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Listening Attentively to Cultural Fragmentation: Tradition and Composition in Works by East Asian Composers

Christian Utz

Abstract

Research on encounters between traditional non-Western music and contemporary compositional practice tends to neglect detailed musical analysis in favour of extensive socio-cultural or political theoretical frameworks. This article is an attempt to link these two diverse branches of musical scholarship. At first, two examples of cross-cultural musical appropriations point at the “bouncing” quality of musical interculturality: repercussions of a Drinking Song of the Taiwanese aborigines Ami and of the Chinese melody Molihua (“Jasmine Flower”) suggest that “authenticity” in a strict sense has until the present often played a minor role in musical creation or daily musical practice. After reflecting on the impact of the concept of “composition” for both Western and non-Western music as a precondition of contemporary musical creation, examples are introduced of relevant works by East Asian composers in between implicit and explicit references to Asian musical material. The tension between nearness and distance to traditional and contemporary idioms and the challenge to find a balance between identification and criticism towards a cultural “Self” and a cultural “Other” are crucial aspects of compositional practice for some composers in Korea, China, Taiwan and Japan. Musical works by Koo Bonu, Kim Eun-Hye, Kim Jin-Hi, Guo Wenjing, Chen Xiaoyong, Hsu Po-Yun and Takahashi Yūji successfully reflect on essentialized concepts of culture and thus arguably can represent substantial counter-discourses to the globally dominating system of Western music—a main criterion for the definition of a contemporary East Asian “avant-garde.”

Attempts to combine or reconcile concepts of musical composition with music traditions and practices of non-Western cultures have lately been increasing. Collaborations of composers with musicians from non-Western traditions have reached a new intensity, at times exhibiting new, unique qualities. One reason for this development is that more and more non-Western composers have studied composition in Western centres of contemporary music and then, often much later, rediscovered the music traditions of their own cultures. At the same time, some of them have become increasingly unsatisfied with the results that composers from older generations had

provided within the field of intercultural compositional creation before them. Therefore, they have started to look for direct personal contacts with musicians from these non-Western traditions, which has eventually led to long-term composer-performer associations.

The other main reason for this remarkable shift is that traditional musicians in non-Western cultures often have difficulties in transmitting their practice to a younger generation and in cultivating their heritage within a rapidly modernizing, Westernizing and rationalizing society. Some of them thus have found that collaborations with Western-trained composers substantially enrich their traditions. These situations can sometimes lead to a type of music that successfully transcends the limitations of various commercialized forms of traditional music, now ubiquitous, as well as the orthodox vocabulary of the Western avant-garde. In this context, the concept of “re-composition,” which is substantial in more than one non-Western music tradition, often acquires a new and sometimes radicalized meaning.

Recent research on the intricacies of interculturally accentuated musical creation has provided an extensive theoretical framework for the comprehension of its political, sociocultural and historical implications. Impressive efforts have been made to gain insights into the dynamics of meta-musical context, for example in the “ongoing presence of Orientalist discourse in contemporary music” (Corbett 2000:182), the politics of musical appropriation and representation (Hirschkop 1989, Stokes 1994, Born and Hesmondhalgh 2000) or the search for a classification of musical interculturality and hybridity (Mittler 1997, Utz 2002a). Some of these studies, however, have revealed the problem of one-sided perspectives that is likely to be inherent in this kind of interdisciplinary scholarship in general. Until now detailed structural analyses of musical works, for instance, have rarely been found in this field, in contrast to interpretations of their (cross-)cultural signification or their multi-textual impact. Considering this tendency, crucial questions implied in the research on intercultural musical creation might be formulated as follows: how can we understand encounters between traditional non-Western music and contemporary compositional practice without applying terms that classify or evaluate them too hastily? How can we connect an interpretation of a musical work based on musical analysis with—necessary and helpful—theoretical frameworks such as (post-)colonial theory or cultural studies?

Although this issue of *the world of music* will probably not accomplish a satisfactory answer to these questions, it aims to discuss them from different angles taking into account multiple artistic strategies and their historical or cultural peculiarities. While the main focus of three articles is on the interrelation of composition and tradition in East Asian (Utz), Indian (Ranade) and Indonesian (Notosudirdjo) contexts, Barbara Mittler introduces the special case of the Chinese *yangbanxi* (“model works”). Stephen Taylor’s article looks at the highly individual way of appropriating African musical principles in the late works of György Ligeti, to whom this volume is dedicated. A unique feature finally can be found in the statements included from seven composers of various regions of the world, all of whom have focused on their

personal and critical way of “composing between cultures” for several years. Their reflections on the aesthetics and techniques of cultural hybridity can be seen as a meaningful “double-mirror” of the aspects discussed in the other articles. In order to give space to a variety of perspectives, no attempt has been made to achieve a balanced coverage, regionally or historically, or to shape all contributions from a single systematic viewpoint. Nevertheless, the guest editors hope that the resulting puzzle of analyses and statements is more than an arbitrary excerpt from today’s fragmented global musical culture. Rather, it may enable the reader to gain new insights into these new forms of musical creativity.

In this introduction to the issue, I first try to summarize two intriguing examples of cross-cultural musical appropriations that exhibit the “bouncing” quality of interculturality in different ways. After reflecting on the impact of the concept of “composition” for both Western and non-Western music, I introduce examples of relevant works by East Asian composers in between implicit and explicit references to Asian musical material, eventually focusing on the unique accomplishments in this field of Japanese composer Takahashi Yūji.

1. “Composition”: Western Discourse or Global Concept of Musical Creation?

In two recent studies I have discussed examples of ambivalent constructions of musical identity that can help to understand the complexities of the interrelation between non-Western traditional music and musical creation or composition: one is concerned with appropriations and re-appropriations of the music by the Taiwanese aborigines Ami (Utz 2002a:33-38); the other concentrates on the cross-cultural impact of the Chinese melody *Molihua* (“Jasmine Flower”, Utz 2004). These examples reveal very distinctly how Western appropriations of Asian music—in both cases involving a substantial deformation of the appropriated material—are in turn employed or re-appropriated by Asian musicians to express their (post-colonial) identities. A 1966 field recording of a traditional Ami *Drinking Song* sung by Kuo Ying-Nan (“Difang”, 1921-2002) was sampled by Enigma’s Michael Cretu to produce “Return to Innocence” in 1993. The same traditional song was not only re-sampled in an Enigma-style 1998 Taiwanese pop production (*Difang: Circle of Life*, Producer: Jeff Chin), but was also included on the 1999 benefit CD “Heart of Darkness” (*Hei’an zhi xin*) released by the aborigines’ rights movement *Yuanquanhui buluodui*. Here the song was sung by Difang’s son Jiang Jinxing (Bailang) to a synthesizer and E-piano accompaniment adding pop-like harmonies to the original monophonic vocal line. Obviously the necessity to preserve a traditional performance style can no longer apply to the aborigines themselves, if they want their voice to be heard in a Taiwanese culture dominated by Western-style pop and Western musical principles. Thus, a recently reinforced copyright law intended to protect aboriginal culture received criticism from aboriginal artists; says singer Jeff Chang:

We should encourage the spread of our songs, not set limits to prevent people from singing them. Improper protection will simply curb the development of our culture ... Our folklore ... is something totally different from the intellectual products that abound in the modern world. They have hit upon the concepts of intellectual property rights to conserve our culture, but this is not the way to go. How to conserve our culture should be determined by aboriginal traditions, not by modern law.“ (Chong 2000)

Without describing the background of these examples in further detail, I think we can already guess that they can teach much about the “two-pronged” discourse of cross-cultural appropriations and re-appropriations.

The example of the Chinese melody *Molihua* goes much further back into history. An early documented written form occurs in John Barrow’s (1764–1848) account of the British embassy of Lord George Macartney to China in 1793–94 (Barrow 1804). The melody was transcribed—probably in a southern Chinese province—from the chant of a musician who allegedly accompanied himself on a “kind of guitar” (likely a *saxian* or *pipa*; *ibid.*:313) by the German scholar Johann Christian Hüttner (1766–1847). In fact, the melody was first published in 1795, shortly after Hüttner and Barrow had returned to Europe, in London by German composer Karl Kambra with a piano accompaniment. Different variants of the melody are quoted in various nineteenth-century accounts of Chinese music, including the first volume of Ambros’s *Geschichte der Musik* (1862:34–36) and van Aalst’s *Chinese Music* (1884:19), and it eventually became the most famous Asian melody through Puccini’s *Turandot* (1924). A variant of the melody on a music box of Puccini’s friend Baron Fassini, which Puccini had heard in August 1920, was used as a main theme of the opera (Lo 1996:326–327). Finally, Chinese composer Tan Dun (b. 1957) renders *Molihua* in the first movement of his *Symphony 1997* in a way close to Puccini in order to emphatically represent Chinese culture (see Utz 2002b, 2004).

Characteristically, Chinese sources render a rather different version of this melody. The earliest source of the text appears in the eighteenth-century collection of libretti *Zhui bai qiu* (Qian 2002:102) and the earliest score in a 1821 collection in *gongche* notation (*ibid.*:104). Modern scholarly transcriptions of folk songs named *Molihua* have been described and transcribed in many Chinese provinces (Zhonghua 1980, Jiang 1982, Zhongguo 1989ff., Feng 1998). The version most resembling the Hüttner/Barrow transcription is the well-known folk song from Jiangsu province. Even if the obvious adaption to Western phrase structure and metrical perception in the versions of Barrow, Puccini and others appears to be less important to Chinese musicians or scholars who tend to regard them simply as further variants within a broad repertoire of melodic derivatives (Jiang Mingdun, personal communication 28 Nov. 2002), a comparative analysis (see Figs. 1 and 2) suggests that the Western variant was reimported to China so that eventually the version of Barrow, Hüttner and Puccini in the twentieth century became known as a “national” Chinese folk song (*min’ge*) and was assigned a new text to better fit its differing rhythmical structure. The arguably more “authentic” regional variants, in contrast, remain known only to a small circle of musicians and specialists. Tan Dun has in earlier works con-

structured “counter-models” to official (Westernized) representations of Chinese culture, for example in his ritualistic opera *Nine Songs* (1989, see Utz 2002a:433-56), but he uses this “official” version with harmonization and orchestration consciously reminiscent of Puccini rather than of any Chinese traditional music.

Collection <i>Zhai bai qiu</i> , Libretto <i>Huagu</i> (1736–95)	Barrow 1804 (1804, transcribed to <i>pinyin</i>)	Collection <i>Xiao hui ji</i> 1821 (<i>gongchepu</i>)	Jiangsu folk song (Jiang 1982, Qian 2002 <i>et al.</i>)	Tan Dun: <i>Symphony 1997</i>
Hao yi duo xianhua [Hao yi duo xianhua] you chao yi ri luo zai wo jia wo ben dai bu chu men dui zhe xianhua le ha	Hao yi duo molihua [Hao yi duo molihua] man yuan de hua kai sai bu guo ta le ta ben dai yao cai yi duo dai you kongpa kan hua de ma	Hao yi duo xianhua Hao yi duo xianhua piao lai piao qu luo zai wo de jia wo ben dai bu chu men jiu ba na xianhuaer cai.	[1st verse] Hao yi duo molihua Hao yi duo molihua man yuan hua cao xiang ye xiang bu guo ta wo you xin cai yi duo dai kan hua de ren'er yao jiang wo ma	Hao yi duo meli di molihua Hao yi duo meli di molihua fenfang meli man chia you xiang you bai ren ren kua rang wo lai jiang ni zai jia song gei qingren jia molihua, molihua

Fig. 1. Comparative table of different text versions of Molihua.

The image displays a musical score for the Molihua melody, consisting of six staves labeled a through f. Each staff represents a different version of the melody. The notation includes treble clefs, key signatures (one sharp and one flat), and various rhythmic values. The score shows how the melody has been adapted and reinterpreted over time, from an early 18th-century version to a modern transcription.

Fig. 2: Comparison of versions of the Molihua melody: a. Karl Kambra 1795 (see note 1); b. Barrow 1804; c. Puccini 1924; d. Tan Dun, *Symphony 1997*, bar 129ff.; e. *gongche* score *Xiao hui ji* of 1821 (Qian 2002); f. modern transcription (Jiang 1982/Qian 2002)

These two examples suggest that “authenticity” in a strict sense up until the present often plays a minor role in musical creation or daily musical practice—at least in the field of popular or representational music. In general, the relativity of this term becomes discernible when one considers that musical traditions—in contrast to other branches of art—do not create “authentic objects,” but rather evolve and transform steadily. As such, each creative act continually produces a quasi-“forgery” of

pre-existing musical manifestations. “Composition” (or musical creation) therefore might be defined as an action within the boundaries of a mere “reproduction” of existing music and the (theoretical) complete disappearance of such “other musics” in the created object. From this point of view, both extremes—an “absolute” form of authenticity that must not be touched by creative action and the putative freedom of the musical creator to combine, juxtapose or select any cultural or musical objects to fit his/her own needs—appear to be one-sided conceptions that do not suffice to describe transmissive and creative processes in music.

Transferred to the area of musical interculturality this suggests that the intricate relationship between traditional non-Western music and composition can be analyzed from two different angles. Born and Hesmondhalgh (2000) distinguish only two forms of compositional approaches: first, compositional concepts that recognize cultural alterity and subsume the alterity of the aesthetic object under the principles of the aesthetic subject—a concept that I have described as “integration” (Utz 2002a:67)—and, second, concepts that construct an absolute difference and nonreference to “other” musics. From this angle, composition remains the main referential discourse, and traditional non-Western music an “aesthetic other.” A less dualistic perspective enables us to conceive of a broader idea of composition as part of Western *and* (some) non-Western music traditions. Recent accounts of the term “composition” (for instance, Blum 2001) and on the creative contributions of individuals to non-Western music cultures (for example, *the world of music* 43/1, 2001) suggest that the chronology of an “occidental particularity” of composition and its subsequent import to non-Western spheres might have to be reconsidered and differentiated. Even if an equation of Western and non-Western forms of composition obviously would be meaningless, a more elaborate discussion of their relationship is required.

In Western music history, the origin of the concept of composition can be determined differently (see further, Utz 2004). Crucial steps are the first occurrence of the term “componere” in chapter fifteen of Guido d’Arezzo’s *Micrologus* of 1025—an epoch when Christian Kaden claims there was a paradigm shift to a “reflected, repeatedly reconsidered form of musical invention” (Kaden 1993:69); the description of “res facta” by Johannes Tinctoris (*Terminorum Musicae Diffinitorium*, 1472-73) as a strict counterpoint in written form which excludes arbitrary dissonances tolerated in the oral practices; and the definition of the “opus perfectum et absolutum” (and the “opus consumatum et effectum”) by Nikolaus Listenius (*Musica*, chapter one, Wittenberg 1537) during the German “musica poetica” of the Age of Reformation (Cahn 1989). Between the Notre Dame epoch (c. 1160-1200) and the Franco-Flemish school (c. 1420-1520) a new trend can be observed towards the autonomy of prescriptive written notation from diverse improvisational and extemporised musical practices. This new autonomy also implied and was based on the introduction of a functional and exact form of notational practice. Together with a new hierarchy led by the creative “Poeticus Musicus” as superior to the “Practicus Musicus” and the “Theoreticus Musicus” (Listenius 1537) this situation provided the ground for a new form of musical autonomy that had spread since the constructions of the late four-

teenth century *ars subtilior* (for a contrasting view on these sources see von Loesch 2000). Twentieth-century Western music aesthetics remained deeply influenced by the idea of a self-contained, non-referential musical substance, especially in serialism or in late-twentieth century “complexity” that is only conceivable as a radicalized autonomy of written notation from musical practice, constantly fertilizing the latter without allowing the “*res facta*” to be limited by it. Such a specialization of musical writing, however, is inseparably linked to a simultaneous specialization in performance practice, just as musical complexity in any cultural context requires versed musicians to communicate it to an audience.

The question remains, though, whether the reliance on the written form of music and a general autonomy from musical practice qualify composition as a “specificity of European cultural tradition” (Kaden 1993:65). Some non-Western cultures have definitely also sustained traditions of written notation that add mathematical-speculative, bibliophilic or calligraphic dimensions to the functional basis of a musical score. Even in early phases we can moreover detect a self-confident, artistic self-perception as Joseph C. Lam has pointed out for the Song Dynasty scholar Jiang Kui (1155-1221) whose scores of *ci*-songs have attracted major attention among Chinese music researchers. Jiang Kui not only labelled these songs his “own compositions” (*ziduqu*), but he also added prefaces to many of his scores explaining in detail the creative process and his carefully planned organization of poetry and music (Lam 2001). Admittedly, most forms of non-Western musical creation are *re-creative* processes based on common rhythmic and/or melodic models or other precompositional materials, but on a closer look the Western musical “work” might actually reveal a very similar process.

Decisive for the Western conception of composition is probably what Dahlhaus has described as the “objectivated spirit” of the musical work that conceives of the notation as a *text* and originates around the turn from the eighteenth to the nineteenth century (Dahlhaus 1982). This conception is rooted in the emancipation of music from social functions and in the emergence of a concert- and opera-system with—more importantly—a correlative repertoire which was to trigger the interlaced relationship of antiquity and modernity and the paradoxical positing of “originality,” as formulated by Daniel Schubart (1806). This paradox is best explained by the expectation towards the “original genius” (*Originalgenie*) to steadily create newness while at the same time respecting the limits of convention. Within this conception, newness was or is only acceptable by relating to an existing repertoire, which it gradually “infiltrates” and modifies. It is obvious that this construction of a musical work’s “objectivated spirit” served and still serves as an ideology that just like many other “great narratives” has constructed an “absolute alterity” and “self-containedness” of Western culture and provides an agent of authority towards other cultures and their forms of musical creation.

This makes a mechanism visible that is applicable to the discussion of musical interculturality. Not only can one perceive of the “originality-paradox” as another form of what is usually labelled the “re-creative” process in non-Western traditions. On a

more general level, the ability of a cultural discourse for what I have described as “re-contextualization” also becomes obvious (see Utz 2002a:26-33). This term describes the tendency of a dominating musical discourse to incorporate the very compositional or musical articulations that are directed against its most fundamental preconditions. A well-known example from Western music is the lasting influence of John Cage’s counter-discourse that originally was directed against the orthodoxy of the Western concepts described above, but itself eventually became a substantial part of Western modernism, extending its borders considerably. Within Europe, the recent success of a “critical” composer like Helmut Lachenmann can also be understood by means of such a “recontextualizing” reaction. By the same token, the appropriation of non-Western musics for the use of Western composers was until recently most often limited to “utilitarian” forms, subjugating them to the authority of the composers’ aesthetic principles, often implying and accepting its simplification.

In turn, Western-educated musicians from non-Western cultures had (and sometimes still have) to prolong this form of simplification within their cultural environments. This eventually resulted in what Barbara Mittler has described as “pentatonic romanticism” (Mittler 1997:33)—the predominant style in (East) Asia before 1945 (or 1978 in the case of China) which continues to be a major trend in today’s East Asian musical production. This early history of the reception of Western music in East Asia (Utz 2002a:208-21; for China, see also Liang 1994, Mittler 1997, Gild 1999) is impacted, complex and full of feedback which cannot simply be understood as one-dimensional anti-colonial or post-colonial patterns.

A quest for cultural independence from Western norms and ideologies might be predominant among many East Asian composers today, but arguably only a small group manages to transcend the repercussions of these feedbacks successfully. The concept of an *avant-garde*, which has for some become an obsolescent model in (Western) postmodernism, might thus gain a new meaning within Asian communities: it can signify those rare artists who search for individual creative solutions to post-colonial cultural fragmentation and diversity by intentionally going beyond officially acclaimed, conventionally established or commercially exploited forms of cultural representation. In this sense, the examples discussed in the following sections can unhesitantly be labelled vanguard.

2. Contemporary East Asian Avant-garde Music Between Scepticism and “Explicitness”

Both European and Asian composers who enter the realm of intercultural musical creation face the challenge of essentialized cultural paradigms: general tendencies to filter unchangeable constants out of a diverse spectrum of cultural manifestations. Discussing compositional techniques that render musical traditions in a more “implicit” or a more “explicit” way therefore implies further perspectives (see Utz 2002a:66-69): To what extent does a compositional technique aim to construct a di-

vision between a cultural Self and a cultural Other, and to what extent does it reflect on such essentialized cultural paradigms? Are transformation processes inherent in the employed materials also incorporated in these compositional techniques?

2.1 *Korean Composers—Beyond Cage*

Korean composers born in the late 1950s provide especially challenging answers to such questions today and give examples of a compositional practice that is in a double sense beyond [a culturally limited] Cage. If John Cage's concept of a sound-silence continuity, which made it possible to declare any combination of sound and silence a manifestation of music or art, is interpreted within the Western context of a musical work as "objectivated spirit," its counter-discursive and *inner*-cultural background appears to be more significant than its cross-cultural implications. Applied to intercultural dialectics, however, Cage's concept may also suggest a liberation from the implicit-explicit dichotomy by conceiving of a quasi "meta-cultural" dimension in which "sounds are nothing but sounds" and *not* traces of cultural idioms. Even if this construction of a "synthesis by nothingness" can be rejected and interpreted as a form of sophisticated escapism blind to political realities and cultural confrontations, it remains a fact that Cage's perception of music has had a widespread impact on East Asian composers and enabled some of them to find new compositional solutions beyond "stylistic or idiomatic markers" (Corbett 2000:171). Apart from the well-known Cage reception among Japanese composers (Takemitsu, Ichyanagi, Yuasa and Takahashi), Cage's spirit is still present in representatives of a younger generation. Korean composer Shim Kunsu (b. 1958), based in Duisburg, Germany, has found his own unique form of experimental idiom in a radicalized conceptualization of sound and silence.² *Luftrand* (2000) for string trio, for example, to be performed "calmly, with inner warmth and lightness" consists—as most of his more recent works—of isolated sounds of short durations followed by long silences. In the performance instruction Shim writes: "Sounds occur for their own sake in a timeless space: one hears them instead of playing them." The philosophical background of this conception ranges from Gilles Deleuze to the Daoist philosopher Laozi, from performing artist Marina Abramovic to the Korean poet Kim Chi-Ha, and from Friedrich Nietzsche to, of course, John Cage (see further, Shim 1997).

Shim's "unlimited presence" implies a profound scepticism towards inherited musical idioms, although he is probably conscious of the fact that his contemplative minimalism might eventually turn into a new idiom as well. In the Korean context such scepticism is due to an officially acclaimed form of emphatic musical patriotism that is adopted by composers of the "Third Generation," including Lee Geon-yong (b. 1947) and Yoo Byung-Eun (b. 1952) who often include political topics in their works. Lee's *The Song of the Plain* (1994), a cantata composed for the hundredth anniversary of the Tonghak Revolution (1894-95), quotes the famous children's song *Saeya, Saeya* ("Oh Bird") that functioned as an identification song of the

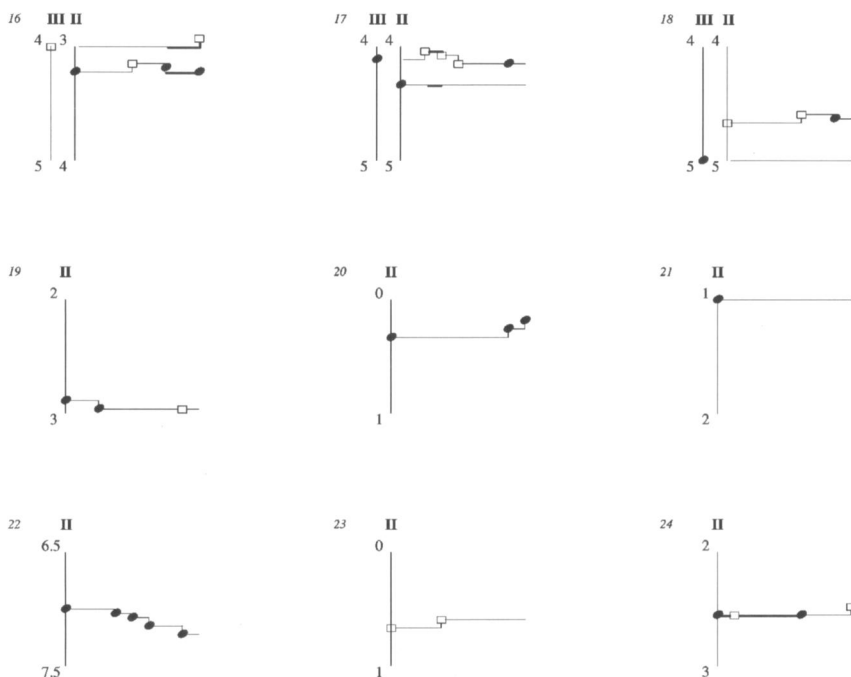


Fig. 3. Shim Kunsu: *Luftrand* for string trio, violin part, A, Nos. 16-24,
© Shim Kunsu.

Tonghak (see Koo Bonu's statement in this volume). Lee's style is based on pentatonic romanticism, i.e. on a tonal, post-romantic harmonic framework and conventional Western orchestration. In a similar way, Yoo Byung-Eun quotes the "Song in May" in his *Shinawi No. 5* (1989) to commemorate the victims of the massacre in Kwangju, May 1980. Koo Bonu (b. 1958), by contrast, strongly criticizes this tendency. He rejects "national colour of any kind" and a "'cheap imitation' of Korean musical idioms or techniques" as well as an imitation of Korean instruments by Western instruments (or vice versa). This is why he only very hesitantly approached the challenge of writing for Korean instruments. Koo consequentially achieves the combination of *kayagŭm* (twelve-stringed half-tube plucked zither) and string trio in his 1998 work *nah/fern* [near/afar] by the means of (psycho)acoustical considerations, rather than by Korean traditional idiomaticisms; the difference between a *kayagŭm* and a Western string sound for him lies in the release phase of a plucked tone. This difference is systematically, almost deterministically, explored in the beginning of the piece (Fig. 4): the *kayagŭm* and pizzicato-strings introduce *secco* chords, components of which are then prolonged, at first almost imperceptibly by the *kayagŭm* (bars 3-5), then by *kayagŭm* (bars 7-9) and strings (violoncello bar 10, all

Fig. 6. Kim Eun-Hye: *Kayagüm for soprano, kayagüm and changgo, I, bars 1-13*, © Kim Eun-Hye.

tween Kim’s score (Fig. 6) and the original *changdan* model (Fig. 7) shows how Kim tries to develop the rhythmic irregularities of *sanjo* in her composition.

Although Kim seems to be much closer to Korean traditional idioms here than Koo in *nah/fern*, her basic position might not be so different from Koo’s. While Koo finally emphasizes the distance between his compositional practice and traditional Korean music, Kim shows that an inventive rethinking of this idiom can also help to create a kind of “music in between.” Her piece surely cannot be mistaken or misused as “national Korean music,” but at the same time it is obviously different from the vocabulary of Western avant garde. Such independence is the only way for some composers to escape, in a creative, non-ideological way, the politicized issue of “Koreaness” discussed among Korean artists and scholars for quite a while (see further, Lee 1977, Howard 1997).

While the achievements of Koo or Kim would not have been possible without the openness and support of a small number of musicians from the field of traditional Korean music like *kayagüm* player Yi Jiyoung or *taegum* (transverse bamboo flute)



Fig. 7. Changdan chinyang (Burde 1985:121).

player Kim Jeong-Seung, New York-based *kōmun'go* (six-stringed plucked long zither) player Kim Jin-Hi (b. in 1957; see her statement in this issue) is probably the most accomplished composer-performer in this field. In contrast to the other composers mentioned, Kim received a comprehensive education in Korean traditional music and her compositional concepts give evidence of a searching attempt to re-create features she argues to be unique to Korean traditional music, mainly the steady inflection and variation of single tones, a concept she has labelled “Living Tones”.⁴

Even if Kim’s essentializing concept of a “uniqueness” of Korean music is a construction not unsimilar to that of Yun Isang three decades earlier (Utz 2002a:222-53), and even if one of her main compositional techniques is to transfer performance styles from Korean to Western instruments—a concept criticized by sceptics like Koo Bonu (see his statement in this issue)—the result distinguishes itself by rejecting both conventional and modernist Western stereotypes of appropriation. In *Nong Rock* (1992) for *kōmun'go* and string quartet the structures of the vocal genre *kagok* are transferred quite literally to the first section “Nong”—referring to the traditional Korean vibrato-technique *nonhyon* created by pressing down the string with the left hand while plucking it with the right hand. The second section (“Rock”) develops these features to a more improvisational and energetic quality. The most important background of this work is Kim’s perception while contributing to a traditional *kagok* performance:

In a *kagok* song the *kōmun'go* is a leading instrument and accompanies the vocal line together with other instruments, such as the *se-piri* (double-reed instrument), *taegum* (horizontal bamboo flute), *tanso* (vertical bamboo flute), *haegum* (fiddle) and *chang-go* (hour-glass shaped drum). When I played a *kagok* suite, I had the feeling that the instrumental ensemble and the singer sounded separately. The instrumental parts have

The image shows a musical score for five staves. The top staff is marked with a dynamic of *p=60* and a tempo of $\text{♩} = 3/5$. The score is divided into measures by vertical bar lines. Above the staves, there are markings for *panticeilo* and *natura da*. The notation includes various rhythmic values, accidentals, and articulation marks. The bottom staff also has a $\text{♩} = 3/5$ tempo marking. The score concludes with a final measure containing a double bar line and a fermata.

Fig. 8. Kim Jin-Hi: *Nong Rock for kŏmun'go and string quartet*,
© Living Tones, ASCAP.

their own characteristic and function beyond accompanying the voice, and I thought that it would be wonderful to listen to the instrumental ensemble without the singer. Also, at first I had difficulties in counting the beats, because the *kŏmun'go* somehow does not directly follow the singer's beats. However, once I had memorized both the rhythmic cycle and the vocal part, I was able to play with the singer. I also heard that the *changgo* drummer did not keep absolute tempo. He was following the singer, so that the overall time was very flexible. These experiences were an important motivation to compose *Nong Rock*. (E-mail communication with the author)

Traditional Korean scores do not indicate every kind of vibrato and pitch or timbre change, so Kim had to develop a more precise notation for the Western performers (Fig. 8). However, the most remarkable aspect of her concept is not the transformation of an oral tradition into a written one, but rather the adaption of the oral musical practice within the Western context: repeatedly, the string players are asked to listen carefully to the sounds of the *kŏmun'go*, imitating them with their own means, thus occasionally creating striking extensions of their conventional playing techniques. The thin border between creation and re-creation here becomes very obvious, and it is applied by Kim Jin-Hi in a very personal manner. Her output is not limited to such strict adaptations of a more specific Korean tone, but rather continuously extends to fuse with other musics in multi-cultural joint-ventures (see her statement in this issue). However, within the Korean discourse introduced here, *Nong Rock* arguably remains here most significant work up to now. It exhibits a nearness between composition and tradition that currently is intended and achieved only by a few Korean composers. Living abroad, at a distance from politicized musical discourse at home, has evidently made it easier for some composers to establish such nearness to Korean idioms (Howard 2001), but it seems that it also can enhance the tendency to essentialize and thus sometimes to simplify the diversity of Korean musical traditions. Also, Kim Eun-Hye's piece shows that within Korea an incorpora-

tion of traditional Korean music based on both deep understanding of traditional genres and scepticism towards their representational exploitation is not at all impossible. Korean composers remain attentive and susceptible to this challenging inter-cultural project everywhere.

2.2 *Composers in China and Taiwan: References to Archaism and Theatre*

The multiple perspectives on traditional music in China's contemporary music since the end of the Cultural Revolution have been analyzed in a number of books and articles (for instance, Mittler 1997, Utz 2002a). Just as in Korea, the broadness of different approaches does not allow for any kind of generalization, and as with the Korean composers, not even emigrés and artists that remained in China show distinctive common characteristics that would allow them to be conceived of as two separable groups.

Tan Dun, currently China's best-known composer internationally, has invented a number of instructive methods and techniques to merge or confront Chinese and Western idioms which I have analyzed in a number of publications and which I will not repeat here (Utz 2002a:323-481; 2002b; 2000). It seems that lately archaic and theatrical elements of Chinese tradition have provided attractions for many Chinese composers beyond Tan, both in China and abroad, and these elements have been approached from very different perspectives. While the inclusion of voice, language and theatrical action found in many works by Chinese composers today already might imply a more explicit trace of traditional musical practice, this tendency is often reinforced by the conscious reference to ancient myths, legends or rituals. Apart from Tan Dun's significant works in this field, such as *On Taoism* (1985), *Nine Songs* (1989) or *Orchestral Theatre I: Xun* (1990), the music of Guo Wenjing (b. 1956; see his statement in this issue) can evidently be assigned to this category. Guo prefers, similarly to Tan Dun, to operate with "non-original" material, avoiding quotations in favour of "re-composed" traditional idioms with a strong affinity to the connection between music and theatre (see Kouwenhoven and Schimmelpenninck 1999). Maybe the most accomplished piece in this respect is Guo's second opera *Ye yan* (Night Banquet, 1998). An overall one-line structure, principally derived from pipa-lines and based on extended and interlaced pentatonic modes (Fig. 9), only occasionally interrupted by harsh percussive or theatrical effects, lends a unique form of economy and simplicity to the work. The unrefracted "Chineseness" of this music definitely defines an extreme point of "explicitness" within the spectrum of works discussed here: a scepticism towards an audible Asian musical idiomaticness is conspicuously absent.

However, composers whose music originally did not suggest such nearness to the sometimes rough and ecstatic qualities of Chinese theatre or to a sparse archaism also discovered these realms as a means to construct an arguably more personal part of their mixed identities. Often the collaboration with Chinese performers and their

The image shows a musical score for the entrance aria of Hong Zhu. It consists of two systems. The first system is for the pipa, featuring various ornaments and dynamics like *mf* and *mp*. The second system is for the soprano, with Chinese lyrics and an English translation: "I shall not follow those women in closeted chambers, Lamenting and blaming women's".

Fig. 9. Guo Wenjing: *Ye yan*, Scene 1, entrance aria of Hong Zhu, pipa and soprano, © Ricordi Milan.

unique specialised skills triggered this new direction. The vocal line in Chen Qigang's *Poème Lyrique II* (1990) is indebted to the hybrid Chinese-Western quality of Shi Kelong's voice, Chen Xiaoyong's *zheng* (21-stringed half-tube plucked zither) solo *Circuit* (1996) has been developed in close dialogue with vocalist-performer Xu Fengxia. Chen Xiaoyong⁵ (b. 1955) originally kept a distance from the more literal attempts to evoke Chinese tradition of Guo Wenjing or Tan Dun but has recently written a number of pieces for Chinese-Western orchestration. In contrast to his earlier works these increasingly include loose and experimental or improvisational textures. *Yang shen* (2002) for soprano, *zheng*, *xun/sheng* (ocarina/mouth organ) and Western ensemble provides a quasi-primordial reading of the archaic poem *Bei feng bo zhou* from the *Shijing* (Book of Songs, c. 600 BC), expanding the Chinese recitation to the included German translations of Laozi, Liezi and Confucius, as well as to the Chinese and Western instrumental parts which intersect freely (Fig. 10).

To create a "non-centred" music for Asian-Western hybrid orchestration, as in Chen's *Yang shen* is probably one of the largest future projects for Asian composers. Works like *The Prospect of Coloured Desert* (*Mo Motu*, 2000) by Jia Daqun (b. 1956) for *sheng*, *pipa* (four-stringed plucked lute), violin, violoncello and percussion (written for Yo Yo Ma's Silk Road Ensemble) or *Vacuité/Consistance* (1996) by Xu Shuya (b. 1961) for *zheng*, *pipa* and Western ensemble show that such pieces do not necessarily condition the trend towards archaism and Chinese theatre described above, but can also be based on sophisticated pitch organization or reflections on interchangeable timbres. A remarkable synthesis of rationalized musical organization and the reliance on theatrical and archaic material is *He-yi* (1999) for *zheng* and Western ensemble by Qin Wenchen (b. 1966; see his statement in this issue). Qin derives both structural principles and characteristic vocal and instrumental colours

The image shows a musical score for Chen Xiaoyong's 'Yang shen'. It features multiple staves for different instruments and voices. The score is divided into two main sections by a vertical dashed line. The first section includes parts for Voice, Flute (Fl.), Clarinet (Cl.), Xun, Zheng, Percussion (Perc.), Soprano (Sop.), Viola (Via.), and Cello. The second section includes parts for Voice, Flute, Clarinet, Xun, Zheng, Percussion, Soprano, Viola, and Cello. The score includes various musical notations such as notes, rests, dynamics (e.g., *pp*, *f*, *mp*, *ppp*), and articulations (e.g., *flütern*, *rub*, *finger percussion*). There are also annotations in German, such as 'flütern nahe zum Mundstück, ändern die Griffe für Artikulationen' and 'Flasche/bottle (hu -)'. The score is numbered 56 in the top left corner.

Fig. 10. Chen Xiaoyong: Yang shen, © Edition Sikorski Hamburg.

from Chinese opera. His basic approach tends to be essentializing, but the rough and refined sonic qualities of his piece hardly betray any speculative conceptualizations.

Some of the developments described here were anticipated one or two decades earlier in Taiwan, where the musical avant garde experienced a relatively free and creative period in the early 1970s (Utz 2002c). *Han shi* ("Cold Food," 1974) by Hsu Po-Yun (b. 1944) for male voice and chamber ensemble, based on a well-known legend from the Spring and Autumn period, should in particular be mentioned here. Hsu lets the vocalist jump between toneless whispering and forced shouting within a dramatized and sparse instrumental framework.

The instruments either mark isolated percussive points that time and again are condensed to high levels of tension or simply provide a ground on which the voice elaborates freely. Hsu depicts the image of ritual and the archaic by a reduction of means suggestive of later achievements of mainland Chinese composers like Qu Xiaosong, Guo Wenjing and Tan Dun. However, in contrast to the more specific

Fig. 11. Hsu Po-Yun: *Han Shi* for male voice and chamber ensemble,
© Hsu Po-Yun.

Chinese references in their works, Hsu aims at a synthesis of *Asian* aesthetics and musical characteristics rather than defining a local *Taiwanese* or Chinese identity. This is the case even though Hsu's father had a close connection to legendary Beijing opera singer Mei Lanfang. Says Hsu:

Except for my early experience with Beijing opera, I equally appreciate the music of Taiwanese opera genres, especially *beiguan* and *nanguan*, the Japanese *nō*, the Korean *p'ansori*, the Indonesian *kecak*, or the ritual chants of the Mongolians. For example, you will find the typical feature of a steadily sliding voice in *nō* as well as in *p'ansori*. The latter is distinguished by very sharp *sffz*-attacks followed by a *subito piano*. As a composer, I feel free to play with these different elements, and while composing I think of myself being an actor on the stage. In the process of a composition, however, I do not attempt to copy these elements, but to derive something new and original from them. (Personal communication, Taipei, 18 March 1998)

In contrast to mainland China, archaism and references to Chinese theatre do not seem to be a major trend in recent music from Taiwan. Due to the specific difficulty of Taiwanese identities, a self-confident incorporation of Chinese cultural idioms does not appeal to many composers, but alternatives are also not easily found. Although there are highly gifted composers of all generations in Taiwan, the repercussions of post-colonial cultural fragmentation within East Asia is perceivable in Taiwan in the most explicit way (see Utz 2002c).

2.3 Takahashi Yūji: *Unlearning Tradition*

The trend of composing for Asian instruments is naturally not limited to Korea and China alone. In Japan, this tendency has been strong among composers of the older and middle generation since the 1980s. Ichianagi Toshi, who built up the Tokyo International Music Ensemble (a *gagaku* ensemble specializing in contemporary music), has composed a series of more than twenty works for *gagaku* and other Japanese instruments from 1980 on, such as *Reigaku Symphony No. 1+2* (1988/89) or *The Way I+II* (1990).⁶ Ishii Maki and, recently, Hosokawa Toshio, as well as many others, have also dealt intensively with Japanese instruments, often motivated by the new openness of a number of flexible musicians from the field of traditional Japanese music, like the *shō* (mouth organ) players Mayumi Miyata and Kō Izukawa, *hichiriki* (shawm) player Aya Motohashi, *ryūteki* (transverse bamboo flute) player Takeshi Sasamoto, *shamisen* (three-stringed long-neck plucked lute) players Takada Kazuko and Tanaka Yumiko and *koto* (thirteen-stringed half-tube plucked zither) player Yoko Nishi. Takemitsu Tōru's pieces for traditional instruments from the 1960s and 1970s had a lasting influence on almost all Japanese composers who turned to this challenge.⁷ Takemitsu himself had also been motivated to compose for Japanese instruments by a musician, the outstanding *satsuma-biwa* (four-stringed plucked lute) performer Tsuruta Kinshi (1911-95), after she had participated in two of his movie soundtracks (*Seppuku*, 1962 and *Kaidan*, 1964, directed by Kobayashi Masaki).

Composing for Japanese instruments was not generally appreciated in post-war Japan. The instruments and their repertoire were closely linked with the feudal or bourgeois social structures before the Meiji period (1868-1912), and they evoked associations to the misuse of traditional culture by the militarist-nationalist regime during the 1930s and 1940s. On the other hand, the unprecedented speed and perfection in the absorption of Western models led to an identity crisis in the field of contemporary music that was reinforced by the two performance tours of John Cage in Japan in 1962 and 1964 (see Sawabe 1992:107-25).

Even compared to other East Asian countries, the tendency to essentialize “unique” cultural aesthetics has been conspicuously predominant in Japan since the beginning of Westernization. This essentialization has aptly been analyzed as a result of the confrontation with Western culture (Shimada 1994:245-46). Until the present, Japanese cultural concepts are often represented by “mysterious” sounding words, such as “wabi,” “sabi,” “kire” or “yugen”, and together with an export of often-popularized religious doctrines they constitute the image of Japan in the West. The sophisticated philosophical concepts of the Kyōto School—transferred from Nishida Kitarō and Suzuki Daisetz Teitaro to John Cage and then reimported to Japan—early played an important role in constructing this image. Until today, representatives of this school contribute major publications in the field (Ōhashi 1994). The connection of the conceptualization of Japanese culture within the Kyōto school with Japanese

wartime nationalism has been already critically analyzed in the context of John Cage's reception of Japanese aesthetics (Pepper 1999; Utz 2002a:108-10).

A composer like Takahashi Yūji who had assimilated the latest compositional trends during a ten-year residency in Europe and the United States (1963-72) and had come back to Japan with an increased critical political awareness was predestinated to further develop such conflicts in a creative way.⁸ How to find a way out of the fatal embrace of Japanese nationalism and the Western projection of "Japaneseness" that even in modern Japan eventually lead to quaint forms of "self-exotication" (Hijjiya-Kirschner 1988: 13-16)? Since isolated idioms from traditional music are taken as representative for an essentialized and therefore often incomplete and simplified reading of the culture they originate from, the compositional confrontation with Japanese instruments implies a tension between the imitation of Japanese musical practices, styles or idioms and their negation—a constellation that serves as a point of departure for Takahashi's reflections:

We neither accept musical traditions uncritically nor deny them, but seek rather the method of transmuting traditional forms into symbols which open to a dimension that transcends traditions. We refer to the various traditions of Asian music as the sources of this method. Asian culture is not one undifferentiated thing, but a complex, dynamic system where many different elements coexist even as they change and evolve (Takahashi 1994).

Takahashi completely rethinks the issue of composing for traditional instruments, and his considerations are based on a detailed knowledge of ethnomusicological facts. He started to create music for Japanese (and later also Korean) instruments in the 1980s, most prominently for the *koto* and the *shamisen*, both representative of Japan's bourgeois Edo Culture (1600-1867). Takahashi tries to disassociate himself from two basic kinds of compositional approaches when using Japanese/Asian instruments:

In the genre known as "Modern Japanese Music" (*gendai hōgaku*) traditionally trained Japanese composers try to be modern by using Western idioms in their music, while composers trained in contemporary Western music exploit traditional instruments to achieve unusual timbre and effects in their compositions and performances (*ibid.*).

Takahashi, on the other hand, wants to break out of these models by observing the player's physical movements taking them as "standardized gestures or *kata*" and conceiving of "music as a composite of these gestures." A process of close collaboration with the performer lies at the centre of his approach and requires a long-term composer-performer relationship (personal correspondence, 16 June 2001).

The pieces created in collaboration with *sangen* (*shamisen*) player, *koto* player and vocalist Takada Kazuko should be prominently mentioned here. These include *Kaze ga omote de yonde iru* (The Wind is Calling Me Outside, 1986/1994) for *shamisen* and voice; *Sangen sanju* (1992) for *shamisen*; *Nasuno ryōjō* (1992) for *shamisen* and computer; *Nasuno-kasane* (1997) for *shamisen*, violin and piano; and *Tori mo tsukai ka* (1993) for chamber orchestra with a *shamisen* player/vocalist.



Fig. 12. Five-stringed zither played by Takada Kazuko (Kido 1994:133).

Most remarkable are also Takahashi's works for ancient instruments that were reconstructed by Kido Toshirō from the National Theatre, Tokyo (this project is documented beautifully in Kido 1994): *Zanshi no kyoku* (Gauze-Silk-Chant, 1988) for the

贈高田和子
三絃故手

本調子
ヲクリ

メリニソル

高田和子

コキ 〇 コキ 〇

ノッテ (3-4)
シル

ツツ

V

コキ 〇 ↓ ↑ コキ

無拍

↑ ↓

コキ II₀ I₄ 〇 ↑

〇 ↑ 〇 ↓ 〇 キガミ

教不徒

ツツ

Fig. 14. Takahashi Yūji: Sangen sanju for shamisen, © Takahashi Yūji.

The most remarkable aspect of Takahashi's compositions for traditional instruments is the quasi-ethnological approach; inspiration is obtained from studying the history of the instrument and traditional performance practice. This, however, is not pursued with the aim of imitating these, but rather in order to "avoid" them on the way back to their most elementary aspects. The aim is neither negation nor imitation of tradition, but rather an almost playful search for a realm beyond these extremes.

The image displays a handwritten musical score for the piece 'Nasuno-kasane'. The score is written on multiple staves. At the top, there is a box containing the number '4'. The notation includes various musical symbols such as notes, rests, and accidentals. A section of the score is labeled 'Pno.' (Piano) and another section is labeled 'Vln.' (Violin). The score is densely packed with musical notation, including slurs, ties, and dynamic markings. The overall style is that of a personal manuscript or a composer's draft.

Fig. 15. Takahashi Yūji: *Nasuno-kasane* for shamisen/voice, violin and piano,
© Takahashi Yūji.

While this principle is relatively easy to achieve with reconstructed instruments for which the historical use is unknown, the *shamisen*, Takahashi's main model, as well as the *koto* as Japan's most popular instruments, pose another kind of challenge. Takahashi uses the *shamisen* as his principle model of experimentation because he believes it is "least suitable for modernization" (Takahashi 1994). As we can glean from descriptions provided above, he does not want to "exploit traditional instruments to achieve unusual timbre effects." Consequently, Takahashi hopes to "break the spell of the harmonic principles that even the most sophisticated experiments in Western contemporary music have been unable to escape" (*ibid.*) by using the *shamisen*. Without doubt, the idiosyncrasy of the instrument with its low-buzzing *sawari*-timbre owns a specific cultural "gravitation effect." As a result of this, Takahashi is much closer to traditional Japanese idioms in his *shamisen* pieces. *Sangen sanju* uses eclectic materials and creates a fictional solo *shamisen* genre named *sanju* in analogy to Korean *sanjo*. It combines melodic variants from *koto* music; patterned compositions *ji* from *jōruri* puppet theatre; models from *gagaku*, *gamelan*, *rāga* and *taqsīm*; with the assistance of a computer algorithm. The result, however, does not sound eclectic at all; instead, it has a contemplative quality and the allusion to traditional *shamisen* genres as *jiuta* or *nagauta* is almost too obvious—maybe evidence for Takahashi's argument that the *shamisen* is indeed resistant against a certain form of modernization. The piece is notated in Western staff system (see Fig. 14).

Here, the difference between "original composition" and "re-composition" obviously becomes fluid again. This is further explored in two pieces on Yamada Kengyō's (1757-1817) *koto* classic *Nasuno: Nasuno ryōjō* for *shamisen*, voice and computer; and *Nasuno-kasane* (*Nasuno* overlaid) for *shamisen*/voice, violin and piano. Takahashi adds extensions, irritations and inserts around Yamada's original *shamisen* and vocal-lines, and creates a dense simultaneity full of unexpected interrelations (Fig. 15). In the instrumental version the computer part has been transcribed to violin and piano.

In *Koto nado asobi* (2000) the quotation of traditional music turns into quotation-like structures: traditional *koto* mnemonic syllables taken from *shamisen* music (*kuchi-jamisen*, "mouth-*shamisen*") are hesitantly "searched" by the soloist (Fig. 16) and then slowly merge with improvisational models for an ensemble "of any instruments" that are based on an attitude of attentive listening. Here Takahashi's music becomes very "loose," exhibiting an almost serene tranquility. "Listening attentively" to sounds and silences—the same attitude that Korean composer Shim Kunsu asks from his performers—becomes a model that within intercultural encounter evidently has more than one meaning. Takahashi's instruction reads:

Stay out of tune as possible. Instruments don't tune together. Don't play self-assertively. Sounds are uncertain, ambiguous, faltering, transient, and a little out of control. Listen attentively but at ease to your own sound, how it begins, sustains and ends.

A

tsuruten tetsun shān totēn kōrorintēn to-ontōn kororin kārarin
 chant mantra
 nōmō san-man-da motonan oharāchi kotashā sononan tō-ji tō-en

shān tontsu-untēn shū-shut tsu-u kōrorinton chi-in chirī chi-in

gyāgyā gyāki-gyāki un-nun shifurā shifurā harashifurā harashifurā

Fig. 16. Takahashi Yūji: *Koto for koto*, © Takahashi Yūji.

3. Conclusion and Perspectives

According to the analyses given here, three crucial aspects of contemporary composition in East Asia might be formulated: the tension between nearness and distance to traditional *and* contemporary idioms; the challenge to find a balance between identification and criticism towards a cultural “Self” and a cultural “Other;” and the position taken on essentialized cultural concepts in general. Within this context, most of the works introduced here arguably contribute to a substantial *counter-discourse* to a globally dominating Western musical system and present non-authoritarian forms of intercultural musical communication.

In contrast to current research, including some of my own studies, I have refrained here from classifying the analyzed works within a framework of conceptual categories. Such a broad spectrum of choices and techniques are actually used by East Asian composers today that imposing a classification system does not seem to help much in understanding what their music is about. If we oppose cultural essentialization or simplification on the side of the composers, we must neither essentialize their creative work in particular nor the intricacies and richness of today’s global musical culture in general.

Ultimately, a new perspective on musical hybridity is added to the experiences described in this paper by the observation that more and more Western composers and musicians seem to have become interested in cooperating with Asian colleagues from fields of non-Western traditional music. While it is evident that Westerners can thus broaden their horizons and maybe understanding of Asian cultures, sometimes their perspective might conversely provide the Asian musicians an opportunity to discover new realms of their “own” cultural world. Of course this does not exclude “failures” (from both sides), but the future arguably lies not in a rejection of such hybridity but in an acceptance and further progression of diverse and multiple forms of

intercultural musical creation—the “strange multiplicity” (Tully 1995) of a globalized musical culture.

Notes

- 1 Karl Kambra, *Two Original Chinese Songs, Moo-Lee-Chwa & Higho Highau*, for the Piano Forte or Harpsichord, etc. Engrav'd by S. Straight. London: Printed for the Author [1795] (Reprinted in Harrison 1973:213-18). The version of the melody in this edition differs considerably from Barrow's version.
- 2 Shim Kunsu was born in Pusan (South Korea) in 1958. He enrolled in the composition programme at Yonsei University in Seoul with Inyong La (1979-83). In 1985 Shim came to Stuttgart where he studied composition with Helmut Lachenmann from 1987-88. Here he met Gerhard Stäbler, with whom he is living and collaborating in Duisburg today. In 1989 Shim moved to Essen and continued his studies with Nicolaus A. Huber. In 1992 Shim received a prize in the “Forum junger Komponisten”, organized by the Westdeutscher Rundfunk. Since 1992 he has been co-organizer of “Aktive Musik” in Essen. He has had concerts all over the world and served as “artist-in-residence” on numerous occasions. In 2000 Shim and Stäbler founded EarPort, a location that organizes new music concerts, interdisciplinary projects and performances.
- 3 Kim Eun-Hye was born Seoul and studied composition at the Seoul National University. She graduated from the course in music analysis at CNSM Lyon (Conservatoire National Supérieur de Musique de Lyon), received a DEA from Lyon University and a PhD from the University Sorbonne in Paris. She is now professor at the music department of Suwon University in Seoul. Some of the information about this piece is based on correspondence with the composer in September 2001.
- 4 Information on Kim's music is taken from excerpts she provided from her forthcoming book *Living Tones* and from Howard 2001.
- 5 Chen Xiaoyong was born in Beijing where he began his studies in composition at the Central Conservatory from 1980-85. These studies continued in the class of György Ligeti at the Hochschule für Musik und Theater in Hamburg until 1989. In 1987, his First String Quartet was premiered at the Donaueschinger Musiktage. Chen received the Composition Prize of the Forum Young Composers of the West-German-Radio (WDR) in 1992, the Kaske Prize Munich in 1993 and the J. S. Bach Prize awarded by the Hamburg Senate in 1995. His work has been performed at many important festivals in Donaueschingen, Vienna, Paris, Amsterdam, London, Tokyo, Hong Kong, Seoul and elsewhere. Diverse commissions were awarded to him by international institutions.
- 6 Other pieces written by Ichiyanagi for Japanese instruments during the 1980s include *Ogenraku* (1980) for *gagaku* ensemble; *Wa* (1981) for thirteen- and seventeen-stringed *koto*, piano and percussion; *Engen* (1982) for *koto* and chamber orchestra; *Etenraku* (1982) for *gagaku* ensemble; *Hoshi no Wa* (1983) for *shō* solo; *Hikari-nagi* (1983) for *ryūteki* and percussion; *Rinkaiikiy* (1983) for *sangen* solo; *Cloud Shore, Wind Roots* (1984) for ancient instruments and *gagaku* ensemble; *Accumulation* (1984) for *shakuhachi*, 2 *koto* and *sangen*; *Winter Portrait II* (1987) for *koto* solo; *Katachi naki Mugen no Yoha* (1987) for *koto* solo; *Sensing the Color in the Wind* (1988) for *shakuhachi* and 2 *koto*; and *Transfiguration of the Flower* (1988) for *koto*, *sangen* and *shakuhachi*.

- 7 Takemitsu composed seven pieces with Japanese instruments: *Eclipse* (1966) for *shakuhachi* and *biwa*; *November Steps* (1967) and *Autumn* (1973) for orchestra with *shakuhachi* and *biwa*; *Distance* (1972) for oboe and *shō*; *Voyage* (1973) for 3 *biwas*; *In an Autumn Garden* (1973/79) for *gagaku*; and *Ceremonial* (1991) for *shō* and orchestra.
- 8 For a biography of Takahashi see later in this issue; see also Galliano 1993 and the writings by Takahashi listed in the references.
- 9 Most of these pieces can be found on CD (see Discography with Takahashi's statement in this issue). Other pieces for traditional instruments include: *While I Am Crossing the Bridge* (1984); *Thread Cogwheels* (1990); *Yume 1993*, *Tori mo tsukai ka II*, *Mimi no ho*, *Hiru wa moetsukita*, *Kagehime no michiyuki* (1993); *Ongaku no Oshie* (1995); *Mono-Gatari*, *Insomnia* (1996); *Samushiro*, *Ne monogatari*, *Kanashimi o sagasu ut*, *So-jo Rinzetsu* (1997); *Three Pieces for Ichigenkin*, *Ware wo tanomete konu wotoko*, *Momoka momoyo*, *Tsuginepu to itte mita*, *Oinaru shi no monogatari* (1998); *Aki no uta*, *Kotsu no utau* (1999); *Aomori gaeru*, *Koto nado asobi* (2000); *Palindrome* (2001); and *To-i* (2002). An updated list of works occurs on the composer's website: <<http://www.ne.jp/asahi/kerbau/kerbau21/works.html>>.

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