chapters. The emerging field of artistic research may indeed be well placed to break apart and rebuild these structures. Indigenous knowledge, non-Western artistic processes, and the voices of black people, indigenous people, and people of colour are pertinent in this process.

Looking back on my experiences in Tanzania and Zambia, although I did not realise it at the time, I gained huge amounts of knowledge through witnessing many forms of what could be considered inherent artistic

research processes taking place naturally as part of the daily practice of many musicians and artists. For example, one of my teachers in Tanzania, Hukwe Zawose, was often testing new instrument designs and materials, experimenting with vocal sounds, and writing text that commented on the world around him, transformed into story and song in his quest to construct new knowledge and continually develop and renew his Wagogo traditions. A Maasai musician I met in northern Tanzania in 1997, whom I knew only by the title *mzee* (a title of respect in Tanzania given to those older than you), was developing a new model of flute inspired by the flutes he had encountered and researched in other regions of Tanzania, despite the fact that flutes are not traditionally played by the Maasai in the musical traditions of their tribe (Cooke, 2008). His experimental design was unique, made from large bore plastic plumbing pipe sealed at both ends with lids from old film canisters. This innovative Maasai musician and artistic researcher generously gave me one of his flute models at the time, which is an instrument I love and have played and recorded in many different contexts ever since. The distinctive sound of the flute with its unique set of pitches is unlike anything I have heard, and it can be seen as the direct result of artistic experimentation and research. My long-term collaborator, Brazilian-born musician, composer, and educator Adriano Adewale, is currently working on his artistic doctoral project examining the world of the berimbau and the phenomenon of being able to communicate deeply with the limited resources of a single string. Voices like these need to be heard and represented in the ongoing development of the field of artistic research. Although I am not one of the voices from within the BIPOC community, I hope that my research contributes to breaking down the structures and, to a certain extent, challenging the largely Western focus of artistic research to date. One of the ways this project has attempted to do this is by incorporating BIPOC voices as an integral part of the work and learning from the diversity of perspectives and approaches represented.

As a fruitful intersection with the field of artistic research, I draw on elements of autoethnography (Adams, Holman & Ellis, 2014; Ellis & Adams, 2014; Ellis and Bochner, 2000), particularly in my discussions in chapters 2.0 and 4.0 on the formation of an artistic identity. As described

by Adams et al. (2014), 'Autoethnographic stories are artistic and analytic demonstrations of how we come to know, name, and interpret personal and cultural experience. With autoethnography, we use our experience to engage ourselves, others, culture(s), politics, and social research' (p. 1). The authors further state, 'Autoethnography acknowledges how and why identities matter and includes and interrogates experiences tied to cultural differences' (p. 19). These approaches have great relevance in this research in terms of using my personal experiences and the experiences of others as a way of generating new knowledge and greater understanding of identity formation through intercultural dialogue and collaboration.

7.1 Artistic Research Design and Approaches

In my research, I create a personal artistic research design and developmental framework, involving a series of four interconnected stages that are used throughout the project. These stages intersect with each other and form a cyclical loop, with each stage feeding into and informing the others (Smith & Dean, 2009). The creation of this framework was not completely fixed at the outset of this project but was emergent, arising from experimentation and discovery during the artistic processes (Botting, 2019; Tomlinson & Wren, 2017; Varto, 2018).

This process became more structured and formalised during the planning of my first concert in June 2016, the preparation of which allowed me to gain insights into creating an artistic research design and developmental framework that would be most fruitful for the continuation of my project. This resulted in the following research design (see Figure 1), which aimed to create an environment conducive to new musical discoveries and the (re)forming of my artistic identity, thereby responding to my research question: *How can the third space emerging from intercultural dialogue and transcultural collaboration be a catalyst for new musical discoveries, intercultural humility, and the (re)forming of artistic identities?*

As mentioned above, the four circles are designed to be interconnected and cyclical, with each cycle producing new outcomes and contributing to the ongoing (re)forming of an identity. I now unpack each of these stages in more detail and further explain the methods, practices, and timeline (see Figure 2) involved within each of the four circles.

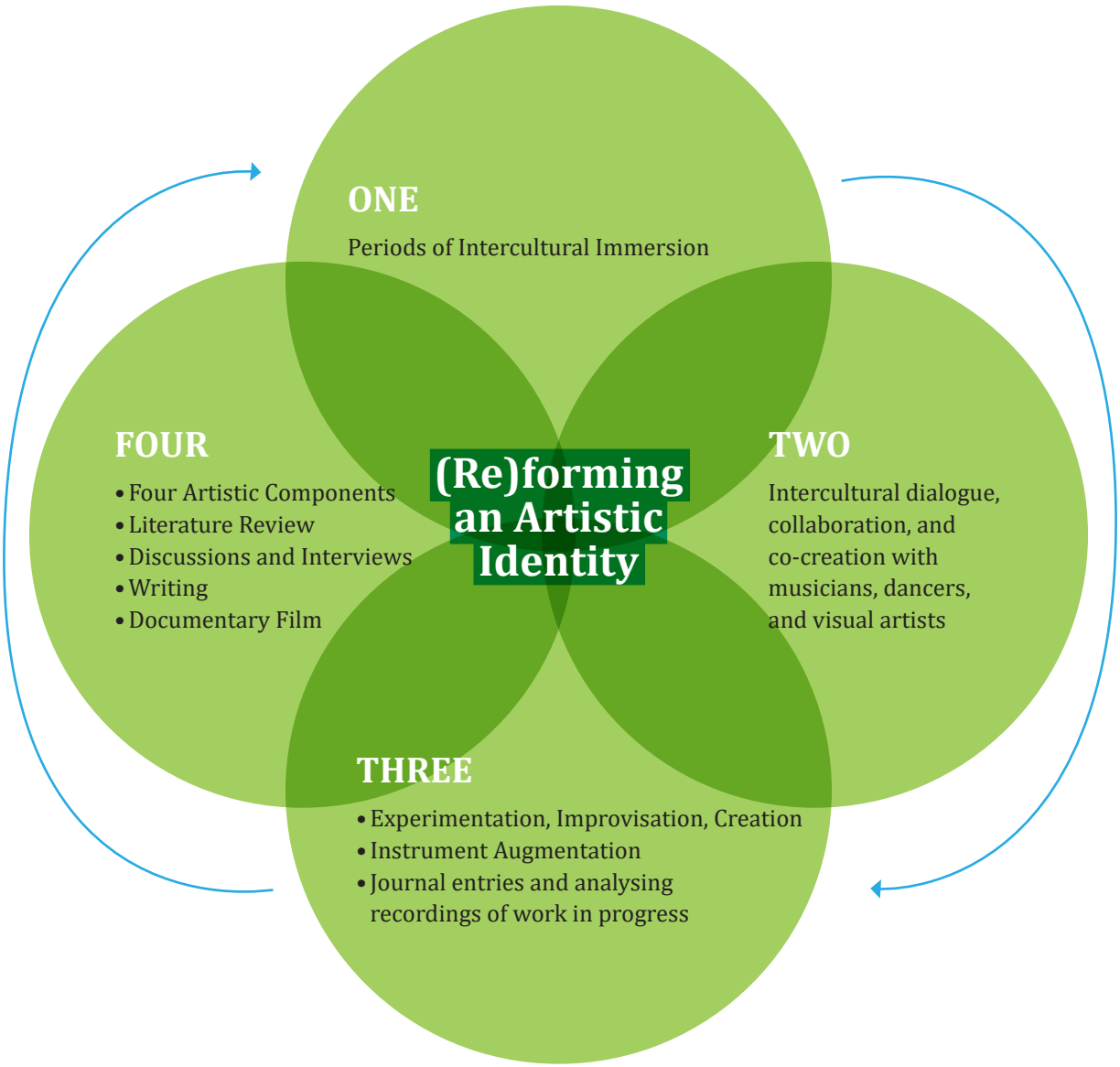


Figure 1: Personal artistic research design.

CIRCLE ONE: *Periods of Intercultural Immersion* in Tanzania, Zambia, The Gambia, Finland, Borneo, Brazil, and Arnhem Land, Australia (Long-term and Short-term).

Although the periods of time spent in different regions of Africa occurred at an earlier stage outside the timeframe of this doctoral project, they are included here and viewed as an integral element of the doctoral project in terms of the embodied experiences of intercultural immersion. The longest time was spent in Tanzania (3 years from 1996–1998) and Zambia (2 years from 1999–2001). This was followed by a three-week period in The Gambia (2002). Within the timeframe of my doctoral studies, I have been based in Finland and have taken short trips to Borneo (2015), Brazil (2017), and Arnhem Land (2019).

CIRCLE TWO: *Engaging in Intercultural Dialogue, Collaboration, and Co-creation with Musicians and Dancers from Different Backgrounds.*

These processes took place as one of the central methods employed in each of the four artistic components, as well as during the intercultural immersion trips. Collaborators included Tanzanian, Zambian, and Gambian musicians and dancers during my intercultural immersion trips. Collaborators for the four artistic components included a Brazilian berimbau player and percussionist; an Estonian singer; a Finnish kantele player; a Finnish musician working with electronics; a British improviser, composer, and instrument maker; a Finnish singer and guzheng player; a Sámi singer and joik artist; dancers from Colombia, Finland, France, and Madagascar; a Polish media artist; a Finnish instrument maker; a Mexican photographer and graphic designer; a Finnish visual artist; and a Finnish film maker. My collaborators entered into this project with extensive experience of working in intercultural contexts as performers, composers, and collaborators. I saw this prior experience as important, because it allowed us to focus directly on exploring the transcultural, liminal territories in our music-making and artistic collaborations rather than spending time establishing foundational work, such as intercultural communication skills, becoming familiar with collaborative processes, and being able to extend and merge practices and

approaches. I therefore consciously decided that this prior experience would be an important characteristic of my chosen collaborators for this research, and one that supported the research design. The methods and artistic processes are documented and analysed as part of chapter 8.0, *Artistic, Written, and Hybrid Components*, including the documentary film in section 8.5, and the articles presented in sections 8.6 and 8.7.

CIRCLE THREE: *Experimentation, Instrument Augmentation, and Creation.*

This process has been continuous throughout the duration of the doctoral project and involved expanding and augmenting the sonic palette of the double bass through experiments with custom-designed acoustic attachments, buzzers, preparations, new techniques, and electronics. Intercultural immersion, dialogue, and collaboration were key elements informing this process as well as my ongoing collaborations with instrument maker Juhana Nyrhinen and musician Otso Lähdeoja. This process has resulted in the tangible outcome of a series of custom-built acoustic attachments, buzzers, preparations, and electronic manipulations for the double bass, which can be seen and heard as part of the documentation in chapters 8.0 and 9.0.

This stage also includes informal journal entries and analysis of recordings of work in progress. Both audio and video recordings were used as a method to document and review the artistic processes. Solo recordings of work in progress were made by me in order to analyse the double bass attachments and emerging new music for the double bass. Ensemble recordings were made during collaborative co-creation processes and later reviewed and analysed, at times by myself and at other times with my collaborators, as a method for developing the work. Work-in-progress recordings also served as a way to reveal the creation processes and are presented as part of several of the artistic components, including concert 2 in section 8.2, the documentary film in section 8.5, the exposition in section 8.6, and as part of chapter 9.0, *Third Space Bass*.

I kept handwritten reflective journals during the duration of this doctoral project as a method for brainstorming ideas and documenting my artistic and

literary thought processes. Hand drawn ideas for double bass attachments, musical ideas, stage plans, research designs, and graphic scores also appear in the journals. Some of these entries were not intended to be shared and only served as informal parts of the development processes. Other journal entries and short memos became the basis for the thinking contained in this thesis, providing unexpected insights. Miles, Huberman and Saldaña (2014) aptly describe this process, stating that 'memo writing often provides sharp, sunlit moments of clarity or insight—little conceptual epiphanies' (p. 99). Further information about this method is outlined in sections 7.2.1 and 7.2.2.

CIRCLE FOUR: *Four Artistic Components Including Engaging with Literature and Writing.*

Each of the artistic components drew on the elements contained in circles one, two, and three to create new artistic work. The outcome of these processes resulted in three concerts, a CD/LP recording, and a documentary film. Interconnecting with the artistic processes are literature reviews and my own writing, resulting in the artistic doctoral thesis comprising two peer-reviewed articles and this integrative chapter.

This stage also includes interviews with two of my musical collaborators, Adriano Adewale and Hildá Länsman, in connection with the musical duets created for artistic component 4 (CD/LP recording) in 2019. The interviews were held as informal discussions, which were recorded and transcribed as part of the musical creation processes. I used inductive analysis (Miles et al., 2014) to identify emerging issues and theories that emerged progressively during data collection (p. 81). Adriano and Hildá later responded to written questions in emails, which also helped me test my emerging theories deductively. In addition, Adriano and I had a recorded discussion during the making of the documentary film in 2020. Excerpts from these interviews, discussions, and correspondence can be found in the exposition in section 8.6, "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space", as well as in the documentary film in section 8.5. A full transcript of the discussion with Adriano Adewale in the documentary film can be found in Appendix 1.

My artistic collaborators in this project all kindly agreed both verbally and through signed consent forms to the publishing of their artistic and intellectual contributions. Included in this is a published album recording, video and documentary releases, recordings of work in progress, and words spoken informally in rehearsals, discussions, and interviews. All due artistic and intellectual credit has been stated and remuneration distributed through funding where agreed. This research also raised further ethical considerations related to working in an intercultural context, which are discussed throughout this thesis. This research adheres to the research ethics protocol as published by the Finnish Advisory Board on Research Integrity.

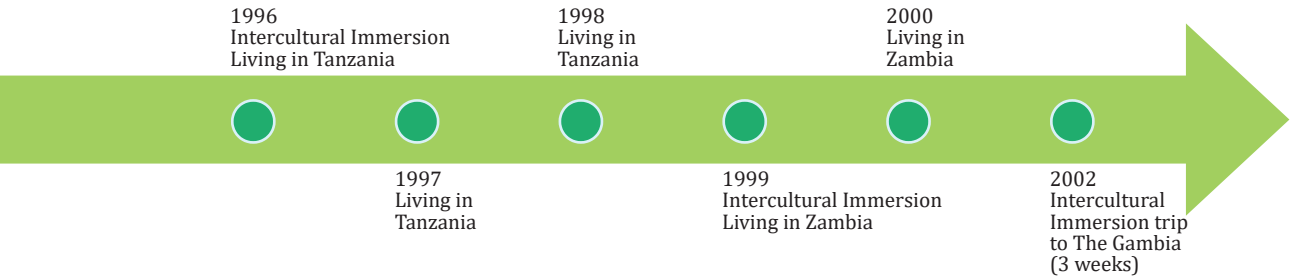
Additionally, two small-scale audience surveys were carried out to supplement artistic components 2 (2017) and 3 (2018; see Appendix 2). This method aimed to glean audience reactions to and interpretations of the overarching theme of resonance during the live concerts. Audience members agreed to participate in the surveys by leaving their email addresses after the concert. Respondents answered a series of written questions through an online survey disseminated by email and gave consent to use their responses anonymously. Of the approximately 80 people who attended the concerts, 14 responded to the survey. In section 8.3, I present insights from these responses, which provide interesting observations from the perspective of the audience. However, for two reasons, this data is used with caution and only to supplement data collected through other methods described above. First, the short, written responses in the surveys produced mostly positive comments from the respondents rather than critical perspectives; and second, the responses provided limited insight on the *resonance* theme in terms of the ways in which the performers and audience members communicate and connect during a live performance. This latter angle would indeed be a fascinating area for future research.

Doctoral Project Timeline

Colour Scheme

- Intercultural Immersion Trips
- Artistic Components
- Written and Hybrid Components
- Project Completion

Pre-enrolment in Doctoral Studies (Intercultural Immersion in Africa)



Timeframe of the Doctoral Studies (2015–2021)

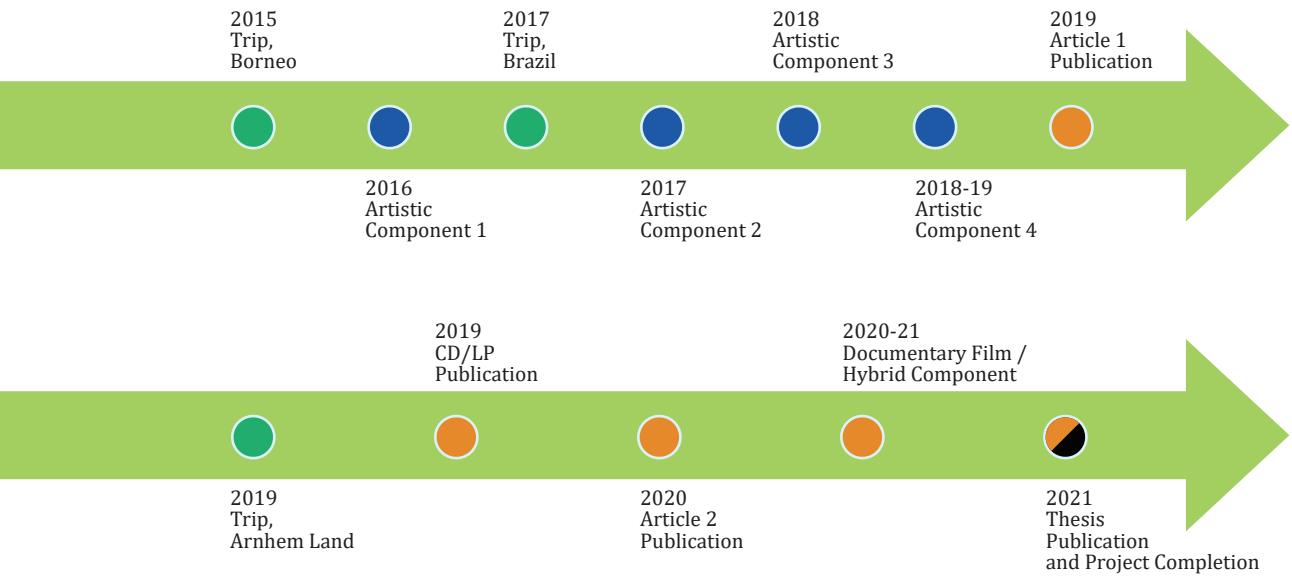


Figure 2: Doctoral project timeline.

7.2 Data Analysis

The data generated during this research project includes artistic products, recordings of work in progress, interviews (informal discussions and email communications) with collaborators, survey responses, jottings, and journal entries. Critical and reflexive analysis of the data has been an ongoing and integral part of the artistic research process, employing the cyclical nature of qualitative research where data collection and analysis happen simultaneously and inform each other. Miles et al. (2014) advocate this approach to qualitative research:

> We strongly advise analysis concurrent with data collection. It helps the field-worker cycle back and forth between thinking about the existing data and generating strategies for collecting new, often better data. It can be a healthy corrective for built-in blind spots. It makes analysis an ongoing, lively enterprise that contributes to the energizing process of fieldwork. (p. 70)

This approach has been fruitful in my research and resonates with the inherent nature of artistic research, where the cyclical nature of simultaneous data collection and analysis inform emerging artistic work, creating possibilities for new artistic discoveries. Four methods of analysis were applied in this research:

a) Reviewing audio recordings and videos of work in progress: After each rehearsal where I recorded work in progress on audio or video, I listened back to the recording, taking notes on what I felt was successful or interesting and what I felt was not. I labelled and archived, on a hard drive, recordings of emerging musical elements that I found interesting, referring back to them

numerous times in the development of each artistic component. Reflecting on my notes informed subsequent solo rehearsals and rehearsals with my collaborators, and sometimes formed the basis for discussion (see further examples of this method in Botting, 2019; Lähdeoja, 2020; Thomson, 2020).

b) Analysing newly found sounds through improvising and experimenting: This involved ongoing practical playing sessions. Drawing on discoveries from analysing audio and video recordings, I explored and deepened the emerging musical elements through improvising with them, both alone and in dialogue with collaborators. These improvisations were also recorded and later reviewed, forming a cyclical loop including: improvisation and experimentation, reviewing recordings, repeat. This cycle continued until the final rehearsal period for each artistic component, at which time the artistic outcome was either fixed beforehand in the form of a composition or fixed in the moment of the concert through live improvisation informed by the process (see further examples of this method in Botting, 2019; Ilmonen, 2014).

c) Reviewing recordings of interviews and communications with collaborators: Data encompassed informal recorded discussions and written communications, including email and text messages. This analysis process was informed by approaches to inductive thematic analysis and coding (Miles et al., 2014). I made note of emerging salient words and phrases from the informal discussions and written communications and reflected on how these words related to what I was learning through engaging in the artistic work.

d) Text-based reflection and analysis, including jottings, memoing, and reflective journal entries.

7.2.1 Jotting and Memoing

Various forms of text were used in my process, including utilising the concepts of jotting and analytic memoing, as described by Miles et al. (2014). The authors suggest thinking of jotting as an 'analytic sticky note—a piece of writing that could literally fit into the space of a small square piece of paper' (2014, p. 93). This technique proved to be a fruitful way of capturing fleeting and emerging reflections on issues that arose throughout the artistic processes and data analysis (Miles et al., 2014). Jotting took the form of small handwritten notes paced in my journal, as well as small sound bites, often captured quickly in the moment on my mobile phone. Reflections included:

- Personal reactions to and observations of emerging musical material;
- A mental note to develop a musical concept further in the next rehearsal session;
- A mental note to remember a newly discovered sound or technique;
- A mental note to remember particular key words or concepts that were arising;
- Second thoughts and critical questioning about particular approaches I was taking to intercultural collaborations; and
- Surprising, difficult, or inspiring moments that emerged unexpectedly during the intercultural collaborations.

These small notes later became the basis for more substantial analytic memoing. As stated by Miles et al., 'An analytic memo is a brief or extended narrative that documents the researcher's reflections and thinking processes about the data' (2014, p. 95). This method enabled me to produce a series of first-draft text ideas about emerging phenomena, and helped me identify salient concepts and threads between the data.

7.2.2 Reflective Journaling

Reflective journaling is utilised as a further text-based method for gaining insights. Hubbs and Brand (2005) note that 'the reflective journal provides a vehicle for inner dialogue that connects thoughts, feelings, and actions' (p. 62). I kept a personal handwritten journal throughout the doctoral project as a way to process thoughts, feelings, observations, and emerging ideas. Writing with pencil and paper helped this process, and I noticed that I was somehow able to think differently and view things from different perspectives compared to writing on computer. Examining the use of reflective writing as a means to help students think critically about the complexities of researching and writing about Indigenous Australian performance, Barney and Mackinlay (2010) comment, 'Reflective writing holds possibilities for opening up an engaged, dialogic, reflective and critical classroom to help students think about difficult issues, the traumatic history of colonialism, their identities and positioning' (p. 164).

This statement is true in my own process of using reflective journaling as a way to help make sense of the complex interconnected threads of artistic identity formation, including coming to terms with emotionally difficult issues related to the history of colonialism in Australia and Africa and my identity as a non-indigenous Australian. Reflective journaling allowed me to freely question and reflect without worry about conforming to certain structures of writing. Hubbs and Brand (2005) articulate this process well, stating, 'The reflective journal holds potential for serving as a mirror to reflect the student's heart and mind' (p. 61).

At regular intervals throughout the project, I reread my jottings and journal entries and reflected on their relationship with what I was learning

through reviewing my audio and video recordings and rehearsing with my collaborators. In this way, I was able to better understand the phenomena arising from each encounter, and to use these insights to deepen the collaborative process and refine the unique musical elements that surfaced. Moreover, written text is used to critically reflect on, analyse, and deconstruct artistic processes, adding to the literary discourse, as seen in this artistic doctoral thesis. Text is also used to deconstruct specific artistic processes from the doctoral project (see sections 8.2, 8.3, 8.6 and 8.7.).

7.2.3 Inductive Thematic Analysis

In analysing journal entries, notes on audio and video-recorded works in progress, interview transcripts (spoken), email communications, audience surveys, and specific artistic outcomes, I was informed by approaches to inductive thematic analysis, including coding. Saldaña (as cited in Miles et al., 2014) defines a code as:

> Most often a word or short phrase that symbolically assigns summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data. The data can consist of interview transcripts, participant observation field notes, journals, documents, drawings, artifacts, photographs, video, Internet sites, email correspondence, literature, and so on. (p. 72)

Although music is not mentioned as a form of data in the above description, as an artistic researcher I include the actual musical products in my project as forms of data (Varto, 2018), and therefore, find it relevant to apply the same principles of coding outlined by Saldaña (as cited in Miles et al., 2014) in the analysis of these musical products. Inductive coding is relevant here, where 'codes emerge progressively during data collection' (p. 81). This is an important part of the artistic research process, allowing oneself to remain open to what is emerging rather than forcing the data into pre-existing codes (Miles et al., 2014) or having preconceived ideas about the artistic products.

These data collection and analysis methods intertwine to inform the central research question and contribute to generating new knowledge and understanding. Such methods can be seen in action in the analysis of artistic outcomes in chapter 4.0, *(Re)forming an Artistic Identity*, and sections 8.2 (Concert 2) and 8.3 (Concert 3), as well as in the exposition in section 8.6 and the article in section 8.7. I also offer three examples below based on the creation of the pieces titled "Cycles", "Ode to Nana", and "Oaidnemeahttun/Invisible", as a way to further illustrate my methods.

7.3 Research Design in Action

The following examples demonstrate the research design in action, seen through three of the pieces created during the doctoral project. I have chosen these particular artistic outcomes as examples because they represent both solo work and collaborations with musicians from two different cultural backgrounds, which have been further discussed in depth in my exposition in section 8.6. In some cases, the process includes all four interconnecting circles and at other times the design includes only three circles, indicating that a physical intercultural immersion trip has not been practical. In this case, the process begins from intercultural dialogue and collaboration, which has taken place locally. I outline the two different designs in the following section (see Figure 3, Figure 4, and Figure 5). In each of the three examples, the artistic research design is shown with the circle model, followed by a table that provides further details on the steps involved in each of the three circles. This information is condensed to focus on the key elements of the process, highlighting the unique aspects of each collaborative artistic process.

Example One:
"Cycles" for solo double bass

Figure 3: Example One—Artistic research design (four-circle model).

Table 1: Example One—Artistic research design (four-circle model). Breakdown of the key elements contained within the four interconnected circles.

Interconnected Circles	Action 1	Action 2	Action 3	Thematic Code
ONE	Three-year period of intercultural immersion living in Tanzania	Studying Kiswahili and participating in daily life and musical events	Experiencing music as culture	**Intercultural Immersion**
TWO	Discussions with local musicians and dancers	Collaborating with local musicians and dancers to produce performances and community-based projects	Lessons with Hukwe Zawose and other Tanzanian musicians and dancers	**Intercultural Dialogue and Collaboration**
THREE	Experimenting with the buzz aesthetic and rhythmic sensibilities experienced in Tanzania and embodied through the double bass	Creating buzzing attachments for the double bass in collaboration with instrument maker Juhana Nyrhinen	Ongoing analysis of audio and video recordings of work in progress	**Experimentation Improvisation Buzz Aesthetic**
FOUR	Creating new music and techniques for the double bass emerging from circles one, two, and three	Reviewing literature on the buzz aesthetic	Reflexive writing about the artistic process	**Merging of Ideas and Approaches to Create New Music**

The artistic outcome of the four interconnecting circles is the piece for solo double bass titled “Cycles”. The piece was premiered in concert 1 and later developed further in the form of a recording and music video for the *Resonance* CD/LP.
(https://www.researchcatalogue.net/view/568007/583274/332/2)

Example Two:
"Ode to Nana". A duet for berimbau and double bass.

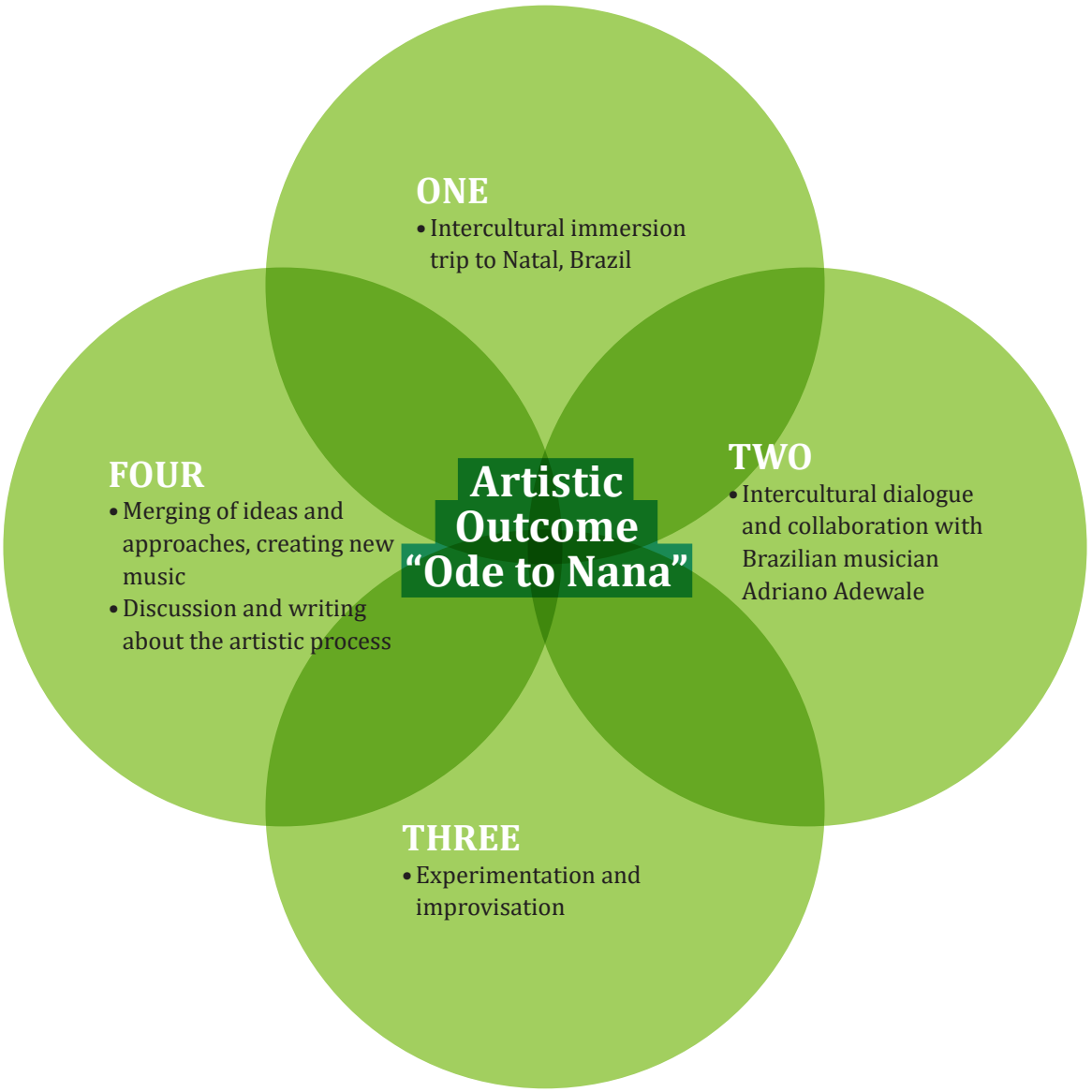


Figure 4: Example Two—Artistic research design (four-circle model).

Table 2: Example Two—Artistic research design (four-circle model). Breakdown of the key elements contained within the four interconnected circles.

Interconnected Circles	Action 1	Action 2	Thematic Code
ONE	Experiencing the music and culture of this region of Brazil firsthand, increasing my awareness and understanding of Adriano's background	This trip also involved facilitating a collaborative music and movement project with local Brazilian youth	**Intercultural Immersion**
TWO	Understanding and exploring our collective roots, differences, and commonalities	Exploring the idiosyncratic elements of the berimbau and double bass	**Intercultural Dialogue and Collaboration**
THREE	Experimenting with the sonic possibilities and different approaches to the two instruments	Improvising and searching for a musical language	**Experimentation and Improvisation**
FOUR	Discussing and reflecting on the process	Writing about the process (including written interview questions)	**Merging of Ideas and Approaches to Create a New Composition**

This musical case study is analysed in depth as part of the exposition in section 8.6, "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space". "Ode to Nana" can also be heard on the *Resonance* CD/LP (https://www.researchcatalogue.net/view/568007/598069) and in the *Resonance* Documentary Film (https://www.researchcatalogue.net/view/568007/783585).

Example Three:
"Oaidnemeahttun / Invisible".
A duet for Sámi Joik and double bass.

This research design is an example of the model using only three interconnecting circles. As stated above, in this case the process begins with intercultural dialogue and collaboration, which has taken place locally, and does not include a separate intercultural immersion trip.

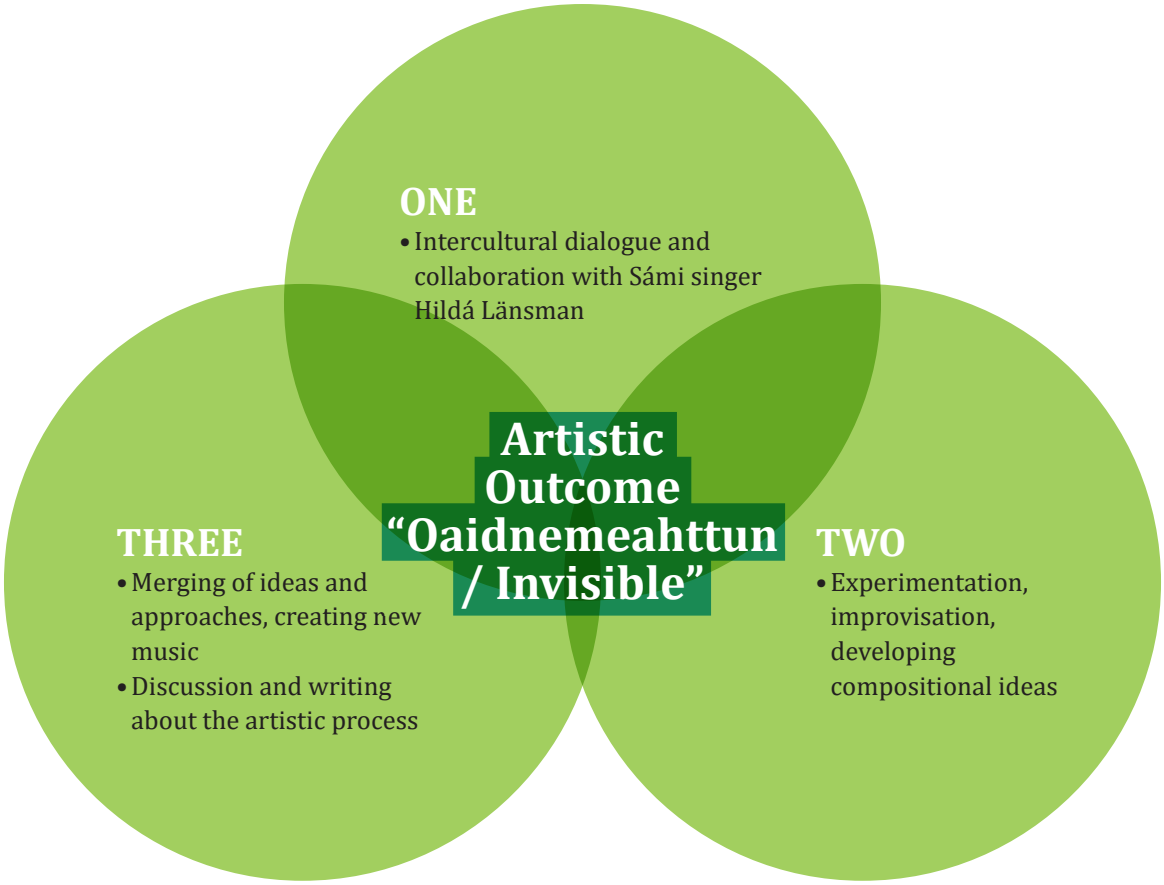


Figure 5: Example Three—Artistic research design (three-circle model).

Table 3: Example 3—Artistic research design (three-circle model). Breakdown of the key elements contained within the four interconnected circles.

Interconnected Circles	Action 1	Action 2	Action 3	Thematic Code
ONE	Understanding and exploring our collective roots, differences, and commonalities	Exploring the idiosyncratic elements of Hildá's voice and Sámi Joik	Exploring the double bass as a solo accompanying instrument, integrating rhythmic, melodic, harmonic, and textural elements	**Intercultural Dialogue and Collaboration**
TWO	Improvising together based on small amounts of source material	Analysing recordings of work in progress	Discussion Lyric Writing (Hildá)	**Experimentation and Improvisation**
THREE	Discussing and reflecting on the process	Writing about the process through responding to written questions (Hildá)	Writing about the creation process (Nathan; see exposition in section 8.6)	**Merging of ideas and approaches to create a new composition**

This musical case study is analysed in depth as part of the exposition in section 8.6, "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space". "Oaidnemeahttun/Invisible" can also be heard on the *Resonance* CD/LP and in the *Resonance* Documentary Film.

ARTISTIC RESEARCH OUTCOMES

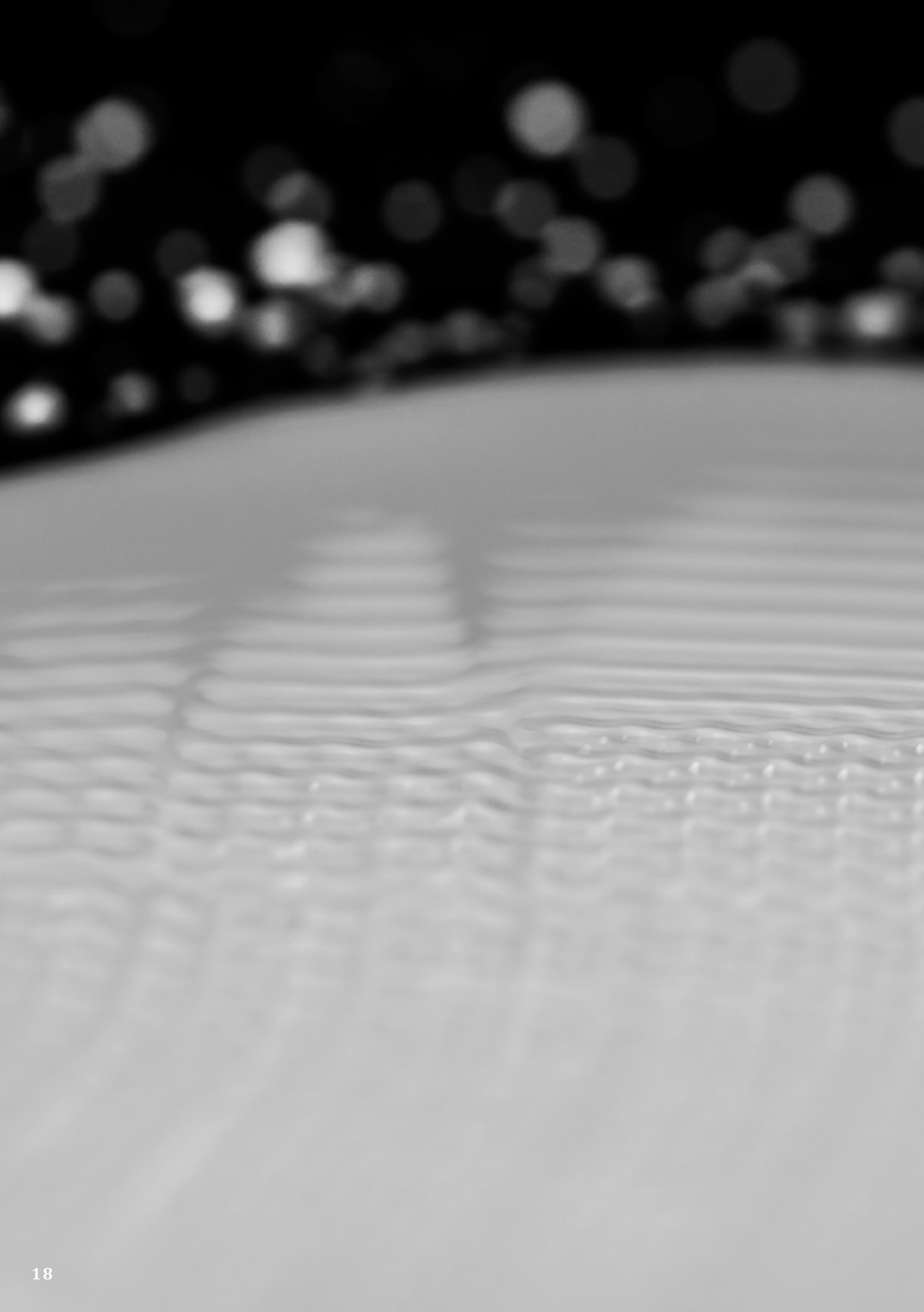
The artistic processes utilised during the doctoral project produced numerous audio, visual, and performative outcomes, including:

- Three concerts and an album recording (see sections 8.0–8.4);
- Video and audio documentation of the concerts (see sections 8.0–8.7);
- Photographs (used throughout the work); and
- A documentary film (see section 8.5).

The research methods used in the artistic processes, as well as the resulting outcomes can be seen to be combined and interwoven in the artistic components documented in the following chapters. In some cases, the artistic outcomes are offered purely to be experienced through audio and visual means and in other cases these elements are intertwined with written text. The following artistic components and musical outcomes may be explored freely in any order.

8.0 ARTISTIC, WRITTEN, AND HYBRID COMPONENTS

This chapter introduces and provides documentation of the artistic, written, and hybrid components of the artistic doctoral project. Each component includes links to online audio-visual materials, which further illustrate and reveal the artistic and research processes. As outlined in the introduction, chapter 1.0, the interconnected components of this research include three doctoral concerts, a CD/LP recording, a hybrid documentary film component, and a thesis comprised of two published articles and this integrative chapter. A brief overview of each component is provided below in the form of written text that interweaves with the audio-visual materials, which can be accessed at the links provided. In addition, I explain some of the artistic processes of concerts 2 and 3 in more detail in sections 8.2, 8.2.1, and 8.3. Particular aspects of these concerts serve as focal points to illustrate some of the working methods and artistic processes in more depth. As introduced in the previous chapter, two additional musical case studies can also be found in my published exposition, "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (2020), which is introduced in chapter 8.6.



8.1Concert 1: Resonance 1

Overview

Concert 1: Resonance 1 took place on 3 June 2016 in the Black Box, Helsinki Music Centre. Follow the link or scan the QR code to access the audio-visual materials: https://www.researchcatalogue.net/view/568007/674094

Artistic working group and performers:

Amos Darkwa Asare (Ghana), spoken word
Jouko Kyhälä (Finland), live electronics, harmonica
Otso Lähdeoja (Finland), live electronics and sound design
Juhana Nyrhinen (Finland), instrument maker
Fornier Ortiz (Colombia), dance
Ville Tanttu (Finland), visuals
Nathan Riki Thomson (Australia), double bass, prepared bass, ilimba, stomp box, vocals
Satu Tuomisto (Finland), choreography

In Concert 1, as mentioned in chapter 5.0, the theme of Resonance is explored in three interconnected ways:

- *Sonic Resonance*: resonance as a sonic phenomenon and the ability of frequencies to shape physical form;
- *Personal Resonance*: with a place, the land, an idea, an emotion, etc.; and
- *Community Resonance*: the importance of finding points of understanding, connection or resonance with others. How does this happen and how can we cultivate this skill?

In musical terms, inspiration is drawn from the natural resonating qualities of traditional Aboriginal Australian, Brazilian, Gambian, and Tanzanian instruments:

- Ilimba: thumb piano from the Wagogo people of central Tanzania;
- Filimbi: overtone flute from the Wagogo people of central Tanzania;
- Litungu and Bolon: bass end lutes from Tanzania and The Gambia;
- Brazilian Berimbau/Tanzanian Ndono; and
- Australian Aboriginal Yolngu Yidaki.

Process

Rhythmic and timbral elements, as well as the physical playing techniques of these instruments are explored on the double bass as a means for expanding the sonic palette and approaches to the instrument. Themes of personal and community resonance act as inspiration for the emerging new music and dance. Resonating frequencies travel in the space through a multiple speaker set-up, as well as through the seats of the audience through a speaker system installed under the seats. Salt, seeds, and dried flowers are placed on a metal plate above a speaker and react to changing frequencies and rhythmic impulses in real time at various points during the concert.

The concert was recorded and filmed live for the University of the Arts Helsinki YouTube channel.

Concert Programme:

1. **Homeland** (soundscape by Nathan Riki Thomson and Otso Lähdeoja)

   This piece is based on field recordings of native birds from my homelands of Australia and New Zealand. These are the sounds I grew up with and therefore feel part of my cultural heritage. At some point the Finnish nightingale makes an appearance, creating an imaginary intercultural dialogue amongst the birds. Salt placed on a metal plate gradually changes its form during this soundscape as it responds to changing frequencies in real time.

2. **1788** (music by Nathan Riki Thomson and Jouko Kyhälä; choreography by Satu Tuomisto and Fornier Ortiz)

   In 1788 British colonisers arrived on the shores of Australia. The colonisers brought with them their own ideas about how to live on the land, forcing the Indigenous custodians of the land (the First Nations peoples of Australia) to adapt and transform their ways of life, largely ignoring their thousands of years of embodied wisdom.

3. **Transformation** (music by Nathan Riki Thomson; choreography by Satu Tuomisto and Fornier Ortiz)

   What happens when people are displaced from their homeland? How do they adapt to a new land and culture? Since the mid-16th century, African people were sent to Brazil as slaves. The African one-string ndono (Tanzania) travelled with them and became the Brazilian berimbau, undergoing its own transformation.

4. **Resonance 1** (music by Nathan Riki Thomson)

   The ilimba is the traditional thumb piano of the Wagogo people of central Tanzania. The instrument utilises a sympathetic resonating system with numerous keys fashioned out of flattened bicycle spokes. Small strips of metal are wrapped around the keys and spider webs are plastered over the sound holes to create a distorted, buzzing sound.

5. **Cycles** (music by Nathan Riki Thomson)

   This piece draws on rhythmic cycles, instrumental techniques, and sonic aesthetics inspired by the Tanzanian ilimba (thumb piano) and litungu (bass lute). These elements are embodied and applied to the double bass, exploring rhythmic resonance and trance-like states.

6. **Asante Twi (interlude)** (music by Amos Darkwa Asare, Jouko Kyhälä, and Nathan Riki Thomson)

   Asante Twi is one of many languages spoken in Ghana. This piece explores the musical qualities of the language as inspiration for improvisation and musical dialogue.

7. **Tapage Nocturne** (music by Otso Lähdeoja in collaboration with Nathan Riki Thomson). Lähdeoja's programme notes state:

   Tapage Nocturne for Double Bass, Video and Electronics (2015) is a mixed music piece for live bass player and projected video replicas of the performer. The piece's sound diffusion system comprises bass frequencies driven into the audience seating, an array of plexiglass panel speakers as well as traditional cone speakers prepared with paper for buzz-like resonances. Four video avatars of the player are projected on a screen, engaging a play of relations with the live instrumentalist. The composition is based on a deconstruction of traditional double bass roles and models and it is conceived as a detailed study of basic gestures available on the bass: hitting, plucking, rubbing and bowing the strings as well as the instrument's body. (Lähdeoja, programme notes, 3 June 2016)

8. **Primal** (music by Nathan Riki Thomson; choreography by Satu Tuomisto and Fornier Ortiz)

   This piece explores repeating rhythmic cycles and investigates the ways in which a musician and a dancer communicate when they are from different cultural and artistic backgrounds. The piece further aims to blur the lines between music and dance through restricting each art form to limited resources. In this case, the double bass is restricted to one string and a buzzing mechanism, and the dancer is restricted to a limited range of movement and space.

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8.2 Concert 2: Resonance 2

Overview

Concert 2: Resonance 2 took place on 2 June 2017 in the Black Box, Helsinki Music Centre. Follow the links or scan the QR code to access the audio-visual materials: https://www.researchcatalogue.net/view/568007/568404

This concert builds on concepts from Concert 1 (Resonance 1, June 2016), further exploring resonance as both a physical phenomenon and a metaphor for intercultural dialogue and collaboration. A new *augmented* double bass was built for this concert, with a modified bridge to create different kinds of acoustic buzzing distortion and a system to drive electronic sounds into the physical body of the double bass through structure-borne sound drivers. This system enables the coexistence of acoustic and electronic sounds within a single double bass, bypassing external speakers and audio gear. New pieces were created and commissioned for this instrument, drawing on further research into traditional instruments such as the Tanzanian ilimba (thumb piano), Bolon (West African bass lyre), and the Brazilian berimbau. Musical elements are narrowed down to focus on rhythmic cycles, traditional acoustic distortion techniques, texture, bass frequencies, vocals, and resonance. New instrumental techniques and approaches are developed for the double bass and the sonic palette is manipulated both acoustically, through attachments for the instrument, as well as electronically. Using sound design, frequencies travel through the space, resulting in the entire Black Box concert hall becoming a resonating chamber. Following on from the experiments of Concert 1, resonating frequencies are once again represented in physical form through live visuals of natural materials (seeds, beans, dried flowers, etc.) responding to sonic impulses and filmed in real time when placed on a metal plate above a speaker.

Working group and performers:

Adriano Adewale (Brazil), calabash, berimbau, percussion
Simon Allen (UK), composition
Mari Kalkun (Estonia), vocals
Maija Kauhanen (Finland), vocals, prepared kantele
Otso Lähdeoja (Finland), electronics, sound design
Marek Pluciennik (Poland), visuals
Petra Poutanen (Finland), vocals, guzheng
Ville Tanttu (Finland), live visuals
Nathan Riki Thomson (Australia), prepared double bass, augmented double bass, stomp box, vocals, composition

Process

The preparation for this concert involved five interconnected collaborative processes:

1. *Further development of buzzing attachments for the double bass in collaboration with instrument maker Juhana Nyrhinen*: This process built on foundation work developed for Concert 1 in 2016, including further research into the traditional buzzing distortion techniques used on bass lyres from The Gambia, Mali, and Tanzania. Experiments were carried out to develop different kinds of buzzing sounds using the materials of brass and metal. We discovered that the size and amount of metal rings drastically affected the timbre and volume of the sound. We also experimented to find the best ways of attaching the buzzers to the bridge and neck of the bass. Three different versions were developed and used for this concert:

    a. A wooden 'peg' attachment system that fits on to the top of the bass bridge;
    b. A system for placing the buzzer inside the bridge facing upwards towards the fingerboard; and
    c. An attachment system that fits on to the scroll of the bass (at the top of the instrument). This method is also used on, for example, the bolon bass lyre instrument from The Gambia.

In this concert, different buzzers were used for different pieces, including experimenting with using various combinations of two or three buzzers simultaneously. See photo examples here:
https://www.researchcatalogue.net/view/568007/583274/0/694

2. *Developing the augmented bass with Otso Lähdeoja*: This instrument is based on a concept originally developed for guitar and other acoustic instruments. Electronic sounds are driven into the physical structures of acoustic instruments through structure-borne sound drivers, enabling the coexistence of acoustic and electronic sounds within a single instrument, bypassing external speakers and audio gear. For example, the acoustically active guitar builds a layer of electronic enhancements and alterations on top of the instrument's acoustic sound, the whole soundscape radiating directly from the instrument itself. The *augmented bass* uses the same concept for double bass, with the added element of the acoustic buzzers attached to the bridge. The double bass is therefore augmented both acoustically and electronically.

3. *Duo exploration with Brazilian percussionist Adriano Adewale*: This duo collaboration focussed on three main areas;

    a. Brazilian berimbau techniques and rhythmic elements transferred to the double bass;
    a. Rhythmic cycles inspired by Brazilian traditions. References include "Coco de Zambe" in North Eastern Brazil and the Baião rhythm; and
    a. The line between composed and improvised and the connection or 'resonance' between two musicians from different cultural backgrounds.

4. *Commissioned composition by UK composer Simon Allen*: This piece was commissioned by a composer who has known me and my playing since 2001, when I first returned from Africa to the UK. The following text from email threads with Simon provides some insight into the thinking behind the piece:

The idea is that the score is a combination of text, graphics and notation, all of which are absorbed equally as stimulus for musical action and performed with or without the materials in front of you:

- The notation will have a kind of glossary or menu of just a few symbols and images with musical explanation.
- Graphics will incorporate the materials of the glossary into a graphic score in which time flows in all directions, and shaped according to the images in the text. The players imagine themselves within the graphic, observing the various components as if walking through and around a sculptural installation. It may well look like a series of textured monoliths floating in empty space with something delicate in the far distance …
- Performance notes will talk through approaches to pacing and processing (both hifi & lofi)!!!

For me, the most important thing about this way of working is that it is not culturally specific in terms of notation or the use of restrictive codes. Instead, it has its own coding that can be broken open by anyone who investigates the material.

I've come around to this way of working recently as a method for sharing complex ideas with both free improvisers and artists who are not musicians but are highly developed makers. The bottom line is that sound, drawings, moving image, movement, etc. are all just material ... It comes about through working regularly with groups of fine artists and film makers from all around the world and these methods are informed by the need to communicate across several language barriers at once. Now, it feels like the most interesting way forward for most pieces of work! (Simon Allen, personal communication, 12 May 2017)

5. *Exploration of buzzing preparations for double bass and Finnish Saarijärvi kantele with kantele player Maija Kauhanen*: In this process, elements of the buzzing distortion techniques developed for double bass are transferred to the Finnish Saarijärvi kantele, creating muted, distorted

kantele sounds, which are used as part of a duo piece as well as in the ensemble playing. The resulting duo piece, "Roots of the Baobab Tree", explores the line between composed and improvised and the connection or 'resonance' between two musicians from different backgrounds. This piece is analysed in detail in the proceeding section, which includes a link to the audio-visual materials.

Concert Programme

1. **Migration by Sea** (Poutanen/Thomson)

   A dialogue for augmented double bass, voice, and guzheng
   https://www.researchcatalogue.net/view/568007/568404/0/3579

2. **Resonator 1** (Thomson)

   This piece explores resonating frequencies produced by the double bass and voices that are fed into ilimbas (thumb pianos) through transducers attached to the bodies of the instruments. The ilimbas physically hang in the space like speakers, and certain notes set off the traditional metal buzzers on the ilimbas, which become part of the texture. An excerpt is used from a field recording I made in The Gambia during a time when a week of continuous singing and drumming began to signify the end of Ramadan. I was sick at the time and, lying in my bed, I could hear and feel the distant, constant resonance of the music.

3. **Ode to Nana** (Adewale/Thomson)

   This piece is a duo dialogue for double bass and berimbau with Brazilian berimbau player Adriano Adewale. The piece is analysed in detail in my exposition publication "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (2020).

4. **Empty Air Thickens** (Simon Allen commission)
   https://www.researchcatalogue.net/view/568007/568404/0/3579

5. **Roots of the Baobab Tree** (Kauhanen/Thomson)

   "Roots of the Baobab Tree" is a duo dialogue for prepared double bass and prepared Finnish Saarijärvi kantele. The piece is analysed in detail below.

6. **Motherland** (Adewale/Lähdeoja/Thomson)

   "Motherland" focusses on the percussive qualities of the body of the double bass and the use of the buzzing attachments. This piece once again explores the line between composed and improvised, examining the connection between musicians from different cultural backgrounds. The piece begins as a duo dialogue and expands to a trio with the use of electronics fed into the body of the bass.
   https://www.researchcatalogue.net/view/568007/568404/454/3536

7. **Resonator 2** (Thomson)

   This piece utilises the *augmented bass* within the ensemble context and plays with rhythmic fragments of on and off beats. Tension and release is explored through close harmonies and spontaneous interaction between the musicians.

The following section is an analysis of one of the pieces created for the concert, titled "Roots of the Baobab Tree". It is a duet for prepared double bass and prepared kantele.

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8.2.1 Roots of the Baobab Tree

"Roots of the Baobab Tree" is a duet for prepared double bass and prepared Finnish Saarijärvi kantele, which was originally created for concert 2 and later recorded on the album *Resonance* (see chapter 8.4). The piece is analysed in more depth in this section in order to further illustrate some of the working methods and artistic processes in this research. Follow the links to access the audio-visual materials.

Overview

The core idea for this piece stems from two interrelated processes. The first process involved exploring the ways in which my experiences in Tanzania were impacting on my approaches to the double bass in terms of rhythm and sonic aesthetics. This phase involved further experimentation with attachments and the buzz aesthetic, as outlined in chapter 6.0. The second process involved sharing my experiences with Finnish kantele player Maija Kauhanen and applying the same process to her instrument (Finnish Saarijärvi kantele). This resulted in an improvised duo dialogue informed by the experiments, based on a small amount of core musical material provided by me. As outlined in sections 7.1 and 7.2, the following three-circle artistic research design (Figure 6) was employed in the development of this piece:

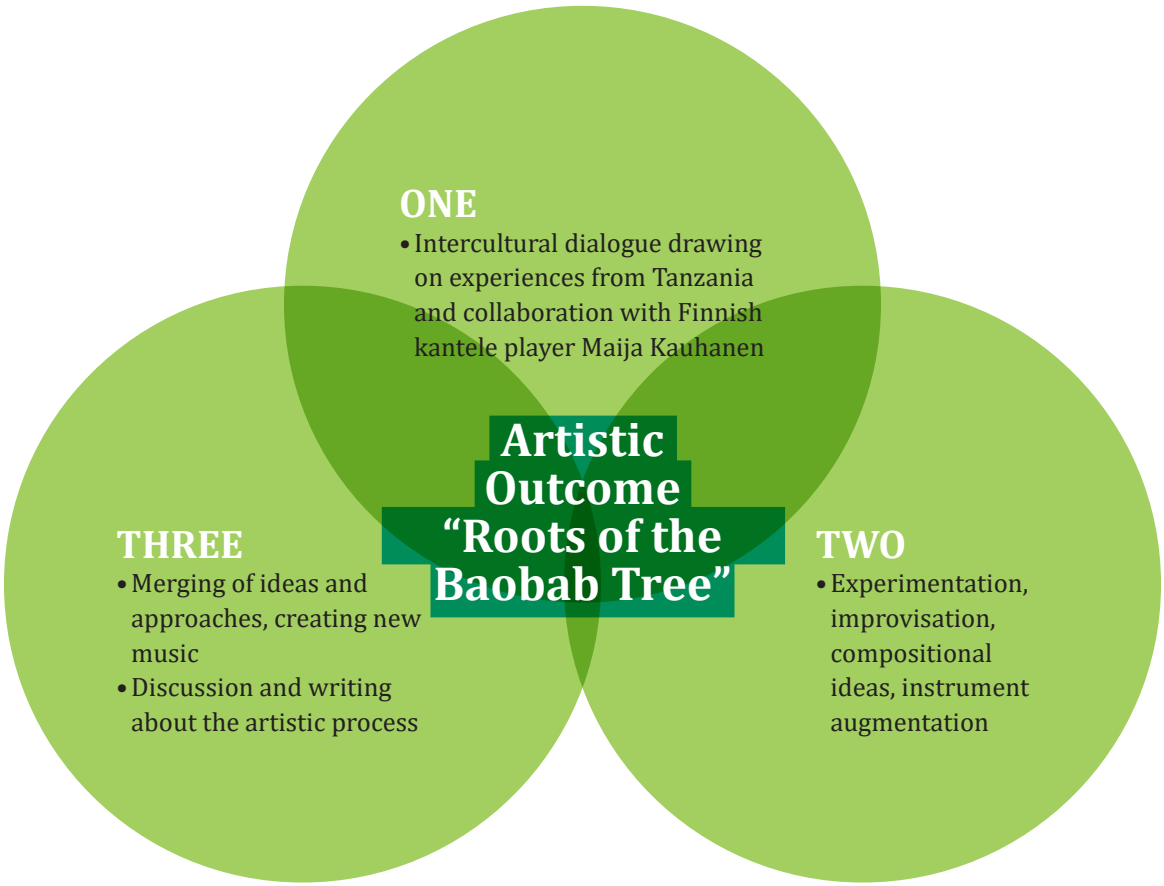

Figure 6: Artistic research design—Concert 2.

Process

The starting point for this collaboration was based on my development of and experimentations with the bass bridge buzzer. The first idea for the bass buzzer was inspired by the traditional acoustic distortion techniques found on the Tanzanian Wagogo ilimba and Gambian bolon bata, which were instruments I had studied during my time in the respective countries, as discussed in chapter 6.0, *Buzz*. A prototype bridge mounted buzzer was developed in collaboration with instrument maker Juhana Nyrhinen (refer to artistic component 2 in the multi-media site).

The initial musical impulse for this piece arose from experimenting with the buzzer on the bass and an altered tuning system, with the strings of the double bass tuned to D-A-D-F instead of the standard E-A-D-G tuning. This tuning system was found partly by chance through experimenting with notes that triggered the resonance of the buzzer in different ways. After initially being inspired by the ways in which the buzzer responded to different notes, I found I was struggling to find a core musical idea to work with for this piece. Thinking once more about the Gambian bolon bata, a plucked bass lyre that produces four to five pitches, I wondered what would happen if I somehow altered the tuning of the open strings of the bass and restricted myself to using fewer notes. Tuning the bass in this way had the immediate effect of causing me to play in a different way and find unexpected combinations of notes, because the notes were no longer where I expected them to be. The repeating cycle that ”Roots of the Baobab Tree” is based on is a series of notes and rhythmic ideas that almost instantaneously arose from this process.

Audio example: Discovering the core idea for the bass cycle.
https://www.researchcatalogue.net/view/568007/568404/0/1777

In this audio example, I am improvising based on the newly found tuning system and buzzer combination. As the recording progresses, small changes and new ideas begin to emerge, which later become the core elements of the piece.

See the following examples:

Video example: Roots of the Baobab Tree live performance (Concert 2)
https://www.researchcatalogue.net/view/568007/568404

Video example: Maija experimenting with the kantele preparations
https://www.researchcatalogue.net/view/568007/568404/0/1846

Audio examples: Rehearsal excerpts; trying the bass cycle
with the prepared kantele for the first time
https://www.researchcatalogue.net/view/568007/568404/0/2666

Audio Example: Roots of the Baobab Tree studio recording
(Resonance Album)
https://www.researchcatalogue.net/view/568007/568404/0/2840

8.3 Concert 3: Resonance 3 — Continuum

Following on from the analysis of the duet titled ”Roots of the Baobab Tree” in chapter 8.2.1, concert 3 serves as another example in this chapter to further illustrate some of the working methods and artistic processes, this time seen through the lens of a larger group process involving musicians and dancers. Follow the link or scan the QR code to access the audio-visual materials: https://www.researchcatalogue.net/view/568007/568415

Overview

Concert 3 (Resonance 3 — Continuum) took place on 15 June 2018 in the Black Box, Helsinki Music Centre.

Resonance 3 — Continuum explores the fundamental elements of rhythm, texture, movement, and human connection, building on the concept of resonance as both a physical phenomenon and a metaphor for intercultural dialogue and collaboration. In collaboration with musicians and dancers from different backgrounds, we aimed to create a dialogue that explored themes of identity, diversity, human connection, borders, struggle, perseverance, and the search for common ground, striving for a state where the performers are taken over by the music and movement itself. The production of the live performance involved placing the audience on a raised circular platform in the middle of the room, with the four musicians situated at equal distances around the outside of the circle and the dancers moving freely in the space. Transducers were placed under the seating platform, which enabled audience members to feel the sonic frequencies and rhythmic impulses in their bodies.

As outlined in sections 7.1 and 7.2, the following artistic research design (Figure 7) is employed in this concert:

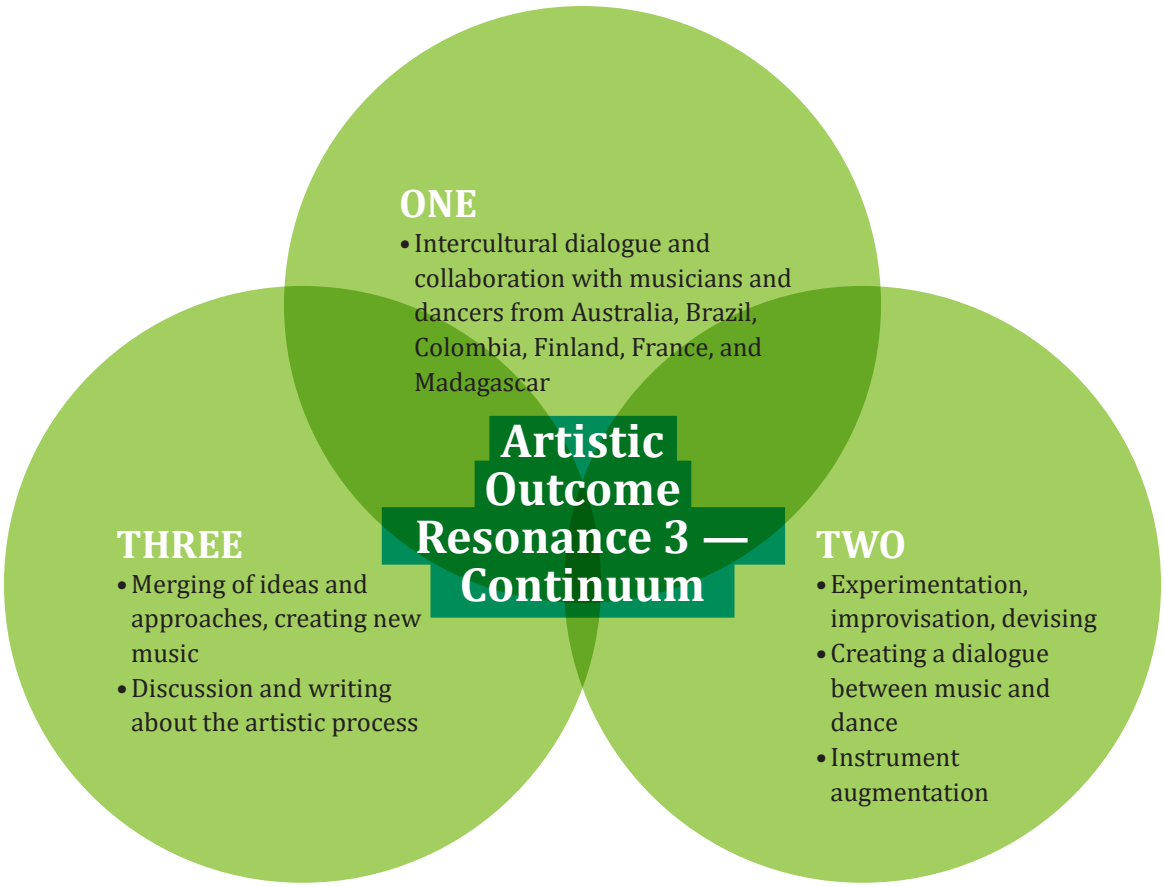

Figure 7: Artistic research design—Concert 3.

Collaborative Group

Adriano Adewale (Brazil), percussion, berimbau, vocals
Amandine Doat (France), dance
Otso Lähdeoja (Finland), electronics
Fornier Ortiz (Colombia), dance
Petra Poutanen (Finland), vocals
Njara Rasolo (Madagascar), dance
Nathan Riki Thomson (Australia), double bass, augmented double bass, stomp box, ilimba, vocals
Satu Tuomisto (Finland), choreography
Elina Valtonen (Finland), dance

Process

The process and working methods for this concert involves three interconnected circles, as shown in Figure 7. I explain these processes in more detail here:

One

Collaborative work with choreographer Satu Tuomisto and musicians and dancers from Australia, Brazil, Colombia, Finland, France, and Madagascar. This process involved initial experiments held during a series of three-hour sessions exploring the dialogue between music and movement, drawing on the diverse impulses and backgrounds of the group in response to the theme.

Two

An intensive residency held over four days, with the working group staying together at a residential rehearsal camp. The working group explored techniques for devising material collaboratively during this residency, facilitated by choreographer Satu Tuomisto and me. Video recordings of work in progress were used during this process and analysed and discussed by the group at the end of each day.

The method of developing the material for the piece involved a series of exercises designed to create an environment where each member of the group was able to explore and develop the core ideas in their own ways as individuals, as well as collectively as a group. Musically, I provided some source material as starting points to work with, in the form of a loose score with small sketches of ideas (see score: https://www.researchcatalogue.net/view/568007/568415/0/1300).
Over time, this material transformed in different ways with input from each musician and guidance from myself. Some of the material was also stripped down and abandoned during this process. The dancers worked in the same way, with facilitation from choreographer Satu Tuomisto. Satu set a series of tasks and exercises, allowing the dancers to find their own ways into the concept of the piece and work from their own strengths. The musical and movement processes happened simultaneously, with each art form feeding off the other.

The practical work was interspersed with group discussions based on what we found most interesting about the material that was emerging, what worked and what did not. There were in-depth discussions about the key words and themes underpinning the piece, as mentioned earlier in the opening paragraphs of the overview.

This process involved a repeating cycle made up of the following elements:

1. Trying a short idea or approach based on a group discussion around the theme;
2. Notes from Satu as a non-participant observer as well as observations from the participants, followed by further group discussion; and
3. Repeat and deepen.

As a parallel to the group process, I carried out research and development of the buzzers and other attachments for the double bass in collaboration with instrument maker Juhana Nyrhinen. This process built on the foundation work developed for my doctoral concerts 1 (Resonance 1) and 2 (Resonance 2) in 2016 and 2017. Three different attachments were developed for concert 3:

a. A new wooden 'peg' attachment system that fits on to the top of the bass bridge for the buzzers;
b. A system for placing an ilimba (thumb piano) inside the bridge of the bass, allowing the body of the bass to become its resonator; and
c. A brass cow bell with an integrated spring and thumb piano keys, which was modified to fit on the bridge of the bass.

In addition to the acoustic attachments, I worked with Otso Lähdeoja on further developing the *augmented bass*, which was also a process that had begun in the preparation of concert 2 (Resonance 2) in 2017. As mentioned earlier, the *augmented bass* is based on the concept of active acoustic instruments, whereby electronic sounds are driven into the physical structures of acoustic instruments through structure-borne sound drivers, enabling the coexistence of acoustic and electronic sounds within a single instrument, bypassing external speakers and audio gear. The combined acoustic and electronic soundscape therefore radiates directly from the instrument itself. Further in-depth information can be found about the *augmented bass* in my article in section 8.7 (Thomson & Lähdeoja, 2019). As a result, the sonic palette of the double bass was augmented both acoustically and electronically in this concert, combining the custom-built attachments and electronic manipulation. Additional collaborative work with Otso involved constructing pre-recorded textures created by close microphone recordings of the sound of hands, ilimbas (thumb pianos) inside the bass bridge and textural sounds created on the body of the bass. These sounds were later used as part of the sonic landscape of the performance (see live video excerpt: https://www.researchcatalogue.net/view/568007/568415).

Three

Circle three focussed on merging and consolidating the ideas and approaches that had emerged during the devising stage, resulting in the final concept of the performance. This stage also involved further group discussions and my own written text as journal entries reflecting on the process. The final

outcome was an improvisation drawing on the source material in different ways, 'de-composing' and 're-composing' it in the moment.

I set several guiding questions for myself during this process, which were used to prompt my own journal entries, reflexive thought process and analysis of the video recordings. Questions included;

- How are my approaches to playing the double bass affected when the instrument is augmented with acoustic buzzing mechanisms inspired by African instruments?
- What are the effects of approaching the double bass primarily as a percussive instrument?
- What is the resulting musical third space that is created through combining bass buzzers and electronics in the augmented bass system?
- How do these explorations affect my connection to the double bass, the musical outcomes, and my own identity?

Guided by these questions, and reflecting on my own playing during the process of preparing this concert, I observed that by augmenting the bass with buzzers, or buzzers plus electronics and other attachments, a kind of liminal (Turner, 1985) third space (Bhabha, 1988) could be created. A new instrument emerged from this space, which caused me to respond differently to the double bass itself and play things I would not normally play without the attachments, as alluded to in my article in section 8.7, "Forming a sonic identity through the integration of transculturality and technology" (Thomson & Lähdeoja, 2019). When discussing this topic with composer/performer Simon Allen, he aptly described the phenomenon through the analogy of cooking, stating that combining 'palm oil and chilli creates a third thing, sometimes fully blended, other times a loose liaison of characteristics' (Simon Allen, personal communication, 19 October 2017).

In many ways this was the core working method and fascination for me in terms of my explorations on the bass in this concert. New sonic timbres, music, and approaches are created through the process of transforming the traditional sound of the double bass both acoustically and electronically.

It becomes a process of allowing the music to emerge as a natural result of this exploration, where a third space is discovered through the merging of different elements, as alluded to earlier in my discussions on hybridity, liminality, and third space in chapter 3.5 and buzz in chapter 6.0. This phenomenon began to emerge gradually through the artistic process, as evidenced in early journal entries:

> Through this process, I feel that a new kind of connection is being formed with the double bass, which is in turn shaping my sonic identity as a double bass player and my overall artistic identity in ways that are still emerging and difficult to articulate. In this concert, the dialogue with dancers allowed me to take this process further, where newly created sounds transform in unexpected ways when they are interpreted through movement, and the impulses from the dancers shape the ways in which the sounds are used in real time. (Personal journal entry, 11 June 2018)

Two further questions were used to generate discussions with the collaborative group throughout the devising process:

1. What are the essential tools needed for transcultural collaborations and how do chosen working methods impact on the artistic outcomes?
2. How is a meaningful dialogue formed between musicians and dancers originating from different cultural and artistic backgrounds?

These questions prompted spontaneous and more structured discussions with the group at various stages throughout the devising process. I kept a written journal of key points that emerged from these discussions, paying particular attention to the participants responses to the questions above.

The following key points emerged from the discussions guided by the questions:

- An open, non-judgmental attitude;
- Mutual respect for one another;
- Patience;

- Developing the ability to listen fully to one another;
- Leadership and collaborative skills appropriate to the transcultural context; and
- Cultivating shared ownership and shared meaning.

These points can be seen to correlate with the interpersonal skills that emerged in my exposition contained in section 8.6, as well as qualities outlined by Peter Renshaw in his observations of collaborative processes. Renshaw points to 'the ability to relate to other people; trust; openness; responsiveness; listening to and acting on other points of view; ability to work collaboratively in a team with interchangeable roles; having the confidence to share one's vulnerability' (2010, pp. 68–9).

Audience members' responses to a written questionnaire after the concert highlighted further qualities in their answers to the question: *What do you feel are the most important qualities and skills needed to enable groups of people from different cultures and backgrounds to learn from each other and collaborate?* Respondents stated:

> 'Active listening, trusting, patience, tolerance, solidarity, dialogue and respect; Appreciating oneself and others; The skill of making a person feel safe and accepted. That makes the atmosphere creative, permissive and even bold; To get the group to communicate with each other. To find the common interest for all. To find everyone's strengths and skills in teamwork'. (Audience anonymous survey responses, 16 June 2018)

The members of the working group seemed to have previously developed a high level of skills in the areas mentioned above and were able to step straight into the collaboration. However, the questions also prompted discussions about challenges that arose during the process. For example, there was a moment in the process when the dancers were beginning to merge into a particular movement aesthetic as a group, which was noticed during the devising phase as well as while reviewing the work-in-progress videos as a group. They appeared to be striving for conformity, rather than working from

their own unique strengths and identities as dancers. This aspect was also pointed out by some members of my doctoral school community who were present during a pre-examination session where the work in progress was shared before the actual performance. Moreover, I realised that the musical material I had prepared was too full and was contributing to the dancers feeling like they should interpret the music in a particular way. This caused a mini 'crisis' in the group once we became aware of it, as we had set out to work from and highlight the unique strengths and individual identities within the group, rather than flattening them into the same mould.

Once we noticed the danger of losing our unique individual identities, we discussed this in depth as a group and worked on regaining the essence of the piece, discarding much of the learnt musical and movement material in the process. This resulted in heightened awareness of the issue and a transformation of the artistic work itself.

The following transcript of a recorded group discussion gives some insights into the process:

> Choreographer (Satu): Actually, that bit when you somehow had your hand like that, and then you had your head like this, and that really felt like this thing of the theme of resonance. There was a real, like, energy going like zzzz, visible energy.
>
> Dancer 1 (Amandine): It would be really interesting to develop this thing.
>
> Dancer 2 (Njara): Since the idea was connection at that time, I was thinking, what if we can't connect that well at first. So, the time when we think, let's do this, I prefer if we don't let it happen, so when we finally connect it's like Whoa, yeah! (recorded conversation with the group during rehearsal, 3 April 2018).
>
> Musician (Nathan): I was enjoying just now the element we had towards the end, where the rhythm is still driving and quite intense

> here, but I started to play right over it, in the same way that you were starting to move against the rhythm, kind of like floating above it. So maybe we can use more of that element also. This is a nice possibility that we don't always stick together, but we can take separate roles (Thomson, recorded conversation with the group during rehearsal, 4 April 2018).

In some ways, this small excerpt of a dialogue that took place during the devising process reveals what could be considered to be a common approach to communicating in collaborative artistic contexts. However, there are core factors that are important to highlight here in terms of each voice being heard and valued, and the ways in which the different ideas and perspectives begin to inform the direction and shape of the emerging artistic work. Moreover, the fact that we were able to embrace the challenges that arose and work through them as a group could be seen as being representative of a good collaborative process. Looking back on it now with some distance, this was also an essential, pivotal moment in the development of the group connection, identity, shared meaning, and ownership of the resulting piece.

I view this as a core issue in transcultural collaboration, and this process provided valuable insights for my research. These events also reminded me of the importance of ongoing reflexivity and the value of being willing to be vulnerable and work through challenges in the artistic process. In this way, the process of working on this artistic component (Resonance 3 – Continuum) proved to be an important learning opportunity. By embracing the moments of struggle that sometimes arise from intercultural dialogue, collaboration, and co-creation, an opportunity is presented for artists to expand and deepen our artistic practices and re-imagine our identities. In my case, this also pushed me to expand my instrumental techniques and approaches, to abandon pre-conceived musical material, and to search for idiosyncratic, border-crossing vocabularies. The outcome of this process resulted in a total reimagining of the concept, from initially having a pre-defined artistic vision to emerging with almost the complete opposite approach, culminating in a one-hour improvised concert based on small seeds of ideas.

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8.4 Artistic Component 4: Resonance Album

Overview

The *Resonance* CD/LP forms the fourth artistic component of this doctoral project. Through a series of solo pieces, one thread of the album focusses on capturing the fine details and idiosyncrasies of the custom-made double bass attachments and electronic manipulation in recorded format. The second thread of the album focusses on six duo dialogues, exploring a range of contrasting sonic environments and musical collaborations. Two of the duo dialogues, titled "Oaidnemeahttun/Invisible" with Hildá Länsman and "Ode to Nana" with Adriano Adewale are analysed as musical case studies in my published exposition, "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space", which can be found in chapter 8.6. The Resonance album was released by Sibarecords/NAXOS in both CD and LP formats in November 2019, with the LP including alternate takes of some of the tracks.

Featured Performers:
Adriano Adewale, percussion, berimbau, vocals
Simon Allen, bowed and plucked springs, percussion
Maija Kauhanen, prepared kantele
Otso Lähdeoja, live electronics
Hildá Länsman, joik, vocals
Petra Poutanen, vocals, guzheng
Nathan Riki Thomson, double bass, prepared and augmented double bass, ankle and hand shakers, stomp box, Wagogo overtone flute, bass bridge ilimba, didgeridoo, vocals

https://www.researchcatalogue.net/view/568007/598069

Follow the QR code below to access the audio-visual materials, including the booklet and liner notes for the CD.

Figure 8: Resonance album cover.

Co-produced by **Simon Allen**, **Adriano Adewale** and **Nathan Riki Thomson**.
Recorded by **Mikko H. Haapoja**.
Mixed by **Mikko H. Haapoja**, **Simon Allen**, **Adriano Adewale** and **Nathan Riki Thomson**.
Mastered by **Svante Forsbäck**.
Released by Sibarecords/NAXOS.

8.5 Hybrid Component 5: Resonance Documentary Film

Overview

Video, music, and spoken dialogue are interwoven in the *Resonance* documentary film, resulting in a hybrid component that uses visual and auditory means to further reflect on some of the underlying themes of this artistic research. The main content of the film took place during an all-night filming and recording session, which took place outside, on an island off the coast of Finland. The footage was captured during the longest day of the year, at the time of the COVID-19 pandemic, in June 2020. The month of June is a time when daylight slowly shifts, changes, and never quite disappears in Finland, creating the sensation of endless light and a feeling of timelessness. The film is centred around a conversation between Adriano and me, interspersed with improvisations that took place on location in nature, as well as excerpts of footage from my doctoral concerts.

Featured Performers:
Adriano Adewale, berimbau, percussion, vocals
Amandine Doat, dance
Hildá Länsman, joik, vocals
Otso Lähdeoja, live electronics
Fornier Ortiz, dance
Petra Poutanen, vocals
Njara Rasolo, dance
Nathan Riki Thomson, double bass, prepared double bass, Wagogo ilimba, Wagogo overtone flute, Maori kōauau flutes, vocals
Elina Valtonen, dance
Filmed and edited by **Ville Tanttu**. Co-produced by **Ville Tanttu** and **Nathan Riki Thomson**. Recorded and mixed by **Mikko H. Haapoja**
https://www.researchcatalogue.net/view/568007/783585

Figure 9: Resonance documentary film poster.

8.6 Exposition Publication: Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space

Summary

This exposition was written for the Finnish journal of artistic research, *RUUKKU*. The work was peer reviewed and published in exposition format in April 2020. The exposition examines intercultural dialogue and identity formation through the lens of my intercultural duo dialogues with Brazilian berimbau player Adriano Adewale and Sámi singer Hildá Länsman. These duets act as focal points to examine how intercultural dialogue can impact on the formation of a personal artistic identity and how the third space emerging from a transcultural collaboration can be a catalyst for new musical discoveries. In addition, I give consideration to the kinds of musical and communication skills that are needed to co-create music in a transcultural context and to the kinds of ethical issues that arise. This exposition therefore encapsulates some of the core issues and overarching themes of my doctoral project by zooming in on two particular intercultural musical case studies.

The core thread of discussion and argument is centred first around the idea that by placing oneself in diverse and unknown musical environments and engaging in dialogue, a dynamic third space emerges (Bhabha, 1988; Soja, 1999; Whitchurch, 2012), which holds within it the opportunity for new elements and approaches to surface and take shape in unexpected ways. Second, I propose that searching for points of resonance (Rosa, 2019) with the world around us may be crucial in the creation of meaning and the formation of a personal artistic identity, a subject that is further discussed in this artistic doctoral thesis. Although the practice of music making is at the core of the intercultural duets in this exposition, the work is viewed with a wide-angle lens, acknowledging findings that point to the importance

and potential benefits of increasing intercultural dialogue, understanding, collaboration, and resonance at all levels of society. Discoveries also emerge within the areas of extended instrumental techniques and an expanded sonic palette for the double bass, as well as the creation of new music as an outcome.

"Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" laid the groundwork for further thinking, which led to the writing contained within the integrative chapter of this artistic doctoral thesis. In hindsight, I would choose to draw more extensively on the experiences of my collaborators in this article, in order to gain deeper insights into intercultural dialogue and collaboration from their differing perspectives. This aspect is touched on in reflective discussions and written reflections from my collaborators, which is a process I would like to take further in future research. With this thinking, several months after the article was published, I was able to record a longer interview with collaborator Adriano Adewale based on the duet for berimbau and double bass, which appears in part in chapter 8.5, *Resonance* Documentary Film. Furthermore, after publishing the article, the duets with Adriano Adewale and Hildá Länsman were revisited as part of a live performance that took place in November 2019 to launch the *Resonance* album. This enabled new layers of the dialogues to emerge and take on a life beyond the article, which remains an ongoing process.

The exposition "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" can be viewed at the following link: https://www.researchcatalogue.net/view/648752/648753

8.7 Article Publication: Forming a sonic identity through the integration of transculturality and technology

Summary

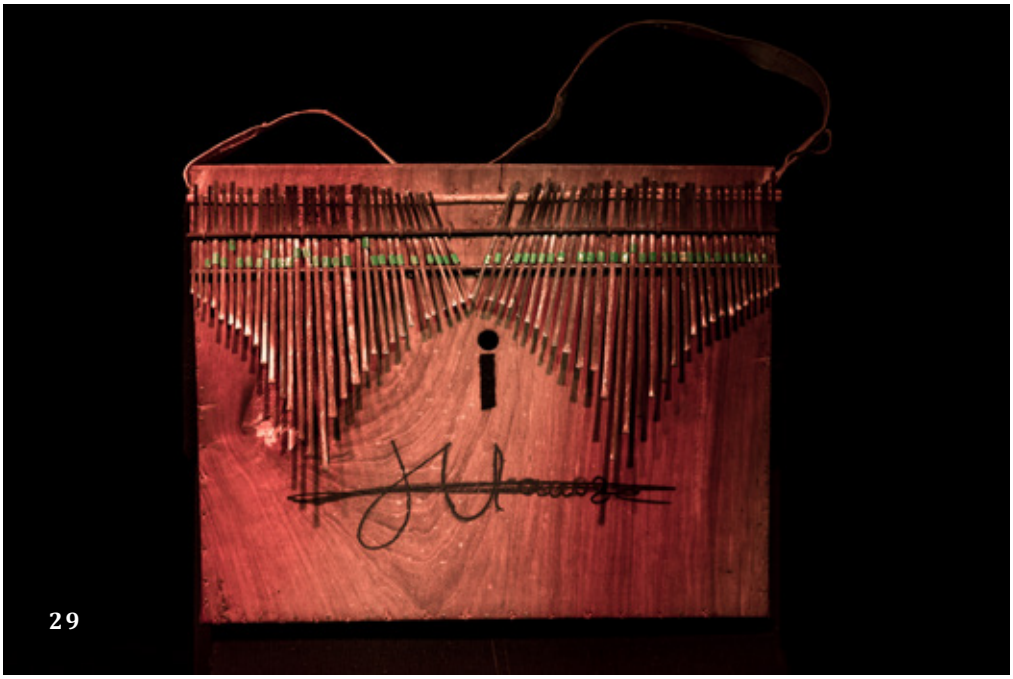
This article was co-written with musical collaborator and researcher Otso Lähdeoja for the online journal, *Body, Space and Technology*. It was peer reviewed and published in the journal on 12 March 2019. The article investigates the ways in which new sonic identities begin to emerge through a dialogue between cultures, sonic aesthetics, and technology. The investigation is centred on my search for a personal approach to double bass playing, drawing on my three-year period of immersion into Tanzanian musical culture and subsequent approaches to synthesizing Western classical and jazz double bass techniques, extended techniques influenced by Tanzanian sonic aesthetics, as well as mechanical preparations and electronic augmentation of the instrument. Moreover, we investigate how the combination of these diverse elements can allow for the emergence of a distinctive sonic identity, illustrated by excerpts from three pieces composed and performed within this specific aesthetic framework.

A key aspect of this article is my work with musical collaborator and co-author, Otso Lähdeoja. Otso introduced me to the *augmented bass* concept, which essentially enables the coexistence of acoustic and electronic sounds within the body of the double bass itself. This exploration offered a fascinating and fruitful intersection with my earlier work centred around acoustic preparations and embodied experiences in Tanzania, which led to the idea of co-writing this article. Examples of artistic work based on the *augmented bass* can be seen in artistic components 2 (Concert 2, 2017), 3 (Concert 3, 2018) and 4 (*Resonance* Album, 2019).

The text touches on aspects of musical identity and diverse sonic aesthetics, contributing to the literary discourse within the areas of music education, musical practices, and music technology. The article's discussion on sonic identity formation has relevance as an example case of artistic creation within the current globalised context, where finding the distinct quality of one's expression may be negotiated through layers of transcultural and technological elements.

As is perhaps an inevitable part of the process of writing in article format and the limitations imposed by publishing deadlines, my thinking has further developed since the time of publishing the article, and there are certain aspects that have been revisited and taken further in my subsequent writing within this artistic doctoral thesis. For example, thinking related to making sense of my immersion into Tanzanian culture developed further after publishing this article, particularly in relation to identity formation and uncovering relevant concepts of hybridity (Bhabha, 1988; Wren, 2014), third space (Bhabha, 1988; Soja, 1999; Whitchurch, 2012), and resonance (Rosa, 2019). In addition, at the time of writing the article, experiments with the *augmented bass* were still in their early stages and the full potential of the instrument continued to emerge after publication. However, within the larger context of my doctoral project, this article was an important turning point, laying the path for further thinking, understanding and knowledge creation. In this way, it is reflective of an artistic process, whereby the act of creating constantly uncovers new insights and pathways.

The article "Forming a sonic identity through the integration of transculturality and technology" can be viewed at the following link: http://doi.org/10.16995/bst.316



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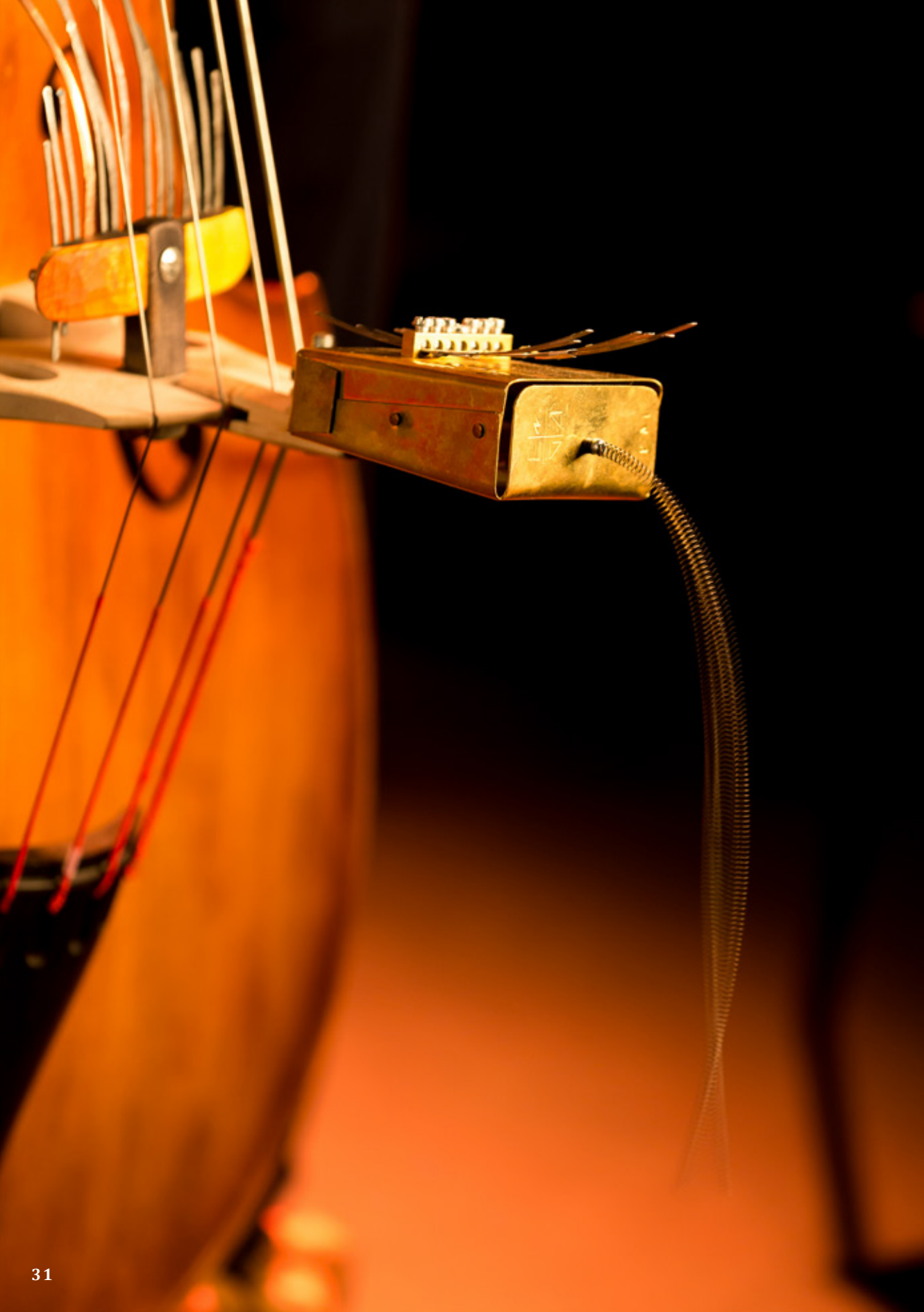


9.0 THIRD SPACE BASS

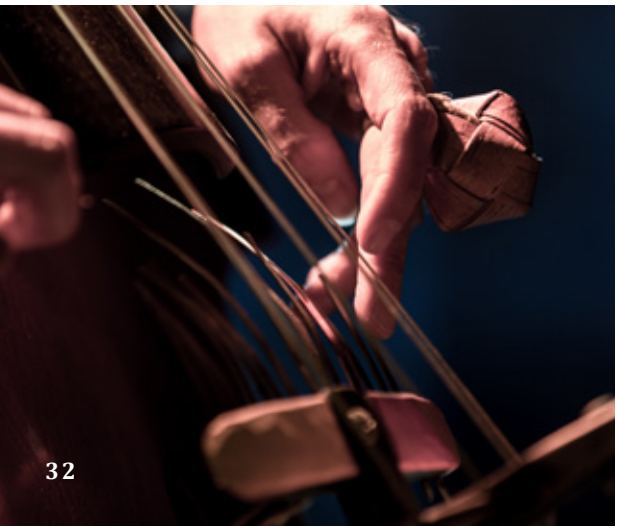
This chapter is intended as a brief overview to document and analyse the custom-designed double bass buzzers, kalimbas, preparations, other attachments, and emerging new techniques that I have developed during the course of this project, and which serve as one of the tangible research outcomes. Although the augmentation of the sonic palette of the double bass was not intended as a focus in this research, this aspect surfaced naturally as a direct result of the artistic research process and has generated important personal discoveries.

The physical attachments for the double bass were created in collaboration with Finnish instrument maker Juhana Nyrhinen, a partnership that has been crucial in the exploration of what I have called *third space bass*. I use the term *third space bass* in reference to the third space concept outlined earlier (Bhabha, as cited in Rutherford, 1990), as a way to describe the new elements, sounds, and approaches that surface in the liminal space created by subjecting the double bass to augmented elements, be they acoustic buzzers, preparations, electronic manipulation, or experimental new techniques. Through this process the double bass takes on a new character, which bears traces of the instrument's original characteristics as well as the distinctive characteristics of the new elements, but it is neither one nor the other, taking its place in a new hybrid space.

There is a long history of musicians and composers searching for new sounds and expanded instrumental possibilities through the development of extended techniques and preparations. From the prepared piano explorations of John Cage to the extended techniques developed in contemporary Western classical repertoire, to the metal buzzing

attachments employed by Gambian bolon players, or the buzz of gourds prepared with membranes on the West African balafon or the Zambian silimba, to name a few examples (Botting, 2019; Davies, 2001; Driver, 2017; Fales, 2002; Griswold, 2017; Williams, 2018).

Two relevant examples for my own work within the field of artistic research include Thomas Botting's (2019) work on developing a personal solo vocabulary and idiolect on the double bass through the assimilation of extended techniques and preparations, and Erik Griswold's (2017) work with the prepared piano. Erik Griswold's personal exploration of the prepared piano illustrates a creative artistic research process that is also relevant to my own processes in this project. Griswold speaks of 'searching out the music of the prepared piano, "sounding the instrument" in cascading textural improvisations, trying to create music which is borne completely of the medium' (p. 67). This process resonates with my own experiences of trying to allow new music and approaches to the double bass emerge from the liminal third space created through the combination of the double bass and the buzzing attachments and preparations as I have described earlier.



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In his doctoral project, Thomas Botting points to the important work of double bassist Bertram Turetzky, who embarked on his own timbral

research in order to entice composers to write new works for the double bass. Beginning with Turetzky, Botting goes on to trace the history and development of extended techniques and contemporary approaches to double bass playing in detail within the contexts of Western classical, jazz, and free improvisation frameworks as he embarks on his own artistic research explorations.

Making reference to the use of preparations within the work of free improvisers, Botting cites the influential work of double bassist Barry Guy, stating, 'Threading metal pipes between the strings and striking various points along the string length, Guy opened up a new world of sonic possibilities through his inventive preparations' (2019, p. 18). Double bass players such as Barry Guy, Anders Jormin, and Mark Dresser have opened up new possibilities and set a precedent for further exploration. Amongst others, these players impacted the early stages of my own journey, which subsequently led to my investigation of further fertile ground, and to inspiration outside the Western context through non-Western approaches to sonic manipulation and instrument augmentation. A clear example and seminal moment for me came through encountering the buzz aesthetic discussed earlier and the ways in which instrument preparations were seen as fully integrated aspects of the soul of the instrument, as in the case of the Tanzanian Wagogo ilimba, Gambian bolon, or Zambian silimba.

Stemming from my fascination with the buzz aesthetic, my initial explorations began with developing the first prototype of the double bass buzzer, designed in collaboration with instrument maker Juhana Nyrhinen to attach to the bridge of the bass. This led to designing a series of bass buzzers with different sonic qualities as well as the thumb piano attachments (see photos). The exploration of the *third space bass* is essentially an integral part of developing a sonic identity and personal idiolect as a double bass player, which in turn becomes inextricably linked to my artistic identity.
The remainder of this chapter illustrates some of the custom-made buzzers, attachments, and preparations developed during this project through photo, audio, and video examples presented in the multi-media exposition. Two of my compositions are included as videos in this

presentation; namely, the solo piece "Cycles" (Thomson, 2019) and the music I composed for the animated film by Antti Tanttu, "Qualia" (Tanttu & Thomson, 2017), which only uses sounds created by the *third space bass*. All of the photos, audio, and video examples can be viewed at this link: https://www.researchcatalogue.net/view/568007/583274.

In addition, the custom-designed double bass buzzers, kalimbas, preparations, and electronic manipulation can be heard on the album *Resonance* (Thomson, 2019; see chapter 8.4). This work has revealed further research angles and possibilities for the *third space bass* that I intend to continue developing and deepening through ongoing research in the future. With this in mind, I now proceed to offer my final reflections, findings, and conclusions in the outro chapter.

10.0 OUTRO

This artistic research began with the intention of increasing knowledge and understanding of the process and effects of intercultural immersion, dialogue, and collaboration on the (re)forming of my artistic identity. My doctoral project was guided by the core research question: *How can the third space emerging from intercultural dialogue and transcultural collaboration be a catalyst for new musical discoveries, intercultural humility, and the (re) forming of artistic identities?*

The emerging tangible artistic outcomes in terms of new music, performances, recordings, double bass preparations, documented techniques, and intercultural collaborations served as focal points to examine these processes. Furthermore, these elements serve equally as research materials and results.

Reflecting on the research findings through the lens of my research question, the knowledge gained from this artistic doctoral project can be distilled into six key insights as direct outcomes of the research. In offering these below, I acknowledge the limited generalisability of my research and that I am only ultimately able to answer this question from my own perspective, through my own artistic processes and experiences. Others will have different experiences, evolutions, and understandings of the phenomena discussed in this project, and it is my sincere hope that this research makes a contribution to the wider discussion about intercultural dialogue, collaboration, and identity formation. Keeping this in mind, I have undertaken this artistic research project with the hope that it may be of use in informing the further thinking and artistic actions of others in the future, and I present the key findings here as potentially having relevance not only to me, but to other artists, researchers, educators, students, and scholars.

The *first key insight* that this research has generated is that *new musical discoveries emerge in the dynamic third space created by dialogue between diverse elements*. At times, this dialogue took place between musicians from different backgrounds, each with their own idiosyncratic identities. At other times, this dialogue was created between the double bass and an augmented element, including custom designed preparations and acoustic attachments, electronic manipulation, and extended techniques. In both cases, these interactions allowed for the emergence of a dynamic third space, which is conceptualised in relation to Homi Bhabha's post-colonial third space theory (as cited in Rutherford, 1990). Bhabha's thinking is relevant in terms of the exploration of the space 'in between the designations of identity'. This emerging space 'opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy' (p. 4). The duo dialogue for berimbau and double bass titled "Ode to Nana" (Adewale & Thomson, 2019) can be seen as an example of a form of hybridity emerging from the third space. This transcultural duet sought to create a non-hierarchical structure in which to explore the liminal space in between our personal identities, allowing for new music and instrumental approaches to emerge. This process was distilled and captured in the moment through a live, improvised recording in the studio. A fascinating aspect of this recording for me is that, even though it is now fixed in time in the form of a recording, each time I listen to this recording I have the experience of it taking place as though it were for the first time, with unexpected musical moments and sonic textures occurring anew.

Bhabha's insights into the problematic issues related to the idea of embracing *cultural diversity* in terms of positioning diversity only within the grid of a dominant culture is also relevant in terms of creating equitable intercultural musical interactions. This points to a further key finding of the research, which is that hybrid, transcultural musical outcomes may only be reached through engaging in equitable intercultural dialogues, with all parties actively uncovering and shaping new musical discoveries that emerge in the liminal space between them. Furthermore, I argue that this concept may be applied in order to move beyond the surface level of merely absorbing culturally diverse influences into one's playing or composing, to a position of a total merging of processes, ideas, and sonic approaches, embodied

deep below the surface. Bhabha's further extensive conceptualization of third space theory and its implications for government policies and societal structures extends beyond the realm of this doctoral project, and I acknowledge that my interpretation of the theory is only relevant within the context of this particular investigation of intercultural musical dialogues and collaboration.

This naturally leads to the *second key insight*, which is *the interconnected nature of my work and its reliance on meaningful dialogue, exchange, and collaboration with others.* Discoveries are made in this area in terms of the interpersonal skills required to facilitate collaborative processes that strive for equity and a sense of shared ownership and meaning. Qualities such as intercultural humility, empathy, openness, and respect are highlighted as crucial aspects of intercultural dialogue and collaboration. Literature on intercultural humility within the field of medicine and social work (Tervalon & Murray-Garcia, 1998; Bibus & Koh, 2019) has informed my thinking and shed new light within the context of intercultural musical collaborations. The core qualities of self-reflection and lifelong learning inherent within the concept of intercultural humility, connect strongly as crucial elements needed in the development and sustainability of intercultural collaborations. Global citizenship (Bartleet et al., 2020) and cosmopolitanism (Appiah, 2007, 2019) play a crucial role in terms of looking beyond one's personal context to extend concern for and interest in other fellow world citizens from diverse backgrounds. Acknowledging that we have much to learn from our differences and that the plurality of our identities may overlap and intertwine in many ways creates fertile ground for new musical discoveries, shared meaning, and expanded, pluralistic identities. With this thinking, we can observe that identity formation is not a solo act and relies on the openness and willingness of others to engage in mutually beneficial dialogue and exchange.

A *third key insight* arises from the theme of *resonance*. This doctoral project has viewed the term from physical and metaphorical angles, exploring the effects of being consciously aware of resonance felt in the body through playing the double bass, as well as reflecting on the ways in which points of resonance are created with others and the world around us. This concept is

also acknowledged as being crucial in the formation of an artistic identity in this doctoral project. Hartmut Rosa's (2019) writing on the subject of resonance from a sociology perspective provided valuable insights, giving rise to increased understanding of the concept of resonance as a thread that runs right through this doctoral project. In the two musical case studies contained in my exposition "Sonic conversations for double bass, berimbau, and Sámi joik: Shaping identity in the third space" (2020), I presented the concept of resonance as an important factor in creating meaningful dialogue and points of connection, as well as the formation of an artistic identity.

A *fourth key insight* is that, *regardless of one's background, each musician appears to form their own identity by interweaving multiple hybrid strands of unique musical and personal experiences.* Fluidity is acknowledged as a key element in this process, as alluded to in numerous other studies (Appiah, 2018; Hargreaves et al., 2002; Green, 2011; Turino, 2008), whereby a musician's identity may be in constant flux with the world around them. My own experience has reflected this phenomenon and provided a reference point in order to compare and contrast with the experiences of others. I put forward the idea that embracing artistic identity as a fluid, ongoing process is crucial in terms of creating and renewing a sense of connection with oneself and the world around us. Moreover, while some aspects of my artistic identity may be traceable in relation to direct experiences, musical approaches, or sonic aesthetics, there are other aspects that cannot be completely pinpointed or understood in terms of their origins or manifestations. These elements appear to emerge in tacit ways and elude categorisation in terms of cultural reference points, perhaps best described as manifestations of complex webs of interconnected experiences, both personally and musically. I consider this aspect of my artistic identity as being a form of personal authenticity that exists deep below the surface, taking form like the natural, unforced expression of a mother tongue. This authenticity may have in fact always been there, remaining hidden until one consciously gives it value and importance.

I put forward the idea that this is the very place where a personal identity is formed, resulting in distinctive, idiosyncratic sonic identities that may be instantly recognisable even within the space of a few notes. Whether or not

this doctoral project has resulted in the formation or consolidation of my own distinctive sonic identity is perhaps best answered by others. However, I can observe noticeable sonic elements and approaches that have become part of my chosen forms of expression as a double bass player, from my exploration of buzz aesthetics, custom-made attachments, and extended techniques inspired by time living in Tanzania and Zambia, to percussive playing on the body of the bass and behind the bridge embodied through collaborations with percussionist and berimbau player Adriano Adewale and Sámi singer Hildá Länsman. Further tangible examples of my emerging artistic identity can be seen in the artistic components of this doctoral project, including documentation of a sonic identity in flux, captured in recorded form on the album *Resonance* (Thomson, 2019). Ultimately, as alluded to in my article mentioned above (Thomson, 2020), identity formation can be seen as an essential part of being in and contributing to the world around us, including being allowed to be who we are and embracing difference and diversity in all its forms. Furthermore, by acknowledging, celebrating, and giving equal space to the unique identities of each person, we are inherently stating that each person matters, is valued, and is important. Racism is called to attention here as we fight to eradicate the systemic racism that has undervalued and pushed aside the identities of black people, indigenous people and people of colour.

The *fifth key insight* is that *engaging in intercultural dialogue and collaboration inherently expands and deepens one's musicianship, resulting in greater flexibility, increased awareness and openness to diverse approaches to music making and, perhaps as a by-product of these factors, a stronger sense of one's own identity.* Furthermore, I would argue that an additional outcome of expanding and deepening musicianship is increased humility as a musician. By this, I mean that a sense of humility is nurtured through coming into contact with musicians who have different musicianship skills from our own, be it, for example, different rhythmic sensibilities, different sonic aesthetics, contrasting ideas about creating music, or diverse approaches to improvisation, expression, and communication. Moreover, a further by-product of this process for me personally has been a reduced sense of fear of new musical situations. The more I expand and deepen my musicianship and strengthen my own identity through intercultural

dialogue and collaboration, the more I am able to move freely in different musical contexts, carrying with me multiple, fluid approaches to engaging in dialogue. These first five key insights may also be relevant in the discussion on dismantling systemic racism, decolonising, and globalising music education (Bartleet et al., 2020; Brown, 2020; Hess, 2018; Kallio, 2019; Schippers, 2010), as alluded to in chapter 2.0, *Introducing the Artist/ Researcher* and chapter 3.0, *Underlying Concepts*. This is an area I intend to engage with and continuously revisit and re-imagine in future research.

Looking further ahead, the implications of this research point to potential future projects and research pathways (whether for me and/or other artist-researchers). One such pathway might involve expanding and deepening my work on the augmented *third space bass*, as alluded to in chapter 9.0, including interrelated connections to further developing experimental preparations and buzzers, extended techniques, sonic sculptures, electronic manipulation, new hybrid instruments, and continued explorations of embodied physical resonance. These areas also provide opportunities for future inter-disciplinary collaboration with visual artists, instrument makers, and scientists. How can the next phases of this work continue to expand my own artistic thinking, approaches to the instrument, connection with others and the world around me? Moreover, future explorations of sonic sculpture and embodied resonance may have potential applications for working with youth and in socially engaged contexts. I am particularly interested in how this work could be utilized for collaborating with people with disabilities and people who are Deaf, for example. Furthermore, how can these approaches be utilised by others in the formation of emerging artistic identities, and how can they contribute to extending the continuum beyond interculturalism and transculturalism?

Reflecting on other possible impacts of this research through a wide-angle lens, I envision further research projects that reimagine the future professionalism of musicians as artists who actively work from a place of being in constant dialogue and negotiation with sound, sonic material, people, and place. What will future intercultural artistic practices look like when approached from this perspective, rather than from defined ideas about sound connected to fixed notions of culture? How can research and

music education pathways provide the framework and support for such pluralistic approaches and fluid identities? Following this line of thought, as mentioned earlier in chapter 3.1, the very concept of interculturalism itself may be redefined as a way of being in the world that is pluralistic and fluid. This approach has further potential implications for breaking down binary notions of culture, nation, gender, and our connection as human beings, as well as the wider implications for (re)forming artistic identities.

I envision exploring these questions through various research pathways into the future, in order to not only continually inform my own artistry and artistic and pedagogical practices, but also to hopefully benefit others. With this in mind, it is my hope that some of the insights and knowledge gained from this research might be beneficial for informing pedagogical, artistic, and socially engaged practices in emerging intercultural higher music education pathways globally. Furthermore, the five key insights outlined above have potential wider implications for the various stages of music education in general, as well as for future educators and artists, particularly in relation to the concepts discussed in this research such as intercultural humility, hybridity, third space, fluid identity, and resonance. Given that my practices as a musician, researcher, and educator are inextricably linked, I am already able to see how the findings of this research naturally impact my work in all of these areas, and are perhaps relevant for the students from diverse cultural and musical backgrounds I am currently working with.

I intend to continue testing and implementing the knowledge gained from this research in my current capacity as lecturer and head of the Global Music Department at the Sibelius Academy, University of the Arts Helsinki, which has the potential to impact areas such as curriculum development, admission processes, assessment, decolonisation, and anti-racism. Moreover, I hope to contribute to wider developments in the area of intercultural music education globally. In the future, I imagine safe educational spaces where musicians are able to explore fluid artistic identities, to expand and deepen musicianship and expression through intercultural dialogue, collaboration, instrument augmentation, experimentation, and creation; and, ultimately, I imagine an emerging generation of new artists who will grow up with the embodied experience of merging ideas and approaches in liminal third spaces.

A *sixth* and *final key insight* is the observation that *my identity has noticeably changed in form and shape during the course of this doctoral project and is now distinctively different to how it was when I began.* The world around me has also changed in countless, unexpected ways, not least with the emergence of the COVID-19 pandemic and the Black Lives Matter movement in 2020. The world remains in constant flux, with impermanence, reformation, renewal, and reshaping remaining as the only constants. This has of course always been the case, but perhaps the simple acknowledgement of this fact sheds light on one of the connections shared across humanity. The experience of impermanence and a world in constant flux is something most, perhaps all, of us relate to, and have a shared understanding and experience of. This same fluidity and impermanence may be observed in the inherent nature of culture itself, and indeed in the (re)formation of an artistic identity. By acknowledging this phenomenon as common ground, we may be able to enter into dialogue not from the starting point of fixed perceptions of identity, culture, or the world, but rather as unique individuals seeking to understand more about ourselves, each other, and the world around us. In doing so, we may turn our attention to focus on the qualities so crucial to this process, such as empathy, compassion, kindness, openness, humility, listening, dialogue, and collaboration; qualities that may indeed be more and more crucial for building a peaceful future for our world.

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APPENDICES

1. Transcript of a Discussion with Adriano Adewale

Discussion between Adriano Adewale and Nathan Riki Thomson, 2 June 2020, Otsolahti Bay, Finland.

A = Adriano, N = Nathan

A: how about the chocolate?
N: we've eaten the chocolate already, it's all gone!
A: It's all gone!
N: it's beautiful out here isn't it?
A: it's wonderful
N: 0'19'' So we made this piece together for berimbau and double bass, and I was trying to work out how we did it actually, where it came from, and how that process works. When you bring musicians together from different backgrounds and instruments that perhaps don't normally play together. What happens in that process of this meeting point?
A: yeah
N: And I've been trying to figure out the ... like you've got these two things, you've got you and me, and you've got the berimbau and the double bass, but something happens in the space in between, like this in-between space. And I wonder how it happens and why, you know? Like the music seems to emerge in that space but I don't sometimes quite know how or why. Do you have any ideas?! (laughs)
A: (laughs) And it always happens doesn't it.
N: Yeah, that's the surprising thing
A: Like we were, I don't know, I wasn't expecting today, like because we were just recording, filming, I wasn't necessarily looking for something new to happen, but it did happen.
N: yeah

A: 2'02'' and very spontaneous as well. Yeah, I don't know. I ... you said me, you said you, you said double bass, you said berimbau. So, you are talking about a fifth element there.
N: yeah, true. Unknown element (2'35'')
A: 2'36'' The unknown! I think it first comes out of love. Love for what we do. Love for each other. Love because we like sharing it with other people. Out of respect. I think it is all in there. But then I also think there is an intention. I think we are curious about discovering new things within, it happens to be the bass and the berimbau. But it's interesting because it could have been other instruments as well because you play many other instruments right, so do I. And then, how come we landed on to these two instruments?
N: Yeah, that's an interesting thought as well. For me I think that the interest there is that the instruments are so different and it's not so common that they would be playing together. So, this creates that curiosity that you mentioned and this unknown factor, that what's going to happen when you bring these instruments together? We don't know what's going to happen before it happens, so this creates this curiosity and some kind of excitement as well. 4'34''
A: Yeah, But I think we are like two boys as well (laughs)
N: laughs
A: like two boys having fun. Two boys like experiencing like, ok let's do that. And then we go and do that. And then, ok let's change it now and then we go somewhere else. You know, you're always discovering different things within the bass and the berimbau. Always, you know we visit different corners of the soul. (laughs). 5'11''
N: laughs
A: You know, we go to different playgrounds.
N: yeah
A: Yeah, and um, there is a (complicity) I think, going on there. 5'28'' Now to talk about where is it coming from, its um, I don't know, we've known each other for quite a long time, we've be playing in different projects. We come from different parts of the world, but we have a very big interest on one part of the world as well as the ones we come from. Africa, you know different places in Africa but yes, we are linked together also by that love. 6'07''.

N: yeah
A: And um, 6'14''I don't know, I think it's like when we are playing, I think it's like, how do you say magnetic?
N: magnetic, yeah
A: Yeah, there is like pull and release and this and that and go like this and go like that, ptkkkkk, transforms itself 6'39''. 6'41'' At the same time that it is very emotional ... it can go really emotional I think, it can go really serious, but we can also have a laugh with that (laughs). 7'04''
N: laughs, that's for sure.
A: 7'07'' You know, this is ... that's why it's so amazing. And I think it is discovering, I think it's discovering. Every time we play, we discover new ways to play with the same toys. 7'31''
N: Mm, yeah that's a good point. It's constantly renewing itself, that we're always stretching and exploring new territory. But do you think that, just going back to what you said about, like the analogy of boys in the playground and this playfulness and willingness to explore things and discover things. Do you think that's a crucial factor in allowing new things to emerge in this unknown space?
A: Yes, I do. I do and I think children, they have this, how do you call it, you called it something ...
N: curiosity?
A: curiosity, yeah, I think they have like it within themselves. You know, it's not like they actually, they think, oh, I want to research this, or I want to ...
N: yeah
A: They are doing that because they are discovering the world, you know? 8'50''
N: yeah
A: 8'51'' And I think somehow when we are playing together ... I think it applies for other instruments as well, but especially when it's only the two of us, berimbau and double bass, B and B (laughs!)
N: laughs
A: It happens
N: yeah
A: 9'13'' yeah, and now you pointed out this I think it is crucial, this um ... not even that you have to have this in the same way kids do, but I think it is crucial that you have this curiosity, this ... um, this wish, this hunger to

explore, to discover this unknown. Not to be afraid to be, to discover the new, you understand? You don't know what is hidden around the corner, but you are, you are keen to find out.

N: yeah, yeah

A: And then you go there, and then it might be something that you already know, but it might be something you don't know, and you are willing to try. Ok, so how is this toy here, how is this you know, ok, what does it do if I touch it like this, what does it do if I jump, you know. And then you find new ways of working with it. 10'28''

N: yeah, exactly

A: It's interesting we're talking about toys, because um, like, I am always fascinated how people design playgrounds for kids. So, you go to England, you go to London, there are different playgrounds. You go to Brazil, its different the concept. You come to Finland, it's different as well. But the same kid always will have fun, will find out how to work with, you know, and it is the same kid right? So, it's like um, I know the playground is changing, I understand that, but that's what I mean. I don't know somehow you find different ways ... you find different playgrounds within the same instruments. I think I've already said that ...

N: yeah, I know what you mean 11'42''

BREAK TO CHANGE BATTERY

N: 11'50'' You were saying about, like the playfulness of children and the way that children love to explore and discover things. And perhaps there's some of that quality in this duo dialogue that needs to be there in order for the music to really work. Do you think is it um, is it something to do with the mind being open at that point as well? That if you approach the situation with an open mind, it somehow increases the possibility for things to emerge and develop?

A: 12'39'' Yes. It's like you are approaching someone with an open heart, isn't it?!

N: yeah

A: If, you know, you can only have more friends if the heart is open (laughs)

N: yeah, the heart is open! ... laughs

A: If the heart is open! I think so. Yeah, open mind for sure. Because you will not ... I think ... if you come ... I think *really* open mind, right? I think you are talking about *really* open. You are not talking about open ... *really*

open. I think sometimes when it is open, I think, maybe, um, people can um, can be open but within certain parameters.
N: yeah, yeah
A: 13'36'' Oh yes I am open yes, but people will be coming with ready-made solutions. Even sometimes unconsciously.
N: yeah
A: But, when it's really open, you know, I think it is really magic. Because that's where I think ... that's when I think you re-invent yourself, in order to respond to whatever the situation is. And by re-inventing yourself, you also re-invent your instrument. 14'22''
A: And then it feeds, I think, when you meet the other person really open and then one feeds off each other. And then it's like, it's like, it's a being that's all the time like wooooa
N: 14'42'' yeah, yeah. So, these qualities that you're talking about, they seem to be in a way essential ingredients. Um, because at the beginning we were talking about the space that emerges, for example in between the two us, or the dialogue between the two of us, and the dialogue between the berimbau and the double bass. Something happens in the middle, this new space. But it's only a space unless you actively engage with it and create something in that space. But the qualities that you're talking about now are perhaps crucial elements that enable things to happen in this new space. And it's really interesting what you say about the, like, the concept of the open mind (A: mm) and you related it again to, um, empathy and love and a real, a real sense of connection there. So, in that way the mind is completely free and open in that moment. You're not bringing any sense of pre-conceived ideas or your own agenda to the situation but you're willing to be in that space together and discover whatever it is to be discovered at that moment. 16'19''
A: yeah, I think, even what you said just now, maybe, some people would call it the state of flow, right? N: yeah. A: Where you, where, you're, you're just being. There is no planning, so to speak. Planning ahead, no (laughs). It's like you, you ... it's not conquered.
N: overcome?
A: yeah, overcome, but you, you reached the way ... not reached actually. I don't think it's conquered, it's not reached, it's ... 17'26'' maybe, it's a big word, you transcend yourself, and you just, and you are just being there,

with your instrument. And you communicate. That's it. 17'54'' Because I think, most of us are trained not to do that. You have to behave like this, you have to wear like that, you have to eat this like that, you have to follow the cue, you have to obey the rules, right? 18'25'' And then you have to, you know somehow, um, how do you say it? Detrain? (laughs).

N: yeah, yeah.

A: 18'39'' You have to deconstruct yourself in a way that only the essence, only your essence is there. And we all have that. And that essence can communicate, can express itself at the moment. 19'01''. And then of course I think we are lucky we are musicians. You know we have the tools to communicate because also you might, you might have the tools to communicate but you might not be able to. And I don't want it to sound, I hope it doesn't sound arrogant, but you know it's just like I think we have instruments, we can play instruments, and people can do all sorts of things, people can communicate with, you know if you are a chef, you are a writer, if you dance, if you're an architect, you know, so many ways. But I think in our case we have the tools of music, of the sounds, which we can then, you know, um, translate our essence into sound.

N: mmm

A: This playfulness

N: 20'09'' That's fascinating what you said about at that moment you have to kind of get yourself out of the way or deconstruct yourself

A: yeah!

N: I think you're really right and that is, not an easy thing to do where you're trained in a certain way as a musician. To think of yourself and your instrument in certain ways. To actually let the music and the moment, to actually be present in the moment and let the music flow through you as ... and not get in the way of that. It's quite a difficult task. And of course, there's many cultures around the world who understand that phenomenon really deeply, and it's connected to the culture and the traditions. 21'08''

A: yeah

N: 21'09'' But musicians in contemporary society, um, it's perhaps, there's an obstacle there when you're trained in a certain way that you have to kind of get out of the way.

N: 21'21'' But, I'm just wondering again thinking about this particular duo that we have between berimbau and double bass, and like you said, we've

played together in many different contexts for many years. And we've built a huge sense of respect and trust. A: mmm. N: We know each other really well.

N: 21'47'' But this is a new situation for us as well, we've never played with this combination of instruments before. But it seems like all the stuff that we built before we got here is really useful in this situation. A: mmm. N: Because somehow, we can go straight to the heart of, ah, uncovering something new together, and this not this sort of baggage that we have to sort through before we get there. It's more immediate somehow. But, do you think this kind of process in our case it's been a long journey, but are there ways to connect to this source that we're talking about now, um, immediately? 22'41''

A: 22'42'' Ha ... yes, I think so. But I think ... ok, two things, when you said about baggage, um, I think the baggage can be positive if you learned with it and it is there, and you want to use it, like bring elements of it consciously into something, fantastic. If you want to have the learning experience you have had with that, and somehow you know you don't forget it, but you are not thinking of it when you play. It is all there right, because you learnt, you experienced it. It's relating to, you know, maybe our experience of our ancestors right, you're not thinking about it, but it is there, right? You've got to visit it, you've got to know about it, but it is there, right? There are things that I don't know but they are in my genes right, they are in your genes, and I think there is that too. But baggage can also block you right, and then I think it's no good. Unless you want it.

A: 24'16'' But the other thing is you asked if you can have that connection immediately yeah? I think so you know sometimes you, sometimes you meet some people, you meet a person, and then there is something like, whoa. And sometimes you meet people who you are playing with, and you realise that there is a quite deep understanding straight away. I don't know what is it. Maybe it is also you know you meet people who is open minded as well but there is something else there, the understanding of music or ... I don't know what is it when it's immediately like this. But also ... when it's immediate like this ... I don't know, I don't ... yeah, I've ... you know it happens there, but I don't know how ... it is deep, and it is really special, but I don't know if it lasts. You understand, so if this happens today with someone who you've never seen in your life and you go and play, like

wooow ... will it happen again next week? Next month? Or after two or three times it will go? 25'57''

N: 25' 58'' Right. So even if that spark is there and you have an immediate connection it's something that has to be continually developed do you think and worked at?

A: I don't know because I haven't experienced that. In our case, we've been doing it and doing, doing, doing. 26'24'' And if I think of, for example, like, friendships, relationships, you have that love, but ... it's like a plant isn't it, you are always watering it there, you know what I mean, you have to ... give it, give it love. You have to take care of it I think, you know, otherwise it ... so, I think it can happen immediately yes, but I am not sure how long it can last if you only do it here today and then if you do it a year later, you know? ...

N: Yeah, it needs that nurturing

A: 27'14 Yeah, even if it's only maybe talking on the phone, you know maybe won't meet that person like and play and do, but maybe you know you are exchanging letters ... oh I've done this ... you know, it is the connection. What is the connect? 27'32''

N: 27'34'' So that relates to another topic that I wanted to talk a little bit about. This idea of resonance and what that might mean. And I wondered how you view the idea of resonance, of course it can mean many different things, but how do you interpret it personally?

A: 28'00'' Well when we were talking about this I thought of resonance, like when you meet somebody, immediately, you resonated with that person right? There is something ... it's harmony there right away yeah? (laughs). It's groove there right away (laughs). 28'35'' So, what I think is that we all resonate with different things, because we are all individuals. Sometimes those things are in common between certain people, but I think we all relate to certain things, we all, you know ... but I have always been surprised, not surprised, curious why, you know, how does it happen? And I don't know. What I know is that sometimes I see, you know I see somebody play in a certain way and I am touched straight away. Or even the way somebody hugs you. You are touched straight away. And I think there is a ... I believe there is a ... you want to call it an energy, you want to call it complicity, a soul that you met in another life, I don't know, there is something there. And I think this is, you resonate with these people.

29'54''. But I also think that, like we are here now right and somehow, I can feel that we are part of this whole thing around us, especially when we were actually playing. Especially improvising. Somehow, I was like, wow ... it's kind of everything integrated you know, the animals, the trees started dancing (not really!) ... (laughs). But it was like a whole, it was a whole thing in there.

N: all connected somehow

A: Yes

N: 30'58'' And you're talking about when we were playing outside just now, um, and I noticed when we were just improvising outside now, you were also, you seemed to be exploring some new ideas on the berimbau, even new parts of the instrument, you even had it turned upside down for a while and things like that. How did that happen and why in that moment?

A: 31'30 I really would like to know! (laughs!). My goodness, imagine if you know that, you can, you know apply it to so many things (laughs). You know, I think, how did it happen, because you played some things and you inspired me, and I was like ah ha, ok, and I started, I started ... I think, ok, that resonated something in me. And then, I then, ok, the way I responded to that was by doing this. But then, when I responded to you like that, I also understood that there was a nice combination of sounds between that new sound and something else. And then I went into the playground! (laughs) 32'56''

N: 32'58'' yeah, yeah, exactly! That's really fascinating to hear you describe it like that because that's the kind of experience that I've been reflecting on as well. That, exactly that, you know when you offer an idea and I get inspired by what you do and it affects what I do next, and then this back and forth process. But again, there's something in the middle that's going on there, this empty space is suddenly being filled with sparks of ideas that start to formulate in new ways and generate new ideas that seem to just emerge there in that new space, that empty space. But maybe it all comes back to what you were saying at the beginning, that without these qualities of um, love and having a truly open mind, and maybe trying to get yourself out of the way in that moment. It certainly enhances the chance for these new things to emerge in this space. 34'21''

A: 34'22'' (agreeing with mmm) I think, I remember once I worked with a theatre director called Sue Buckmaster in London, and she used to go to

the whole and group and say, guys, do you care, or you don't care? When we were like rehearsing, experimenting, and then somehow, she conveyed the message like, you don't care, but I know it sounds a bit, but it's in the most positive way. Like, You, as an artist, you don't care, that's why you allow yourself free, you understand? Because, you know, I could have gone, oh my goodness no I'm not putting the berimbau on the floor, I'm not playing it like this, like trying to get different harmonics, no, the technique to play the berimbau it has to be, you know. You could have gone, oh, I don't play sticks on the strings of the bass, no no no no, it has to be with ... But, it's like, no, we don't care ... 35'42''

N: I see what you mean

A: you understand? 35'45'' Like, you know, kids, they have a can of sardines, the can of sardines becomes an airplane, then becomes a boat, then becomes a truck. They don't care isn't it, but they kids and not having this self-conscious judgement

N: 36'06'' yeah, judgement, that's the thing isn't it, and allowing yourself to view things from different perspectives and in different ways. And if we think about intercultural collaboration, this is essential there as well isn't it, that we're able to put ourselves in someone else's shoes or see thing from different angles and perspectives, and understand that our way of doing something or seeing something is not the only way. A: that's right. N: And we might really benefit from turning it upside down, like you did with the berimbau, you might discover something that you didn't know was there. 36'53''

N: 36'52'' And the last aspect that I just wanted to touch on was, after all this process, what I've observed in myself is through this dialogue and this journey and discovering new things and new ways of approaching the double bass for example that have been inspired by the way you've played the berimbau, for example. These things start to stay with me and even change the way I start to approach the instrument and think about the instrument and the kind of sounds that choose to make get broader, wider, and they become part of my playing and my identity in different ways. So, I just wondered how that process, how you view that process personally. How do you view your own identity and how it is formed? And do these kinds of processes affect that?

A: 38’06’’ Yes, likewise, exactly the same, I think. Where you are developing, um, developing? Yeah, it is developing, you are developing yourself through these collaborations, through you know this extraordinary way of re-inventing yourself. Um ... it is, it is fascinating isn’t it, how together we can support each other in this way. We can stimulate growth; we can deepen our understanding. About yourself as well, you understand, because ... or maybe I should say about the other but about yourself as well (laughs). You know because you get to know yourself better by knowing another person. As you said, you start to understand how the other person works with certain things, and then you try it yourself, and then, you know different angles. But there is another word, a different word to develop ... you discover your identity further, you know. You know more about yourself by collaborating. 40’18’’ And it’s weird to think then that there is so much ... it is weird to think there are so many people or so many situations in the world that people want to keep nations or groups apart, you understand? Because obviously when you’re together, you can go further. So, it is really unfortunate that some people cannot see this. 41’09’’ And that’s one very good reason for us to play a lot of music! (laughs) 41’21’’

N: 41’21’’ yeah, it’s true, it’s a great vehicle for that. But you’re right that these qualities we’re talking about, we’re talking about it in relation to musical collaboration, but they are qualities that are very needed in our world I think in general, aren’t they? And in terms of increasing dialogue and understanding between people (A: mmm) N: these qualities that we’re talking about here are essential for that process to take place, whether it’s related to music or not.

A: absolutely

N: thank you my friend

A: you’re welcome, Thank you, yeah beautiful

N: we could talk for days here I think, sitting in the sun

A: we can, oh yes! (laughs)

N: but the camera man might be getting tired! (laughs) 42’39’’ END

2. Audience Surveys

Nathan Riki Thomson—Resonance 2
(Anonymous Responses)

1. Could you describe some aspects /elements of the concert that you felt were communicating the idea of resonance? (All responses)

- The visuals of the dry plants and lentils … there may have been other, but those I remember. Your foot stumping. The rhythm of the music. Innovative ways of playing instruments to create drumming sounds. The concert felt like a tribal meeting. Interaction of the players. The players where in the circle, so that they could see each other.
- I found the points of physical resonance of sound most interesting, for example the hanging thumb pianos, the resonating boxes we sat on, and the preparations on the instrument. I think I also understood the point about cultural resonance, for example in the layout of the instruments and musicians of different backgrounds.
- I'm going to make a list:
  - the organization of the room with chairs around the musicians
  - air space being occupied by hanging instruments
  - the moments of musicians letting the instrument take it's time to become silent after a piece was ended
  - moments in the music where it wasn't so sure where it wasn't so sure and secure what was going to happen next
  - or the moment when you could feel that the music was already happening before you could 'hear' it. This created a sensation of a fullness and totality, it also creates a common space by occupying the air between us.
  - the moments in the music where I couldn't put the music in a 'genre box'.

- the sense of time that there was in the concert... Resonance to be played with requires obviously a lot of listening and the mode of certain kind of attentive listening is always considering and valuing the time/timing of the other. This kind of a dialog creates a soft but coherent atmosphere, where you have more space to 'move' as a spectator/listener.

- The low-end sound of the double bass. The bass drum vibrations conveyed to the grains leaves and small branches of the animation. (I was not on a haptic chair)
  - the appearing frequencies caused by playing a double bass with some (metallic?) tool on it
  - moving beans and lentils, caused by sound
  - the way you made an artistic dialogue with the visuals
  - interaction between musicians
  - musical and energetic impulses in collaborative improvisation parts
  - the sound itself
  - inner resonance inside a musician that affected their expression
- I especially enjoyed the bass frequencies and how I could feel them while sitting on my chair. It was quite an unusual way to experience resonance. I've often felt the bass in my body in rock concerts, but this was different: much more subtle, yet powerful. I also loved the idea of filming & projecting the picture of the movement of lentils, peas etc onto screen - such a simple idea, but a very powerful way to highlight the power of resonance. It was almost hypnotic to watch the movement on the screen while listening to the music.
- The performers were from different countries/continents and had specialised in playing different (folk) instruments.
- The space was very intimate. The audience was placed around the stage and the singers moved around so that you could almost feel their voice on the skin.
- The placing of the audience and you musicians in a way that everyone can be aware of each other, the building of the audience in a way the rhythm can be easily sensed in the body, the screen telling how powerfully the rhythm actually makes things move, the fantastic communication between the musicians.

- The whole space vibrating with the music; the resonance between the musicians, especially during the improvisations; the use of the extensions on the double bass which amplified certain features of the sound

2. Was there a particular moment in the concert that you felt strongly connected to? If so, can you describe why? (All responses)

- The duets where awesome. Also, the solo part without lights on.
- There were many for me, but some moments that I stuck with me were the first time in Resonance 1 when the beat kicked off, and Buzz. There was something of a trance-like feeling for me in the beat, focus and whimsy.
- There was one piece that made its way into my body more strongly than the others and I think it is due to the rhythmical structure and the materiality or quality of the sounds. It was the duet that you (Nathan) and the kantele player where playing. I mentioned after the concert that in the beginning of the concert I felt I couldn't hear because I was sitting. I'm quite small person so most of the chairs are really uncomfortable for me and creates stiffness in the body. In relation to resonance this then creates blocks that sound resonance can on the one hand help release but on the other hand make me more conscious about them. I'm in a way stopping the sound wave from traveling through me. But at this point, during the duet, I chose to close my eyes and 'tune in' to my inner structures and to try to hear the tiniest responses in the deeper structures of the body. And that duet really moved my spine in a way I usually don't move myself. This is also the crucial point where I can separate something being happening to me or with me instead of me doing something. Then, I believe, I'm truly resonating - or I am able to sense it.
- When there was singing. I think this is because human voice adds a touch of drama...
- There were so many parts I felt connected to, because I was resonating strongly to what was been created on the stage, so I can't really express it more specifically!
- The interaction between musicians really made a huge impact in me.

How the musicians were listening to each other, communicating with their eyes, smiles, gestures. It seemed to me that the musicians were really listening to and appreciating each other, and that they were genuinely interested in each other's contribution.

- The duo with the electro-acoustic double bass and kantele was quite interesting. I play kantele myself, and I think the players were present in the moment.
- Every moment. Because the concert was done and performed with love, genuine will to reveal one's soul to the audience and respect for people's intellectual curiosity.
- The improvisation with Maija Kauhanen was particularly gripping, for the interaction between the musicians took music making to unexpected and fascinating territories, where the instruments were also explored in new and inventive possibilities.

3. How did you personally interpret the theme of resonance in this concert? (All responses)

- We can create something beautiful if we just could listen each other. Without listening the other players, you cannot create music. When you receive, then you have something to give. In a state of resonance when you give, then you also receive. Your actions will be reflected back to you.
- I interpreted the theme originating from the word, and all the possible meanings of it, in an experimental way. Something like "how many ways are there to take the theme into account in the concert?"
- I don't think I interpreted it any further that what was told already in the program note. But of course, I have been researching in my way the same theme, so I was sort of familiar with the most basic concept of resonance being related to dialog and so on. But to mention one thing: I felt that you were busy with choosing to respect each other and not competing. This might be quite harsh to say but I have been observing mostly young jazz musicians last years and it seems to me that the occasional lack of resonance (or swing) comes partly from ability to listen what is there already instead of aiming so hard to be somewhere else musically. The same thing though is real common in dance also.

- I thought about it as coming from nature... Some kind of natural and primitive thing.
- I found it very inspiring, because I myself have been started last year researching independently how the frequencies can affect one psychologically and physically!
- I felt the musicians wanted to make a point that everything is connected to each other, all the elements, materials, surfaces, musics in the world, as well as all the people in the world - our destinies, choices, fears, and dreams. And that the only way to experience music and the life to its full is to learn to listen to each other and to accept and embrace this interrelatedness. Although focussing of resonance in and through music, the concert seemed to be about much more than 'only' music.
- I interpreted that as in how the cultures meet.
- That the pulse and rhythm is out there all the time waiting to get a chance and to be discovered. That the force of everything's natural will to find a rhythm is powerful. That the need to communicate and create a common sync is inbuilt in the nature. That the common sync can be physical, musical, spiritual and social. I also found that there was a philosophical and sociological reminder about the fact that we are all one.
- The most tangible trace of resonance for me, as mentioned above, was the resonance between the musicians.

4. Were there any moments in the concert that diminished your experience of resonance? (All responses)

- The end could have been more pompous and ecstatic. Although there is a danger of balkanization. The group becomes exclusive and turns to inside. If the music becomes too preaching, it loses its welcoming spirit and resonance to the audience.
- I don't really think so. Perhaps I wish the sound of the bass could have been more prominent in the first and last pieces when everyone was playing.
- I already mentioned my troubles with chairs which then solved itself... There was one occasion when I felt the music or the piece was wrapped too soon, that I would have wanted to hear how long the last notes

play out. In that moment I felt I would have wanted to take my tome to come down together with the music, in a way to have a moment for myself to sense just a bit longer how it resonates in me after you as players have released it. But I know many other would probably think otherwise so please don't take this too much of and judgement but as an observation.

- I did not understand what performers walking around at some instants, represented...
- Sometimes the seating in the audience, because I was sitting in the last row, so I had to move around to see all the time what was going on on the stage. Maybe a solution to that would be a build a rising seating, like 3 stairs around the stage?
- Can't remember any.
- Not really.
- No. It was very powerful. I find it would have been hard to diminish as the resonance was happening in so many levels. As the resonance is there, for example in the form of the audience being in the same perceiving and listening mode experiencing the pulse of the music, my experience is that it would need something dramatic to happen to be diminished, something unexpected happening - like all the lights suddenly going on or a power blackout. Something that takes the attention away from the rhythm - so the rhythm requires awareness too in addition for it resonating in the body.
- I found the visual part, namely the effect of the objects on the metal plate subject to the vibrations coming from the speaker, slightly less interesting than the rest of the show.

5. In which ways did you feel the musicians were connected during the concert? (All responses)

- I felt that the musicians had very strong connection in the concert. The constant dialogue between the musicians where clear. Even when the whole band was playing together the connection didn't broken. They kept constant eye contact with each other.
- There was a wonderful feeling of chamber music-making in all the pieces. The whole concert felt like a joint effort.

- Seeing by eyes and skin. Hearing by ears and muscles. Exchanging by breathing and relaxing.
- Often, they were communicating through sight and gestures...
- With their open body-language and energy, taking an eye contact to the others, giving and taking in impulses to one another in the music, breathing in and out together musically sensing where the music wanted to go on that specific moment.
- See my answer No. 2
- The musicians very listening to each other very carefully and improvising based on the ideas of others. There was a good visual contact between the players.
- In a level of listening, eye contact, accepting each other's impulses and taking it forward, giving the impulse a change to develop to something else that is was. Being equally open, unjudgmental and ready to give your own persona to the moment and music.
- They were expressing the same core concept (Resonance, through Nathan's music) with their own musical specificities, like a unity with different yet connected limbs.

6. What was your experience of the relationship between the music, visuals and bodily experience? (All responses)

- For my taste, there could have been more visual elements.
- I think it all fit together really well. Perhaps the visual experience suffered slightly when viewing from the side, but I didn't mind.
- On one hand the video was not necessary for me to connect to the theme but on the other hand in was a nice way to propose not to watch the musicians all the time. Everyone facing the center including the musicians was a nice way to propose a bit ritualistic reading to the situation, which to me means that I'm allowed something to happen to me and that I'm not responsible to support you as performers, but I'm allowed to take part to the moment at support it by my presence whatever kind it might be.
- I thought the video animations were great. It offered a really rich picture to observe which was exactly in sync with the music, underlining the timbral details of the sound.

- I felt they were communicating with each other!
- Very powerful. See my answer No. 1
- The visuals somehow felt like being a separate thing from the music, even though they were partially controlled by the music.
- It worked very well. The pulse could be experienced in all these ways. The music is in my experience always the most powerful of these. One can easily regulate how much visual information one takes in by for example closing one's eyes, but the music is still there going through everything. One can also somewhat regulate the bodily experience in a way that one can decide whether to let your rational mind go and give your body experience in a form of dance or making other pulsating movement or not. It is hard to resist though, if one likes it, so I don't know how much is there to actually decide yourself.
- The main factor for me was sound and space; visuals were probably not at the same level as those, and bodily perception, other than the perception of the music, was nothing particular, as I was not sitting on the 'resonating chairs'

7. Was there anything you noticed about the intercultural interaction and dialogue in the concert? If so, how did this affect the musical outcomes? (All responses)

- The players with different backgrounds and different instruments - some of traditional - gave the concert its intercultural atmosphere and sound.
- I felt like it had an effect on everything. The instruments, voices, beats and musical ideas felt like taking the ideas of different musical cultures that best suited together.
- I felt it mostly as finding 'the smallest denominator' that all of you share despite your different backgrounds. I believe if I was more used to analyze different musical genres or even if I listened music in more analytical and intellectual way, I would surely be able to pinpoint different intercultural dialogs, for example combinations of rhythm or fusion of harmonies. But I can only distantly speculate, due to my experience, that this is present in the way you play.

- I have to admit I did not concentrate on the cultural aspect of the music; I was rather concentrating on the sound as a whole. Of course, I noticed that non-western instruments were used, such as one from Brazil (bow shaped instrument) and what I believe to be a Kantele (?).
- I felt there was space for everyone to bring in their musical background not trying to fit in to some specific 'norm' or 'standard of beauty'. I felt the music was lively and inspiring with the mixture of different cultures!
- See my answer No. 3
- Instruments native to different countries were used. Thus, there were 'cultural collision' in that sense. The musical outcome was something new.
- This is such a deep question and I am thinking of this theme every day. I find it hard to answer it as I am not sure what the intercultural interaction means anymore. The more I think of that the more I see people as individuals reflecting how the world has shaped them, and as the reflection of the world is different in different parts of the world, it shows a cultural difference. All I can say that I found you being very respectful towards each other and showed a touching example of the will to understand, communicate and create something beautiful together. And that it did.
- Overall, it didn't seem an intercultural interaction to me, rather a very honest and complete interaction between musicians who had found a common ground where to give their personal and unique (yet not necessarily so culturally identifiable) contributions.

8. What was your experience of the electronic manipulation of sound during the concert? (All responses)

- I think it was spot on.
- I think it was all wonderfully subtle, adding to the music without putting a finger on it.
- It is interesting question, our ability to manipulate time with technology. Sound wise I think it is necessary to have some kind of a position in relation to the modern sound places we mostly live in. The electronic manipulation of sound reminded me of that.

- I think that it blends in well, so much so that one could not localise where the effects came from ...
- I think it was very interesting and fascinating! I love the mixture of acoustic instruments with an electronic twist! Innovation is what takes us to the next level!
- Loved it. I didn't pay any particular attention to it, meaning that it felt such a natural part of the whole, as one of the instruments, that I didn't even feel the need to differentiate it from other instruments or sonic layers.
- It wasn't something that would have stood out in a negative way. However, the speakers hanging from the ceiling were mysterious - they were not introduced at any point. I personally did not know the sound was coming from them.
- I loved it. It was interesting to hear different forms that a sound impulse can create. The electronic manipulation followed the same respecting ideology that other ways of creating sound there were as well, being a part of the whole experience and not dominating.
- I enjoyed it very much, and thought that it can be brought much further so as to become more of an added proper member of the band.

9. How would you describe/define resonance? (All responses)

- Vibration caused by some force.
- I mostly think about the definition of resonance as sound waves affecting other things.
- 'When sound can happen freely, we are also breathing freely. When we breathe freely, we are in a state of embodied permeability and resonance. On the other hand, then we also let the breath to grip our structure in the same way that wind grips a branch of a tree'. -me in my written part in MA final thesis Wind Etude.
- 'We hear from all directions at once. --- Sound---passes through us and is rarely limited by the density of physical objects. Most natural materials act as a tuning fork' (Marshall McLuhan, 2004, p. 68)
- I would describe as a multimodal progressive music, meditative at some instants more cathartic at others, with a bend on acoustic texture, subtly enhanced with electronics.

- For me resonance is vibration, a dialogue between two or more objects. It's energy that changes its form according to its context.
- Personal resonance: what kind of monologue is one having, what type of energy is one feeling/boosting inside of herself, is one feeling calm/angry/anxious/happy/sad etc., how are the thoughts and emotions resonating in the body, what kind of message does the body send to the brain
- Between people: how are they interacting, does the conversation flow, do they disagree or agree a lot, do they feel relaxed with each other, is one taking or giving a lot of space
- Between musicians: how the musical dialogue flow, how is the reaction to the impulses, how is the listening to what's happening in the music, how confident is one sending ideas to another etc.
- Interconnectedness, organic, dynamic, movement
- The reaction of some system (string, human, society etc.) to a phenomenon (vibration, emotion, idea etc.), that has a at least one parameter that can change (frequency, emotional state, thoughts), is dependent on that parameter. The system resonates at that parameter value that causes the most intensive reaction.
- It is movement that wants to take a form, a form of a wave, a pulse. It is a natural force of a rhythm that wants to spread and create a sync. It is a physical thrive to communicate and connect. For human beings, being resonated with each other and the surroundings fully, in a conscious way, it requires awareness, which can always be done more. It is the groove of the Universe.
- To me it's the sonic expression of the energetic connections between everything that exists.

10. Any other thoughts or observations you'd like to share? (All responses)

- Thank you for the concert! There is still lot to explore in the theme of resonance.
- As a classical double bass player, it was wonderful to see this kind of experimentation with the instrument. Thank you!
- I thank you from my heart for the concert and the work you do. I think this theme is important and deeply interesting. It would be no doubt a

pleasure to work with you at some point, being that I don't know too many musicians/composers who see music as you seem to do. If any of my comments didn't make sense or felt irrelevant I would love to specify my words!

- During the concert I wondered how the experience would be with minimalistic amplification. For example, I found the singing voices clearly coming from the loudspeakers and not from the performers. This actually contributed to the meditative aspect of the sound. I am curious how co-located source-amplification could have modified my perception... This observation also holds for the audio effects: could we identify them as being part of the (processed) source if they emanate physically from it?
- Keep on developing this fascinating idea, looking forward for the next concert!
- Thank you for one of the best concert experiences this year!
- Awesome concert! Thank you very much. Try to get Adriano Adewale move to Finland so we can enjoy more of your amazing connection, communication and music you create together.

Thank you for taking part in the survey!

Resonance 3—Continuum

(Anonymous Responses)

1. Was there a particular moment in the concert that you resonated with/ felt strongly connected to? If so, can you describe why? (All responses)

- At the end of the concert when the sounds and music were allowed to become more raw and less structured. That felt very genuine and unpolished. I connected with that kind of 'rönsyily'.
- It was very powerful moment at the end of the concert when the percussion and bass performed a hypnotic groove and it kept on developing and building up on intensity.
- I came to the concert ex tempore, and didn't know the story behind the concert. After the beginning the analysing of music etc. disappeared from my mind. I started to live in a story of refugees who are trying to cross the sea. They are finding people who help and some who don't even want to see them. We in the audience, sitting in the circle, saw only one happening at a time properly, which is like seeing a very limited amount of news in the media.
- In the end of the show, when all the dancers went exhausted around the space and the musicians where playing intensely powerful. I felt like I want to join the dance.
- For me the whole concert was really resonating.

2. Could you describe some aspects /elements of the concert that you felt were communicating the idea of resonance? (All responses)

- The eye contact and looks between musicians. The way in which you could see the musicians let the vibrations go through their body.
- The relationship between bass and electronics. Also, the way the collective improvisation worked, since the musical material was transferred from one musician to another as a resonance effect.
- The dancers made couples that were resonating, echoing each other's movements. The conversation between the musicians sounded like everyone had their own language, but they were talking about the

same subject.

- The contact improvisation with among the dancers and also the singers voice was very deep and powerful.
- I liked the way the musicians were placed in the middle in a circle, and how dancers were around musicians moving in another circle. For me it felt the thorough continuum - constantly moving life.

3. What were your observations about the way the double bass was being played during this concert? How did this effect the instrument and the player? (All responses)

- It offered him a chance to resonate more.
- It was approached through different techniques that are unusually featured as the core of a bass performance, the new techniques were particularly interesting and its performance approach was fascinating.
- The double basses were more like a soundscape instead of two instruments. I guess it made playing more like playing on the sandbox instead of playing an instrument with normal mannerism professional musicians usually have. The prepared, 'broken' sounds caused it that the sound of the double bass didn't relate to e.g. folk or jazz bass, but something new.
- It was nice that the player used two basses and he used them standing and on the support. He was very skillful and played them in many different ways using other instruments at the same time. The stomping box and the Ilimba brought a nice extra on the basses.
- I cannot point out something individual, since the whole performance for me was really like a one package.

4. Was there anything you noticed about the intercultural dialogue and collaboration in the concert? If so, how did this affect the artistic outcomes? (All responses)

- With the musicians it felt clear that there was dialogue that had been established which further continued on stage. Similarities and the differences between those similarities were played around with.

- I think that the intercultural dialogue was clearly featured by the dance group, since all of them belong to different cultures and backgrounds. Also, the dance movements represented the seed of communication and interaction.
- During the concert there were some short moments, when I compartmentalised some dance moves and music styles in my mind. But the musicians and the dancers managed to make an entirety where all the styles belong together and analysing the styles loses its meaning.
- I liked when the percussionist went to play next to the bass player. Felt like they were more connected.
- I didn't think that musicians or dancers were really representing anything more than art - I couldn't find or recognise any culturally coded aspects.

5. How did you personally interpret the theme of Resonance - Continuum in this concert? (All responses)

- It made me think a lot about what the concept is, I think that resonance is also something that we do as humans when socializing and interacting with each other. The social interaction is resonance.
- Different cultures managed to keep their personal features. Still they made an entirety together because of listening to each other and communicating. 'Continuum' might refer to the constant, flowing style the concert was made.
- It was nice to sit on the floor and listen to the music eyes closed.
- Strongly and thoroughly.

6. In which ways did you feel that the performers were communicating during the concert? (All responses)

- I feel that perhaps largely due to the setting of the stage, the musicians were communicating a lot more with each other than the dancers. The dancers felt like outsiders. Trying to jump in.

- I think they mostly communicated with feelings and emotions. All of them featured active listening to each other and they were interacting in a very deep way.
- The performers were together like flowing water, a stream. Every now and then somebody was the branch that gets stuck and had more time to sense what the others are doing.
- The ways described before.
- They were communicating by sensing each other (looking, hearing) and replying to impulses.

7. What do you feel are the most important qualities and skills needed to enable groups of people from different cultures and backgrounds to learn from each other and collaborate? (All responses)

- Dialogue, exposing silences in being.
- Active listening, patience, tolerance, solidarity and respect.
- The skill of making a person feel safe and accepted. That makes the atmosphere creative, permissive and even bold.
- To get the group communicate with each other. To find the common interest for all. To find everyone's strengths and skills in teamwork.
- Listening, trusting, appreciating oneself and others.

8. Any other thoughts or observations? (All responses)

- I could not avoid to noticed that you used a timer with your phone at the beginning of the concert. Since I was sitting very near you, I could see the progress of the performance in relationship with the time. It was awesome! It made me think a lot on the way you guys build up the performance. Amazing work, looking forward to the coming up concerts! :)
- Nice show, thank you.
- At some point the resonating in the space was so strong that I had to close my eyes in order to get the vibes.

Thank you for taking part in the survey!

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