VI. Reflections on My Own Composing as a Search for Traces in the In-Between

In turning my attention toward my own attempts at composition, I in no way intend to hold them up as any form of "model," nor do I intend to ascribe any "historical" value to my work. It has been a long-standing fact for me that the musicological and compositional examination of questions of intercultural fluctuation, the problems of the different culturally coded idioms, languages, listening styles, and sound producers, continue to run parallel to one another. It is difficult from my perspective to judge whether, and how, artistic and scholarly activities may have influenced one another. In any case, it was always clear (and many composers can confirm this from their own experience) that theoretical and historical knowledge – even in the form of the quasi-ethnomusicological "competence" sometimes demanded in the previous chapters – are ultimately of little help at the moment of composing, and often take a back seat. Rather, my compositional thinking has grown from encounters with performers, fellow composers, and listeners, in discussions about crossing borders, drawing boundaries, possibilities, and dead ends of dialogue. If there is a basic feature of my compositional work that resulted from these continuous interactions, then perhaps it is the principle of a "polyphony of meanings" outlined in the third and especially fourth sections of this chapter, which can be found in the mostly multilayered, "multitextual" works to be discussed. At this point, it is particularly important for me to offer the possibility of perceptual exploration: recordings of all seven of my own works discussed below are available online.[1]

1. Layered Fabric, Intertextuality, and Cultural Context: From Striated to Open Space

It may be surprising that, despite the omnipresence of a shift toward stratified thinking in new music from its beginnings around 1900 until today, there have been only tentative attempts to approach a theory of musical stratification. While this may be because stratification methods in music theory and analysis are often subsumed under more conventional terms such as structure or polyphony, it may also be due to the fact that they are usually difficult to generalize owing to some inherent breaches of rules and limits. A distinction between stratification methods and polyphonic methods would be established, for example, in the fact that a

1 https://soundcloud.com/chr_utz; https://www.youtube.com/watch?v=3JVDCA3tmds. Weblinks to individual pieces are provided below in the respective sections of this chapter.

higher-level rule or reference system (such as the different types of tonality or counterpoint), which is always unspoken in the latter, can very easily be undermined by the former. In other words, one could speak of layered phenomena in music when individual levels emerge from the structure of the music simultaneously as autonomous, individualized "personae," their heterogeneity can be heard, and their cross-relationship is not trivial, self-evident, or inherent in the system. The constant oscillation between such processes of contouring individual elements and the change in the textural impression of an overall sound is characteristic of many compositional layering processes and can be linked to Helmut Lachenmann's distinction between structural and textural sound; Lachenmann's emphasis on the interlocking of different sound types is especially relevant in this context.[2] In the structural sound, the relationship between detail and the whole is non-linear and oversummative, the overall character is not a blanket quality, but something "virtually new" that "requires formal projection in a temporal space that allows a listener to feel their way through it."[3] It is precisely this processual nature, allowing sonic and formal conceptions to coincide in the structural sound, that must also be assumed for the stratification processes envisaged here. What is aimed at are not some automated schemes but networks that enable novel, surprising, and non-linear connections – a dimension that Lachenmann's well-known formulation of structure as a "polyphony of orderings"[4] captures only insufficiently, since it tends to mark a territorialized, "striated" musical space,[5] namely the (potential) control systems of the "orderings" organized by means of "polyphony." The aforementioned autonomy of the figures or "personae" linked by means of complex layering techniques, on the other hand, can sometimes turn them into independent musical texts, or – viewed in reverse – the intention to put different musical texts or contexts in non-linear relationships with one another can lead to complex stratification procedures, eventually resulting in a far-reaching deterritorialization, an open musical space. The intertextuality that arises in this space stands out significantly from more conventional assemblage or collage processes but can temporarily adopt its vividness and alienation processes.

In this context, it is no coincidence that composers whose music developed "proliferating" tendencies, and was thus determined by increasingly complex stratification processes, attempted to sharpen the contours of tempo, metric, or timbral strata, which are usually difficult for listeners to grasp, with extraterritorial quotations or related intertextual reference techni-

2 Lachenmann, "Klangtypen der Neuen Musik," 20.

3 Ibid., 17–18 ("virtuell Neues"; [bedarf einer] "formalen Projektion in einen abzutastenden Zeit-Raum").

4 Ibid., 18 ("Polyphonie von Anordnungen"); see also Lachenmann, "Vier Grundbestimmungen des Musikhörens," 62.

5 The distinction between "striated" and "smooth" spaces goes back to Pierre Boulez's Darmstadt lecture *Musikalische Technik* (1960), which was published in 1963 (see Boulez, *Musikdenken heute I*, 58–61, 72–83). The two terms were taken up in Gilles Deleuze's and Félix Guattari's "nomadology" and extended to the analysis of the history of technology and power in the twentieth century (Deleuze and Guattari, *A Thousand Plateaus*, 474–500, with explicit reference to Boulez 477–478). Boulez's position is paraphrased succinctly by Deleuze and Guattari: "In the simplest terms, Boulez says that in a smooth space-time one occupies without counting, whereas in a striated space-time one counts in order to occupy. He makes palpable or perceptible the difference between nonmetric and metric multiplicities, directional and dimensional spaces. He renders them sonorous or musical. Undoubtedly, his personal work is composed of these relations, created or recreated musically." (ibid., 477). In the following, instead of the "smooth" I speak of the "open" space, since the metaphor of the "smooth" – apart from general aesthetic-pejorative connotations – would contradict the "points of friction" in the layer structure that are aimed for here.

ques.[6] The background to this decision was the strong tendency toward texture that can be observed as a consequence of complex layering, for example in Bernd Alois Zimmermann's music. One problem with Zimmermann's quotation process could perhaps be seen in the deliberately decontextualized references to melodies and idioms that are forced into a rigorous structure and thus territorialized – their function is an affirmation, not a critique of the stratification structure. While their extraterritorial character becomes palpable within the basic idiom of Zimmermann's musical language, their system-disrupting potential is rarely fully established.

The relationship between stratification technique and intertextuality in the work of Charles Ives is even more ambiguous. Ives's witty musical puns create a paratactic, conflict-laden formal tension in which self-quotation, outside quotation, and pseudo-quotation become indistinguishable. The ambiguity of the references or fragments of quotes is primarily determined by the interlocking of symbolism and structure and thus leads to a unique proliferation, a constant tactile shifting of the musical space. The montage in the second movement of the Fourth Symphony (1910–16) at rehearsal number 8, consisting of a total of six hymn citations or allusions and a self-quotation, overlays the adagio material that started at rehearsal number 7 in 3/2 time, which symbolizes the march of pilgrims, with an allegro layer in 4/4 time, from which we hear the heavily altered *Beulah Land* anthem in the trumpets (mm. 43–45, G major), then in the trombones (mm. 47–50, F major). After eight measures, the allegro layer suddenly disappears by means of a sudden fade-out and the adagio layer of the pilgrims, who have had soot blown in their faces by the passing allegro railway (an orchestral rendering of real-world sounds that Ives labeled "take-off"[7]), can continue: a multidimensional layering with connecting lines between and within the tempo layers, from which contoured figures emerge again and again with a programmatic context that can also be related to basic philosophical concepts (the flat, continuous adagio layer corresponds to the string layer in *The Unanswered Question* [1906] and stands for a transcendent, timeless principle; the rushing allegro layer stands for the fleeting frenzy of the world). Ives's unique form of intertextual stratification can only be grasped by acknowledging how all these factors, which lead to an "overdetermination"[8] of the musical structure, work together.

As indicated, the transcendentalist symbolism presents itself as the decisive motivation for Ives's multipolar stratification processes, but at the same time tends to dissolve this multipolarity in the affirmative, emphatic transformation of heterogeneity into a hierarchical structure – turning an open space into a striated space – as in the finale of the Fourth Symphony, or at the end of many other works, when the archetypical, primordial, "transcendental" ground of music remains as the only layer of music symbolizing "purity."[9] This indicates that the complexity of a layered fabric and intertextual cross-references alone do not guarantee an analogous polyphony of meaning. Rather, what is decisive are the formal processes, however symbolically connoted, that are triggered by them.

With Zimmermann and even more with Ives, one can also observe how the musical texts linked in the layering process often turn into musical-cultural contexts. This process of association is often deliberately provoked by the composers, in some cases even relying on the rather clumsy effect of blatantly obvious references. While a quotation can thus impose itself on the listener in such a way that it flattens the layered fabric as a whole, and consequently

6 See on this and the following Utz, "Bernd Alois Zimmermann und Charles Ives."

7 See Giebisch, Take-off *als Kompositionsprinzip bei Charles Ives*.

8 Rathert, *Charles Ives*, 98 ("Überdetermination").

9 See Kramer, "Cultural Politics and Musical Form," 192–195.

undermines it, the links to a broader context, intelligently articulated, might offer the advantage of basic ambiguity. This becomes particularly relevant where different musical-cultural contexts are to be related, for example in works for Western and non-Western instruments. Such a process raises the question of whether cultural difference – that is, heterogeneity – or the linking of what is different is emphasized by the stratification process, or in what way the cultural texts and contexts are made the subject at all (→ III.4).

As explored in detail in this book, East Asian composers have been observing this urgent cultural-historical tendency at least since Takemitsu's *November Steps*, seeking to counteract the gravitational effect and acceptance of Western music discourse with a special emphasis on the cultural non-commensurable. Meanwhile, one has clearly gone beyond the paradox of Takemitsu's work outlined earlier (→ III.4), with the composer striving for coexistence, a layering of Japanese solo instruments and Western orchestra, but ultimately composing a delicate web of soft transitions between these supposedly separate worlds. Takemitsu's transitions are linear, modulative, transformative, and thus remain in the "striated" space. They lack a "second reality," a polylinear layered fabric that points beyond such simple connecting lines between polarized entities.

This is not to say that the arrangement of such a fabric alone guarantees the desired openness of musical space. On the contrary, the high density of the suggested model seems to contradict the *xieyi* and *liu bai* principles in Chinese calligraphy, the idea – broadly developed beyond classical East Asian aesthetics – that the center of artistic meaning is where there is no script, no materiality.[10] Here, one should not only look for density or multipolarity as manifest in the complexity of a score; concentration can also be found in the spaces between types of notation, oral instrumental traditions, and precise communication models, in a conceptual rather than a compositional layered fabric, as shown by the social-communicative experiments of Yūji Takahashi or José Maceda (→ III.4). In addition, there are also successful materialized intercontextual and intercultural stratifications, for example in the best works by Tan Dun like *Orchestral Theatre I: Xun* (1990) or some scenes from *Marco Polo* (1991–95),[11] or in Qin Wenchen's *He-Yi* (1999) for *zheng* and chamber ensemble (→ III.5). The common denominator of these works could perhaps be found in the fact that different, mutually heterogeneous idioms are constantly present through their "tone," without ever being directly quoted, whereby constant transformations of a newly heard Chinese musical tradition into formally constitutive approaches developed in the area of Western new music – and vice versa – take place. Tan Dun's works, of course, also show how fine the boundary is between such compactions and the moments already outlined above, in which the directness of the heterogeneous texts makes striated and open spaces collapse like a house of cards (→ III.3).

This problem always comes to the fore when the quoted idioms appear in an unmediated and affirmative form – which is why the danger of slipping toward cultural essentialism (which might also have a nationalist accent) is never far away in the intercultural context. Within European music, such an unquestioning turn toward an apparently "secured" repertoire of

10 See Utz, *Neue Musik und Interkulturalität*, 235–237, 268–270 for a summary of traditional East Asian aesthetics relating to calligraphy. Elements of calligraphic practice and aesthetics have been taken up by a large group of both East Asian and Western composers including Isang Yun, Chou Wen-Chung, Tōru Takemitsu, Tan Dun, Toshio Hosokawa, and Hans Zender. For Chou Wen-Chung's calligraphy-informed compositional aesthetics see especially Everett, "Gesture and Calligraphy in the Music of Chou Wen-Chung" and Lai, "Calligraphy and Texture in Chou Wen-Chung's Music."

11 See Utz, *Neue Musik und Interkulturalität*, 460–474.

musical signs or gestural types was already rejected in Brian Ferneyhough's criticism of the neotonal and neo-Romantic tendencies in European music during the early 1980s.[12] Ferneyhough polemically referred to the faith in such a limited repertoire, aimed specifically at certain perceptual abilities of the listener, as "'Pavlovian' semanticism."[13] The authenticity of a musical dialect, according to Ferneyhough, cannot be reconstructed through references to such surface features, but rather requires a re-establishment of the connection between surface characteristics, subcutaneous driving forces, and a compositional attitude that becomes aware of the energetic potential of gestures.

Though we can certainly question whether Ferneyhough's own music always lives up to this standard in a convincing way, his picture of the musical surface and its inherent energetic potential points in a direction that now can lead to brief descriptions of my own works. My instrumental works for East Asian-European instrumentation, as discussed in parts 1, 2, and 4 of this chapter, focus on the sonic concept of a large-scale, relief-like sound mass that – similarly to a kaleidoscope or computer animation – constantly dynamically changes its surface structure, its foreground and background, height, depth and "breadth." In all cases, the intention to create such three-dimensional situations necessitated a more intensive examination of the possibilities of interlocking layers, which ultimately also led to the inclusion of simple algorithmic formalizations.

Interference: Contradictory Self-Identity

The challenge of finding music for piano and Chinese instruments initially drew my attention to cultural difference as outlined above: the contrast between the European and East Asian musical traditions embodied in the instruments and the "states of friction" this created were of primary interest. It would have been an obvious move to implement these in the form of a dichotomic layer structure, in which this difference between the piano as one layer and the Chinese ensemble as another is preserved or carefully reduced. Instead of building the music around such a polarization, however, I tried to create a musical situation where closeness and distance dissolve in a constantly oscillating energy state, influenced by the two concepts of "contradictory self-identity" (*mujunteki jikodoitsu*) and "discontinuous continuity" (*hirenzoku no renzoku*) formulated by Kitarō Nishida (→ V.3), which Rolf Elberfeld explains as follows:

> Neither identity nor the general take priority over difference or the individual, nor does the reverse relationship take precedence. Both are equally original and mutually determined. […]
>
> Time is neither mere continuity nor a random series of moments. Rather, time is the dialectical simultaneity of continuity and discontinuity. At the same time, I and You are neither simply identical nor absolutely separate. Discontinuous continuity thus denotes an intermediate area that rejects extremes as false one-sidedness.[14]

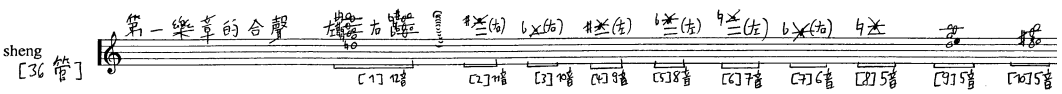
12 Ferneyhough, "Form – Figure – Style."

13 Ibid., 23.

14 Elberfeld, "Begriffserklärung," 308, 290 ("Weder hat die Identität bzw. das Allgemeine einen Vorrang über die Differenz bzw. das Einzelne noch besitzt das umgekehrte Verhältnis einen Vorrang. Beides ist gleichursprünglich und bestimmt sich gegenseitig. […] Zeit ist weder eine bloße Kontinuität noch eine zufällige Reihe von Augenblicken. Zeit ist vielmehr das dialektische Zugleich von Kontinuität und Diskontinuität. Zugleich sind Ich

The three-movement formal design of *Interference* (2001)[15] builds on Anton Webern's Variations for piano op. 27 (1935–36), which also form the main source of the musical material in the piano part. In the first movement, this material is incorporated into a process of accumulation and reduction in the instrumentation, based on a *sizhuyue* ensemble with *dizi*/*xiao* (bamboo flutes), *sheng* (mouth organ, → II.6), *huqin* (knee fiddle, alternating between *gaohu*, *gezaixian*, and *zhonghu*), *pipa* (lute), *daruan*/*zhongruan* (mandolin), *zheng* (arched zither), and *yangqin* (hammered dulcimer). Based on the well-known melody *Xing jie* (Street Procession) from the *Jiangnan sizhu* repertoire, the Chinese instruments are carefully approximated to the piano, which initially remains strangely indifferent. Although it is supposedly in dialogue with the *zheng*, it nevertheless sustains an independent level and, like the *sheng* and the percussion, forms a self-contained structure. The *sheng*, which forms a constantly present sound band, analogous to the *tōgaku* repertoire of *gagaku* (→ IV.1), follows a progression from twelve-note to pentatonic chords and back (Ex. 6.1). The drum part is based on basic rhythmic patterns (*changdan*) from the Korean genre *p'ansori* during all three movements of the work, and the same genre also provided a model for the shifting and entangling of simultaneous processes, which becomes particularly evident in the second and third movements.

Example 6.1: Christian Utz, ***Interference****, first movement: chord structure of the sheng*



In the second movement, as in the second movement of Webern's Variations, a game of illusions with "self-similar aggregates" is provoked, forcing the piano and the Chinese instruments, repeatedly driven into noise-saturated sonorities here, into a shared gestural sequence. The third movement, on the other hand, which uses successively increasing tempos in a highly abstracted analogy to the Chinese suite form (*liuban*, *baban*), ultimately forces the simultaneity of piano and Chinese instruments, already suggested in the first movement, into an extreme form of unrelated superposition. The eleven *aitake* chords that form the basic structure of the *tōgaku* repertoire (→ IV.1) can now be heard in the *sheng*. The Chinese title of the work *Jiao die sheng luan* (roughly translated as "Crossed Layers – Sound of the Phoenix") refers to the energetic processes at the node of the work shortly before the end (Ex. 6.2), which in the score is marked metaphorically by three Chinese characters with similar pronunciation – *luàn* (chaos), *luán* (spasm), *luán* (phoenix) – a moment in which the conflicts that have built up in the course of the music dissolve in an ecstatic, cathartic booming and screaming. Finally, the *sheng* mouth organ (symbolizing the phoenix, → IV.1) becomes audible, underlaying a succinct conclusion (an analogue to the end of the third movement of Webern's Variations).

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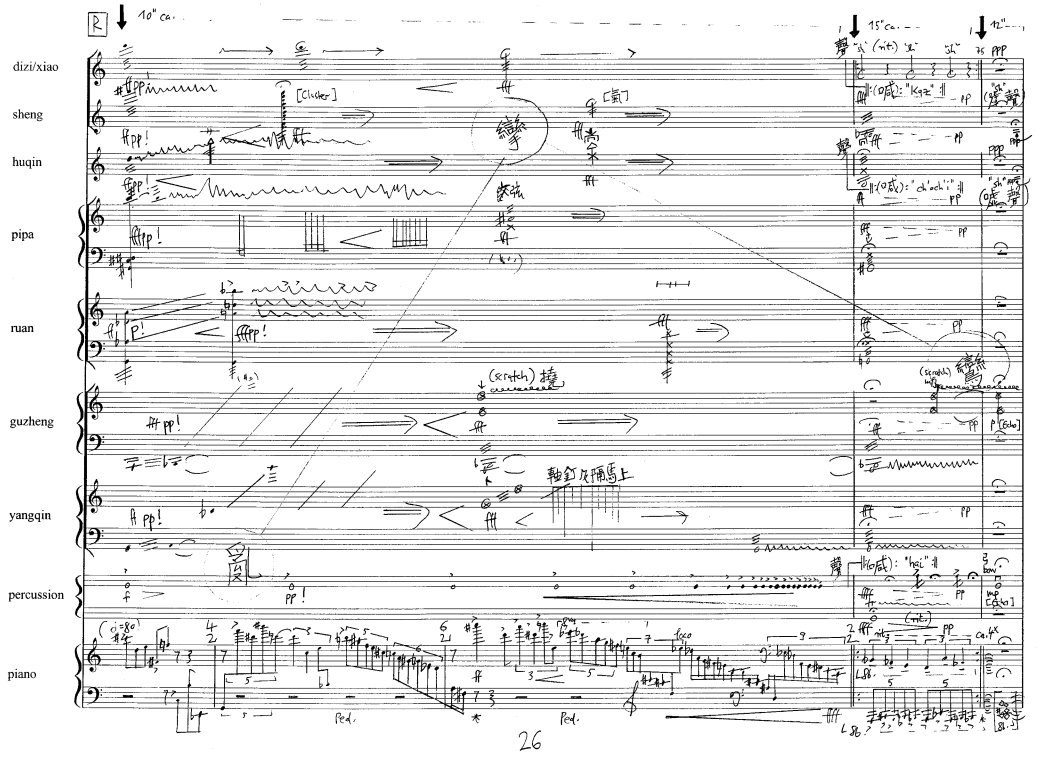
und Du weder einfach identisch noch bloß absolut voneinander getrennt. Die diskontinuierliche Kontinuität bezeichnet somit einen Zwischenbereich, der die Extreme als falsche Vereinseitigungen zurückweist.")

15 At the world premiere of *Interference* on 12 April 2001, I conducted the Taiwanese ensemble China (Chai) Found Music Workshop (→ III.6) at Deutschlandfunk Cologne; Wen-Tsien Hong played the piano part. The edited recording of this world premiere appeared on the CD *Christian Utz: Site* (Composers Art Label, cal 13012, 2002) and can be accessed at https://soundcloud.com/chr_utz/christian-utz-interference.

Example 6.2: Christian Utz, ***Interference****, third movement, p. 26*



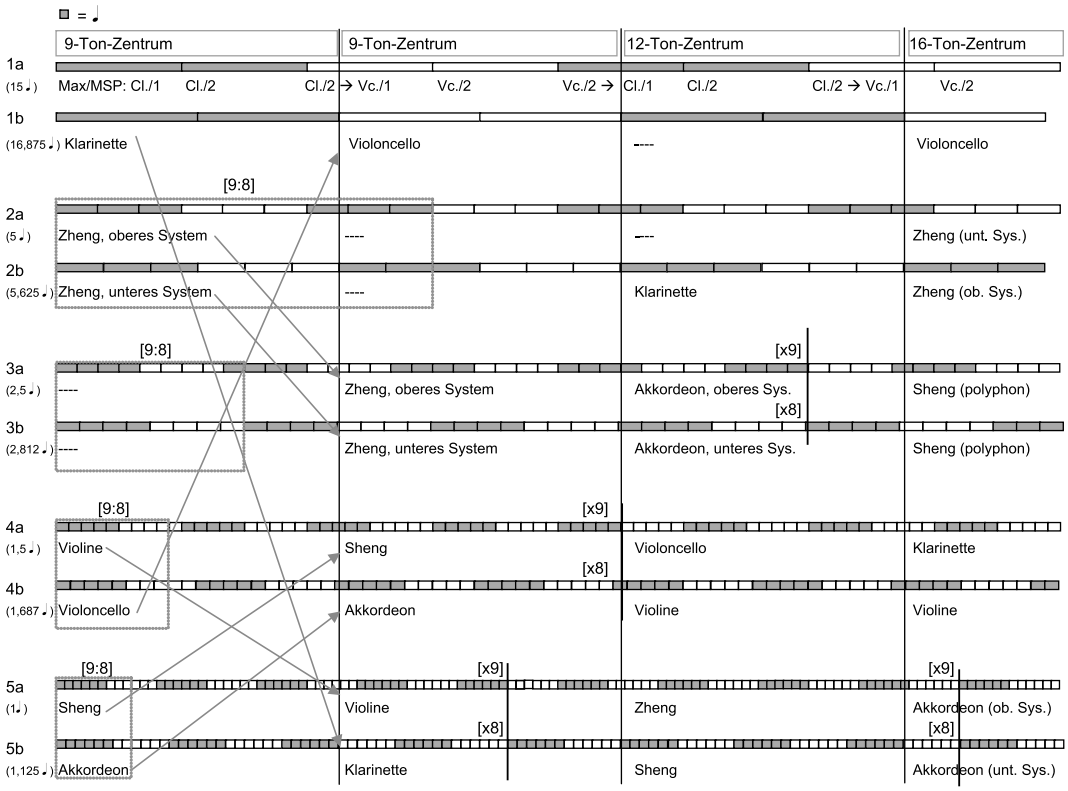
The layering principle aims for a dynamically changing, open sound space that alternates between different stages and levels of cultural coding, between repulsion and attraction. The English title *Interference* describes how the constant fluctuation of "contradictory self-identity" is transformed into music, but also contains the meaning "to interfere," suggesting an unwillingness to hold on to established categories.

the wasteland of minds: Sound Layer Relief and Disintegration

This relief-like sonic concept first used in *Interference* became the central starting point for *the wasteland of minds* (2003–04) for two Chinese and four European instruments (*sheng*/*xun* [a Chinese ocarina], *zheng*, clarinet in A, accordion, violin, cello) and live electronics.[16] An intricately

16 The premiere of *the wasteland of minds* was given on 24 January 2004 at the Wiener Konzerthaus by Wu Wei (*sheng*), Yeh Jiuan-Reng (*zheng*) and the ensemble on_line (today PHACE) under Simeon Pironkoff. A studio recording appeared on CD with the same performers: *Christian Utz: transformed. music for asian and western instruments 2001–2006*, Spektral Records SRL4-08028, 2008; the recording can also be accessed at https://soundcloud.com/chr_utz/the-wasteland-of-minds-2003.

Figure 6.1: Structural grid of rhythmic periods for Christian Utz, ***the wasteland of minds****, mm. 1–20*



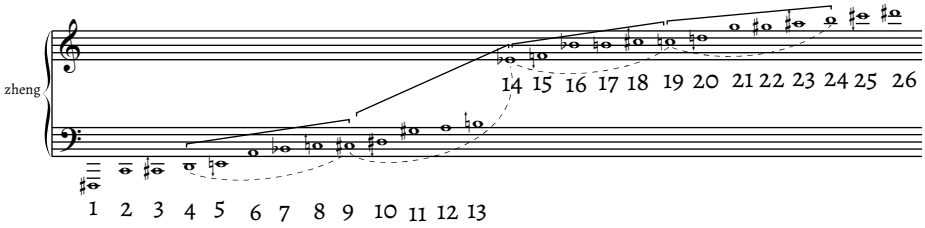
layered structural grid of rhythmic periods (Fig. 6.1), woven by means of a freely managed formalization, serves as a canvas in this work on which colors are constantly highlighted, scratched off, or painted over. The binding of layers results in an extremely compact, highly energetic overall sound whose surface structure is constantly changing. The foreground and background alternate continuously and create mergings, dissociations, or splits of instrumental colors.

Of the five different rhythmic layers, each has two sublayers in the ratio 9:8, with the five main layers shifted by the ratio 6:5:4:3:2. This sets in motion a process that only returns to its starting point after 48 6/4-measures (the first c. five-minute phase in a total duration of around 16 minutes); in this first phase there is a constant inner tension, a frictional energy, an inner dynamic that is explored compositionally. This can be seen, for example, in the constant variation of musical details, which can be traced back to eight basic models. There is never any mechanical repetition of such a model; even in the substructure, there are continuous "changes of illumination." The live electronics are also involved in this interplay; it colors those instruments that follow the slowest layer, creating a musical background that is always slightly roughened.

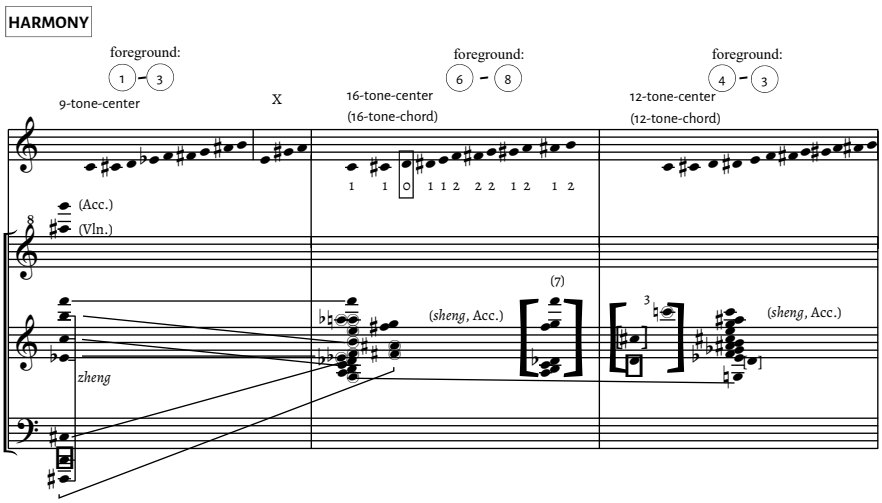
The cultural intercontextuality here is limited primarily to the harmonic organization derived from the organology of the two Chinese instruments. The nine-note center at the beginning requires a special microtonal tuning of the *zheng*, which is pentatonic in the traditional context; as often in contemporary music, the bridges are moved to achieve a new form of pitch systematization, reflecting the sometimes very different regional tuning conventions in China. The axial pitches of this tuning are D2, C♯3, E♭4, C5, and B5, on which five microtonally

spread variants of the traditional pentachord are built (all pentachords have the same sequence of microtonally modified intervals: lowered whole tone, raised fourth, semitone, raise whole tone, lowered semitone), and below that, F#1 appears as a further axial pitch (Ex. 6.3). In addition to these six pivot pitches, the three highest pitches of the A clarinet (F6), violin (A#6), and accordion (G7) accumulate to form a nine-note chord (covering the full chromatic aggregate without the pitch-classes E, G#, and A) (Ex. 6.4).

*Example 6.3: Christian Utz, **the wasteland of minds**, tuning of the zheng. The accidentals marked with an arrow indicate a retuning of the pitch by 30 cents (higher/lower). In the score (see Ex. 6.5), the other parts with the same notation show a quartertone offset (+/- 50 cents).*



*Example 6.4: Christian Utz, **the wasteland of minds**, compositional sketches of the harmony*



The other two pitch centers (see Ex. 6.4) were obtained from "maximum-pitched" chords of the *sheng* mouth organ, a 16-note chord (with eleven different pitch-classes, where only the pitch D is missing to complete the aggregate) and a twelve-note sound (containing all twelve pitch-classes). Pitches common to two out of the three chords (9-tone, 16-tone, 12-tone) are used for "modulation," with the principle of the (complementary) "negative" also playing an important role; for example, the pitch D can appear as a negative of the 16-note chord. Within the four large sections of the work, especially from the third section onward, increasing "decay processes" occur, which prompt an emancipation from the "striated" layer structure, especially in the "extraterritorial" solo of the Chinese ocarina *xun* at the beginning of the last section

(mm. 126–138).[17] But there is already a kind of "implosion" of layers in the dense first section, followed by an abrupt breakdown (Ex. 6.5). The formal dramaturgy is loosely related to the four short poems *MISHIMA Skizzen* by petschinka (Eberhard Petschinka, b. 1953) based on the novel *Thirst for Love* (*Ai no kawaki*, 1950) by Yukio Mishima (1925–1970). Mishima's novel was one of the starting points for the (unrealized) music theater project *wüst.land*, which was conceived by petschinka and myself in 2003 and sporadically developed until 2006. The project, based on such global political conflicts as the Iraq War, reflected on questions of intercultural encounter from the perspective of deep psychological dimensions of dissent, violence, and war (my work *Glasakkord* emerged from the same context, → VI.2). There is a certain trail leading from scenes in Mishima's novel (including sudden shock effects such as the gruesome murder committed by the main character Etsuko toward the end of the plot) and petschinka's adaptation of the text to dramatic turns in the music, although there is no linear program or storyline running through the musical narrative.

In *the wasteland of minds*, the multi-contextual layered fabric creates a tension between construction and realization in sound that seeks to constantly renew the energetic potential of the musical process. Spontaneous compositional decisions are not hindered by the layered construction, but rather made possible, and here the oscillation between structure and texture, between soft connectivity and formalized simultaneity takes on a key position. Nishida's terms "contradictory self-identity" and "discontinuous continuity," of course, describe a vision that music can only tentatively approach. The same applies to the aesthetics of the open musical space laid out at the beginning. In contrast to the "striated," territorialized, hierarchized space of the city, Deleuze and Guattari design the "smooth" vectoral space of the sea, which is difficult to occupy.[18] Perhaps my instrumental work in this phase may be described as diving into this marine space with no certain destination.

2. Stratification and Analysis

The aesthetic and quasi-political impulse to preserve identity, perhaps even the incommensurability of individual idioms, vocabulary, structures, and to avoid subjecting them to an imposed hierarchical order through a layered musical situation, appears to be a necessity in intercultural thinking. Of course, as hinted at above and explored in further detail below (→ III.5, V.3, VI.4), it is hardly conceivable to compose in a way that completely dissolves hierarchies (and, as has been shown on various occasions, they are usually very clearly preserved, even in John Cage's attempts at musical "anarchy"). At least, the utopia of a hierarchy-free space may still be a good starting point for approaching intercultural situations musically. Complementary to stratification is the analytical insight into specific forms of music. Analysis aims for something distinctive: it can try – as utopian as it may seem – to "subtract" culturalist attributions from the analyzed object by conceiving of it as something that cannot be subsumed, but at the same time is also provisional and changeable. In this way it approaches the "hypoleptic" discourse (→ I.3), denying musical objects a "mythical" or "canonical" status. A link between stratification and analysis is obvious; in fact, the two strategies seem to be mutually dependent.

17 A similar formal function is served by the concluding *xun* and *zheng* soli in my work *walls* for ensemble and electronics (2018) (→ VI.4).

18 Deleuze and Guattari, *A Tausend Plateaus*, 478–481.