

Bibliography

- Aalst, Jules A. van. *Chinese Music*. Shanghai: Inspectorate General of Customs, 1884.
- Abbate, Carolyn. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press, 1991.
- Abbate, Carolyn. "Music – Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (2004): 505–536.
- Abitor, Daniel. "Metapher als Antwort auf Inkommensurabilität." PhD dissertation, Ludwig Maximilian University, Munich, 2010. <https://edoc.ub.uni-muenchen.de/11466>
- Ackermann, Peter. "Japan." In *Außereuropäische Musik*, Vol. 1, edited by Hans Oesch, 110–145. Laaber: Laaber, 1984.
- Adami, Giuseppe. *Puccini*. [1935] Second edition. Milan: Treves, 1938.
- Adler-Rudel, Salomon. *Jüdische Selbsthilfe unter dem Naziregime 1933–1939: Im Spiegel der Reichsvertretung der Juden in Deutschland*. Tübingen: Mohr, 1974.
- Adorno, Theodor W. "Zur gesellschaftlichen Lage der Musik." [1932] In *Musikalische Schriften V (Gesammelte Schriften*, Vol. 18, edited by Rolf Tiedemann), 729–777. Frankfurt: Suhrkamp, 1984.
- Adorno, Theodor W. "Über den Fetischcharakter in der Musik und die Regression des Hörens." [1938] In *Dissonanzen (Gesammelte Schriften*, Vol. 14, edited by Rolf Tiedemann, 7–167), 14–50. Frankfurt: Suhrkamp, 1973.
- Adorno, Theodor W. "On the Fetish-Character in Music and the Regression of Listening." [1938] In *Essays on Music*, edited by Richard Leppert, translated by Susan H. Gillespie, 288–317. Berkeley: University of California Press, 2002.
- Adorno, Theodor W. *Philosophie der neuen Musik*. [1949] In *Gesammelte Schriften*, Vol. 12, edited by Rolf Tiedemann. Frankfurt: Suhrkamp, 1975.
- Adorno, Theodor W. *Philosophy of New Music*. [1949] Translated by Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 2006.
- Adorno, Theodor W. "Die gegängelte Musik." [1953] In *Dissonanzen (Gesammelte Schriften*, Vol. 14, edited by Rolf Tiedemann, 7–167), 51–66. Frankfurt: Suhrkamp, 1973.
- Adorno, Theodor W. "Anton von Webern." [1959] In *Klangfiguren (Gesammelte Schriften*, Vol. 16, edited by Rolf Tiedemann, 7–247), 110–125. Frankfurt: Suhrkamp, 1978.
- Adorno, Theodor W. "Einleitung in die Musiksoziologie: Zwölf theoretische Vorlesungen." [1962/1968] In *Gesammelte Schriften*, Vol. 14, edited by Rolf Tiedemann, 169–433. Frankfurt: Suhrkamp, 1978.
- Agawu, Kofi. "The Invention of 'African Rhythm.'" *Journal of the American Musicological Society* 48, no. 3 (1995): 380–395.

- Agawu, Kofi. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge, 2003.
- Almén, Byron. *A Theory of Musical Narrative*. Bloomington: Indiana University Press, 2008.
- Altmann, Peter. *Sinfonia von Luciano Berio: Eine analytische Studie*. Vienna: Universal Edition, 1977.
- Ambros, August Wilhelm. *Geschichte der Musik*, Vol. 1. Third edition. Leipzig: Leuckart, 1887.
- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. [1983] Second edition. London: Verso, 1991. (Revised, third edition, London: Verso, 2006; tenth edition, London: Verso, 2016.)
- Anhalt, Istvan. *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*. Toronto: University of Toronto Press, 1984.
- Apel, Willi. *The Notation of Polyphonic Music, 900–1600*. [1942] Fourth edition. Cambridge: Medieval Academy of America, 1949.
- Appadurai, Arjun. “Grassroots Globalization and the Research Imagination.” In *Globalization*, edited by Arjun Appadurai, 1–21. Durham: Duke University Press, 2001.
- Aristoxenos. “Elementa Rhythmica, Book II.” In *Greek Musical Writings*, Vol. 2: *Harmonic and Acoustic Theory*, edited by Andrew Barker, 185–189. Cambridge: Cambridge University Press, 1989.
- Armbrüster, Georg, Michael Kohlstruck, and Sonja Mühlberger, editors. *Exil Shanghai 1938–1947: Jüdisches Leben in der Emigration*. Teetz: Hentrich & Hentrich, 2000.
- Arom, Simha. *African Polyphony and Polyrhythm: Music Structure and Methodology*. Cambridge: Cambridge University Press, 1991.
- Arom, Simha, Louise Duchesneau, and Wolfgang Marx. “A Kinship Foreseen: Ligeti and African Music – Simha Arom In Conversation.” [19 November 2008] In *György Ligeti: Of Foreign Lands and Strange Sounds*, edited by Louise Duchesneau and Wolfgang Marx, 107–122. Woodbridge: Boydell, 2011.
- Asad, Talal. “The Concept of Cultural Translation in British Social Anthropology.” In *Writing Culture: The Poetics and Politics of Ethnography*, edited by James Clifford and George E. Marcus, 141–164. Berkeley: University of California Press, 1986.
- Ashbrook, William, and Harold Powers. *Puccini’s Turandot: The End of the Great Tradition*. Princeton: Princeton University Press, 1992.
- Assmann, Aleida. *Cultural Memory and Western Civilization: Functions, Media, Archives*. Cambridge: Cambridge University Press, 2011.
- Assmann, Jan. *Das kulturelle Gedächtnis: Schrift, Erinnerung und politische Identität in frühen Hochkulturen*. Fifth edition. Munich: Beck, 2005.
- Assmann, Jan. *Cultural Memory and Early Civilization: Writing, Remembrance, and Political Imagination*. Cambridge: Cambridge University Press, 2011.
- Austin, Larry. “The Realization and First Complete Performances of Ives’ *Universe Symphony*.” In *Ives Studies*, edited by Philip Lambert, 179–232. Cambridge: Cambridge University Press, 1997.
- Avshalomov, Jacob, and Aaron Avshalomov. *Avshalomovs’ Winding Way: Composers Out of China – A Chronicle*. Bloomington: Xlibris, 2001.
- Azadovskii, Konstantin, and Boris Egorov. “From Anti-Westernism to Anti-Semitism: Stalin and the Impact of the ‘Anti-Cosmopolitan’ Campaigns on Soviet Culture.” *Journal of Cold War Studies* 4, no. 1 (2002): 66–80.

- Baatz, Ursula. "Resonanz des 'weißen Unbewegten:' Die Asien-Rezeption Scelsis." In *Klang und Quelle: Ästhetische Dimension und kompositorischer Prozess bei Giacinto Scelsi*, edited by Federico Celestini and Elfriede Reissig, 31–48. Vienna: LIT, 2014.
- Badrinathan, Vasumathi. "Interplay of the *devadasi* and the Composer." *The Asian Age*, 14 December 2015. <https://www.asianage.com/music/interplay-devadasi-and-composer-890>
- Baier, Christian. "50 Jahre danach: Julius Schloss, Karl Steiner, Jenő Takács." *Österreichische Musikzeitschrift* 43, no. 12 (1988): 677–681.
- Baier, Karl. "Offenes Kunstwerk versus Kunst der Offenheit: Umberto Ecos abendländische Werk-Ästhetik und John Cages buddhistische Alternative." *Polylog: Zeitschrift für interkulturelles Philosophieren* no. 9 (2003): 38–56.
- Bakhtin, Mikhail M. *Problems of Dostoevsky's Poetics*. [1929] Minneapolis: University of Minnesota Press, 1984.
- Bakhtin, Mikhail M. *The Dialogic Imagination: Four Essays*. [1934–38] Austin: University of Texas Press, 1981.
- Baltensperger, André. *Iannis Xenakis und die stochastische Musik: Komposition im Spannungsfeld von Architektur und Mathematik*. Bern: Peter Lang, 1996.
- Bandur, Markus. "Composition/Komposition." In *Handwörterbuch der musikalischen Terminologie*, edited by Albrecht Riethmüller. Stuttgart: Steiner, 1996. <https://www.musiconn.de/Vta2/bsb00070510f49t82/hmt:hmt2bsb00070510f49t82?page=49>
- Bandur, Markus. "'I prefer a wake.' Berios *Sinfonia*, Joyces *Finnegans Wake* und Ecos Poetik des 'offenen Kunstwerks.'" In *Luciano Berio*, edited by Ulrich Tadday, 95–110. Munich: edition text + kritik, 2005.
- Barmé, Jeremy. "To Screw Foreigners Is Patriotic: China's Avantgarde Nationalists." *The China Journal* 34 (1995): 209–234.
- Barrow, John. *Travels in China, Containing Descriptions, Observations, and Comparisons, Made and Collected in the Course of a Short Residence at the Imperial Palace of Yuen-Min-Yuen, and on a Subsequent Journey Through the Country From Peking To Canton*. London: Strahan, 1804.
- Barrow, John. *Johann Barrow's Reise durch China von Peking nach Canton im Gefolge der Großbritannienischen Gesandtschaft in den Jahren 1793 und 1794*. Translated by Johann Christian Hüttner. Weimar: Industrie-Comptoir, 1804.
- Barthes, Roland. "The Grain of the Voice." [1972] In *The Responsibility of Forms: Critical Essays on Music, Art, and Representation*, 267–277. Berkeley: University of California Press, 1991.
- Bartók, Béla. "Gypsy Music or Hungarian Music?" [1931] In *Essays*, edited by Benjamin Suchoff, 206–223. Lincoln: University of Nebraska Press, 1976.
- Bartók, Béla. "The Influence of Peasant Music on Modern Music." [1931] In *Essays*, edited by Benjamin Suchoff, 340–344. Lincoln: University of Nebraska Press, 1976.
- Bartók, Béla. "Race Purity in Music." [1942] In *Essays*, edited by Benjamin Suchoff, 29–32. Lincoln: University of Nebraska Press, 1976.
- Bartók, Béla. "Harvard Lectures." [1943] In *Essays*, edited by Benjamin Suchoff, 354–392. Lincoln: University of Nebraska Press, 1976.
- Bartók, Béla. *Weg und Werk: Schriften und Briefe*, edited by Bence Szabolcsi. Kassel: Bärenreiter, 1972.
- Beal, Amy. "Negotiating Cultural Allies: American Music in Darmstadt, 1946–1956." *Journal of the American Musicological Society* 53, no. 1 (2000): 105–139.
- Beal, Amy C. *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification*. Berkeley: University of California Press, 2006.

- Beck, Ulrich. *Die Erfindung des Politischen: Zu einer Theorie reflexiver Modernisierung*. Frankfurt: Suhrkamp, 1993.
- Beck, Ulrich. "Das Zeitalter der Nebenfolgen und die Politisierung der Moderne." In *Reflexive Modernisierung: Eine Kontroverse*, edited by Ulrich Beck, Anthony Giddens and Scott Lash, 19–112. Frankfurt: Suhrkamp, 1996.
- Beck, Ulrich, and Danilo Zolo. "What Is Globalization? Some Radical Questions." [1999] *Jura Gentium: Rivista di filosofia del diritto internazionale e della politica globale* (2005). <http://www.juragentium.org/topics/wlgo/en/beck.htm>
- Bekker, Paul. *Musikgeschichte als Geschichte der musikalischen Formwandlungen*. Stuttgart: Deutsche Verlags-Anstalt, 1926.
- Benhabib, Seyla. *The Claims of Culture: Equality and Diversity in the Global Era*. Princeton: Princeton University Press, 2002.
- Benitez, Joaquim M., and Jō Kondō, editors. *Gagaku and Serialism: A Portrait of Matsudaira Yori-tsune*. *Contemporary Music Review* 17, no. 4 (1998).
- Benjamin, Walter. *Das Passagen-Werk*. Frankfurt: Suhrkamp, 2000.
- Berger, Christian. "'Harmonie' und 'mélodie': Eine musikästhetische Kontroverse im Frankreich des 18. Jahrhunderts und ihre Auswirkungen auf das Komponieren im 19. Jahrhundert." In *Festschrift Klaus Hortschansky zum 60. Geburtstag*, edited by Axel Beer and Laurenz Lütteken, 275–288. Tutzing: Schneider, 1995.
- Bergeron, Katherine, and Philip V. Bohlman. *Disciplining Music: Musicology and Its Canons*. Chicago: University of Chicago Press, 1992.
- Berio, Luciano. "The Composer on His Work: Meditation on a Twelve-tone Horse." *Christian Science Monitor*, 15 July 1968, 8.
- Berio, Luciano. *Sinfonia for Eight Voices and Orchestra* (score). London: Universal Edition, 1969.
- Berio, Luciano. *Two Interviews with Rossana Dalmonte and Balint András Varga*. New York: Boyars, 1985.
- Berktold, Christian. "Zur Satztechnik der Hemiolenbildung in Klaviersonaten Mozarts." In *Compositionswissenschaft: Festschrift Reinhold und Roswitha Schlötterer zum 70. Geburtstag*, edited by Bernd Edelmann and Sabine Kurth, 163–173. Augsburg: Wißner, 1999.
- Bernstein, Thomas P. *Up to the Mountains and Down to the Villages: The Transfer of Youth from Urban to Rural China*. New Haven: Yale University Press, 1977.
- Bhabha, Homi K. *The Location of Culture*. London: Routledge, 1994.
- Bhagwati, Sandeep. "Meistern, Warten, Vergessen, Finden. Zwölf Bedingungen für intermusikalische Zusammenarbeit: Ein Vademecum." In *Soukous, Kathak und Bachata: Musik und Tanz aus Afrika, Asien und Lateinamerika in der Schweiz*, edited by Mauro Abbühl, Chudi Bürgi and Dagmar Kopše. Zurich: Limmat, 2004.
- Bhagwati, Sandeep. "Sein Zuhause komponieren... Illusionen aus Lärm und aus Stille." *Neue Zeitschrift für Musik* 167, no. 3 (2006): 24–25.
- Bhagwati, Sandeep. "Imagining the Other's Voice: On Composing across Vocal Traditions." In *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 76–95. New York: Routledge, 2013.
- Bickers, Robert. "The Greatest Cultural Asset East of Suez: The History and Politics of the Shanghai Municipal Orchestra and Public Band, 1881–1946." In *Ershi shiji de Zhongguo yu shijie* (China and the World in the Twentieth Century), Vol. 2, edited by Chi-Hsiung Chang, 835–875. Taipei: Institute of Modern History, Academia Sinica, 2001.

- Bispo, Ieda. "Olivier Messian's *Sept Haïkaï*: Beyond Japonisme." In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 242–246. Tokyo: Musicological Society of Japan, 2004.
- Blacking, John. *How Musical is Man?* [1973] Seattle: University of Washington Press, 2000.
- Bloch, Ernst. *Erbschaft dieser Zeit*. [1935] Frankfurt: Suhrkamp, 1985.
- Blum, Stephen. "Composition." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.06216>
- Blumröder, Christoph von. *Die Grundlegung der Musik Karlheinz Stockhausens*. Stuttgart: Steiner, 1993.
- Boas, Franz. *The Mind of Primitive Man*. New York: Macmillan, 1911.
- Boehmer, Konrad. "Globalisierung als heimischer Fetisch." *Neue Zeitschrift für Musik* 167, no. 3 (2006): 43–44.
- Bohman, Philip V. *Focus: Music, Nationalism, and the Making of the New Europe*. Second edition. New York: Routledge, 2011.
- Borio, Gianmario. *Musikalische Avantgarde um 1960: Entwürfe einer Theorie der informellen Musik*. Laaber: Laaber, 1993.
- Borio, Gianmario. "Convergence Between West and East in 20th-Century Music: Reflections on Some Crucial Aspects." In *Music Facing Up to Silence: Writings on Tōru Takemitsu*, edited by Gianmario Borio and Luciana Galliano, 107–115. Milan: Pavia University Press, 2010.
- Borio, Gianmario. "Vom Ende des Exotismus, oder: Der Einbruch des Anderen in die westliche Musik des 20. Jahrhunderts." In *Was bleibt? 100 Jahre Neue Musik*, edited by Andreas Meyer, 114–134. Mainz: Schott, 2011.
- Bork, Camilla. "Text versus Performance – zu einem Dualismus der Musikgeschichtsschreibung." In *Historische Musikwissenschaft: Grundlagen und Perspektiven*, edited by Michele Cella and Nikolaus Urbanek, 383–401. Stuttgart: Metzler, 2013.
- Born, Georgina. *Rationalizing Culture: IRCAM, Boulez and the Institutionalization of the Musical Avant-garde*. Berkeley: University of California Press, 1995.
- Born, Georgina. "For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn." *Journal of the Royal Musical Association* 135, no. 2 (2010): 205–243.
- Born, Georgina, and David Hesmondhalgh, editors. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press, 2000.
- Born, Georgina, and David Hesmondhalgh. "Introduction: On Difference, Representation, and Appropriation in Music." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, 1–58. Berkeley: University of California Press, 2000.
- Boulez, Pierre. *Musikdenken heute 1*. Mainz: Schott, 1963.
- Bouliane, Denys. "Imaginäre Bewegung: György Ligeti's 'Études pour piano.'" *MusikTexte* no. 28/29 (1989): 73–84.
- Bregman, Albert S. *Auditory Scene Analysis: The Perceptual Organization of Sound*. Cambridge: MIT Press, 1990.
- Brinkmann, Reinhold. "Kritischer Bericht, Studien zur Genesis, Skizzen, Dokumente." In *Pierrot lunaire*, Op. 21 (Arnold Schönberg: *Sämtliche Werke*, Vol. 24.B.1, edited by Reinhold Brinkmann), edited by Rudolf Stephan. Mainz: Schott, 1995.
- Brown, Julie. "Bartók, the Gypsies, and Hybridity in Music." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh, 119–142. Berkeley: University of California Press, 2000.

- Bruhn, Siglind. *Messiaens musikalische Sprache des Glaubens: Theologische Symbolik in den Klavierzyklen Visions de l'Amen und Vingt Regards sur l'Enfant-Jésus*. Waldkirch: Edition Gorz, 2006.
- Bühler, Joachim, and Kyong-Sun Chu. "Korea: B. Koreas Musikleben in der Neuzeit." [1996] *MGG Online*. Last updated 2016. <https://www.mgg-online.com/mgg/stable/14938>
- Bürger, Peter. *Theory of the Avant-Garde*. [1974] Translated by Michael Shaw. Minneapolis: University of Minnesota Press, 1984.
- Burke, Peter. *Cultural Hybridity*. Cambridge: Polity Press, 2009.
- Burney, Charles. "Chinese Music." In *The Cyclopaedia; or, Universal Dictionary of Arts, Sciences and Literature*, edited by Abraham Rees. London: Strahan, 1819–1820.
- Burt, Peter. *The Music of Tōru Takemitsu*. Cambridge: Cambridge University Press, 2001.
- Byron, Avior. "The Test Pressings of Schoenberg Conducting *Pierrot lunaire*: Sprechstimme Reconsidered." *Music Theory Online* 12, no. 1 (2006). https://mtosmt.org/issues/mto.06.12.1/mto.06.12.1.byron_frames.html
- Cage, John. "45' for a Speaker." [1954] In *Silence: Lectures and Writings* [1961], 146–193. Hanover, NH: Wesleyan University Press, 1973.
- Cahn, Peter. "Zur Vorgeschichte des 'Opus perfectum et absolutum' in der Musikauffassung um 1500." In *Zeichen und Struktur in der Musik der Renaissance*, edited by Klaus Hortschanky, 11–26. Kassel: Bärenreiter, 1989.
- Caitano, Jovan de Mattos. "Intercultural Perspectives in the International Summer Courses for New Music: The Internationales Musikinstitut Darmstadt in the context of exchanges with Latin America, Africa, USSR, Oceania and Asia." PhD dissertation, Hochschule für Musik Carl Maria von Weber Dresden, 2019.
- Calella, Michele. "Migration, Transfer und Gattungswandel: Einige Überlegungen zur Oper des 18. Jahrhunderts." In *Migration und Identität: Wanderbewegungen und Kulturkontakte in der Musikgeschichte*, edited by Sabine Ehrmann-Herfort and Silke Leopold, 171–181. Kassel: Bärenreiter, 2013.
- Calico, Joy H. *Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe*. Berkeley: University of California Press, 2014.
- Capellen, Georg. *Ein neuer exotischer Musikstil an Notenbeispielen nachgewiesen*. Stuttgart: Grüninger, 1905.
- Capellen, Georg. "Exotische Rhythmik, Melodik und Tonalität als Wegweiser zu einer neuen Kunstentwicklung." *Die Musik* 13 (1906/07): 216–227.
- Capellen, Georg. "Was können uns exotische Melodien lehren?" *Die Musik* 17 (1907/08): 301–306.
- Carroll, Mark. *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press, 2003.
- Cavallotti, Pietro. *Differenzen. Poststrukturalistische Aspekte in der Musik der 1980er Jahre am Beispiel von Helmut Lachenmann, Brian Ferneyhough und Gérard Grisey*. Schliengen: Argus, 2006.
- Cavallotti, Pietro. "Avantgarde." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 194–196. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Cavarero, Adriana. *For More than One Voice: Toward a Philosophy of Vocal Expression*. Stanford: Stanford University Press, 2005.
- Celestini, Federico. "Busoni und Scelsi, oder: von den klingenden Hinterwelten." *Archiv für Musikwissenschaft* 69, no. 3 (2012): 218–228.
- Cerha, Friedrich. "Zur Interpretation der Sprechstimme in Schönbergs *Pierrot lunaire*." [1978] In *Schönberg und der Sprechgesang*, edited by Heinz-Klaus Metzger and Rainer Riehn, 62–72. Munich: edition text + kritik, 2001.

- Chan, Amy and Alistair Noble, editors. *Sounds in Translation: Intersections of Music, Technology and Society*. Canberra: Australian National University, 2009.
- Chang, Chi-Jen. "Alexander Tcherepnin, his Influence on Modern Chinese Music." PhD dissertation, Columbia University, 1983.
- Chang, Chi-Jen. "Taiwan 'xiandai yinyue' 1945–1995" (Taiwan's 'Modern Music' 1945–1995). In *Yinyue Taiwan yi bai nian lunwenji* (Studies on One Hundred Years Music in Taiwan), 388–404. Taipei: Egret Foundation, 1997.
- Chang, Chi-Kuang. *Minge "Molihua" yanjiu* (Research on the Folk Song "Jasmin Flower"). Taipei: Wenshizhi chubanshe, 2000.
- Chao, Mei-Pa. "The Trend of Modern Chinese Music." *T'ien Hsia Monthly* no. 4 (1937): 269–286.
- Chapuis, Alfred. *History of the Musical Box and of Mechanical Music*. [1955] Translated by Joseph E. Roesch. Summit: The Musical Box Society International, 1980.
- Charle, Christophe. "Debussy in Fin-de-Siècle Paris." In *Debussy and His World*, edited by Jane Fulcher, 271–296. Princeton: Princeton University Press, 2001.
- Chen, Xiaoyong. "Speechlessness, Clearness and Ease." In *MaerzMusik 2004 Program*, edited by Berliner Festspiele, 285–286. Berlin, 2004.
- Cheong, Wai-Ling. "Reading Schoenberg, Hindemith, and Kurth in Sang Tong: Modernist Harmonic Approaches in China." *Acta Musicologica* 88, no. 2 (2016): 87–108.
- Cheong, Wai Ling, and Ding Hong. "Sposobin Remains: A Soviet Harmony Textbook's Twisted Fate in China." *Zeitschrift der Gesellschaft für Musiktheorie* 15, no. 2 (2018): 45–77. <https://doi.org/10.31751/974>
- Cheung, Joys H.Y. "Divide and Connections in Chinese Musical Modernity: Cases of Musical Networks Emerging in Colonial Shanghai, 1919–1937." *Twentieth-Century China* 37, no. 1 (2012): 30–49.
- Chiou, Joyce (Qiu Yuan). *Li Taixiang: Meili de cuowu* (Lee Tai-Hsiang: The Beautiful Mistake). Taipei: Shibao wenhua, 2002.
- Chipot, Dominique. "Musique & haiku." 2012. <http://www.dominiquechipot.fr/haikus/fiches/musique%20et%20haiku.pdf>
- Choi, Ae-Kyung. "Zur Rezeption des Œuvres von Isang Yun in der Republik Korea." In *Ssi-ol: Almanach 1998/99*, edited by Walter-Wolfgang Sparrer, 156–170. Munich: edition text + kritik, 1999.
- Choi, Ae-Kyung. *Einheit und Mannigfaltigkeit: Eine Studie zu den fünf Symphonien von Isang Yun*. Sinzig: Studio, 2002.
- Choi, Ae-Kyung. "Réak (1966): Eine Analyse von Isang Yuns 'Hauptklangtechnik' vor dem Hintergrund der ostasiatischen Musiktradition." In *Ssi-ol: Almanach 2000/01*, edited by Walter-Wolfgang Sparrer, 101–137. Munich: edition text + kritik, 2002.
- Chou, Oliver. "From Nation's Favourite to Populist Poison." *South China Morning Post*, 6 March 2011. <http://www.scmp.com/article/740037/nations-favourite-populist-poison>
- Chou, Wen-Chung. "Asian Esthetics and World Music." In *New Music in the Orient. Essays on Composition in Asia since World War II*, edited by Harrison Ryker, 179–195. Buren: Knuf, 1991.
- Christensen, Thomas. "Dahlhaus in Amerika." *Musik & Ästhetik* no. 47 (2008): 133–139.
- Citron, Marcia J. *Gender and the Musical Canon*. Cambridge: Cambridge University Press, 1993.
- Clark, Paul. "Model Theatrical Works and the Remodelling of the Cultural Revolution." In *Art in Turmoil: The Chinese Cultural Revolution, 1966–76*, edited by Richard King, 167–187. Vancouver: University of British Columbia Press, 2010.
- Cohn, Richard. "Metric and Hypermetric Dissonance in the Menuetto of Mozart's Symphony in G minor, K. 550." *Intégral* 6 (1992): 1–33.

- Cohn, Richard. "The Dramatization of Hypermetric Conflicts in the Scherzo of Beethoven's Ninth Symphony." *19th-Century Music* 15, no. 3 (1992): 188–206.
- Cohn, Richard. "Complex Hemiolas, Ski-Hill Graphs and Metric Spaces." *Music Analysis* 20, no. 3 (2001): 295–325.
- Colannino, Justin, Francisco Gómez, and Godfried T. Toussaint. "Analysis of Emergent Beat-Class Sets in Steve Reich's 'Clapping Music' and the Yoruba Bell Timeline." *Perspectives of New Music* 47, no. 1 (2009): 111–134.
- Coleman, Peter. *The Liberal Conspiracy: The Congress for Cultural Freedom and the Struggle for the Mind of Postwar Europe*. New York: Free Press, 1989.
- Conrad, Sebastian, and Andreas Eckert. "Globalgeschichte, Globalisierung, multiple Modernen. Zur Geschichtsschreibung der modernen Welt." In *Globalgeschichte. Theorien, Ansätze, Themen*, edited by Sebastian Conrad, Andreas Eckert, and Ulrike Freitag, 7–52. Frankfurt: Campus, 2007.
- Conrad, Sebastian. *What Is Global History?* Princeton: Princeton University Press, 2016.
- Cook, Lisa M. "Venerable Traditions, Modern Manifestations: Understanding Mayuzumi's *Bunraku* for Cello." *Asian Music* 45, no. 1 (2014): 98–131. <https://doi.org/10.1353/amu.2013.0029>
- Cook, Nicholas. "'One Size Fits All?' Musicology, Performance, and Globalization." In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 13–22. Tokyo: Musicological Society of Japan, 2004.
- Cook, Nicholas. "Alternative Realities: A Reply to Richard Taruskin." *19th-Century Music* 30, no. 2 (2006): 205–208.
- Cook, Nicholas. "We Are All (Ethno)musicologists Now." In *The New (Ethno)musicologies*, edited by Henry Stobart, 48–70. Lanham: Rowman & Littlefield, 2008.
- Cook, Nicholas. "Intercultural Analysis as Relational Musicology." Paper presented at the First Conference on Analytical Approaches to World Music, University of Massachusetts Amherst, 19–21 February 2010.
- Cook, Nicholas. "Anatomy of the Encounter: Intercultural Analysis as Relational Musicology." In *Critical Musicological Reflections: Essays in Honour of Derek B. Scott*, edited by Stan Hawkins, 193–208. Aldershot: Ashgate, 2012.
- Cook, Nicholas. *Beyond the Score: Music as Performance*. New York: Oxford University Press, 2013.
- Cook, Nicholas, and Anthony Pople, editors. *The Cambridge History of Twentieth-Century Music*. Cambridge: Cambridge University Press, 2004.
- Cook, Nicholas, and Anthony Pople. "Introduction: Trajectories of Twentieth-Century Music." In *The Cambridge History of Twentieth-Century Music*, edited by Nicholas Cook and Anthony Pople, 1–17. Cambridge: Cambridge University Press, 2004.
- Cooke, Mervyn. *Britten and the Far East: Asian Influences in the Music of Benjamin Britten*. Woodbridge: Boydell & Brewer, 1998.
- Cott, Jonathan. *Stockhausen: Conversations with the Composer*. London: Pan, 1974.
- Covell, Jon Carter, and Sōbin Yamada. *Unraveling Zen's Red Thread: Ikkyū's Controversial Way*. Elizabeth, NJ: Hollym, 1980.
- Cowell, Henry. "How Young Hungary Expresses Individuality." *Musical America* 46, no. 7 (1927): 11.
- Cowell, Henry. "Moravian Music." *Pro-Musica Quarterly* 5, no. 2 (1927): 25–29.
- Cowell, Henry. "Vocal Innovators of Europe." *Modern Music* 7, no. 2 (1930): 34–38.
- Cowell, Henry. "Towards Neo-Primitivism." *Modern Music* 10, no. 3 (1933): 149–153.
- Cowell, Henry. "Introduction." In *United Quartet (String Quartet no. 4)*. San Francisco: New Music Edition, 1937.

- Cowell, Henry. "Shaping Music for Total War." *Modern Music* 22, no. 4 (1945): 223–226.
- Cowell, Henry. "Oriental Influence on Western Music." In *Music – East and West: Report on 1961 Tokyo East-West Music Encounter Conference*, edited by the Executive Committee for 1961 Tokyo East-West Music Encounter, 71–76. Tokyo 1961.
- Cox, Franklin. "Richard Taruskins *The Oxford History of Western Music*." *Musik & Ästhetik* no. 61 (2012): 95–106.
- Crilly, David. "'There's No Theatre like Noh Theatre...': Cultural Montage in Britten's *Curlew River*." In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 247–251. Tokyo: Musicological Society of Japan, 2004.
- Cui, Xiaohuo. "Classical Piece Will Ring in Ears of Winners." *China Daily*, 8 June 2008. http://www.chinadaily.com.cn/olympics/2008-08/06/content_6912001.htm
- Custodis, Michael. *Die soziale Isolation der neuen Musik: Zum Kölner Musikleben nach 1945*. Stuttgart: Steiner, 2004.
- Custodis, Michael. *Klassische Musik heute: Eine Spurensuche in der Rockmusik*. Bielefeld: transcript 2009.
- Czernowin, Chaya. "Die Kreuzung." Program note, 1995. <https://en.schott-music.com/shop/die-kreuzung-no140095.html>
- Czernowin, Chaya. "Excavated Dialogues – Fragments." Program note, 2003. <https://en.schott-music.com/shop/excavated-dialogues-no175067.html>
- Czernowin, Chaya. "Der Dialog als ein kompositorisches Modell." In *Freiräume und Spannungsfelder: Reflexionen zur Musik heute*, edited by Jörn Peter Hiekel and Marion Demuth, 165–170. Mainz: Schott, 2009.
- Dahlhaus, Carl. "Zur Problemgeschichte des Komponierens." [1974] In *Carl Dahlhaus, Gesammelte Schriften in 10 Bänden*, Vol. 6, edited by Hermann Danuser, 447–473. Laaber: Laaber, 2003.
- Dahlhaus, Carl. *Grundlagen der Musikgeschichte*. Cologne: Gerig, 1977.
- Dahlhaus, Carl. "Historisches Bewußtsein und Ethnologie." [1977] In *Carl Dahlhaus, Gesammelte Schriften in 10 Bänden*, Vol. 1, edited by Hermann Danuser, 216–220. Laaber: Laaber, 2000.
- Dahlhaus, Carl. "Der Werkbegriff als Paradigma." In *Systematische Musikwissenschaft*, edited by Carl Dahlhaus and Helga de la Motte-Haber, 90–100. Laaber: Laaber, 1982.
- Dai, Penghai. *Ding Shande yinyue nianpu chang bian* (Chronology for the Music of Ding Shande). Manuscript. Shanghai, 1991.
- Danielczyk, Sandra, Christoph Dennerlein, Sylvia Freydank, Ina Knoth, Matthias Maschat, Lilly Mittner, Karina Seefeldt, and Lisbeth Suhrcke, editors. *Konstruktivität von Musikgeschichte: Zur Formation musikbezogenen Wissens*. Hildesheim: Olms, 2012.
- Danuser, Hermann. *Die Musik des 20. Jahrhunderts*. [1984] Laaber: Laaber, 1992.
- Danuser, Hermann editor. *Musikalische Lyrik*, Vol. 2: *Vom 19. Jahrhundert bis zur Gegenwart – außereuropäische Perspektiven*. Laaber: Laaber, 2004.
- Dauer, Alfons M. "Musiklandschaften in Afrika." In *Musik in Afrika: 20 Beiträge zur Kenntnis traditioneller afrikanischer Musikkulturen*, edited by Artur Simon, 41–48. Berlin: Museum für Völkerkunde, 1983.
- Debussy, Claude. *Monsieur Croche et autres écrits* [1971], edited by François Lesure. Paris: Gallimard, 1987.
- Delaere, Mark. "Tempo, Metre, Rhythm: Time in Twentieth-Century Music." In *Unfolding Time: Studies in Temporality in Twentieth-Century Music*, edited by Darla Crispin and Kathleen Snyers, 13–43. Leuven: Leuven University Press, 2009.

- Delage, Maurice. "Lettre de l'Inde, 4 March 1912, Kandy." *Revue musicale S.I.M.*, 15 June 1912, 72–74.
- Deleuze, Gilles, and Félix Guattari. *A Thousand Plateaus: Capitalism and Schizophrenia*. [1980] Translation and Foreword by Brian Massumi. Minneapolis: University of Minnesota Press, 2011.
- Deliège, Irène, and Marc Mélen. "Cue Abstraction in the Representation of Musical Form." In *Perception and Cognition of Music*, edited by Irène Deliège and John Sloboda, 387–412. Hove: Psychology Press, 1997.
- Derrida, Jacques. *Of Grammatology*. [1967] Baltimore: Johns Hopkins University Press, 1976.
- Derrida, Jacques. *Points... Interviews 1974–1994*, edited by Elisabeth Weber. Stanford: Stanford University Press, 1995.
- Deutsch, Diana. "Grouping Mechanisms in Music." In *The Psychology of Music* [1982], edited by Diana Deutsch, 299–348. San Diego: Academic Press 2012.
- Dibelius, Ulrich. *György Ligeti: Eine Monographie in Essays*. Mainz: Schott, 1994.
- Dirlik, Arif. "Transnationalism in Theory and Practice: Uses, Mis-Uses, Abuses." *ALAI: América Latina en Movimiento*, 17 November 2010. <https://www.alainet.org/es/node/145569>
- Dolar, Mladen. *A Voice and Nothing More*. Cambridge: MIT Press, 2006.
- Dorfegger, Lukas. "Praktische und theoretische Überlegungen zur Ausführung der Sprechstimme in *Pierrot lunaire* op. 21 von Arnold Schönberg." Bachelor's thesis, University of Music and Performing Arts Graz, 2019.
- Dorschel, Andreas. "Über Kanonisierung." *Musiktheorie* 21, no. 1 (2006): 6–12.
- Dorschel, Andreas. "Interkulturelle Begegnung als existentielles Risiko. Ästhetische, historische und gesellschaftliche Aspekte musikalischer Globalisierung" (Panel discussion with Gerd Grupe, Jörn Peter Hiekel, Peter Revers, Christian Utz, and Hans Zender, held on 17 October 2006). In *Musik und Globalisierung: Zwischen kultureller Homogenisierung und kultureller Differenz*, edited by Christian Utz, 103–115. Saarbrücken: Pfau, 2007.
- Drake, Carolyn, and Richard Parncutt. "Psychology of Music: II. Perception and Cognition." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.42574>
- Dreyer, Hubertus. 2015. "Theorie aus der Ferne." In *Musiktheorie und Komposition: XII. Jahreskongress der Gesellschaft für Musiktheorie Essen 2012*, edited by Markus Roth and Matthias Schlothfeldt, 53–63. Hildesheim: Olms.
- Drury, Stephen. "Variation Pitch Structure Time: Two⁴ for Violin and Piano or Shō (2000)." In *Two⁴*, mode 88, 2000. Supplemental booklet. <http://www.stephendrury.com/writings/cagetwo4.html>
- Dubal, David. *The Essential Canon of Classical Music*. New York: North Point Press, 2003.
- Duchesneau, Michel. "Maurice Ravel et la Société Musicale Indépendante: 'Projet mirifique de concerts scandaleux.'" *Revue de Musicologie* 80, no. 2 (1994): 251–281.
- Eco, Umberto. *Das offene Kunstwerk*. Frankfurt: Suhrkamp, 1990.
- Eggert, Marion, editor. *Wind und Gras. Moderne koreanische Lyrik*. Munich: Rohr, 1991.
- Ehrmann-Herfort, Sabine. "Teatro per gli orecchi. Luciano Berios Experimente zum musikalischen Theater." In *Luciano Berio*, edited by Ulrich Tadday, 67–93. Munich: edition text + kritik, 2005.
- Eikemeier, Dieter. "Ist Yun Isangs Musik koreanisch?" In *Der Komponist Isang Yun*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, 29–39. Munich: edition text + kritik, 1997.

- Eikemeier, Dieter. "Zum Text von Yun Isangs *Memory* für drei Stimmen mit Schlagwerk (1974)." In *Ssi-ol: Almanach 2000/01*, edited by Walter-Wolfgang Sparrer, 79–100. Munich: edition text + kritik, 2002.
- Eisenstadt, Shmuel N. *Multiple Modernities*. New Brunswick: Transaction, 2002.
- Elberfeld, Rolf. "Einleitung." In Kitarō Nishida, *Logik des Orts: Der Anfang der modernen Philosophie in Japan*, edited by Rolf Elberfeld, 1–19. Darmstadt: Wissenschaftliche Buchgesellschaft, 1999.
- Elberfeld, Rolf. "Begriffserklärung." In Kitarō Nishida, *Logik des Orts: Der Anfang der modernen Philosophie in Japan*, edited by Rolf Elberfeld, 285–310. Darmstadt: Wissenschaftliche Buchgesellschaft, 1999.
- Elberfeld, Rolf. *Phänomenologie der Zeit im Buddhismus: Methoden interkulturellen Philosophierens*. Stuttgart: Frommann-Holzboog, 2004.
- Elberfeld, Rolf. "Moderne interkulturell. Tradition und Traditionsbruch im Horizont der europäischen Expansion." In *Tradition und Traditionsbruch zwischen Skepsis und Dogmatik: Interkulturelle philosophische Perspektiven*, edited by Claudia Bickmann, Hermann-Josef Scheidgen, Tobias Voßhenrich, and Markus Wirtz, 383–392. Amsterdam: Rodopi, 2006.
- Elberfeld, Rolf. "'Das Ich ist kein Ding, sondern ein Ort: Identität im Zwischen.'" In *Kulturelle Identität(en) in der Musik der Gegenwart: Kolloquium des Europäischen Zentrums der Künste Hellerau im Rahmen der 18. Dresdner Tage der zeitgenössischen Musik in Kooperation mit der Hochschule für Musik Carl Maria von Weber Dresden*, edited by Marion Demuth and Jörn Peter Hiekel, 43–52. Saarbrücken: Pfau, 2010.
- Ellis, Alexander J. "On the Musical Scales of Various Nations." *The Journal of the Society of Arts* 33, no. 1688 (1885): 485–527.
- Emigranten Adressbuch für Shanghai: Mit einem Anhang: Branchen-Register* (Facsimile reprint of the original edition). [1939] Hong Kong, 1995.
- Endō, Tōru. "The Revival of Lost Repertoire and the Composition of New Works for the *gagaku* Ensemble." In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 78–81. Tokyo: Musicological Society of Japan, 2004.
- Eory, Martina. "Zur Rolle der Musik für zentraleuropäische jüdische Flüchtlinge in der Diaspora Shanghai, 1939–1949." Master's thesis, University of Vienna, 2009. <http://othes.univie.ac.at/6022>
- Erbe, Marcus. "Karlheinz Stockhausens 'Telemusik' (1966)." In *Kompositorische Stationen des 20. Jahrhunderts: Debussy, Webern, Messiaen, Boulez, Cage, Ligeti, Stockhausen, Höller*, edited by Christoph von Blumröder, 129–171. Münster: LIT, 2004.
- Erdmann, Martin. "Zusammenhang und Losigkeit: Zu Morton Feldmans Kompositionen zwischen 1950 und 1956." In *Morton Feldman*, edited by Heinz-Klaus Metzger and Rainer Riehn, 67–94. Munich: edition text + kritik, 1986.
- Erdmann, Martin. "Webern und Cage: Zur Genese der Cageschen Losigkeit." In *John Cage II*, edited by Heinz-Klaus Metzger and Rainer Riehn, 237–259. Munich: edition text + kritik, 1990.
- Ertan, Deniz. *Dane Rudhyar: His Music, Thought, and Art*. Rochester: University of Rochester Press, 2009.
- Everett, Yayoi Uno. "Mirrors of West and Mirrors of East: Elements of *Gagaku* in Postwar Art Music." In *Translating Asia's Traditions: Diasporas and Interculturalism in Asian Performing Arts*, edited by Hae-kyung Um, 176–203. New York: Routledge, 2005.

- Everett, Yayoi Uno. "Gesture and Calligraphy in the Music of Chou Wen-Chung." *Contemporary Music Review* 26, no. 5–6 (2007): 569–584.
- Everett, Yayoi U. "From Exoticism to Interculturalism: Counterframing the East-West Binary." *Music Theory Spectrum*, forthcoming.
- Ewell, Philip A. "Music Theory and the White Racial Frame." *Music Theory Online* 26, no. 2 (2020). <https://doi.org/10.30535/mto.26.2.4>
- Executive Committee for 1961 Tokyo East-West Music Encounter, editors. *Music – East and West: Report on 1961 Tokyo East-West Music Encounter Conference*, Tokyo. Tokyo, 1961.
- Fausser, Annegret. *Musical Encounters at the 1889 Paris World's Fair*. Rochester: University of Rochester Press, 2010.
- Felderer, Barbara, editor. *Phonorama: Eine Kulturgeschichte der Stimme als Medium*. Berlin: 2004.
- Feng, Guangyu. *Zhongguo tongzong mingge* (Chinese Folk Songs of Self-Same Origin). Beijing, 1988.
- Ferneyhough, Brian. "Unity Capsule: An Instant Diary." [1980] In *Collected Writings*, edited by James Boros and Richard Toop, 98–106. Second edition. Amsterdam: Harwood, 1998.
- Ferneyhough, Brian. "Form – Figure – Style: An Intermediate Assessment." [1982] In *Collected Writings*, edited by James Boros and Richard Toop, 21–28. Second edition. Amsterdam: Harwood, 1998.
- Ferranti, Hugh de. "Transmission and Textuality in the Narrative Traditions of Blind Biwa Players." *Yearbook for Traditional Music* 35 (2003): 131–152.
- Fetthauer, Sophie. "Alfred Dreifuß." In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck, Peter Petersen, and Sophie Fetthauer. Hamburg: University of Hamburg, 2017. Last updated 31 January 2020. https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00005276
- Fetthauer, Sophie. "Das Far Eastern Jewish Central Information Bureau in Harbin und Shanghai: Nachrichtensteuerung und individuelle Beratung für NS-verfolgte Musiker und Musikerinnen mit dem Fluchtziel Shanghai bzw. Ostasien." In *Musik und Migration*, edited by Wolfgang Gratzer and Nils Grosch, 51–65. Münster: Waxmann, 2018.
- Fetthauer, Sophie. "Fritz A. Kuttner." In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck, Peter Petersen, and Sophie Fetthauer. Hamburg: University of Hamburg, 2018. Last updated 7 February 2018. https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00003563
- Fetthauer, Sophie. "Ferdinand Adler." In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck, Peter Petersen, and Sophie Fetthauer. Hamburg: University of Hamburg, 2019. Last updated 15 January 2020. https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00003254
- Feyerabend, Paul. "Explanation, Reduction and Empiricism." In *Scientific Explanation, Space, and Time*, edited by Herbert Feigl and Grover Maxwell, 28–97. Minneapolis: University of Minnesota Press, 1962.
- Fillitz, Thomas. "Anthropology and Discourses on Global Art." *Social Anthropology* 23, no. 3 (2015): 299–313.
- Finchum-Sung, Hilary Vanessa. "Foreword: Aesthetics of Interculturality in East Asian Contemporary Music." *the world of music* [new series] 6, no. 1 (2017): 7–20.
- Flavin, Philip. "Meiji shinkyoku: The Beginnings of Modern Music for the Koto." *Japan Review* 22 (2010): 103–123.
- Flotzinger, Rudolf. "Glossen zum frühen abendländischen 'Kompositions'-Begriff." In *Musik des Mittelalters und der Renaissance: Festschrift Klaus-Jürgen Sachs zum 80. Geburtstag*, edited

- by Rainer Kleinertz, Christoph Flamm, and Wolf Frobenius, 197–203. Hildesheim: Olms, 2010.
- Foucault, Michel. *The Order of Things: An Archaeology of the Human Sciences*. [1966] London: Routledge, 2002.
- Fraenkel, Wolfgang. *Afunktionelle Musik: Versuch einer Erforschung und systematischen Darstellung neuer Musik*, edited and with commentary by Markus Köhler. Licensing thesis, Munich, 1989.
- Freud, Sigmund. *Das Unbehagen in der Kultur*. [1930] In *Das Unbehagen in der Kultur und andere kulturtheoretische Schriften*, 29–108. Frankfurt: Fischer, 1994.
- Freud, Sigmund. *Civilization and Its Discontents*. [1930] Edited by Todd Dufresne. Translated by Gregory C. Richter. Peterborough: Broadview Press, 2016.
- Fricke, Stefan. “Ein saarländischer Vertreter der Zweiten Wiener Schule: Der Komponist Julius Schloß.” In *Musik in Saarbrücken: Nachklänge einer wechselvollen Geschichte*, edited by Nike Keisinger and Ricarda Wackers, 171–178. Saarbrücken: Staden, 2000.
- Fricke, Stefan. “Julius Schloß (1902–1973).” *mr-Mitteilungen* 35 (2000): 1–5.
- Fritsch, Ingrid. “Zur Idee der Weltmusik.” *Die Musikforschung* 34, no. 3 (1981): 259–273.
- Fukunaka, Fuyuko. “Chinmoku suru ‘seijin,’ chūshō ka saretā ‘aika.’ ‘bunka teki jiyū no tame no kaigi’ ni miru, niju seiki ongaku ni okeru reisen poritikkusu no shatei (Politicizing Music: Saints, Lamentations, and the Congress for Cultural Freedom).” *Keiōgijuku daigaku hiyoshi kiyō jinbun kagaku* (The Hiyoshi Review of the Humanities) 23 (2008): 243–274.
- Fukunaka, Fuyuko. “Re-situating Japan’s Post-War Musical Avant-Garde through Re-situating Cage: The Sōgetsu Art Center and the Aesthetics of Spontaneity.” In *Contemporary Music in East Asia*, edited by Hee Sook Oh, 181–208. Seoul: Seoul National University Press, 2014.
- Fukunaka, Fuyuko. “World Music History and Interculturality: Toward Recontextualizing Post-War Japanese Avant-Garde Music.” *the world of music* [new series] 6, no. 1 (2017): 59–71.
- Funayama, Takashi. “Three Japanese Lyrics and Japonisme.” In *Confronting Stravinsky: Man, Musician, and Modernist*, edited by Jann Pasler, 273–283. Berkeley: University of California Press, 1986.
- Gail, Dorothea. “Die 4. Symphonie von Charles Ives: Hermeneutik zwischen Programmmusik und absoluter Musik.” In *Charles Ives*, edited by Ulrich Tadday, 73–87. Munich: edition text + kritik, 2004.
- Gail, Dorothea. *Charles E. Ives’ Fourth Symphony: Quellen – Analyse – Deutung*. Hofheim: Wolke, 2009.
- Galliano, Luciana. *Yōgaku: Japanese Music in the Twentieth Century*. Lanham: Scarecrow Press, 2002.
- Gaonkar, Dilip Parameshwar, editor. *Alternative Modernities*. Durham: Duke University Press, 2001.
- Garfias, Robert. *Music of a Thousand Autumns: The Tōgaku Style of Japanese Court Music*. Berkeley: University of California Press, 1975.
- Gaub, Albrecht. “Karl Steiner.” In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck, Peter Petersen, and Sophie Fethauer. Hamburg: University of Hamburg, 2006. Last updated 29 March 2017. https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00001389
- Gee, Erin. “The Relationship of Non-Semantic Vocal Music to the International Phonetic Alphabet and Research in the Phonetic Sciences: Brian Ferneyhough, Georges Aperghis and Dieter Schnebel.” PhD dissertation, University of Music and Performing Arts Graz, 2007.

- Gee, Erin. "The Notation and Use of the Voice in Non-Semantic Contexts: Phonetic Organization in the Vocal Music of Dieter Schnebel, Brian Ferneyhough, and Georges Aperghis." In *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 175–199. New York: Routledge, 2013.
- Geisel, Eike, and Henryk M. Broder. *Der Jüdische Kulturbund 1933–1941: Texte und Bilder*. Berlin: Siedler, 1992.
- Geist, Beate. *Die Modernisierung der chinesischen Kultur: Kulturdebatte und kultureller Wandel im China der 80er Jahre*. Hamburg: Institut für Asienkunde, 1996.
- Gellner, Ernest. *Nations and Nationalism*. [1983] Second edition. Oxford: Blackwell, 2006.
- Gerhardt, Frank. "'Gegenstrebige Harmonik': Über Hans Zenders harmonisches Ordnungssystem." In *Orientierungen: Wege im Pluralismus der Gegenwartsmusik*, edited by Jörn Peter Hiekel, 138–150. Mainz: Schott, 2007.
- Gertich, Frank, and Martin Greve. "Neue Musik im postkolonialen Zeitalter." In *Geschichte der Musik im 20. Jahrhundert*, Vol. 4: 1975–2000, edited by Helga de la Motte-Haber, 51–64. Laaber: Laaber, 2000.
- Giebisch, Thomas. *Take-off als Kompositionsprinzip bei Charles Ives*. Regensburg: Bosse, 1993.
- Gild, Gerlinde. "Early 20th Century 'Reforms' in Chinese Music: Dreams of Renewal Inspired by Japan and the West." *CHIME* no. 12/13 (1999): 116–123.
- Giroud, Vincent. *Nicolas Nabokov: A Life in Freedom and Music*. New York: Oxford University Press, 2015.
- Glaser, Thomas. "René Leibowitz und die Idee einer 'musique engagée.'" *Jahrbuch des Zentrums für Populäre Kultur und Musik* 60/61 (2016): 99–116.
- Goebbels, Heiner. *Komposition als Inszenierung*, edited by Wolfgang Sandner. Munich: edition text + kritik, 2002.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. [1992] Revised edition. New York: Oxford University Press, 2007.
- Goehr, Lydia. "'On the Problems of Dating' or 'Looking Backward and Forward with Strohm.'" In *The Musical Work: Reality or Invention*, edited by Michael Talbot, 231–246. Liverpool: Liverpool University Press, 2000.
- Goodman, Nelson. *Languages of Art: An Approach to a Theory of Symbols*. Indianapolis: Hackett, 1976.
- Goody, Jack. *The East in the West*. Cambridge: Cambridge University Press, 1996.
- Gooi, Tah-Choe. "Making an Identity: A Study of Three Compositional Strategies in the Music of Tan Dun." PhD Dissertation, Nanyang Technological University Singapore, 2002.
- Gordon, Barbara N. "Discovering Maurice Delage." *Journal of Singing* 65, no. 3 (2009): 297–313.
- Gottschewski, Hermann. "Eine Musikkultur auf dem Scheidewege. Die *Hoiku Shōka* ('Erziehungslieder,' 1877–1883) als restaurativer Gegenentwurf zur Einführung der westlichen Musik in Japan." Habilitation thesis (manuscript), Humboldt University of Berlin, 2000.
- Gottschewski, Hermann. "'Poesie und Musik': Das japanische Klavierlied um 1920." In *Musikalische Lyrik, Teil 2: vom 19. Jahrhundert bis zur Gegenwart: Außereuropäische Perspektiven*, edited by Hermann Danuser, 364–384. Laaber: Laaber, 2004.
- Gottschewski, Hermann. "Zur Rezeption chinesischer Musik in Japan um 1900." In *Musik und kulturelle Identität: Bericht über den XIII. Internationalen Kongress der Gesellschaft für Musikforschung*, Vol. 2, edited by Detlef Altenburg and Rainer Bayreuther, 607–616. Kassel: Bärenreiter, 2012.
- Gratzer, Wolfgang, and Nils Grosch, editors. *Musik und Migration*. Münster: Waxmann, 2018.
- Gritten, Anthony, and Elaine King. *Music and Gesture*. Aldershot: Ashgate, 2008.

- Groemer, Gerald. *The Spirit of Tsugaru: Blind Musicians, Tsugaru-jamisen, and the Folk Music of Northern Japan*. Warren: Harmonie Park Press, 1999.
- Groß, Thomas. "Aus dem Schrein." *Die Zeit* 2008, no. 6. <https://www.zeit.de/2008/06/D-Klassiker-6>
- Gruhn, Wilfried. "Das andere Denken der Ohren: Der Einfluss fernöstlichen Denkens auf die Zeitvorstellung in Kompositionen Hans Zenders." In *Philosophischer Gedanke und musikalischer Klang: Zum Wechselverhältnis von Musik und Philosophie*, edited by Christoph Asmuth, Gunter Scholtz and Franz-Bernhard Stammkötter, 193–204. Frankfurt: Campus, 1999.
- Grupe, Gerd. "Wachswalzen und CDs, Synthies und Sampler: Musikethnologie und 'neue' Medien." In *"Alte" Musik und "neue" Medien*, edited by Jürgen Arndt and Werner Keil, 195–216. Hildesheim: Olms, 2003.
- Grupe, Gerd. "Notating African Music: Issues and Concepts." *the world of music* 47, no. 2 (2005): 87–103.
- Günther, Ursula. "Die Ars subtilior." In *Für György Ligeti: Die Referate des Ligeti-Kongresses Hamburg 1988*, edited by Constantin Floros, Hans Joachim Marx, and Peter Petersen, 277–288. Laaber: Laaber, 1991.
- Guo, Wenjing. "Traditional Music as Material." *the world of music* 45, no. 2 (2003): 125–126.
- Gut, Serge. *Le Groupe Jeune France: Yves Baudrier, Daniel Lesur, André Jolivet, Olivier Messiaen*. Paris: Honoré Champion, 1977.
- Gutknecht, Dieter. "Stockhausen und Japan." In *Lux oriente: Begegnungen der Kulturen in der Musikforschung: Festschrift Robert Günther zum 65. Geburtstag*, edited by Uwe U. Pätzold, Kyo-chul Chung, Klaus Wolfgang Niemöller, and Oliver Seibt, 271–284. Kassel: Bosse, 1995.
- Gutknecht, Dieter. "Das Geistliche im realen Kompositionsprozeß Stockhausens: Tradition und neuer Ansatz." In *Internationales Stockhausen-Symposion 1998*, edited by Imke Misch and Christoph von Blumröder, 9–18. Saarbrücken: Pfau, 1999.
- Haapamaki, Sampo Elias. "Order in Désordre: Rhythmic and Melodic Structure in György Ligeti's Piano Etude No. 1." DMA dissertation, Columbia University, 2012.
- Haddad, Saed. "The Abstraction of Arabic Musical Vocabulary, Spiritual and Cultural Values into Contemporary Western Music." PhD dissertation, King's College London, 2005.
- Haefeli, Anton. *IGNM: Die Internationale Gesellschaft für Neue Musik: Ihre Geschichte von 1922 bis zur Gegenwart*. Zurich: Atlantis, 1982.
- Hall, Stuart. "The Question of Cultural Identity." In *Modernity and Its Futures*, edited by Stuart Hall, David Held, and Anthony McGrew, 273–316. Cambridge: Polity Press, 1992.
- Ham, Martin. "A Sense of Proportion: The Performance of Sesquialtera ca. 1515–ca. 1565." In *Musica Disciplina: A Yearbook of the History of Music*, edited by Stanley Boorman. American Institute of Musicology, 2012.
- Hamilton, Andy. *Aesthetics and Music*. London: Bloomsbury, 2007.
- Hamilton, Andy. "The Sound of Music." In *Sounds and Perception: New Philosophical Essays*, edited by Matthew Nudds & Casey O'Callaghan, 146–182. New York: Oxford University Press, 2009.
- Han, Byung-Chul. *Hyperkulturalität: Kultur und Globalisierung*. Berlin: Merve, 2005.
- Han, Insook. *Interkulturalität in der neuen Musik Koreas: Integration und Hybridität in der Musik von Isang Yun und Byungki Hwang*. Hamburg: Kovac, 2011.
- Han, Kuo-Huang. "4. Western art music." In Tsang-Houei Hsu, Yu-Hsiu Lu, Chuikuan Lü, Kuo-Huang Han, and Joanna C. Lee, "Taiwan," *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.49502>

- Handschin, Jacques. "Réflexions dangereuses sur le renouveau de la musique ancienne." [1938] In *Über reine Harmonie und temperierte Tonleitern: Ausgewählte Schriften*, edited by Michael Maier, 263–275. Schliengen: Argus, 2000.
- Hanninen, Dora A. "Associative Sets, Categories, and Music Analysis." *Journal of Music Theory* 48, no. 2 (2004): 147–218.
- Harich-Schneider, Eta. *A History of Japanese Music*. Oxford: Oxford University Press, 1973.
- Harrington, Helmi Strahl, and Gerhard Kubik. "Accordion." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.46180>
- Harrison, Frank L. *Time, Place and Music: An Anthology of Ethnomusicological Observation c. 1550 – c. 1800*. Amsterdam: Knuf, 1973.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origin of Cultural Changes*. Oxford: Wiley-Blackwell, 1989.
- Hasegawa, Robert. "Gegenstrebige Harmonik in the Music of Hans Zender." *Perspectives of New Music* 49, no. 1 (2011): 207–234.
- Haselböck, Lukas. "Debussy und die Wiener Schule." *Musiktheorie* 28, no. 1 (2013): 76–94.
- Hashimoto, Kunihiko. "Nagauta shinkyoku 'Akebono' no henkyoku ni tsuite" (On the Orchestration of the *nagauta-shinkyoku* "Akebono"). *Ongaku sekai* 3, no. 12 (1931): 44–47.
- Haskins, Rob. *Anarchic Societies of Sounds: The Number Pieces of John Cage*. [2004] Saarbrücken: VDM, 2009.
- Haskins, Rob. "The Extraordinary Commonplace: Cage's Music for Shō, Violin, Conch Shells (2004)." Archived 9 February 2012. https://web.archive.org/web/20120209143208/http://robhaskins.net/writings/sho_notes.htm
- Hasty, Christopher F. *Meter as Rhythm*. Oxford: Oxford University Press, 1997.
- Hatten, Robert. *Interpreting Musical Gestures, Topics, and Tropes: Mozart, Beethoven, Schubert*. Bloomington: Indiana University Press, 2004.
- Häusler, Josef. "Begegnungswege. Über Motivationen europäischer Komponisten im Kontakt mit fremden Welten." In *Fremde Welten* (Program Wien Modern 1996), edited by the Wiener Konzerthaus, 35–39. Vienna, 1996.
- Havens, Thomas R. H. *Radicals and Realists in the Japanese Nonverbal Arts: The Avant-garde Rejection of Modernism*. Honolulu: University of Hawai'i Press, 2006.
- Hayasaka, Fumio. "Tanaka hakushi no Nihon wasei no kiso ni oite no shiken" (My View on Dr. Tanaka's *Foundations of Japanese Harmony*). *Gekkan gakufu* 4 (1941).
- Hayasaka, Fumio. *Nihonteki ongakuron* (Treatise on Japanese Music). Tokyo: Shinkō Ongaku Shuppansha, 1942.
- Hayashi, Hikaru. "Two Opinions Over the Tokyo World Music Festival: II." *Ongaku geijutsu* 19, no. 4 (1961): 44–46.
- He, Chengzhou. "The Ambiguities of Chineseness and the Dispute Over the 'Homecoming' of Turandot." *Comparative Literature Studies* 49, no. 4 (2012): 547–564.
- Heathcote, Abigail. "Liberating Sounds: Philosophical Perspectives on the Music and Writings of Helmut Lachenmann." PhD dissertation, Durham University, 2003.
- Heile, Björn. "Weltmusik and the Globalization of New Music." In *The Modernist Legacy: Essays on New Music*, edited by Björn Heile, 101–119. Farnham: Ashgate, 2009.
- Heisig, James W., and John C. Maraldo, editors. *Rude Awakenings: Zen, the Kyoto School, & the Question of Nationalism*. Honolulu: University of Hawai'i Press, 1995.
- Heister, Hanns-Werner. "Kollektivität und Körperlichkeit: 'Exemplum in memoriam Kwangju' (1981)." In *Der Komponist Isang Yun*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, 234–259. Second edition. Munich: edition text+kritik, 1997.

- Herd, Judith Ann. "The Cultural Politics of Japan's Modern Music: Nostalgia, Nationalism, and Identity in the Interwar Years." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 40–56. Middletown: Wesleyan University Press, 2004.
- Herzfeld, Gregor. *Zeit als Prozess und Epiphanie in der experimentellen amerikanischen Musik: Charles Ives bis La Monte Young*. Stuttgart: Steiner, 2007.
- Herzfeld-Schild, Marie Louise. "Studien zu Cathy Berberians 'New Vocality.'" *Archiv für Musikwissenschaft* 68, no. 2 (2011): 121–156.
- Hiekel, Jörn Peter. *Bernd Alois Zimmermanns Requiem für einen jungen Dichter*. Stuttgart: Steiner, 1995.
- Hiekel, Jörn Peter. "Über Isabel Mundry." *Komponistenprospekt: Isabel Mundry*. Wiesbaden: Breitkopf & Härtel, 2000.
- Hiekel, Jörn Peter. "Interkulturalität als existentielle Erfahrung: Asiatische Perspektiven in Helmut Lachenmanns Ästhetik." In *Nachgedachte Musik: Studien zum Werk von Helmut Lachenmann*, edited by Jörn Peter Hiekel and Siegfried Mauser, 62–84. Saarbrücken: Pfau, 2005.
- Hiekel, Jörn Peter. "Erstaunen und Widersprüchlichkeit: Tendenzen kultureller Entgrenzung in der Musik von Hans Zender." In *Musik und Globalisierung: Zwischen kultureller Homogenisierung und kultureller Differenz*, edited by Christian Utz, 79–94. Saarbrücken: Pfau, 2007.
- Hiekel, Jörn Peter. "Vielstimmig in sich: Zu einigen Kernaspekten von Hans Zenders Schaffen." In *Vielstimmig in sich*, edited by Werner Grünzweig, Jörn Peter Hiekel, and Anouk Jeschke, 13–28. Hofheim: Wolke, 2008.
- Hiekel, Jörn Peter. "Escaped from Paradise? Construction of Identity and Elements of Ritual in Vocal Works by Helmut Lachenmann and Giacinto Scelsi." In *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 158–174. New York: Routledge, 2013.
- Hiekel, Jörn Peter. "Angesommen im Hier und Jetzt? Aspekte des Weltbezogenen in der Neuen Musik." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 54–76. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Hijiya-Kirchner, Irmela. *Das Ende der Exotik: Zur japanischen Kultur und Gesellschaft der Gegenwart*. Frankfurt: Suhrkamp, 1988.
- Hijiya-Kirchner, Irmela. "Leuchtet Japan? Einführende Gedanken zu einer proklamierten Zeitenwende." In *Überwindung der Moderne? Japan am Ende des zwanzigsten Jahrhunderts*, edited by Irmela Hijiya-Kirchner, 7–24. Frankfurt: Suhrkamp, 1996.
- Hiley, David, E. Thomas Stanford, and Paul R. Laird. "Sesquialtera." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.40114>
- Hijleh, Mark. *Towards a Global Music Theory: Practical Concepts and Methods for the Analysis of Music Across Human Cultures*. Farnham: Ashgate, 2012 (New York: Routledge, 2016).
- Hirano, Kenji. "Beziehungen zwischen Sprache und Musik im *katarimono*." In *Japans traditionelle Musik aus der Sicht japanischer Musikologen*, edited by Robert Günther and Heinz-Dieter Reese, 57–72. Wilhelmshaven: Noetzel, 2004.
- Hirayama, Michiko. "'Mach's wie Du es fühlst.' Michiko Hirayama im Gespräch über Giacinto Scelsi (mit Berno Odo Polzer)." In *Wien Modern 2005*, edited by Berno Odo Polzer and Thomas Schäfer, 235–239. Saarbrücken: Pfau, 2005.
- Hirayama, Michiko. "[Michiko Hirayama in Conversation with Jürgen Kanold]." In *Giacinto Scelsi: Canti del Capricorno*, Wergo 6686-2, compact disc, 2007. Supplemental booklet, 16–21.
- Hobsbawm, Eric. "Introduction: Inventing Traditions." In *The Invention of Tradition*, edited by Eric Hobsbawm and Terence Ranger, 1–14. Cambridge: Cambridge University Press, 1983.

- Hobsbawm, Eric, and Terence Ranger, editors. *The Invention of Tradition*. Cambridge: Cambridge University Press, 1983.
- Hochgeschwender, Michael. *Freiheit in der Offensive? Der Kongreß für kulturelle Freiheit und die Deutschen*. Berlin: De Gruyter, 1998.
- Hofstadter, Douglas R. *Metamagical Themas: Questing for the Essence of Mind and Pattern*. [1982] New York: Basic Books, 1985.
- Homenick, Erik C. "Biography." In *akiraifukube.org*. Last updated 2020. <https://www.akiraifukube.org/biography>
- Hornbostel, Erich M. von. "Die Probleme der vergleichenden Musikwissenschaft." *Zeitschrift der Internationalen Musikgesellschaft* 7, no. 3 (1905): 85–97.
- Hornbostel, Erich M. von. "U.S.A. National Music." *Zeitschrift der Internationalen Musikgesellschaft* 12, no. 3 (1910): 64–68.
- Hosokawa Toshio. "Aus der Tiefe der Erde: Musik und Natur." *MusikTexte* no. 60 (1995): 49–54.
- Hosokawa Toshio. "Koto-uta für Gesang und koto." In *Biennale neue Musik Hannover 1999*, edited by the Hannoversche Gesellschaft für Neue Musik, 125–126. Hannover: Col Legno, 1999.
- Hosokawa Toshio, and Walter-Wolfgang Sparrer. *Stille und Klang, Schatten und Licht: Gespräche mit Walter-Wolfgang Sparrer*. Hofheim: Wolke, 2012.
- Hovhaness, Alan. "Korean Music is the Most Expressive, Sublime and Free in the World." *Korea Journal* 3 (1963): 29–32.
- Howard, Keith. "Different Spheres: Perceptions of Traditional Music and Western Music in Korea." *the world of music* 39, no. 2 (1997): 61–67.
- Howard, Keith. "Korean Tradition in Isang Yun's Composition Style." In *Ssi-ol: Almanach 1998/99*, edited by Walter-Wolfgang Sparrer, 67–106. Munich: edition text + kritik, 1999.
- Howard, Keith. *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*. Aldershot: Ashgate, 2006.
- Howard, Keith. "P'iri: Isang Yun's composition and the Korean oboe." In *Ssi-ol: Almanach 2004/09*, edited by Walter-Wolfgang Sparrer, 109–129. Munich: edition text + kritik, 2009.
- Hsu, Tsang-Houei. "Republic of China." In *New Music in the Orient: Essays on Composition in Asia since World War II*, edited by Harrison Ryker, 217–224. Buren: Knuf, 1991.
- Hsu, Tsang-Houei. *Taiwan yinyueshi chugao* (First Sketch for a History of Taiwanese Music). Third edition. Taipei: Quan yinyuepu chubanshe, 1996.
- Hu, Xien-Yue. "Zur Musik der Pipa im 20. Jahrhundert. Historische Voraussetzungen, Entwicklung und die Situation in Taiwan." Master's thesis, University of Vienna, 2002
- Huang, Yi-Long. "Zhongguo ming'e 'Molihua' de xizhuang yu donggui" (The Journey to the West and Return to the East of the Chinese Folk Song "Jasmine Flower"). *Wen yu zhe* (Literature and Philosophy) 9 (2006): 1–16.
- Huang, Yu. "Constellating World Literature." *Neohelicon* 40, no. 2 (2013): 561–580.
- Huber, Klaus. "Black Plaint." 1995. http://klaushuber.com/dsp_wk.php?lg=de&op=107
- Huber, Klaus, and Claus-Steffen Mahnkopf. *Von Zeit zu Zeit: Das Gesamtschaffen – Gespräche mit Claus-Steffen Mahnkopf*. Hofheim: Wolke, 2009.
- Huber, Sonja. *Das zeitgenössische Klavierkonzert: Analysen zu M. Feldman, M. Jarrell, G. Kühr, H. Lachenmann, G. Ligeti und W. Lutosławski*. Vienna: Böhlau, 2014.
- Hünemann, Tobias. "Transkription und Intermodulation. Integrative kompositorische Verfahren bei Luciano Berio und Karlheinz Stockhausen." *Die Musikforschung* 68, no. 1 (2015): 53–67.
- Hüttner, Johann Christian. *Nachricht von der Britischen Gesandtschaftsreise nach China 1792–94*, edited by Sabine Dabringhaus. Sigmaringen: Thorbecke, 1996.

- Hwang, Mei-Shu. "Peking Opera: A Study of the Art of Translating the Scripts with Special Reference to Structure and Conventions." PhD dissertation, Florida State University, 1976.
- Ichikawa, Hakugen, Yoshitaka Iriya, and Seizan Yanagida, editors. *Chūsei Zenka no shisō* (The Thought of Medieval Zen Figures). Tokyo: Iwanami Shoten, 1972.
- Imberty, Michel. "Narrative, Splintered Temporalities and the Unconscious in 20th Century Music." *Musicae Scientiae*, Special Issue: *Narrative in Music and Interaction* (2008): 129–146.
- Inobe Kiyoshi. "Reading 'The Mountains Scene' as Music: The Chanter's Notation." In *Theater as Music: The Bunraku Play "Mt. Imo and Mt. Se: An Exemplary Tale of Womanly Virtue"*, edited by C. Andrew Gerstle, Kiyoshi Inobe, and William P. Malm, 39–64. Ann Arbor: University of Michigan Press, 1990.
- Irwin, Eyles. "Chinese Musick." In *The Oriental Collections*, Vol. 1, edited by William Ouseley, 343. London: Cadell and Davies, 1797.
- Ives, Charles. *Memos*, edited by John Kirkpatrick. London: Norton, 1973.
- Janz, Tobias. *Klangdramaturgie. Studien zur theatralen Orchesterkomposition in Wagners "Ring des Nibelungen"*. Würzburg: Königshausen & Neumann, 2006.
- Janz, Tobias. "Musikhistoriographie und Moderne." *Musiktheorie* 24, no. 4 (2009): 312–330.
- Janz, Tobias. "'Gibt es eine Weltgeschichte der Musik?' Mit Carl Dahlhaus auf dem Weg zu einer komparativen Historiographie der musikalischen Moderne." In *Musikhistoriographie(n)*, edited by Michele Calella and Nikolaus Urbanek, 129–155. Vienna: Hollitzer, 2015.
- Janz, Tobias. "Multiple Musical Modernities? Dahlhaus, Eisenstadt, and the Case of Japan." In *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang, 279–312. Bielefeld: transcript, 2019.
- Janz, Tobias, and Chien-Chang Yang, editors. *Decentering Musical Modernity: Perspectives on East Asian and European Music History*. Bielefeld: transcript, 2019.
- Jedeck, Hannes. "Different Interpretations of Musical Modernity? Xiao Youmei's Studies in Leipzig and the Foundation of the Modern Chinese Folk Orchestra." In *Decentering Musical Modernity: Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang, 123–143. Bielefeld: transcript, 2019.
- Jena, Stefan. "Raum und Zeit in der Neuen Musik: Mit besonderer Berücksichtigung melodisch-rhythmischer Strukturen im Klavierkonzert György Ligeti's." Diploma thesis, University of Vienna, 1989.
- Jiang, Mingdun. *Hanzu minge gailun* (Introduction to the Folk Songs of the Han People). Shanghai: Yinyue chubanshe, 1982.
- Johnson, Steven. "Henry Cowell, John Varian, and Halcyon." *American Music* 11, no. 1 (1993): 1–27.
- Jones, Andrew F. *Yellow Music: Media Culture and Colonial Modernity in the Chinese Jazz Age*. Durham: Duke University Press, 2001.
- Jones, Arthur Morris. *Studies in African Music*. 2 Vols. Oxford: Oxford University Press, 1959.
- Jones, Stephen. *Folk Music of China: Living Instrumental Traditions*. Oxford: Clarendon Press, 1995.
- Jones, Stephen. "China, Peoples Republic of: IV. Living Traditions." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.43141>
- Josephson, Jason Ānanda. *The Invention of Religion in Japan*. Chicago: Chicago University Press, 2012.
- Jost, Christofer. "Der 'performative turn' in der Musikforschung: Zwischen Desiderat und (teil)disziplinarem Paradigma." *Musiktheorie* 28 (2013): 291–309.
- Jungmann, Irmgard. *Kalter Krieg in der Musik: Eine Geschichte deutsch-deutscher Musikideologien*. Vienna: Böhlau, 2011.

- Jungmann, Irmgard. *Sozialgeschichte der klassischen Musik: Bildungsbürgerliche Musikanschauung im 19. und 20. Jahrhundert*. Stuttgart: Springer, 2008.
- Ka, Zushan. "Gaoshan liushui, konggu huixiang" (High Mountain, Flowing Water, Echoing Sounds in the Valley). *Renmin Yinyue* 1989, no. 9: 2–7.
- Kabisch, Thomas. "Klang, Ton, Geräusch, Exkurs: Kategorien musikalischen Zusammenhangs in Yuns *Gagok* für Stimme, Gitarre und Schlagzeug (1972)." In *Ssi-ol. Almanach* (1998/99), edited by Walter-Wolfgang Sparrer, 146–155. Munich: edition text + kritik, 1999.
- Kabisch, Thomas. "'Verschwindendes Erscheinen' als Prinzip einer Musik der Moderne: Vladimir Jankélévitch über Debussy, Fauré und Ravel." *Musik & Ästhetik* no. 72 (2014): 38–64.
- Kaden, Christian. *Des Lebens wilder Kreis: Musik im Zivilisationsprozess*. Kassel: Bärenreiter, 1993.
- Kaltenecker, Martin. "Subtraktion und Inkarnation: Hören und Sehen in der Klangkunst und der 'musique concrète instrumentale.'" In *Musik als Wahrnehmungskunst: Untersuchungen zu Kompositionsmethodik und Hörästhetik bei Helmut Lachenmann*, edited by Christian Utz and Clemens Gadenstätter, 101–126. Saarbrücken: Pfau, 2008.
- Kaltenecker, Martin. "Musique concrète instrumentale." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 425–426. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Kaminsky, Peter M. "Aspects of Harmony, Rhythm and Form in Schumann's *Papillons*, *Carnaval* and *Davidstümmel*." PhD dissertation, University of Rochester, 1989.
- Kartomi, Margret. "Maceda, José." *MGG Online*. 2019. <https://www.mgg-online.com/mgg/stable/55194>
- Kassebaum, Gayathri R. "Karnatak Raga." In *The Garland Encyclopedia of World Music*. Vol. 5: *South Asia: The Indian Subcontinent*, edited by Alison Arnold, 89–109. New York: Routledge, 2000.
- Katayama, Morihide. "Toshiro Mayuzumi." *Symphony Mood, Bugaku, Mandala Symphony, Rumba Rhapsody*. Naxos 8.557693J, 2005, compact disc. Supplemental booklet, 14–25.
- Kellermann, Josef. "Kellermann-Verzeichnis der Werke von Wolfgang Fraenkel: 1897–1983." Licensing thesis, Munich, 1989.
- Kelly, Barbara L. *French Music, Culture, and National Identity, 1870–1939*. Rochester: University of Rochester Press, 2008.
- Kido, Toshirō. *Reconstructed Music Instruments of Ancient East Asia*, edited by the National Theatre of Japan. Tokyo: Japan Arts Council, 1994.
- Kikkawa, Eishi. *Vom Charakter der japanischen Musik*. Kassel: Bärenreiter, 1984.
- Killick, Andrew. *Hwang Byungki: Traditional Music and the Contemporary Composer in the Republic of Korea*. Aldershot: Ashgate, 2013.
- Kim, Jaihiun Joyce, editor. *Classical Korean Poetry: More Than 600 Verses Since the 12th Century*. Seoul: Hanshin, 1990.
- Kim, Jeongmee. "The Diasporic Composer: The Fusion of Korean and German Musical Cultures in the Works of Isang Yun." PhD dissertation, University of California at Los Angeles, 1999.
- Kim, Jeongmee. "Musical Syncretism in Isang Yun's *Gasa*." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 168–192. Middletown: Wesleyan University Press, 2004.
- Kim, Jin-Ah. "'European Music' Outside Europe? Musical Entangling and Intercrossing in the Case of Korea's Modern History." In *Studies on a Global History of Music: A Balzan Musicology Project*, edited by Reinhard Strohm, 177–197. New York: Routledge, 2018.
- Kim, Jin-Ah. "Migration im Wandel. Isang Yun, Younghi Pagh-Paan und Unsuk Chin." *Neue Zeitschrift für Musik* no. 6 (2018): 12–15.

- Kim, Jin-Hi. "Living Tones: On My Cross-Cultural Dance-Music Drama *Dragon Bond Rite*." *the world of music* 45, no. 2 (2003): 127–131.
- Kimmerle, Heinz. *Interkulturelle Philosophie zur Einführung*. Hamburg: Junius, 2002.
- Kinderman, William. "Das Institut für Musikwissenschaft in der NS-Zeit: Der Fall des Wagner-Forschers Alfred Lorenz." 2010. <https://lmuwi.hypotheses.org/alfred-lorenz-2>
- King, Betty Nygaard, and Hiram Silk. "Barban, Andreas." In *The Canadian Encyclopedia*. 2007. Last updated 16 December 2013. <https://www.thecanadianencyclopedia.ca/en/article/andreas-barban-emc>
- Kirchert, Kay-Uwe. "Between Worlds: Reflections on Ritual in the Music of Giacinto Scelsi." *the world of music* 40, no. 1 (1998): 79–100.
- Kittler, Friedrich, Thomas Macho, and Sigrid Weigel, editors. *Zwischen Rauschen und Offenbarung: zur Kultur- und Mediengeschichte der Stimme*. [2002] Berlin: Akademie, 2008.
- Klein, Hans Michael. "Gegenseitige Durchdringung und Nicht-Behinderung." In *John Cage, Anarchic Harmony*, edited by Stefan Schädler and Walter Zimmermann, 97–101. Mainz: Schott, 1992.
- Klein, Tobias Robert. *Alexander Zemlinsky – Steve Reich: Alternative Moderne(n): "Afrika" in der Kompositionskultur des 20. Jahrhunderts*. Cologne: Dohr, 2014.
- Kleinen, Günter. "Ausweitung harmonischer Räume durch arabische Tonarten: Lösung aus historischer Umklammerung oder neue Zumutungen?" In *Klaus Huber*, edited by Ulrich Tadday, 135–152. Munich: edition text + kritik, 2007.
- Kleinrath, Dieter. "Minimalismus/Minimal Music." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 373–380. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Kleinrath, Dieter, and Christian Utz. "Harmonik/Polyphonie." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 257–269. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Klüppelholz, Werner. *Sprache als Musik: Studien zur Vokalkomposition bei Karlheinz Stockhausen, Hans G. Helms, Mauricio Kagel, Dieter Schnebel und György Ligeti*. Saarbrücken: Pfau, 1995.
- Knipper, Till. "Tonsysteme im kompositorischen Schaffen von Klaus Huber." In *Transformationen: Zum Werk von Klaus Huber*, edited by Jörn Peter Hiekel and Patrick Müller, 167–199. Mainz: Schott, 2013.
- Koechlin, Charles. *Écrits*, Vol. 1: *Esthétique et langage musicale*. Edited by Michel Duchesneau. Sprimont: Mardaga, 2006.
- Koetting, James. "Analysis and Notation of West African Drum Ensemble Music." *Selected Reports: Publication of the Institute of Ethnomusicology of the University of California at Los Angeles* 30, no. 1 (1970): 115–146.
- Kogler, Susanne. "Von der großen Erzählung zur Mikrologie? Musikhistoriographische Methodik zwischen Moderne und Postmoderne." In *Passagen: Theorien des Übergangs in Musik und anderen Kunstformen*, edited by Christian Utz and Martin Zenck, 71–86. Saarbrücken: Pfau, 2009.
- Kohl, Jerome. "Serial Composition, Serial Form, and Process in Karlheinz Stockhausen's *Telemusik*." In *Electroacoustic Music: Analytical Perspectives*, edited by Thomas Licata, 91–118. Westport: Greenwood Press, 2002.
- Kohn, Margaret. "Colonialism." In *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta. Last updated 10 April 2012. <http://plato.stanford.edu/archives/spr2014/entries/colonialism>
- Kolesch, Doris, and Sybille Krämer, editors. *Stimme: Annäherung an ein Phänomen*. Frankfurt: Suhrkamp, 2006.

- Kolinsky, Mieczyslaw. "A Cross-Cultural Approach to Metro-Rhythmic Patterns." *Ethnomusicology* 17, no. 3 (1973): 494–506.
- Komoda, Haruko, and Mihoko Nogawa. "Theory and Notation in Japan." In *The Garland Encyclopedia of World Music*, Vol. 7: *East Asia: China, Japan, and Korea*, edited by Robert Provine, Yoshihiko Tokumaru and Lawrence Witzleben, 601–620. New York: Routledge, 2001.
- Komoda, Haruko. *Heike no ongaku. Tōdō no dentō* (Music of the Heike. The Tradition of the Tōdō Gild), Tokyo 2003.
- Komoda, Haruko. "The Musical Narrative of *The Tale of the Heike*." In *The Ashgate Research Companion to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes, 77–104. Aldershot: Ashgate, 2008.
- Koo, Bonu. "Beyond 'Cheap Imitations.'" *the world of music* 45, no. 2 (2003): 133–135.
- Kooijman, Jaap. *Fabricating the Absolute Fake: America in Contemporary Pop Culture*. Amsterdam: Amsterdam University Press, 2008.
- Kötter, Daniel. "Die Irreführung der Oper: Sprachlosigkeit und -fertigkeit in Helmut Lachemanns *Das Mädchen mit den Schwefelhölzern*." *MusikTexte* no. 105 (2005): 37–48.
- Kouwenhoven, Frank. "Mainland China's New Music (I) – Out of the Desert." *CHIME* no. 2 (1990): 58–93.
- Kouwenhoven, Frank. "Mainland China's New Music (II) – Madly Singing in the Mountains." *CHIME* no. 3 (1991): 42–75.
- Kouwenhoven, Frank. "Mainland China's New Music (III) – The Age of Pluralism." *CHIME* no. 5 (1992): 76–134.
- Kovács, Inge. "Die Institution – Entstehung und Struktur." In *Im Zenit der Moderne: Die Internationalen Ferienkurse für Neue Musik in Darmstadt 1946–1966*, Vol. 1, edited by Gianmario Borio and Hermann Danuser, 59–139. Freiburg: Rombach, 1997.
- Kramer, Jonathan D. *The Time of Music*. New York: Schirmer, 1988.
- Kramer, Lawrence. *Music as Cultural Practice, 1800–1900*. Berkeley: University of California Press, 1990.
- Kramer, Lawrence. "From the Other to the Object: Music as Cultural Trope." In *Classical Music and Postmodern Knowledge*, 33–66. Berkeley: University of California Press, 1995.
- Kramer, Lawrence. "Cultural Politics and Musical Form: The Case of Charles Ives." In *Classical Music and Postmodern Knowledge*, 174–200. Berkeley: University of California Press, 1995.
- Kramer, Lawrence. "Hercules' Hautboys: Mixed Media and Musical Meaning." In *Musical Meaning: Toward a Critical History*, 145–172. Berkeley: University of California Press, 2002.
- Kramer, Lawrence. *Why Classical Music Still Matters*. Berkeley: University of California Press, 2007.
- Kraus, Richard Curt. *Pianos & Politics in China: Middle-Class Ambitions and the Struggle over Western Music*. Oxford: Oxford University Press, 1989.
- Kravitt, Edward F. "The Influence of Theatrical Declamation upon Composers of the Late Romantic Lied." *Acta Musicologica* 34, no. 1–2 (1962): 18–28.
- Krebs, Harald. "Some Extensions of the Concepts of Metrical Consonance and Dissonance." *Journal of Music Theory* 31, no. 1 (1987): 99–120.
- Krebs, Harald. "Rhythmische Konsonanz und Dissonanz." *Musiktheorie* 9, no. 1 (1994): 27–37.
- Krebs, Harald. *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann*. Oxford: Oxford University Press, 1999.
- Kristeva, Julia. "The Ruin of a Poetics." In *Russian Formalism*, edited by Stephen Bann and John E. Bowlit, 102–119. Edinburgh: Scottish Academic Press, 1973.

- Krones, Hartmut. "Es waere die Erfuellung eines meiner ernstesten Wuensche und Pflichten, die LULU zu vollenden: Der Alban-Berg-Schüler Julius Schloß. Von Saarlouis über Wien und Shanghai nach Belleville." In *Musik-Transfer-Kultur: Festschrift für Horst Weber*, edited by Stefan Drees, Andreas Jacob, and Stefan Orgass, 269–292. Hildesheim: Olms, 2009.
- Krones, Hartmut. "Karl Steiner – ein später Pianist der 'Wiener Schule.'" In *An: Karl Steiner, Shanghai: Briefe ins Exil an einen Pianisten der Wiener Schule*, edited by Hartmut Krones, 13–84. Vienna: Böhlau, 2013.
- Krones, Harmut. "Julius Schloß." In *Lexikon verfolgter Musiker und Musikerinnen der NS-Zeit*, edited by Claudia Maurer Zenck, Peter Petersen, and Sophie Fetthauer. Hamburg: University of Hamburg, 2014. Last updated 18 March 2019. https://www.lexm.uni-hamburg.de/object/lexm_lexmperson_00003503
- Kubik, Gerhard. "The Phenomenon of Inherent Rhythms in East and Central African Instrumental Music." *African Music* 3, no. 1 (1962): 33–42.
- Kubik, Gerhard. "Musikgestaltung in Afrika." In *Musik in Afrika: 20 Beiträge zur Kenntnis traditioneller afrikanischer Musikkulturen*, edited by Artur Simon, 27–40. Berlin: Museum für Völkerkunde, 1983.
- Kubik, Gerhard. "Die Amadinda-Musik von Buganda." In *Musik in Afrika: 20 Beiträge zur Kenntnis traditioneller afrikanischer Musikkulturen*, edited by Artur Simon, 139–165. Berlin: Museum für Völkerkunde, 1983.
- Kubik, Gerhard. "Kognitive Grundlagen afrikanischer Musik." In *Musik in Afrika: 20 Beiträge zur Kenntnis traditioneller afrikanischer Musikkulturen*, edited by Artur Simon, 327–400. Berlin: Museum für Völkerkunde, 1983.
- Kubik, Gerhard. "Einige Grundbegriffe und -konzepte der afrikanischen Musikforschung." In *Zum Verstehen afrikanischer Musik*, 52–113. Leipzig: Reclam, 1988.
- Kubik, Gerhard. "Theorie, Aufführungspraxis und Kompositionstechniken der Hofmusik von Buganda: Ein Leitfaden zur Komposition in einer ostafrikanischen Musikkultur." In *Für György Ligeti: Die Referate des Ligeti-Kongresses Hamburg 1988*, 23–162. Laaber: Laaber, 1991.
- Kubik, Gerhard, and Christian Utz. "Auf Entdeckungsreise durchs Universum: Der Musikethnologe Gerhard Kubik über György Ligeti, inhärente Patterns in der Musik Bugandas und das Illusionäre." *Neue Zeitschrift für Musik* 164, no. 3 (2003): 44–45.
- Kuhn, Thomas S. *The Structure of Scientific Revolutions*. [1962] Chicago: University of Chicago Press, 1970.
- Kuo, Tiffany M. "Composing American Individualism: Luciano Berio in the United States, 1960–1971." PhD dissertation, New York University, 2011.
- Kurth, Ernst. *Grundlagen des linearen Kontrapunkts: Bachs melodische Polyphonie*. [1917] Second edition. Berlin: Hesse, 1922; Third edition. Berlin: Hesse, 1927.
- Kutschke, Beate. *Neue Linke – neue Musik: Kulturtheorien und künstlerische Avantgarde in den 1960er und 70er Jahren*. Cologne: Böhlau, 2007.
- Kuttner, Fritz. *The Archaeology of Music in Ancient China: 2000 Years of Acoustical Experimentation, 1400 B.C.–A.D. 750*. New York: Paragon House, 1990.
- La Motte-Haber, Helga de, editor. *Nationaler Stil und europäische Dimension in der Musik der Jahrhundertwende*. Darmstadt: Wissenschaftliche Buchgesellschaft, 1991.
- Lachenmann, Helmut. "Klangtypen der Neuen Musik." [1966/93] In *Musik als existentielle Erfahrung. Schriften 1966–1995*, edited by Josef Häusler, Wiesbaden: Breitkopf & Härtel, 1996, 1–20.
- Lachenmann, Helmut. "Vier Grundbestimmungen des Musikhörens." [1979] In *Musik als existentielle Erfahrung*, edited by Josef Häusler, 54–62. Wiesbaden: Breitkopf & Härtel, 1996.

- Lachenmann, Helmut. "Accanto." [1982] In *Musik als existentielle Erfahrung*, edited by Josef Häusler, 168–176. Wiesbaden: Breitkopf & Härtel, 1996.
- Lachenmann, Helmut. "Offener Brief an Hans Werner Henze." [1983] In *Helmut Lachenmann*, edited by Heinz-Klaus Metzger and Rainer Riehn, 12–18. Munich: edition text + kritik, 1988.
- Lachenmann, Helmut. "Zum Problem des Strukturalismus." [1990] In *Musik als existentielle Erfahrung*, edited by Josef Häusler, 83–92. Wiesbaden: Breitkopf & Härtel, 1996.
- Lachenmann, Helmut. "... zwei Gefühle ...," Musik mit Leonardo (1991/92)." [1994] In *Musik als existentielle Erfahrung*, edited by Josef Häusler, 401. Wiesbaden: Breitkopf & Härtel, 1996.
- Lachenmann, Helmut. "Über mein Zweites Streichquartett." [1995/2002] In *Musik als existentielle Erfahrung*, edited by Josef Häusler, 227–245. Wiesbaden: Breitkopf & Härtel, 1996.
- Lachenmann, Helmut. "Eine musikalische Handlung." In *Das Mädchen mit den Schwefelhölzern*, Kairos 0012282 KAI, compact disc, 2002. Supplemental booklet, 5–7.
- Lachenmann, Helmut. "A Musical Plot." In *Das Mädchen mit den Schwefelhölzern*, Kairos 0012282 KAI, compact disc, 2002. Supplemental booklet, 14–16.
- Lachenmann, Helmut. "'Klänge sind Naturereignisse:' Auszüge aus einem Gespräch mit Klaus Zehelein und Hans Thomalla." In *Das Mädchen mit den Schwefelhölzern*, Kairos CD 0012282 KAI, compact disc, 2002. Supplemental booklet, 31–34.
- Lachenmann, Helmut. "East meets West? – West eats Meat ... oder das Crescendo des Bolero: Materialien, Notizen und Gedankenspiele." In *Musik-Kulturen: Texte der 43. Internationalen Ferienkurse für Neue Musik 2006*, edited by Jörn Peter Hiekel, 84–98. Saarbrücken: Pfau, 2008.
- Lachenmann, Helmut, Clemens Gadenstätter, and Christian Utz. "Klang, Magie, Struktur: Ästhetische und strukturelle Dimensionen in der Musik Helmut Lachenmanns. Podiumsdiskussion mit Helmut Lachenmann an der Kunstuniversität Graz (21.11.2005)." In *Musik als Wahrnehmungskunst: Untersuchungen zu Kompositionsmethodik und Hörästhetik bei Helmut Lachenmann*, edited by Christian Utz and Clemens Gadenstätter, 13–66. Saarbrücken: Pfau, 2008.
- Lai, Eric. "Calligraphy and Texture in Chou Wen-Chung's Music." In *Polycultural Synthesis in the Music of Chou Wen-chung*, edited by Mary Arlin and Mark Radice, 86–117. New York: Routledge, 2018.
- Lam, Joseph S. C. "Writing Music Biographies of Historical East Asian Musicians: The Case of Jiang Kui (A.D. 1155–1221)." *the world of music* 43, no. 1 (2001): 69–95.
- Langenkamp, Harm. "Close Encounters of Another Kind: Strategies of Intercultural Composition, 1960s–2000s." *Dutch Journal of Music Theory* 16, no. 3 (2011): 180–201.
- Langenkamp, Harm. "(Dis)Connecting Cultures, Creating Dreamworlds: Musical 'East-West' Diplomacy in the Cold War and the War on Terror." In *Divided Dreamworlds? The Cultural Cold War in East and West*, edited by Joes Segal, Giles Scott-Smith, and Peter Romijn, 217–234. Amsterdam: Amsterdam University Press, 2012.
- [Laozi.] *The Tao Te Ching*. Translated by James Legge. Oxford: Oxford University Press, 1891. <https://ctext.org/dao-de-jing>
- Lau, Frederick. "Forever Red: The Invention of Solo *dizi* Music in Post-1949 China." *British Journal of Ethnomusicology* 5, no. 1 (1996): 113–131.
- Lau, Frederick. "Fusion or Fission: The Paradox and Politics of Contemporary Chinese Avantgarde Music." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 22–39. Middletown: Wesleyan University Press, 2004.

- Lechner, Ethan. "Composers as Ethnographers: Difference in the Imaginations of Colin McPhee, Henry Cowell, and Lou Harrison." PhD dissertation, University of North Carolina at Chapel Hill, 2008.
- Lee, Gavin. "Postcolonial Affect: Ambiguous Relationality in Robert Casteels's *L'(Autre) Fille Aux Cheveux de Bali*." *Journal of the Royal Musical Association* 140, no. 2 (2015): 417–443. <https://doi.org/10.1080/02690403.2015.1075812>
- Lee, Gavin. "Introduction: From Difference to Ambiguity." In *Rethinking Difference in Gender, Sexuality, and Popular Music: Theory and Politics of Ambiguity*, edited by Gavin Lee, 1–11. New York: Routledge, 2018.
- Lee, Heekyung. "Korea." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 350–352. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Lee, Heekyung. "Reconsidering Traditional Vocal Practices in Contemporary Korean Music." In *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 133–157. New York: Routledge, 2013.
- Lee, Kang-Sook. "Korean Music Culture: Genuine and Quasi-Korean Music." *Korea Journal* 8 (1977): 70–77.
- Lee, Schu-Chi. "Pan Hwang-Long." In *Komponisten der Gegenwart*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer. 12th Dispatch. Munich: edition text + kritik, 1997.
- Lee, Schu-Chi. "Taiwan." [2008] MGG Online. Last updated November 2016. <https://www.mgg-online.com/mgg/stable/47282>
- Lehmann, Harry. "Entfremdung – Verfremdung. Identitätsprobleme in Kunst und Gesellschaft." *Neue Zeitschrift für Musik* 167, no. 3 (2006): 13–15.
- Lehtonen, Lasse. "'March from the Age of Imitation to the Age of Creation': Musical Representations of Japan in the Work and Thought of Shinkō sakkyokuka renmei, 1930–1940." PhD dissertation, University of Helsinki, 2018.
- Leliwa, Elisabeth von, and Enno Stahl, editors. *leise, frei: Der Komponist Kunsu Shim*. Düsseldorf: Edition Virgines, 2018.
- Lerdahl, Fred, and Ray Jackendoff. *A Generative Theory of Tonal Music*. [1983] Cambridge: MIT Press, 1996.
- Leßmann, Benedikt. "Übersetzung – ein Thema der Musikforschung?" In *Zwischen Transfer und Transformation: Horizonte der Rezeption von Musik*, edited by Michele Calella and Benedikt Leßmann, 147–174. Vienna: Hollitzer, 2020.
- Lévinas, Emmanuel. "Phenomenon and Enigma." In *Collected Philosophical Papers*. Dordrecht: Nijhoff, 1986, 61–73.
- Lévinas, Emmanuel. *Alterity and Transcendence*. New York: Columbia University Press, 1999.
- Levinson, Jerrold. *Music in the Moment*. Ithaca: Cornell University Press, 1997.
- Lewin, David. "On Harmony and Meter in Brahms's Op. 76, No. 8." *19th-Century Music* 4, no. 3 (1981): 261–265. <https://doi.org/10.2307/746699>
- Lewis, George E. "Improvised Music after 1950: Afrological and Eurological Perspectives." *Black Music Research Journal* 16, no. 1 (1996): 91–122.
- Li, Ruru. *The Soul of Beijing Opera: Theatrical Creativity and Continuity in the Changing World*. Hong Kong: Hong Kong University Press, 2010.
- Li, Yinghai. *Hanzu diaoshi ji qi hesheng* (Han Modality and Its Harmony). Shanghai: Shanghai Wenyi chubanshe, 1959.
- Liang, Mingyue. *Music of the Billion: An Introduction to Chinese Musical Culture*. New York: Heinrichshofen, 1985.

- Liang, Yongsheng. "Western Influence on Chinese Music in the Early Twentieth Century." PhD dissertation, Stanford University, 1994.
- Liao, Lin-Ni. "Héritages culturels et pensée moderne: Les compositeurs taiwanais de musique contemporaine formés à l'étranger." PhD dissertation, Université de Paris-Sorbonne (Paris IV), 2011.
- Ligeti, György. "Zur Collagetechnik bei Mahler und Ives." [1974] In *Gesammelte Schriften*, Vol. 1, edited by Monika Lichtenfeld, 285–290. Mainz: Schott, 2007.
- Ligeti, György. "Études pour piano – Premier livre." [1987] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 290–293. Mainz: Schott, 2007.
- Ligeti, György. "Paradigmenwechsel der achtziger Jahre." [1988] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 116–118. Mainz: Schott, 2007.
- Ligeti, György. "Zu meinem Klavierkonzert." [1988] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 296–300. Mainz: Schott, 2007.
- Ligeti, György. "Foreword." In Simha Arom, *African Polyphony and Polyrhythm: Music Structure and Methodology*, xvii–xviii. Cambridge: Cambridge University Press, 1991.
- Ligeti, György. "Études pour piano – Deuxième livre: Notizen zu einzelnen Etüden." [1989–1996] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 293–295. Mainz: Schott, 2007.
- Ligeti, György. "Études pour piano." [1996] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 288–289. Mainz: Schott, 2007.
- Ligeti, György. "Zum Klavierkonzert." [2001] In *Gesammelte Schriften*, Vol. 2, edited by Monika Lichtenfeld, 300–301. Mainz: Schott, 2007.
- Ligeti, György, and Denys Bouliane. "Stilisierte Emotion: György Ligeti im Gespräch." *Musik-Texte* no. 28/29 (1989): 52–62.
- Lim, Jin Hyung. "Identity Performance and Performing Identity: Performing Isang Yun's *Fünf Stücke für Klavier* (1958)." In *Performance, Subjectivity, and Experimentation*, edited by Catherine Laws, 197–228. Leuven: Leuven University Press, 2020.
- Lindhorst, Elke. "Gedanken, Bilder und Schlüsselbegriffe des Renouveau catholique in den Texten von Olivier Messiaen – eine kritische Betrachtung." In *Olivier Messiaen und die "französische Tradition"*, edited by Stefan Keym and Peter Jost, 71–81. Cologne: Dohr, 2013.
- Lissa, Zofia. "Vom Wesen des Universalismus in der Musik." In *Weltkulturen und moderne Kunst, Ausstellungskatalog für die Spiele der XX. Olympiade*, 22–26. Munich: Bruckmann, 1972.
- List, George. "The Boundaries of Speech and Song." *Ethnomusicology* 7, no. 1 (1963): 1–16.
- Liu, Ching-Chih. *A Critical History of New Music in China*. Hong Kong: Chinese University of Hong Kong Press, 2010.
- Lo, Kii-Ming. *Turandot auf der Opernbühne*. Bern: Peter Lang, 1996.
- Lo, Kii-Ming. *Gu jin xiangsheng yinyue meng: Shu xie Pan Hwang-Long* (Musical Dream of Past and Present: Writing on Pan Hwang-Long). Taipei: Shibao wenhua, 2005.
- Löchte, Anne. *Johann Gottfried Herder: Kulturtheorie und Humanitätsidee der "Ideen," "Humanitätsbriefe" und "Adrastea."* Würzburg: Königshausen & Neumann, 2005.
- Locke, John L. "Rank and Relationships in the Evolution of Spoken Language." *The Journal of the Royal Anthropological Institute* 7, no. 1 (2001): 37–50.
- Locke, Ralph P. *Musical Exoticism: Images and Reflections*. New York: Cambridge University Press, 2009.
- Loesch, Heinz von. *Der Werkbegriff in der protestantischen Musiktheorie des 16. und 17. Jahrhunderts: Ein Missverständnis*. Hildesheim: Olms, 2001.
- Loesch, Heinz von, and Claus Raab, editors. *Beethoven-Lexikon*. Laaber: Laaber 2008.

- Loh, I-To. "Tribal Music of Taiwan: with Special Reference to the Ami and Puyuma Styles." PhD dissertation, University of California, Los Angeles, 1982.
- London, Justin. "Rhythm: I.1. The Distinction Between Rhythm and Metre." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.45963>
- London, Justin. "Rhythm in Twentieth-Century Theory." In *The Cambridge History of Western Music Theory*, edited by Thomas Christensen, 695–725. Cambridge: Cambridge University Press, 2002.
- London, Justin. *Hearing in Time: Psychological Aspects of Musical Meter*. New York: Oxford University Press, 2012.
- Lorenz, Alfred. *Abendländische Musikgeschichte im Rhythmus der Generationen: Eine Anregung*. Berlin: Hesse, 1928.
- Lu, Sheng. "Ting Tan Dun xianyue sichongzou Feng – Ya – Song" (Hearing Tan Dun's String Quartet *Feng – Ya – Song*). *Renmin Yinyue* 1984, no. 7: 7–9.
- Lü, Chuikuan, and Yu-Hsiu Lu. "3. Han Chinese traditional music." In Tsang-Houei Hsu, Yu-Hsiu Lu, Chuikuan Lü, Kuo-Huang Han, and Joanna C. Lee, "Taiwan," *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.49502>
- Lü, Yuxiu. *Taiwan yinyueshi* (Taiwan's Music History). Taipei: Wunan tushu, 2003.
- Lyotard, Jean-François. *La condition postmoderne: Rapport sur le savoir*. Paris: Les éditions de minuit, 1979.
- Lyotard, Jean-François. "Answering the Question: What is Postmodernism?" [1982] In *The Lyotard Reader and Guide*, edited by Keith Crome and James Williams, 123–132. New York: Columbia University Press, 2006.
- Lyotard, Jean-François. *The Differend: Phrases in Dispute*. [1983] Translated by Georges van den Abbeele. Minneapolis: University of Minnesota Press, 1988.
- Maceda, José. "Chants from Sagada Mountain Province, Philippines." *Ethnomusicology* 2, no. 2 (1958): 45–55; no. 3 (1958): 96–107.
- Maceda, José. "Drone and Melody in Philippine Musical Instruments." In *Traditional Drama and Music of Southeast Asia*, edited by Mohammad Taib Osman, 246–273. Kuala Lumpur: Dwan Bahasa Dan Pustaka (Institute of Language and Literature), 1974.
- Maceda, José. "A Search for an Old and a New Music in Southeast Asia." *Acta Musicologica* 51, no. 1 (1979): 160–168.
- Maceda, José. "A Concept of Time in a Music of Southeast Asia (A Preliminary Account)." *Ethnomusicology* 30, no. 1 (1986): 11–53.
- Maceda, José. *Dorōn to merodī: Tōnan Ajia no ongaku shisō / Drone and Melody: Musical Thought in Southeast Asia*. Edited and translated by Yūji Takahashi. Tokyo: Shinjuku shobō, 1989.
- Maceda, José. "In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia." *Acta Musicologica* 62, no. 2–3 (1990): 192–223.
- Maceda, José. "Acculturation and Internationalization: The Philippine Situation." In *World Music – Musics of the World: Aspects of Documentation, Mass Media and Acculturation*, edited by Ulrich Wegner and Max Peter Baumann, 295–306. Wilhelmshaven: Noetzel, 1992.
- Maceda, José. "A Logic in Court Music of the Tang Dynasty." *Acta Musicologica* 67, no. 2 (1995): 109–141.
- Maceda, José. "Bipolarity and the Fifth Interval in Gamelan and Medieval European Music." In *The Medieval West Meets the Rest of the World*, edited by Nancy Van Deusen, 91–107. Ottawa: Institute of Mediaeval Music, 1995.
- Maceda, José. "Counts of Four and the Fifth Interval." *World New Music Magazine* no. 6 (1996): 46–57.

- Maceda, José. *Gongs and Bamboo: A Panorama of Philippine Musical Instruments*. Quezon City: University of the Philippines Press, 1998.
- Maceda, José. "Upland Peoples of the Philippines." In *The Garland Encyclopedia of World Music*, Vol. 4: *Southeast Asia*, edited by Terry E. Miller and Sean Williams, 913–928. New York: Garland, 1998.
- Maceda, José, Ramón Santos, Lucrecia R. Kasilag, Della G. Besa, and Leonor Orosa Goquingco. "Philippines." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.48467>
- Mackerras, Colin P. *The Rise of the Peking Opera 1770–1870: Social Aspects of the Theatre in Manchu China*. Oxford: Clarendon, 1972.
- Maconie, Robin. *The Works of Karlheinz Stockhausen*. Oxford: Oxford University Press, 1976.
- Mahnkopf, Claus-Steffen. "Polykulturalität als Polyphonietypus: Zum Alterswerk Klaus Hubers." In *Klaus Huber*, edited by Ulrich Tadday, 155–169. Munich: edition text + kritik, 2007.
- Maier, Michael. *Jacques Handschins "Toncharakter": Über die Bedingungen seiner Entstehung*. Stuttgart: Steiner, 1991.
- Malm, William P. *Japanese Music and Musical Instruments*. Rutland: Tuttle, 1959.
- Malm, William P. "A Musical Analysis of 'The Mountains Scene.'" In *Theater as Music: The bunraku Play "Mt. Imo and Mt. Se: An Exemplary Tale of Womanly Virtue,"* edited by C. Andrew Gerstle, Kiyoshi Inobe, and William P. Malm, 65–96. Ann Arbor: University of Michigan Press, 1990.
- Malm, William P. *Traditional Japanese Music and Musical Instruments*. Tokyo: Kodansha, 2000.
- Mao, Yungang. "Jianxi Zhongguo xinan diqu minzu yinyue sucui zai Zhu Jian'er 'di liu jiao-xiangqu' zhong de zhuyao yunyong" (Analytical Remarks on the Use of Material of Folk Music from the Southwestern Areas of China in Zhu Jian'er's "Sixth Symphony"). *Yinyue tansuo* [25], no. 4 (2008): 26–29.
- Maraqa, Salah Eddin. "Auf der Suche nach den Anfängen der 'modernen' arabischen Musiktheorie." *Die Musikforschung* 68, no. 4 (2015): 341–352.
- Marcuse, Herbert. "Repressive Tolerance." In *A Critique of Pure Tolerance*, 81–123. Boston: Beacon Press, 1965.
- Marcuse, Herbert. "The Individual in the Great Society." *Alternatives* 1 no. 1 (1966): 14–16, 20; no. 2 (1966): 29–35.
- Marett, Allan. "The Present State of Research on Early Notations and Points of Scholarly Contention in Their Interpretation." In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 76–78. Tokyo: Musicological Society of Japan, 2004.
- Martin, Helmut. *The History of Taiwanese Literature: Towards Cultural-Political Identity: Views from Taiwan, China, Japan and the West*. Bochum: Ruhr University, 1995.
- Martin, Helmut. *Taiwanische Literatur: Postkoloniale Auswege*. Dortmund: Projekt, 1996.
- Maruyama, Masao. *Studies in Intellectual History of Tokugawa Japan*. Princeton: Princeton University Press, 1974.
- Maruyama, Masao. *Denken in Japan*. [1957] Edited and translated by Wolfgang Schamoni and Wolfgang Seifert. Frankfurt: Suhrkamp, 1995.
- Marx, Adolf Bernhard. *Die Lehre von der musikalischen Komposition, praktisch theoretisch*, Vol. 1. Leipzig: Breitkopf & Härtel, 1837.
- Maurer Zenck, Claudia. *Vom Takt: Untersuchungen zur Theorie und kompositorischen Praxis im ausgehenden 18. und beginnenden 19. Jahrhundert*. Vienna: Böhlau, 2001.

- Maus, Fred Everett. "Narratology, Narrativity." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.40607>
- Mayeda, Akio. "Über die sanjū-Abschnitte im *heikyoku*." In *Japans traditionelle Musik aus der Sicht japanischer Musikologen*, edited by Robert Günther and Heinz-Dieter Reese, 171–191. Wilhelmshaven: Noetzel, 2004.
- Mayuzumi, Toshirō. "Baranshin to barē 'Bugaku' – Sakkyokka no tachiba kara" (Balanchine and the Ballet "Bugaku" from the Composer's Perspective). *Ongaku-geijutsu* 21, no. 6 (1963): 47, 68–69.
- Mayuzumi, Toshirō. "Traditional Elements as a Creative Source for Composition." *Journal of the International Folk Music Council* 16 (1964): 38–39.
- McClary, Susan. "Terminal Prestige: The Case of Avant-Garde Music Composition." [1989] In Susan McClary, *Reading Music: Selected Essays*, 85–109. Aldershot: Ashgate, 2007.
- McCredie, Andrew. "Komponisten, die in den westpazifischen Raum und nach Ozeanien emigrierten: Ein einleitender Bericht." In *Musik, Macht, Missbrauch*, edited by Frank Geißler and Marion Demuth, 120–127. Altenburg: E. Reinhold, 1999.
- McCredie, Andrew. "Die emigrierten euro-jüdischen Komponisten im ostasiatischen Raum: Ihre Theorien und Rezeptionen der örtlichen Musiktraditionen." In *Musikkonzepte – Konzepte der Musikwissenschaft, Bericht über den Internationalen Kongress der Gesellschaft für Musikforschung Halle 1998*, Vol. 2: *Freie Referate*, edited by Kathrin Eberl and Wolfgang Ruf, 72–79. Kassel: Bärenreiter, 2000.
- McQueen Tokita, Alison, and David W. Hughes. "Context and Change in Japanese Music." In *The Ashgate Research Companion to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes, 1–33. Aldershot: Ashgate, 2008.
- Mead, Rita H. "Henry Cowell's New Music Society." *The Journal of Musicology* 1, no. 4 (1982): 449–463.
- Meehan, Kate. "Not Just a Pretty Voice: Cathy Berberian as Collaborator, Composer and Creator." PhD dissertation, Washington University in St. Louis, 2011. <https://openscholarship.wustl.edu/etd/239>
- Meelberg, Vincent. *New Sounds, New Stories: Narrativity in Contemporary Music*. Leiden: Leiden University Press, 2006.
- Melvin, Sheila, and Cai Jindong. *Rhapsody in Red: How Western Classical Music Became Chinese*. New York: Algora, 2004.
- Menzel, Stefan. *Hōgaku: Traditionelle japanische Musik im 20. Jahrhundert*. Hildesheim: Olms, 2015.
- Mersch, Dieter. *Ereignis und Aura: Untersuchungen zu einer Ästhetik des Performativen*. Frankfurt: Suhrkamp, 2002.
- Mersch, Dieter. "Das Entgegenkommende und das Verspätete. Zwei Weisen, das Ereignis zu denken: Derrida und Lyotard." In: *Im Widerstreit der Diskurse*, edited by Dietmar Köveker, 69–108. Berlin: Berliner Wissenschafts-Verlag, 2004.
- Messmer, Matthias. *Jewish Wayfarers in Modern China: Tragedy and Splendor*. Plymouth: Lexington Books, 2012.
- Metzger, Heinz-Klaus. "Wendepunkt Quartett?" In *Luigi Nono*, edited by Heinz-Klaus Metzger and Rainer Riehn, 93–112. Munich: edition text + kritik, 1981.
- Meyer, Andreas. *Ensemblelieder in der frühen Nachfolge (1912–17) von Arnold Schönbergs Pierrot lunaire op. 21: Eine Studie über Einfluß und "misreading"*. Munich: Fink, 2000.

- Meyer, Andreas. "Volkstümlich – primitiv – populär: Neue Musik als musikalische Anthropologie." In *Was bleibt? 100 Jahre Neue Musik*, edited by Andreas Meyer, 11–40. Mainz: Schott, 2011.
- Meyer, Leonard B. *Emotion and Meaning in Music*. [1956] Chicago: University of Chicago Press, 2004.
- Meyer-Kalkus, Reinhart. *Stimme und Sprechkünste im 20. Jahrhundert*. Berlin: De Gruyter, 2001.
- Meyer-Kalkus, Reinhart. "Stimme und Atemsyntax in Vortragskunst, Prosa und Musik." *Musik & Ästhetik* no. 51 (2009): 73–106.
- Miki, Minoru. *Nihon gakki hō* (Japanese Musical Instruments). Tokyo: Ongaku no tomo sha, 1996.
- Miller, Chris. "'Radical Traditionalism': Reconfigured Connections Between the Experimental and the Traditional in East Asian Music." Paper delivered at the Northeast Chapter of the Society for Ethnomusicology, 17 April 2004.
- Minamoto, Ryōen. "The Symposium on 'Overcoming Modernity.'" In *Rude Awakenings: Zen, the Kyoto School, & the Question of Nationalism*, edited by James W. Heisig and John C. Maraldo, 197–229. Honolulu: University of Hawai'i Press, 1995.
- Mirka, Danuta. *Metric Manipulations in Haydn and Mozart: Chamber Music for Strings, 1787–1791*. New York: Oxford University Press, 2009.
- Mirka, Danuta, editor. *The Oxford Handbook of Topic Theory*. New York: Oxford University Press, 2013.
- Mishra, Pankaj. *From the Ruins of the Empire: The Intellectuals who Remade Asia*. New York: Farrar, Straus and Giroux, 2012.
- Mitsukuri, Shūkichi. "Über japanische Harmonie / De l'harmonie japonaise / Nihon wasei ni tsuite." *Ongaku hyōron* 2, no. 4 (1934): 1–20.
- Mittler, Barbara. *Neue Musik aus China* (program book). Berlin: House of World Cultures, 1993.
- Mittler, Barbara. "Mirrors and Double Mirrors: The Politics of Identity in New Music from Hong Kong and Taiwan." *CHIME* no. 9 (1996): 4–44.
- Mittler, Barbara. *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China since 1949*. Wiesbaden: Harrassowitz, 1997.
- Mittler, Barbara. "Li Taixiang [Lee Tai-hsiung]." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.51528>
- Mittler, Barbara. "Pan Huanglong [Pan Hwang-Long]." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.51530>
- Mittler, Barbara. "Xu Boyun [Hsu Po-Yun]." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.51531>
- Mittler, Barbara. "Cultural Revolution Model Works and the Politics of Modernization in China: An Analysis of *Taking Tiger Mountain by Strategy*." *the world of music* 45, no. 2 (2003): 53–81.
- Mittler, Barbara. "Against National Style: Individualism and Internationalism in New Chinese Music (Revisiting Lam Bun-Ching and Others)." In *Proceedings of the Symposium at the 2003 Chinese Composers' Festival*, edited by Daniel Law and Ming-chi Chan, 2–26. Hong Kong: Hong Kong Composers' Guild, 2004.
- Mittler, Barbara. "Sound Patterns of Cultural Memory: 'Wound/Scar Music' and its Making in Contemporary China." *World New Music Magazine* no. 17 (2007): 33–54.
- Mittler, Barbara. "Wider den 'nationalen Stil.' Individuelles und Internationales in Chinas Neuer Musik." In *Musik und kulturelle Identität: Bericht über den XIII. Internationalen Kongress der Gesellschaft für Musikforschung*, Weimar 2004, Vol. 2, edited by Detlef Altenburg and Rainer Bayreuther, 603–607. Kassel: Bärenreiter, 2012.

- Miyamoto, Kenjiro. *Klang im Osten, Klang im Westen: Der Komponist Tōru Takemitsu und die Rezeption europäischer Musik in Japan*. Saarbrücken: Pfau, 1996.
- Miyuki, Dohi. "Basho kikoshu to Mitsukuri Shūkichi" (*Basho kikoshu* and Mitsukuri Shūkichi). *Studies* (Kobe College) 35, no. 1 (1988): 57–94.
- Moise, Edwin E. *Modern China: A History*. London: Longman, 1994.
- Möller, Hartmut. "Goldener Schnitt." [1995] *MGG Online*. Last updated November 2016. <https://www.mgg-online.com/mgg/stable/12884>
- Möller, Hartmut. "Komposition." In *Lexikon der Systematischen Musikwissenschaft*, edited by Helga de la Motte, Heinz von Loesch, Günther Rötter, and Christian Utz, 221–224. Laaber: Laaber, 2010.
- Monod, David. *Settling Scores: German Music, Denazification, and the Americans, 1945–1953*. Chapel Hill: University of North Carolina Press, 2005.
- Mosch, Ulrich. "'Freiheit war es immer, die er meinte.' Karl Amadeus Hartmann und die 'Stunde Null.'" In *"Stunde Null" – zur Musik um 1945: Bericht über das Symposium der Gesellschaft für Musikforschung an der Musikhochschule Lübeck 24–27 September 2003*, edited by Volker Scherliess, 111–126. Kassel: Bärenreiter, 2014.
- Mundry, Isabel. *Resonanzverhältnis zwischen kompositorischem Ich und Gesellschaft*. Munich: Thinkers' Corner, 2005.
- Mundry, Isabel. "Ich und Du." In *Donaueschinger Musiktage 2008 Program*, edited by Armin Köhler, 28–29. Saarbrücken: Pfau, 2008.
- Nabokov, Nicholas. "Introduction à L'Œuvre du XXe siècle." *La Revue musicale* 212 (1952): 5–8.
- Nagami, Isamu. "The Ontological Foundation in Tetsuro Watsuji's Philosophy: Ku and Human Existence." *Philosophy East & West* 31, no. 3 (1981): 279–296.
- Narmour, Eugene. "Hierarchical Expectation and Musical Style." In *The Psychology of Music*, edited by Diana Deutsch, 441–472. San Diego: Academic Press, 1999.
- Nattiez, Jean-Jaques. "Can One Speak of Narrativity in Music?" *Journal of the Royal Musical Association* 115, no. 2 (1990): 240–257.
- Nattiez, Jean-Jacques, and Robert Piencikowski, editors. *Pierre Boulez – John Cage: Correspondance et documents*. Mainz: Schott, 2002.
- Nelson, Steven G. "Court and Religious Music (2): Music of *gagaku* and *shōmyō*." In *The Ashgate Research Companion to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes, 49–76. Aldershot: Ashgate, 2008.
- Nettl, Bruno. *The Study of Ethnomusicology: Thirty-One Issues and Concepts*. Urbana: University of Illinois Press, 2005.
- Nettl, Bruno. "On World Music as a Concept in the History of Music Scholarship." In *The Cambridge History of World Music*, edited by Philip V. Bohlman, 23–54. Cambridge: Cambridge University Press, 2013.
- Neuwirth, Markus. "Strukturell vermittelte Magie: Kognitionswissenschaftliche Annäherungen an Helmut Lachenmanns *Pression* und *Allegro Sostenuto*." In *Musik als Wahrnehmungskunst: Untersuchungen zu Kompositionsmethodik und Hörästhetik bei Helmut Lachenmann*, edited by Christian Utz and Clemens Gadenstätter, 73–100. Saarbrücken: Pfau, 2008.
- Nicholls, David. "Henry Cowell's *United Quartet*." *American Music* 13, no. 2 (1995): 195–217.
- Nicholls, David. "Transethnicism and the American Experimental Tradition." *Musical Quarterly* 80 (1996): 569–594.
- Nishitani, Keiji. *Religion and Nothingness*. Translated by Jan Van Bragt. Berkeley: University of California Press, 1982.
- Nketia, Joseph H. Kwabena. *The Music of Africa*. London: Gollancz, 1975.

- Noeske, Nina. *Musikalische Dekonstruktion: Neue Instrumentalmusik in der DDR*. Weimar: Böhlau, 2007.
- Nonnenmann, Rainer. *Angebot durch Verweigerung: Die Ästhetik instrumentalkonkreten Klangkomponierens in Helmut Lachenmanns Orchesterwerken*. Mainz: Schott, 2000.
- Nonnenmann, Rainer. "Musik mit Bildern: Die Entwicklung von Helmut Lachenmanns Klangkomponieren zwischen Konkretion und Transzendenz." In *Nachgedachte Musik: Studien zum Werk von Helmut Lachenmann*, edited by Jörn Peter Hiekel and Siegfried Mauser, 17–43. Saarbrücken: Pfau, 2006.
- Nonnenmann, Rainer. "Institutionen/Organisationen." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 284–289. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Nöther, Matthias. *Als Bürger leben, als Halbgott sprechen: Melodram, Deklamation und Sprechgesang im wilhelminischen Reich*. Cologne: Böhlau, 2008.
- Nuss, Steven. "Hearing 'Japanese,' hearing Takemitsu." *Contemporary Music Review* 21, no. 4 (2002): 35–71.
- Nuss, Steven. "Music from the Right: The Politics of Toshiro Mayuzumi's Essay for String Orchestra." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 85–118. Middletown: Wesleyan University Press, 2004.
- Nyffeler, Max. "Der Reiz des Fremdgehens: Europäische Komponisten und außereuropäische Kulturen." In *Freiräume und Spannungsfelder: Reflexionen zur Musik heute*, edited by Jörn Peter Hiekel and Marion Demuth, 153–163. Mainz: Schott, 2009.
- Oberheim, Eric. "On the Historical Origins of the Contemporary Notion of Incommensurability: Paul Feyerabend's Assault on Conceptual Conservatism." *Studies in History and Philosophy of Science* 36, no. 2 (2005): 363–390.
- Obert, Simon. *Musikalische Kürze zu Beginn des 20. Jahrhunderts*. Stuttgart: Steiner, 2008.
- Ōhashi, Ryōsuke. *Kire: Das "Schöne" in Japan: Philosophisch-ästhetische Reflexionen zu Geschichte und Moderne*. Cologne: DuMont-Schauberg, 1994.
- Oja, Carol J. *Making Music Modern: New York in the 1920s*. New York: Oxford University Press, 2000.
- Orledge, Robert. *Charles Koechlin (1867–1950): His Life and Works*. London: Harwood, 1989.
- Osmond-Smith, David. *Playing on Words: A Guide to Luciano Berio's Sinfonia*. London: Royal Musical Association, 1985.
- Osterhammel, Jürgen. *Die Verwandlung der Welt: Eine Geschichte des 19. Jahrhunderts*. Munich: Beck, 2009.
- Paci Zaharoff, Flora. *The Daughter of the Maestro: Life in Surabaya, Shanghai, and Florence*. Lincoln: iUniverse, 2005.
- Pacun, David. "Nationalism and Musical Style in Interwar Yōgaku: A Reappraisal." *Asian Music* 43, no. 2 (2012): 3–46.
- Palisca, Claude V. *Studies in the History of Italian Music and Music Theory*. Oxford: Clarendon, 2001.
- Pan, Hwang-Long. "Yinxiang yijing yinyue chuanguo de linian" (A Theory of Sonic Content in Musical Creation). *Yishu pinglun* (Arts Review) 6 (1995): 117–136.
- Pan, Hwang-Long. "Wujing, qingjing, yijing. Quartett für dizi, pipa, Schlaginstrumente und erhu." In *MaerzMusik 2002 Program*, edited by Berliner Festspiele, 89–90. Berlin, 2002.
- Parsons, Ben. "Sets and the City: Serial Analysis, Parisian Reception, and Pierre Boulez's *Structures 1a*." *Current Musicology* 76 (2003): 53–79.
- Pasler, Jann. "Stravinsky and the Apaches." *Musical Times* 123, no. 1672 (1982): 403–407.

- Pasler, Jann. "Reinterpreting Indian Music: Maurice Delage and Albert Roussel." In *Music-Cultures in Contact, Convergences and Collisions*, edited by Margaret Kartomi and Stephen Blum, 122–157. Sydney: Routledge, 1994.
- Pasler, Jann. "Race, Orientalism, and Distinction in the Wake of the Yellow Peril." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and Dave Hesmondhalgh, 86–118. Berkeley: University of California Press, 2000.
- Patterson, David W. "Cage and Asia: History and Sources." In *The Cambridge Companion to John Cage*, edited by David Nicholls, 41–59. Cambridge: Cambridge University Press, 2002.
- Pelinski, Ramón. "Oriental Colouring in the Music of the Nineteenth Century." In *World Cultures and Modern Art: The Encounter of 19th- and 20th-Century European Art and Music with Asia, Africa, Oceania, Afro- and Indo-America*, edited by Siegfried Wichmann, 80–82. Munich: Bruckmann, 1972.
- Pelinski, Ramón. "Musical Exoticism Around the Year 1900: Claude Debussy." In *World Cultures and Modern Art: The Encounter of 19th- and 20th-Century European Art and Music with Asia, Africa, Oceania, Afro- and Indo-America*, edited by Siegfried Wichmann, 234–235. Munich: Bruckmann, 1972.
- Pepper, Ian. "From the 'Aesthetics of Indifference' to 'Negative Aesthetics': John Cage and Germany 1958–1972." *October* 82 (1997): 30–47.
- Pepper, Ian. "John Cage und der Jargon des Nichts." In *Mythos Cage*, edited by Claus-Steffen Mahnkopf, 9–34. Hofheim: Wolke, 1999.
- Peters, Ralf. *Wege zur Stimme: Reisen ins menschliche Stimmfeld*. Cologne: Unverzagt, 2008.
- Picard, François. "Oralité et notations, de Chine en Europe." *Cahiers d'ethnomusicologie* 12 (1999): 35–53.
- Picken, Laurence E. R., and Rembrandt Wolpert. "Mouth-Organ and Lute Parts of Tōgaku and Their Interrelationships." *Musica Asiatica* 3 (1981): 79–90.
- Picken, Laurence E. R., and Noël J. Nickson, editors. *Music from the Tang Court*. 7 Vols. Cambridge: Cambridge University Press, 1981–2000.
- Piencikowski, Robert. "Fünf Beispiele." In *Helmut Lachenmann*, edited by Heinz-Klaus Metzger and Rainer Riehn, 109–115. Munich: edition text + kritik, 1988.
- Pietschmann, Klaus, and Melanie Wald-Fuhrmann, editors. *Der Kanon der Musik: Theorie und Geschichte. Ein Handbuch*. Munich: edition text + kritik, 2013.
- Pinder, Wilhelm. *Das Problem der Generation in der Kunstgeschichte Europas*. Berlin: Frankfurter Verlags-Anstalt, 1926.
- Plyn, Franz Hermann Wolfgang. "Die Hemiole in der Instrumentalmusik von Johannes Brahms." PhD dissertation, University of Bonn, 1984.
- Polak, Rainer, Nori Jacoby, and Justin London. "Kulturelle Diversität in der empirischen Rhythmusforschung: Drei Analysen eines Audio-Korpus von Percussion-Ensemblemusik aus Mali." *Zeitschrift der Gesellschaft für Musiktheorie* 13, no. 2 (2016): 195–235. <https://doi.org/10.31751/908>
- Polth, Michael. "'nicht tonal und nicht atonal.' Zur Bedeutung der Quinten in Ligetis Etüde Nr. 8 'Fém.'" *Studia Musicologica* 57, no. 1–2 (2016): 121–138.
- Pörtner, Peter, and Jens Heise. *Die Philosophie Japans*. Stuttgart: Kröner, 1995.
- Potter, John. *Vocal Authority: Singing Style and Ideology*. Cambridge: Cambridge University Press, 1998.
- Potter, Pamela M. *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich*. New Haven: Yale University Press, 2000.
- Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993.

- Proescholdt, Catherine W. "Johann Christian Hüttner (1766–1847). A Link Between Weimar and London." In *Goethe and the English-Speaking World*, edited by Nicholas Boyle and John Guthrie, 99–110. Rochester: University of Rochester Press, 2002.
- Pym, Anthony. *Exploring Translation Theories*. New York: Routledge, 2010.
- Qiao, Jianzhong, editor. *Zhongguo jingdian minge jianshang zhinan* (Guide to Appreciating Chinese Classical Folk Songs). 2 Vols. Shanghai: Yinyue chubanshe, 2002.
- Qin, Wenchen. "On Diversity." *the world of music* 45, no. 2 (2003): 143–146.
- Qin, Xixuan. "Huiyi Woerfugang Fulanke'er" (Wolfgang Fraenkel In Memoriam). *Yinyue yishu* (The Art of Music) 23, no. 1 (2001): 18–19.
- Qureshi, Regula Burckhardt. "Other Musicologies: Exploring Issues and Confronting Practice in India." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 311–335. Oxford: Oxford University Press, 1999.
- Raab, Claus. "Difficulties in the Fusion of Jazz and Symphonic Music." In *World Cultures and Modern Art: The Encounter of 19th- and 20th-Century European Art and Music with Asia, Africa, Oceania, Afro- and Indo-America*, edited by Siegfried Wichmann, 322–329. Munich: Bruckmann, 1972.
- Raab, Claus. "Negro Music in Latin America." In *World Cultures and Modern Art: The Encounter of 19th- and 20th-Century European Art and Music with Asia, Africa, Oceania, Afro- and Indo-America*, edited by Siegfried Wichmann, 329. Munich: Bruckmann, 1972.
- Ranta, Michael. "Zeitgenössische Musik in Ostasien – vier Regionen." In *Weltmusik*, edited by Peter Ausländer and Johannes Fritsch, 29–65. Cologne: Feedback Studio, 1981.
- Rao, Nancy Yunwha. "The Role of Language in Music Integration in Chen Qigang's *Poème Lyrique II*." *Journal of Music in China* 2, no. 2 (2000): 270–291.
- Rao, Nancy Yunhwa. "American Compositional Theory in the 1930s: Scale and Exoticism in 'The Nature of Melody' by Henry Cowell." *The Musical Quarterly* 85, no. 4 (2001): 595–640.
- Rao, Nancy Yunwha. "Hearing Pentatonicism Through Serialism: Integrating Different Traditions in Chinese Contemporary Music." *Perspectives of New Music* 40, no. 2 (2002): 190–231.
- Rao, Nancy Yunhwa. "Henry Cowell and His Chinese Music Heritage: Theory of Sliding Tone and His Orchestral Work of 1953–1965." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 119–145; 241–246. Middletown: Wesleyan University Press, 2004.
- Rao, Nancy Yunwha. "The Tradition of *Luogu Dianzi* (Percussion Classics) and Its Signification in Contemporary Music." *Contemporary Music Review* 26, no. 5 (2007): 511–527.
- Rao, Nancy Yunhwa. "Chinese Opera Percussion from Model Opera to Tan Dun." In *China and the West: Music, Representation, and Reception*, edited by Hon-Lun Yang and Michael Saffle, 163–185. Ann Arbor: University of Michigan Press, 2017.
- Rapoport, Eliezer. "On the Origins of Schoenberg's Sprechgesang in *Pierrot Lunaire*." *Min-Ad: Israel Studies in Musicology Online* 2006, no. 1. <https://www2.biu.ac.il/hu/mu/min-ad/06/Sprchgsng.pdf>
- Rathert, Wolfgang. *Charles Ives*. Second edition. Darmstadt: Wissenschaftliche Buchgesellschaft, 1996.
- Reber, Heinz. "Music for Sheng." In *MaerzMusik 2004 Program*, edited by Berliner Festspiele, 280. Berlin, 2004.
- Rees, Helen. *Echoes of History: Naxi Music in Modern China*. Oxford: Oxford University Press, 2000.

- Rees, Helen. "China, Peoples Republic of: IV. Living Traditions: 5.1.a Traditional Musics and Their Context." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.43141>
- Reese, Heinz-Dieter. "Bunraku: Puppenspiel als dramatisches Musiktheater in Japan." In *Der Fremde Klang: Tradition und Avantgarde in der Musik Ostasiens*, edited by Hinrich Bergmeier, 135–154. Berlin: Bote & Bock, 1999.
- Reese, Heinz-Dieter. "Gattungen des Kunstliedes." In *Weltmusik Korea: Einführung in die Musiktradition Koreas*, edited by Wolfgang Burde, 81–111. Mainz: Schott, 1985.
- Reich, Steve. "Some Optimistic Predictions (1970) About the Future of Music." [1970] In *Writings on Music 1965–2000*, edited by Paul Hillier, 51–52. Oxford: Oxford University Press, 2002.
- Reich, Steve. "Drumming." [1971] In *Writings on Music, 1965–2000*, edited by Paul Hillier, 63–67. Oxford: Oxford University Press, 2002.
- Reich, Steve. "Gahu – A Dance of the Ewe Tribe in Ghana." [1971] In *Writings on Music 1965–2000*, edited by Paul Hillier, 56–63. New York: Oxford University Press, 2002.
- Reich, Steve. "Postscript to a Brief Study of Balinese and African Music." [1973] In *Writings on Music 1965–2000*, edited by Paul Hillier, 69–71. Oxford: Oxford University Press, 2002.
- Reich, Steve. "Non-Western Music and the Western Composer." [1988] In *Writings on Music 1965–2000*, edited by Paul Hillier, 147–151. Oxford: Oxford University Press, 2002.
- Reinhardt, Monika. *Politische Opposition in Taiwan 1947–1988*. Bochum: Brockmeyer, 1989.
- Reish, Gregory N. Reish. "The Transformation of Giacinto Scelsi's Musical Style and Aesthetic, 1929–1959." PhD dissertation, University of Georgia, Athens, 2001.
- Revers, Peter. "Hans Zender: *Furin no kyo*." In *Nähe und Distanz: Nachgedachte Musik der Gegenwart*, Vol. 1, edited by Wolfgang Gratzner, 213–222. Hofheim: Wolke, 1996.
- Revers, Peter. *Das Fremde und das Vertraute: Studien zur musiktheoretischen und musikdramatischen Ostasienrezeption*. Stuttgart: Steiner, 1997.
- Revers, Peter. "Europäische Treibhausblüten (Hugo Riemann) versus 'Exotische Zukunftsmusik' (Georg Capellen): Zur enttäuschten Perspektive einer Weltmusik." In *Das gebrochene Glücksversprechen: Zur Dialektik des Harmonischen in der Musik*, edited by Otto Kolleritsch, 189–199. Vienna: Universal Edition, 1998.
- Reynolds, Roger. "A Jostled Silence: Contemporary Japanese Musical Thought (Part Two)." *Perspectives of New Music* 30, no. 2 (1992): 60–63.
- Richmann, Bruce. "Did Human Speech Originate in Coordinated Vocal Music?" *Semiotica* 32, no. 3–4 (1980): 233–244.
- Ricœur, Paul. *The Course of Recognition*. Translated by David Pellauer. Cambridge, MA: Harvard University Press, 2005.
- Riemann, Hugo. *Handbuch der Musikgeschichte*, Vol. 1. First edition. Leipzig: Breitkopf & Härtel, 1904.
- Rienäcker, Gerd and Helmut Rösing. "Epochendefinition und Geschichtsschreibung." In *Musikwissenschaft: Ein Grundkurs*, edited by Herbert Bruhn and Helmut Rösing, 409–429. Reinbek: Rohwolt, 1998.
- Ristiano, Marcia Reynders. *Port of Last Resort: Diaspora Communities of Shanghai*. Stanford: Stanford University Press, 2001.
- Ritzer, George. *The McDonaldization of Society*. [1993] Los Angeles: Pine Forge Press, 2008.
- Robertson, Roland. "Glocalization: Time-Space and Homogeneity-Heterogeneity." In *Global Modernities*, edited by Mike Featherstone, Scott Lash, and Roland Robertson, 25–44. London: SAGE, 1995.
- Rodriguez, Philippe. *Maurice Delage ou La solitude de l'artisan*. Geneva: Editions Papillon, 2001.

- Roseman, Marina, Hans Oesch, and John O'Connell. "The Indigenous Peoples (Orang Asli) of the Malay Peninsula." In *Garland Encyclopedia of World Music*, Vol. 4: *Southeast Asia*, edited by Terry E. Miller and Sean Williams, 560–589. New York: Garland, 1998.
- Rosenson, Harriet P. "Jewish Musicians in Shanghai: Bridging Two Cultures." In *The Jews of China*, Vol. 1: *Historical and Comparative Perspectives*, edited by Jonathan Goldstein, 239–250. Armonk: Sharpe, 1999.
- Rothkamm, Jörg. "Ordnung in der Unordnung: Neues zur Polyrythmik in György Ligetis Klavieretüde *Désordre*." *Musiktheorie* 19, no. 1 (2004): 63–68.
- Rousseau, Jean-Jacques. "Essay on the Origin of Languages." In *Essay on the Origin of Languages and Writings Related to Music*, edited by John T. Scott, 289–332. Dartmouth: Dartmouth College Press, 2009.
- Rubinstein, Murray A., editor. *Taiwan: A New History*. Armonk: Sharpe, 1999.
- Rudhayr, Dane. "Edgard Varèse and the New Music of America." [1923] <https://khaldea.com/rudhyar/vareseamerica.html>
- Rudhyar, Dane. "A Call to Indian Musicians." *Hindustan Review* 49 (1926): 359–362.
- Rushton, Julian. "Hemiola." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.12768>
- Sabbe, Hermann. *Karlheinz Stockhausen: ... wie die Zeit verging ...*. Munich: edition text+kritik, 1981.
- Sachs, Harvey. *Music in Fascist Italy*. London: Weidenfeld and Nicolson, 1987.
- Sachs, Joel. *Henry Cowell: A Man Made of Music*. New York: Oxford University Press, 2015.
- Sachs, Klaus-Jürgen, Peter Cahn, Rudolf Kelterborn, and Helmut Rösing. "Komposition." [1996] *MGG Online*. Last updated 2016. <https://www.mgg-online.com/mgg/stable/14891>
- Said, Edward. *Culture and Imperialism*. New York: Knopf, 1993.
- Sampath, Vikram. "Coimbatore Thayi, the Carnatic singer who struck a chord in Paris but is unknown in India." *The Print*, 9 June 2019. <https://theprint.in/opinion/treasured-tunes/coimbatore-thayi-the-carnatic-singer-who-struck-a-chord-in-paris-but-is-unknown-in-india/247641>
- Samson, Helen F. *Die zeitgenössische Kunstmusik der Philippinen im Spannungsfeld zwischen nationalem Erbe und europäischem Einfluss*. Regensburg: Bosse, 1989.
- Samson, Jim. "Canon (iii)." *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.40598>
- Samuels, Robert. "When Must One Speak of Narrativity in Music?" Paper presented at the Cardiff Music Analysis Conference, 6 September 2008.
- Samuels, Robert. "Narrative Form and Mahler's Musical Thinking." *Nineteenth-Century Music Review* 8, no. 2 (2011): 237–254.
- Sánchez-Chiong, Jorge. "Teatro Shanghai – Bühnenmusik." In *Spiegel: Komponieren in Österreich 2000 Program*, edited by the Wiener Konzerthaus, 117. Vienna, 2000.
- Sang, Tong. "Jinian Fulanke'er yu Xu Luoshi" (Reminiscences of my Teachers Wolfgang Fraenkel and Julius Schloß). *Yinyue yishu* (The Art of Music) 12, no. 1 (1990): 10–12.
- Sang, Tong. "Yeijing zhong de wudiaoxing shoufa ji qita" (Atonal and Other Techniques in Night Scenery). *Yinyue yishu* (The Art of Music) 13, no. 3 (1991): 56–63.
- Santos, Ramón. "Art Music of the Philippines in the Twentieth Century." In *The Garland Encyclopedia of World Music*, Vol. 4: *Southeast Asia*, edited by Terry E. Miller and Sean Williams, 868–882. New York: Garland, 1998.
- Sarjono, Agus R. *Frische Knochen aus Banyuwangi*. Berlin: Edition Galrev, 2002.

- Sawabe, Yukiko. *Neue Musik in Japan von 1950 bis 1960: Stilrichtungen und Komponisten*. Regensburg: Bosse, 1992.
- Sawabe, Yukiko. "Der lange Weg zur 'Geschichte vom Prinzen Genji.'" In *Poetik: Gastvorträge – Portraitkonzerte – Unterricht – Lesungen*. Yoritsune Mastudaira 6.–17. Mai 1996, edited by the Academy of Music and Performing Arts Mozarteum Salzburg, 11–23. Salzburg, 1996.
- Schachter, Carl. "Rhythm and Linear Analysis: Aspects of Meter." *Music Forum* 6, no. 1 (1987): 1–59.
- Schaffrath, Helmut. *Einhundert chinesische Volkslieder: Eine Anthologie*. Bern: Lang, 1993.
- Schering, Arnold. "Nationale und historische Klangstile." *Jahrbuch Peters* 34 (1927): 31–43.
- Scherzinger, Martin. "Art Music in a Cross-Cultural Context: The Case of Africa." In *The Cambridge History of Twentieth-Century Music*, edited by Nicholas Cook and Anthony Pople, 584–613. Cambridge: Cambridge University Press, 2004.
- Scherzinger, Martin. "György Ligeti and the Aka Pygmies Project." *Contemporary Music Review* 25, no. 3 (2006): 227–262.
- Scherzinger, Martin. "Remarks on a Sketch of György Ligeti: A Case of African Pianism." *Mitteilungen der Paul Sacher Stiftung* 20 (2007): 32–37.
- Scherzinger, Martin. "Luciano Berio's 'Coro': Nexus between African Music and Political Multitude." In *Luciano Berio: Nuove prospettive/New Perspectives*, edited by Angela DeBenedictis, 401–432. Firenze: Olschki, 2012.
- Scherzinger, Martin. "Afrika." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 157–165. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Schimmelpenninck, Antoinet, and Frank Kouwenhoven. "The Shanghai Conservatory of Music: History & Foreign Students Experiences." *CHIME* no. 6 (1993): 56–91.
- Schmelz, Peter J. "Introduction: Music in the Cold War." *The Journal of Musicology* 26, no. 1 (2009): 3–16.
- Schmidt, Dörte. "'Wegkarte für Orpheus?' Historische und kulturelle Fremdheit in Chief Joseph von Hans Zender." In *Orientierungen: Wege im Pluralismus der Gegenwartsmusik*, edited by Jörn Peter Hiekel, 151–160. Mainz: Schott, 2007.
- Schnebel, Dieter. "New World Music." In *World Cultures and Modern Art: The Encounter of 19th- and 20th-Century European Art and Music with Asia, Africa, Oceania, Afro- and Indo-America*, edited by Siegfried Wichmann, 338–342. Munich: Bruckmann, 1972.
- Schönberg, Arnold. *Harmonielehre*. [1911] Third edition. Vienna: Universal-Edition, 1922.
- Schönberg, Arnold. "Vorwort." In *Pierrot lunaire*, Op. 21. Vienna: Universal-Edition, 1914.
- Schoenberg, Arnold. "Linear Counterpoint." [1931] Translated by Leo Black. In *Style and Idea: Selected Writings by Arnold Schoenberg*, edited by Leonard Stein, 289–293. Berkeley: University of California Press, 1975.
- Schoenberg, Arnold. *Theory of Harmony*. Translated by Ray E. Carter. Berkeley: University of California Press, 1978.
- Schönfelder, Gerd. *Die Musik der Peking-Oper*. Leipzig: Deutscher Verlag für Musik, 1972.
- Schütz, Hannes. "Wiedergeburt der Ars subtilior? Eine Analyse von György Ligetis Klavieretüde Nr. 2 'Cordes Vides.'" *Die Musikforschung* 50, no. 2 (1997): 205–214.
- Schwanitz, Dietrich. *Bildung: Alles, was man wissen muß*. Frankfurt: Eichborn, 1999.
- Schwartz, Frederic J. "Ernst Bloch and Wilhelm Pinder: Out of Sync." *Grey Room* 3 (2001): 54–89.
- Schwörer-Kohl, Gretel. "Mundorgel." [1997] *MGG Online*. <https://www.mgg-online.com/mgg/stable/16188>

- Sciarrino, Salvatore, and Paolo Petazzi. "Salvatore Sciarrino im Gespräch mit Paolo Petazzi." In *Die tödliche Blume*, Program, Schwetzingen Festspiele/Wiener Festwochen, 36–40. Vienna, 1998.
- Scott-Smith, Giles. *The Politics of Apolitical Culture: The Congress for Cultural Freedom, the CIA and Post-war American Hegemony*. London: Routledge, 2002.
- Seidel, Wilhelm. "Rhythmus, Metrum, Takt." [1998] MGG Online. Last updated November 2016. <https://www.mgg-online.com/mgg/stable/11614>
- Senghaas, Dieter. "Moderne und Antimoderne angesichts kultureller Globalisierung: Plädoyer für einen zeitgemäßen, jedoch geschichtsbewußten Diskurs." In *Tradition und Traditionsbruch zwischen Skepsis und Dogmatik: Interkulturelle philosophische Perspektiven*, edited by Claudia Bickmann, Hermann-Josef Scheidgen, Tobias Voßhenrich, and Markus Wirtz, 325–342. Amsterdam: Rodopi, 2006.
- Service, Jonathan. "Harmony Outside the Iron Cage: Tanaka Shōhei's Strategic Deconstruction of the Music-Theoretical Edifice." *History of Humanities* 22 (2017): 375–387.
- Sharif, Malik. *Speech about Music: Charles Seeger's Meta-Musicology*. Vienna: Hollitzer, 2019.
- Shen, Qia. "Ethnomusicology in China." *Journal of Music in China* 1, no. 1 (1999): 7–36.
- Sheppard, W. Anthony. "Continuity in Composing the American Cross-Cultural. Eichheim, Cowell, and Japan." *Journal of the American Musicological Society* 61, no. 3 (2008): 465–540.
- Sheppard, W. Anthony. "Puccini and the Music Boxes." *Journal of the Royal Musical Association* 140, no. 1 (2015): 41–92.
- Sheppard, W. Anthony. *Extreme Exoticism: Japan in the American Musical Imagination*. New York: Oxford University Press, 2019.
- Shi sheng tongxun lu* (Record of Teachers and Students), National Conservatory of Music Shanghai, July 1947.
- Shim, Kunsu. "Richtungslosigkeit oder Denken der unbegrenzten Gegenwart – ein Konzept für die Kunst." [1997] Translated by Cho Wonkyu. <https://kunsu-shim.de/pages/texte/richtungslosigkeit-oder-denken-der-unbegrenzten-gegenwart.php>
- Shim, Kunsu. "die kunst – verbunden und auflösen (künstliches und natürliches) – die gegenwart." *KunstMusik: Schriften zur Musik als Kunst* 4 (2005): 51–53.
- Shimada, Shingo. *Grenzgänge – Fremdgänge: Japan und Europa im Kulturvergleich*. Frankfurt: Campus, 1994.
- Shimizu, Minoru. "Stockhausen und Japan: Licht und Schatten." In *Internationales Stockhausen-Symposion 1998*, edited by Imke Misch and Christoph von Blumröder, 87–94. Saarbrücken: Pfau, 1999.
- Shimizu, Minoru. "Was ist PluraMonismus?" In *Internationales Stockhausen-Symposion 1998*, edited by Imke Misch and Christoph von Blumröder, 112–125. Saarbrücken: Pfau, 1999.
- Shimizu, Yoshihiku. "Mayuzumi Toshirō no kanpanoloji efekuto niokeru onretsū gihō" (Serial Technique in Toshiro Mayuzumi's *Campanology Effect*). *Ongakugaku* 56, no. 1 (2010): 26–37.
- Shreffler, Anne C. "Ideologies of Serialism: Stravinsky's *Threni* and the Congress of Cultural Freedom." In *Music and the Aesthetics of Modernity. Festschrift Reinhold Brinkmann*, edited by Karol Berger and Anthony Newcomb, 217–245. Cambridge, MA: Harvard University Press, 2005.
- Shreffler, Anne C. "Dahlhaus und die 'höhere Kritik.' Schriften über Neue Musik und Politik." In *Carl Dahlhaus und die Musikwissenschaft: Werk, Wirkung, Aktualität*, edited by Hermann Danuser, Peter Gülke, and Norbert Miller, 249–264. Schliengen: Argus, 2011.

- Shreffler, Anne C. "Cold War Dissonance: Dahlhaus, Taruskin, and the Critique of the Politically Engaged Avant-garde." In *Kultur und Musik nach 1945: Ästhetik im Zeichen des Kalten Kriegs*, edited by Ulrich J. Blomann, 46–59. Saarbrücken: Pfau, 2015.
- Siebert, Daniel. *Musik im Zeitalter der Globalisierung: Prozesse – Perspektiven – Stile*. Bielefeld: transcript, 2014.
- Slonimsky, Nicolas, editor. "Fraenkel, Wolfgang." In *Baker's Biographical Dictionary of Musicians, 1164–1165*. New York: Schirmer, 2001.
- Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press, 1998.
- Spahn, Claus. "Gegen die Vormacht der Oberflächlichkeit: Interview mit Helmut Lachenmann." *Die Zeit* 2004, no. 19.
- Spahn, Claus. "Der lange Marsch zu Beethoven: Liegt die Zukunft der klassischen Musik in China? Auf Asientournee mit Simon Rattle und den Berliner Philharmonikern." *Die Zeit* 2005, no. 47.
- Sparrer, Walter-Wolfgang. "Isang Yun und koreanische Tradition." In *Ssi-ol. Almanach 1998/99*, edited by Walter-Wolfgang Sparrer, 107–144. Munich: edition text + kritik, 1999.
- Sparrer, Walter-Wolfgang. "Toshio Hosokawa." In *Komponisten der Gegenwart*, 18th Dispatch. Munich: edition text + kritik, 1999.
- Sparrer, Walter-Wolfgang, editor. *Ssi-ol. Almanach 2000/01 der Internationalen Isang Yun Gesellschaft e.V.* Munich: edition text + kritik, 2002.
- Sparrer, Walter-Wolfgang. *Isang Yun: Leben und Werk im Bild 윤이상. 사진으로 보는 인생과 예술 Isang Yun: His Life and Work in Pictures*. Hofheim: Wolke, 2020.
- Spengler, Oswald. *Der Untergang des Abendlandes*. 2 Vols. Munich: Beck, 1922.
- Sprout, Leslie A. "The 1945 Stravinsky Debates: Nigg, Messiaen, and the Early Cold War in France." *The Journal of Musicology* 26, no. 1 (2009): 85–131.
- Stäbler, Gerhard. "Palast des Schweigens." In *Gerhard Stäbler, Karas. Krähen und Palast des Schweigens. Mayumi Miyata spielt Gagaku*. Wergo 282056-2, edition zkm 6, 1999. Supplementary booklet: 8–10.
- Steen, Andreas. "'Voices of the Mainstream': Red Songs and Revolutionary Identities in the People's Republic of China." In *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 225–247. New York: Routledge, 2013.
- Steiner, Karl (Ka'er Shitaina). "50 nian zhi hou" (50 Years Afterwards). *Yinyue yishu (The Art of Music)* 12, no. 1 (1990): 13.
- Steiner, Karl. "Report about my Years in Shanghai, 1939–1949." In *Karl Steiner Collection*, Leo Baeck Institute Archives, New York.
- Stenzl, Jürg. *Von Giacomo Puccini zu Luigi Nono: Italienische Musik 1922–1952: Faschismus – Resistenza – Republik*. Laaber: Laaber, 1998.
- Stephan, Ilja. *Isang Yun: Die fünf Symphonien*. Munich: edition text + kritik, 2000.
- Stephan, Rudolf. "Sprechgesang." [1998] *MGG Online*. Last updated November 2016. <https://www.mgg-online.com/mgg/stable/17211>
- Stock, Jonathan. "An Ethnomusicological Perspective on Musical Style, with Reference to Music for Chinese Two-stringed Fiddles." *Journal of the Royal Musical Association* 118 (2003): 276–299.
- Stock, Jonathan. "Contemporary Recital Solos for the Chinese Two-Stringed Fiddle *erhu*." *British Journal of Ethnomusicology* 1 (1992): 55–88.

- Stockhausen, Karlheinz. "Zur Situation des Metiers (Klangkomposition)." [1953] In *Texte zur Musik*, Vol. 1, edited by Dieter Schnebel, 45–61. Cologne: DuMont-Schauberg, 1963.
- Stockhausen, Karlheinz. "Gruppenkomposition: Klavierstück I." [1955] In *Texte zur Musik*, Vol. 1, edited by Dieter Schnebel, 63–74. Cologne: DuMont-Schauberg, 1963.
- Stockhausen, Karlheinz. "Momentform. Neue Beziehungen zwischen Aufführungsdauer, Werkdauer und Moment." [1960] In *Texte zur Musik*, Vol. 1, edited by Dieter Schnebel, 189–210. Cologne: DuMont-Schauberg, 1963.
- Stockhausen, Karlheinz. "Nr. 13: Momente für Sopran, 4 Chorgruppen und 13 Instrumentalisten (1961/62)." [1962] In *Texte zur Musik*, Vol. 2, edited by Dieter Schnebel, 130–133. Cologne: DuMont-Schauberg, 1964.
- Stockhausen, Karlheinz. "Telemusik." [1966/1969] In *Texte zur Musik*, Vol. 3, edited by Dieter Schnebel, 75–77. Cologne: DuMont-Schauberg, 1971.
- Stockhausen, Karlheinz. "Interview über Telemusik." [1968] In *Texte zur Musik*, Vol. 3, edited by Dieter Schnebel, 79–84. Cologne: DuMont-Schauberg, 1971.
- Stockhausen, Karlheinz. "Ein Mundstück." [1969] In *Texte zur Musik*, Vol. 3, edited by Dieter Schnebel, 300–302. Cologne: DuMont-Schauberg, 1971.
- Stockhausen, Karlheinz. "Weltmusik." [1973] In *Texte zur Musik*, Vol. 4, edited by Christoph von Blumröder, 468–476. Cologne: DuMont-Schauberg, 1978.
- Stockhausen, Karlheinz. "World Music." [1973] *the world of music* 21, no. 1 (1979): 3–16.
- Stokes, Martin. "Music and the Global Order." *Annual Review of Anthropology* 33 (2004): 47–72.
- Stollberg, Arne. *Ohr und Auge – Klang und Form: Facetten einer musikästhetischen Dichotomie bei Johann Gottfried Herder, Richard Wagner und Franz Schreker*. Stuttgart: Steiner, 2006.
- Stonor Saunders, Frances. *The Cultural Cold War: The CIA and the World of Arts and Letters*. [1999] New York: The New Press, 2013.
- Straus, Joseph N. *The Remaking of the Past. Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, MA: Harvard University Press, 1990.
- Stravinsky, Igor. *An Autobiography*. London: Norton, 1962.
- Strohm, Reinhard. "Looking Back at Ourselves: The Problem with the Musical Work-Concept." In *The Musical Work: Reality or Invention*, edited by Michael Talbot, Liverpool: Liverpool University Press, 2000, 128–152.
- Strohm, Reinhard. "Opus: An Aspect of the Early History of the Musical Work-Concept." In *Musik des Mittelalters und der Renaissance: Festschrift Klaus-Jürgen Sachs zum 80. Geburtstag*, edited by Rainer Kleinertz, Christoph Flamm, and Wolf Frobenius, 205–217. Hildesheim: Olms, 2010.
- Strohm, Reinhard. "Der musikalische Werkbegriff: Dahlhaus und die Nachwelt (Versuch einer Historisierung in drei Phasen)." In *Carl Dahlhaus und die Musikwissenschaft: Werk, Wirkung, Aktualität*, edited by Hermann Danuser, Peter Gülke, and Norbert Miller, 265–278. Schliengen: Argus, 2011.
- Stumpf, Carl. *Die Anfänge der Musik*. Leipzig: Barth, 1911.
- Suchy, Irene. "Deutschsprachige Musiker in Japan vor 1945: Eine Fallstudie eines Kulturtransfers am Beispiel der Rezeption abendländischer Kunstmusik." PhD dissertation, University of Vienna, 1992.
- Sun, Guozhong. "Zhu Jian'er's Symphonies: Context, Style, Significance." PhD dissertation, University of California, Los Angeles, 1997.
- Sung, Yu-Jen. "Interkulturelles Komponieren in der zeitgenössischen taiwanesischen Kunstmusik: Eine exemplarische Untersuchung zur Komposition 'Wandlungsphasen für acht Spieler' (1979/80) von Pan Hwang-long." In *weltmusik – Musik interkulturell, Schlaglichter*,

- Aufbruch – Umbruch, Zeiten – Räume, Modelle, Nähe – Ferne*, edited by the Institut für Neue Musik und Musikerziehung Darmstadt, 189–207. Mainz: Schott, 2004.
- Sung, Yu-Jen. *Pan Hwang-long – Leben und Werk: Studien zur zeitgenössischen Kunstmusik in Taiwan*. Aachen: Shaker, 2005.
- Takahashi, Yūji. “From Words to Music.” *Perspectives of New Music* 30, no. 2 (1992): 64–71.
- Takahashi, Yūji. “Bach as a Failure.” *Perspectives of New Music* 30, no. 2 (1992): 72–75.
- Takahashi, Yūji. “The Resistance of the Asian Masses and Their Culture.” *Perspectives of New Music* 30, no. 2 (1992): 90–100.
- Takahashi, Yūji. *Tori no asobi: Works for Japanese Instruments*. Real Time 6, Fontec FOCD3191, compact disc, 1994. Supplemental Booklet.
- Takahashi, Yūji. “Between Good and Evil: Yūji Takahashi in Conversation with Jack Body.” *World New Music Magazine* no. 5 (1995): 6–11.
- Takahashi, Yūji. *Astray Among Decayed Strings: Looking Back on My Pieces for Reconstructed Instruments*. Tokyo: Shunjūsha, 2000.
- Takahashi, Yūji. *Koto nado asobi* (score). Tokyo, 2000. http://www.suigyu.com/yuji/score-pdf/kna_e.pdf
- Takahashi, Yūji. “Two Statements on Music.” *the world of music* 45, no. 2 (2003): 147–152.
- Takemitsu, Tōru. “Notes on November Steps.” [1971] In *Confronting Silence: Selected Writings*, 83–90. Berkeley: Fallen Leaf Press, 1995.
- Takemitsu, Tōru. “Dream and Number.” [1984] In *Confronting Silence: Selected Writings*, 97–126. Berkeley: Fallen Leaf Press, 1995.
- Takemitsu, Tōru. “My Perception of Time in Traditional Japanese Music.” *Contemporary Music Review* 1, no. 2 (1987): 9–13.
- Takemitsu, Tōru. “Music and Culture.” In *Toki no Entei* (The Gardener of Time). Tokyo: Shinchosha 1996; excerpts translated by Ashida Naoyuki. <http://www.child-dream.net/ashida/tt/essays.html>
- Tamagawa, Kiyoshi. *Echoes from the East: The Javanese Gamelan and Its Influence on the Music of Claude Debussy*. Lanham: Lexington Books, 2019.
- Tamba, Akira. *The Musical Structure of Nō*. Tokyo: Tokai University Press, 1981.
- Tan, Dun. *Heaven Earth Mankind – Symphony 1997* (score). New York: Schirmer, 1997.
- Tan, Dun, and Christian Utz. “Tan Dun’s Art for a New Generation: ‘Extreme Cross-over, Extremely Personal Music.’” *CHIME* no. 12/13 (1998): 142–150.
- Tanaka, Shōhei. *Nihon wasei no kiso* (Foundations of Japanese Harmony). Tokyo: Sōgensha, 1940.
- Tang, Yating. “Musical Life in the Jewish Refugee Community in Shanghai: Popular and Art Music.” *Journal of Music in China* 4, no. 1–2 (2002): 167–186.
- Tang, Yating. “Reconstructing the Vanished Musical Life of the Shanghai Jewish Diaspora: A Report.” *Ethnomusicology Forum* 13, no. 1 (2004): 101–118.
- Tang, Yating. *Shanghai Youtai shequ de yinyue shenghuo* (1850–1950, 1998–2005) (The Musical Lives of the Jewish Community in Shanghai, 1850–1950, 1998–2005). Shanghai: Shanghai yinyue-xueyuan chubanshe 2007.
- Tang, Yating. “Japanese Musicians and the Shanghai Municipal Orchestra (1942–45).” *the world of music* [new series] 1 (2012) special issue: *Colonial Modernity and East Asian Musics*: 47–80.
- Tang, Yating. *Diguo feishan bianzouqu: Shanghai gongbuju yuedui shi* (Variations on Imperial Diasporas: A History of the Shanghai Municipal Orchestra). Shanghai: Shanghai yinyue-xueyuan chubanshe, 2014.
- Tanizaki, Jun’ichirō. *In Praise of Shadows*. [1933] Translated by Thomas J. Harper and Edward G. Seidensticker. Stony Creek: Leete’s Island Books, 1977.

- Tanizaki, Jun'ichirō. *Lob des Schattens. Entwürfe einer japanischen Ästhetik*. [1933] Zürich: Manesse, 1996.
- Taruskin, Richard. "Russian Folk Melodies in *The Rite of Spring*." *Journal of the American Musicological Society* 33, no. 3 (1980): 501–543.
- Taruskin, Richard. "The Dark Side of the Moon" (Review: Harvey Sachs, *Music in Fascist Italy*, 1987). [1988] In *The Danger of Music and Other Anti-Utopian Essays*, 202–216. Berkeley: University of California Press, 2009.
- Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the Works through Mavra*. 2 Vols. Berkeley: University of California Press, 1996.
- Taruskin, Richard. "Notes on Svadebka." In *Defining Russia Musically. Historical and Hermeneutical Essays*, 389–467. Princeton: Princeton University Press, 1997.
- Taruskin, Richard. "Introduction: The History of What?" In *Music from the Earliest Notations to the Sixteenth Century (The Oxford History of Western Music, Vol. 1)*, XXI–XXX. New York: Oxford University Press, 2005.
- Taruskin, Richard. "Speed Bumps." *19th-Century Music* 29, no. 2 (2005): 185–207.
- Taruskin, Richard. "Why You Cannot Leave Bartók Out." *Studia Musicologica Academiae Scientiarum Hungaricae* 47, no. 3/4 (2006): 265–277.
- Taruskin, Richard. "Afterword: Nicht blutbefleckt?" *The Journal of Musicology* 26, no. 2 (2009): 274–284.
- Taruskin, Richard. *The Oxford History of Western Music*. 5 Vols. New York: Oxford University Press, 2010.
- Taruskin, Richard. *Music in the Late Twentieth Century (The Oxford History of Western Music, Vol. 5)*. New York: Oxford University Press, 2010.
- Taruskin, Richard. "Preface." In *Music in the Late Twentieth Century (The Oxford History of Western Music, Vol. 5)*, XIX–XX. New York: Oxford University Press, 2010.
- Taylor, Charles. *Sources of the Self: The Making of the Modern Identity*. Cambridge, MA: Harvard University Press, 1989.
- Taylor, Charles. *The Malaise of Modernity*. Concord: Anansi, 1991.
- Taylor, Charles. "The Politics of Recognition." In Charles Taylor, Anthony Appiah, Jürgen Habermas, Stephen C. Rockefeller, Michael Walzer, and Susan Wolf, *Multiculturalism and the Politics of Recognition: An Essay*. Expanded paperback edition. Edited and introduced by Amy Gutmann, 25–74. Princeton: Princeton University Press, 1994.
- Taylor, Stephen Andrew. "Ligeti, Africa and Polyrhythm." *the world of music* 45, no. 2 (2003): 83–94.
- Taylor, Stephen Andrew. "Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti." *Contemporary Music Review* 31 no. 2–3 (2012): 203–220.
- Taylor, Timothy D. *Beyond Exoticism. Western Music and the World*. Durham: Duke University Press, 2007.
- Tcherepnine, Alexander. "Music in Modern China." *Musical Quarterly* 21, no. 4 (1935): 391–400.
- Tenzer, Michael. "José Maceda and the Paradoxes of Modern Composition in Southeast Asia." *Ethnomusicology* 47 no. 1 (2003): 93–120.
- Tenzer, Michael. "Introduction: Analysis, Categorization, and Theory of Musics of the World." In *Analytical Studies in World Music*, edited by Michael Tenzer, 3–38. New York: Oxford University Press, 2006.
- Tenzer, Michael. "Temporal Transformations in Cross-Cultural Perspective: Augmentation in Baroque, Carnatic and Balinese Music." In *Music Theory and Interdisciplinarity: 8th Congress of the Gesellschaft für Musiktheorie Graz 2008*, edited by Christian Utz, 517–530. Saarbrücken:

- Pfau, 2010. Also published in *Analytical Approaches to World Music* 1, no. 1 (2011): 152–175. http://aawmjournal.com/articles/2011a/Tenzer_AAWM_Vol_1_1.pdf
- Tenzer, Michael. “A Cross-Cultural Topology of Musical Time: Afterword to the Present Book and to *Analytical Studies in World Music* (2006).” In *Analytical and Cross-Cultural Studies in World Music*, edited by Michael Tenzer and John Roeder, 415–439. New York: Oxford University Press, 2011.
- Terauchi, Naoko. “Future Perspectives: New Possibilities in Research on *gagaku*.” In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 82–84. Tokyo: Musicological Society of Japan, 2004.
- Theobald, Werner. “Spuren des Mythos in der Aristotelischen Theorie der Erkenntnis: ‘Hypo-lepsis’ bei Aristoteles, *De anima* und *Anal. post.*” *Archiv für Begriffsgeschichte* 44 (2002): 25–37.
- Thorau, Christian. “Interagierende Systeme: Überlegungen zu einem zeichentheoretischen Rahmen musikalischer Analyse.” In *Systeme der Musiktheorie*, edited by Clemens Kühn and John Leigh, 70–84. Dresden: Sandstein, 2009.
- Thorau, Christian. *Vom Klang zur Metapher: Perspektiven der musikalischen Analyse*. Hildesheim: Olms, 2012.
- Thrasher, Alan. “Bianzhou – Performance Variation in Jiangnan sizhu.” *CHIME* no. 6 (1993): 4–20.
- Thrasher, Alan. “The Chinese Sheng: Emblem of the Phoenix.” *ACMR Report* 9, no. 1 (1996): 1–20.
- Thrasher, Alan. “Sheng.” *Grove Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.25623>
- Tischer, Matthias. “Musik in der Ära des kalten Kriegees.” In *Was bleibt? 100 Jahre Neue Musik*, edited by Andreas Meyer, 135–161. Mainz: Schott, 2011.
- Tomlinson, Gary. *Music in Renaissance Magic: Toward a Historiography of Others*. Chicago: University of Chicago Press, 1993.
- Tomlinson, John. *Globalization and Culture*. [1999] Cambridge: Cambridge University Press, 2006.
- Tortora, Daniela, editor. *Voce come soffio, Voce come gesto: Omaggio a Michiko Hirayama: Atti delle due giornate internazionali di studio Roma, 9–10 giugno 2003*. Rome: Aracne, 2008.
- Treitler, Leo. *Music and the Historical Imagination*. Cambridge, MA: Harvard University Press, 1989.
- Tsui, Yingfai. “The Modern Chinese Folk Orchestra: A Brief History.” *Musical Performance: An International Journal* 2, no. 2 (1998): 19–32.
- Tsui, Yingfai. “Ensembles: The Modern Chinese Orchestra.” In *The Garland Encyclopedia of World Music*, Vol. 7: *East Asia: China, Japan, and Korea*, edited by Robert Provine, Yosihiko Tokumaru, and Lawrence Witzleben, 227–232. New York: Garland, 2001.
- Tsukahara, Yasuko. “Aspects of *gagaku* in the Late Nineteenth and Early Twentieth Centuries.” In *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002*, edited by the Musicological Society of Japan, 72–75. Tokyo: Musicological Society of Japan, 2004.
- Tsukahara, Yasuko. “State Ceremony and Music in Meiji-era Japan.” *Nineteenth-Century Music Review* 10, no. 2 (2013): 223–238.
- Tsunoda, Tadanobu. *The Japanese Brain: Uniqueness and Universality*. [1978] Tokyo: Taishūkan, 1985.
- Tsuyuki, Tsugio. “Nihon ongaku to yōgaku to no kōryū” (Exchange between Japanese and Western Music – Exemplified by Recent Radio Broadcasts). *Ongaku sekai* 11, no. 5 (1939): 35–37.
- Tully, James. *Strange Multiplicity: Constitutionalism in an Age of Diversity*. Cambridge: Cambridge University Press, 1995.

- Tung, Chao-Ming. "Formosa" (Program note). In *cross//roads 4* Program, edited by Christian Utz, 12. Vienna: AsianCultureLink, 2002.
- Turner, John W. "Performing Cultural Hybridity in Isang Yun's *Glissées* pour violoncelle seul (1970)." *Music Theory Online* 25, no. 2 (2019). <https://doi.org/10.30535/mto.25.2.6>
- Ulrich, Thomas. "Spirituelle All-Einheit und das Subjekt des Komponisten: Zum 'Katholischen' bei Stockhausen." In *Internationales Stockhausen-Symposion 1998*, edited by Imke Misch and Christoph von Blumröder, 18–25. Saarbrücken: Pfau, 1999.
- Utz, Christian. *Neue Musik und Interkulturalität: Von John Cage bis Tan Dun*. Stuttgart: Steiner, 2002.
- Utz, Christian. "Interkulturalität in der neuen Musik: Kulturelle Differenz als kompositorische Herausforderung." In *MaerzMusik 2004* Program, edited by Berliner Festspiele, 28–32. Berlin, 2004.
- Utz, Christian. "Bernd Alois Zimmermann und Charles Ives: Schichtungsverfahren, Intertextualität, kulturelle Verortung." In *Bernd Alois Zimmermann*, edited by Ulrich Tadday, 121–141. Munich: edition text + kritik, 2005.
- Utz, Christian. "Zwischen Mythos und Kooperation. Transkulturelle Rezeption westlicher Komponisten in historischer Perspektive." In *Neue Zeitschrift für Musik* 167, no. 3 (2006): 27–31.
- Utz, Christian. "Musik von einem fremden Planeten? Variationen über Struktur, Wahrnehmung und Bedeutung in der Musik des 20. und 21. Jahrhunderts." In *Musiktheorie als interdisziplinäres Fach. 8. Kongress der Gesellschaft für Musiktheorie Graz 2008*, edited by Christian Utz, 377–399. Saarbrücken: Pfau, 2010.
- Utz, Christian. "Statische Allegorie und 'Sog der Zeit': Zur strukturalistischen Semantik in Salvatore Sciarrinos Oper *Luci mie traditrici*." *Musik & Ästhetik* no. 53 (2010): 37–60.
- Utz, Christian. "'Liberating' Sound and Perception: Historical and Methodological Preconditions of a Morphosyntactic Approach to Post-tonal Music." In *Organized Sound: Klang und Wahrnehmung in der Musik des 20. und 21. Jahrhunderts*, edited by Christian Utz, 13–48. Saarbrücken: Pfau, 2013.
- Utz, Christian. "Das zweifelnde Gehör: Erwartungssituationen als Module im Rahmen einer performativen Analyse tonaler und posttonaler Musik." *Zeitschrift der Gesellschaft für Musiktheorie* 10, no. 2 (2013): 225–257. <https://doi.org/10.31751/720>
- Utz, Christian. "Morphologie und Bedeutung der Klänge in Klaus Hubers *Miserere Hominibus*." In *Transformationen: Zum Werk von Klaus Huber*, edited by Jörn Peter Hiekel and Patrick Müller, 129–165. Mainz: Schott, 2013.
- Utz, Christian. *Komponieren im Kontext der Globalisierung: Perspektiven für eine Musikgeschichte des 20. und 21. Jahrhunderts*. Bielefeld: transcript, 2014.
- Utz, Christian. "Scelsi hören: Morphosyntaktische Zusammenhänge zwischen Echtzeitwahrnehmung und Formimagination der Musik Giacinto Scelsi." In *Klang und Quelle: Ästhetische Dimension und kompositorischer Prozess bei Giacinto Scelsi*, edited by Federico Celestini and Elfriede Reissig, 143–175. Vienna: LIT, 2014.
- Utz, Christian. "Vom adäquaten zum performativen Hören: Diskurse zur musikalischen Wahrnehmung als Präsenzerfahrung im 19. und 20. Jahrhundert und Konsequenzen für die musikalische Analyse." *Acta Musicologica* 86, no. 1 (2014): 101–123.
- Utz, Christian. "Paradoxien musikalischer Temporalität in der neueren Musikgeschichte. Die Konstruktion von Klanggegenwart im Spätwerk Bernd Alois Zimmermanns im Kontext der Präsenzüsthetik bei Giacinto Scelsi, György Ligeti, Morton Feldman und Helmut Lachenmann." *Die Musikforschung* 68, no. 1 (2015): 22–52.

- Utz, Christian. "Auf der Suche nach einer befreiten Wahrnehmung. Neue Musik als Klangorganisation." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 35–53. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Utz, Christian. "China, Taiwan, Hong Kong." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 200–209. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Utz, Christian. "Räumliche Vorstellungen als 'Grundfunktionen des Hörens.' Historische Dimensionen und formanalytische Potenziale musikbezogener Architektur- und Raummetaphern – Eine Diskussion anhand von Werken Guillaume Dufays, Joseph Haydns und Edgard Varèses." *Acta Musicologica* 88, no. 2 (2016): 193–222.
- Utz, Christian. "Time-Space Experience in Works for Solo Cello by Lachenmann, Xenakis and Ferneyhough: A Performance-Sensitive Approach to Morphosyntactic Musical Analysis." *Music Analysis* 36, no. 2 (2017): 216–256. <https://doi.org/10.1111/musa.12076>
- Utz, Christian. "Zum performativem Hören serieller Musik: Analyse und Aufführung von Pierre Boulez' *Structures Ia* (1951) und *Polyphonie X* (1951)." In *Beitragsarchiv des Internationalen Kongresses der Gesellschaft für Musikforschung, Mainz 2016 – "Wege der Musikwissenschaft,"* edited by Gabriele Buschmeier and Klaus Pietschmann. Mainz: Schott, 2017. <http://schott-campus.com/zum-performativen-hoeren>
- Utz, Christian. "Klang als Energie in der Musik seit 1900: Erfahrungsorientiertes Zeit-Raum-Komponieren bei Edgard Varèse, Dane Rudhyar und Giacinto Scelsi." In *Energie! Kräftespiele in den Künsten*, edited by Arne Stollberg and Kathrin Eggers, 247–276. Würzburg: Königshausen & Neumann 2021.
- Utz, Christian. "Carolyn Abbate: Music – Drastic or Gnostic?" In *Lexikon Schriften über Musik*, Vol. 2: *Musikästhetik*, edited by Hartmut Grimm, Melanie Wald-Fuhrmann, and Felix Wörner. Kassel: Bärenreiter, forthcoming.
- Utz, Christian. "Musikalische 'Treibhausblüten'? Universalismus und Kulturpessimismus bei Hugo Riemann (1849–1919) und Georg Capellen (1869–1934): Musiktheorie und Musikhistorik im Spannungsfeld globaler Moderne." In *Hugo Riemann: Musikforschung zwischen Universalität, Nationalismus und internationaler Ausstrahlung*, edited by Stefan Keym and Christoph Hust. Hildesheim: Olms, forthcoming.
- Utz, Christian and Dieter Kleinrath. "Klang und Wahrnehmung bei Varèse, Scelsi und Lachenmann: Zur Wechselwirkung von Tonhöhen- und Klangfarbenstrukturen in der Klangorganisation post-tonaler Musik." In *Klangperspektiven*, edited by Lukas Haselböck, 73–102. Hofheim: Wolke, 2011.
- Utz, Christian, and Frederick Lau, editors. *Vocal Music and Contemporary Identities: Unlimited Voices in East Asia and the West*. New York: Routledge, 2013.
- Utz, Christian, and Rainer Nonnenmann. "Rhythmus, Metrum, Tempo." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 526–541. Stuttgart: Metzler/Kassel: Bärenreiter, 2016.
- Vertovec, Stephen. "Super-Diversity and Its Implications." *Ethnic and Racial Studies* 30, no. 6 (2007): 1024–1054.
- Vlad, Roman. "Reihenstrukturen im *Sacre du Printemps*." In *Igor Strawinsky*, edited by Heinz-Klaus Metzger and Rainer Riehn, 4–64. Munich: edition text + kritik, 1984.
- Vuillermoz, Emile. "La musique au concert." *Comœdia*, 19 January 1914, 2.
- Wade, Bonnie C. *Composing Japanese Musical Modernity*. Chicago: University of Chicago Press, 2014.
- Wagnleitner, Reinhold. *Coca-Colonisation und Kalter Krieg: Die Kulturmission der USA in Österreich nach dem Zweiten Weltkrieg*. Vienna: Verlag für Gesellschaftskritik, 1991.

- Walravens, Hartmut. *Vincenz Hundhausen (1878–1955): Leben und Werk des Dichters, Druckers, Verlegers, Professors, Regisseurs und Anwalts in Peking*. Wiesbaden: Harrassowitz, 1999.
- Wang, Ningyi. "Farensheisi de tansuo: Ping Luo Zhongrong de 'Shejiang cai furong'" (A Thought-Provoking Experiment: A Critique of Luo Zhongrong's *Picking Lotus Flowers at the Riverside*). *Yinyue yanjiu* (Music Research) 4 (1981): 41–45.
- Wang, Zheng. "National Humiliation, History Education, and the Politics of Historical Memory: Patriotic Education Campaigns in China." *International Studies Quarterly* 52 (2008): 783–806.
- Wang, Zhenya. *Wusheng yinjie ji qi hesheng* (The Pentatonic Scale and Its Harmony). Shanghai: Wenguang Shudian, 1949.
- Weber, William. "The History of Musical Canon." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 336–355. Oxford: Oxford University Press, 2001.
- Weggel, Oskar. *Die Geschichte Taiwans*. Cologne: Böhlau, 1991.
- Welch, Allison. "Meeting Along the Edge: 'Svara' and 'Tala' in American Minimal Music." *American Music* 17, no. 2 (1999): 179–199.
- Wellens, Ian. *Music on the Frontline: Nicolas Nabokov's Struggle Against Communism and Middle-brow Culture*. Aldershot: Ashgate, 2002.
- Wellmer, Albrecht. *Versuch über Musik und Sprache*. Munich: Hanser, 2009.
- Wellmer, Albrecht. "Über Musik und Sprache: Variationen und Ergänzungen." In *Musik-Sprachen: Beiträge zur Sprachnähe und Sprachferne von Musik im Dialog mit Albrecht Wellmer*, edited by Christian Utz, Dieter Kleinrath, and Clemens Gadenstätter, 9–39. Saarbrücken: Pfau, 2013.
- Welsch, Wolfgang. "Transculturality: The Puzzling Form of Cultures Today." In *Spaces of Culture: City, Nation, World*, edited by Mike Featherstone and Scott Lash, 195–213. London: SAGE, 1999.
- Werner, Michael, and Bénédicte Zimmermann. "Beyond Comparison: *Histoire Croisée* and the Challenge of Reflexivity." *History and Theory* 45, no. 1 (2006): 30–50.
- Werner, Michael, and Bénédicte Zimmermann. "Vergleich, Transfer, Verflechtung: Der Ansatz der *Histoire croisée* und die Herausforderung des Transnationalen." *Geschichte und Gesellschaft* 28, no. 4 (2006): 607–636.
- Wichmann, Elizabeth. *Listening to Theatre: The Aural Dimension of Beijing Opera*. Honolulu: University of Hawai'i Press, 1991.
- Widmer, Ellen, and David Dewei Wang, editors. *From May Fourth to June Fourth: Fiction and Film in Twentieth Century China*. Cambridge, MA: Harvard University Press, 1993.
- Williams, Alan E. "Madness in the Music Theatre Works of Peter Maxwell Davies." *Perspectives of New Music* 38, no. 1 (2000): 77–100.
- Williams, Christopher. "Of Canons and Context: Toward a Historiography of Twentieth-Century Music." *Repercussions* 2, no. 1 (1993): 31–74.
- Willmann, Roland. *Gebannte Zeit: Studien zum Klavierkonzert György Ligetis*. Anif: Mueller-Speiser, 2006.
- Willner, Channan. "The Two-Length Bar Revisited: Handel and the Hemiola." *Göttinger Händel-Beiträge* 4 (1991): 208–231.
- Willner, Channan. "Metrical Displacement and Metrically Dissonant Hemiolas." *Journal of Music Theory* 57, no. 1 (2013): 87–118. <https://doi.org/10.1215/00222909-2017115>
- Wilson, Alexandra. "Modernism and the Machine Woman in Puccini's *Turandot*." *Music and Letters* 86, no. 3 (2005): 432–451.

- Wilson, Peter Niklas. "Interkulturelle Fantasien: György Ligeti's Klavieretüden Nr. 7 und 8." *Melos: Jahrbuch für zeitgenössische Musik* 51 (1992): 63–84.
- Wilson, Peter Niklas. "Sakrale Sehnsüchte: Der Scelsi-Feldman-Nono-Kult." *MusikTexte* no. 44 (1992): 2–4.
- Wilson, Peter Niklas. "Die Ahnen des Kolumbus: Notizen zum Umgang mit dem musikalisch Fremden." In *Fremde Welten* (Program Wien Modern 1996), edited by the Wiener Konzerthaus, 13–19. Vienna, 1996.
- Wimmer, Franz Martin. *Interkulturelle Philosophie: Eine Einführung*. Vienna: WUV, 2004.
- Wimmer, Franz Martin. "Vom Umgang mit kulturellen Differenzen in der Philosophie." In *Musik und Globalisierung: Zwischen kultureller Homogenisierung und kultureller Differenz*, edited by Christian Utz, 59–78. Saarbrücken: Pfau, 2007.
- Winckler, Edwin A. "Cultural Policy in Postwar Taiwan." In *Cultural Change in Postwar Taiwan*, edited by Stevan Harrell and Chün-chieh Huang, 22–46. Boulder: Westview, 1994.
- Winzenburg, John. "Aaron Avshalomov and New Chinese Music in Shanghai, 1931–1947." *Twentieth-Century China* 37, no. 1 (2012): 50–72.
- Winzenburg, John. "Heteroglossia and Traditional Vocal Genres in Chinese-Western Fusion Concertos." *Perspectives of New Music* 51 no. 2 (2013): 101–140.
- Winzenburg, John. "Musical-Dramatic Experimentation in the *Yangbanxi*: A Case for Precedence in *The Great Wall*." In *Listening to China's Cultural Revolution: Music, Politics, and Cultural Continuities*, edited by Paul Clark, Laikwan Pang, and Tsan-Huang Tsai, 189–212. London: Palgrave MacMillan, 2015.
- Winzenburg, John. "Spanning the Timbral Divide: Tradition, Multiplicity, and Novelty in Chinese-Western Fusion Concerto Instrumentation." In *China and the West: Representation, Reception, and Reception*, edited by Hon-Lun Yang and Michael Saffle, 186–204. Ann Arbor: University of Michigan Press, 2017.
- Winzenburg, John. "A New Multivoiced World: Bakhtinian Polyphony and the First Chinese-Western Fusion Concerto." *Journal of Musicological Research* 37, no. 3 (2018): 209–238.
- Winzenburg, John. "From 'Folk Cure' to Catharsis: Alexander Tcherepnin and New Chinese Piano Music." In Hon-Lun Yang, Simo Mikkonen, and John Winzenburg, *Networking the Russian Musical Diaspora in Inter-War Shanghai*, 148–172. Honolulu: University of Hawai'i Press, 2020.
- Winzenburg, John. "Partnering with the Shanghai Arts Community: Aaron Avshalomov and Symphonic-Theatrical Experimentation." In Hon-Lun Yang, Simo Mikkonen, and John Winzenburg, *Networking the Russian Musical Diaspora in Inter-War Shanghai*, 173–202. Honolulu: University of Hawai'i Press, 2020.
- Wiora, Walter. "Die Tonarten im deutschen Volkslied." *Deutsche Musikkultur* 3 (1938/39): 428–440.
- Wiora, Walter. *Die vier Weltalter der Musik: Ein universalhistorischer Entwurf*. [1961] Kassel: dtv, 1988.
- Wirtz, Markus. *Licht: Die szenische Musik von Karlheinz Stockhausen – eine Einführung*. Saarbrücken: Pfau, 2000.
- Wißmann, Friederike. *Hanns Eisler: Komponist, Weltbürger, Revolutionär*. Munich: Edition Elke Heidenreich bei C. Bertelsmann, 2012.
- Witzleben, John Lawrence. *"Silk and Bamboo" Music in Shanghai: The Jiangnan Sizhu Instrumental Ensemble Tradition*. Kent: Kent State University Press, 1995.
- Wolpert, Rembrandt. "The Mensural Notation of Rhythmic Modes, in String and Wind Parts of *Tōgaku*, in the Twelfth, Thirteenth, and Fourteenth Centuries." In *Music from the Tang Court*,

- Vol. 4, edited by Laurence E. R. Picken and Noël J. Nickson, 117–133. Cambridge: Cambridge University Press, 1990.
- Wong, Hoi-Yan. “Bartók’s Influence on Chinese New Music in the Post-Cultural Revolution Era.” *Studia Musicologica* 48, no. 1/2 (2007): 237–243.
- Wong, Isabel K. F. “*Geming gequ*: Songs for the Education of the Masses.” In *Popular Chinese Literature and Performing Arts 1949–1979*, edited by Bonnie McDougall, 112–143. Berkeley: University of California Press, 1984.
- Xu, Buzeng. “Nacui tudao xia de toushengzhe: Ji dierci dazhan zhong binan lai Hu de youtairen” (Survivors of the Nazi Holocaust: On the Jewish Refugees Who Came to Shanghai during World War II). *Shanghai dang’an* (Shanghai Archive) 1 (1989): 37–43.
- Xu, Buzeng. “The Influence of Jewish Refugees on the Musical and Intellectual Life of Shanghai, Part 1.” *Points East* 5 (1990): 10–12; Part 2, *Points East* 9 (1994): 8–10.
- Xu, Buzeng. “Yutai yinyuejia zai Shanghai” (Jewish Musicians in Shanghai). *Yinyue yishu* (The Art of Music) 13, no. 3 (1991): 36–43; no. 4 (1991): 1–7.
- Xu, Buzeng. “Jews and the Musical Life of Shanghai.” In *The Jews of China*, Vol. 1: *Historical and Comparative Perspectives*, edited by Jonathan Goldstein, 230–238. Armonk: Sharpe, 1999.
- Xu, Buzeng. *Xunfang Youtairen: Yutai wenhua jingying zai Shanghai* (Research on the Jews: The Elite of Jewish Culture in Shanghai). Shanghai: Shanghai shehui ke xue yu an chubanshe, 2007.
- Yamada, Chieko. “*Gidayū-bushi*: Music of the *bunraku* Puppet Theatre.” In *The Ashgate Research Companion to Japanese Music*, edited by Alison McQueen Tokita and David W. Hughes, 197–228. Aldershot: Ashgate, 2008.
- Yang, Chien-Chang. “Musical Phantasmagoria in the Globalized Age: Tan Dun’s *The Map* and the Environmental Politics of Musical Materials.” In *Contemporary Music in East Asia*, edited by Hee-Sook Oh, 241–265. Seoul: Seoul National University Press, 2014.
- Yang, Chien-Chang. “Technologies of Tradition in Post-War Musical Avant-Gardism: A Theoretical Reflection.” *the world of music* [new series] 6, no. 1 (2017): 41–58.
- Yang, Hon-Lun. “The Shanghai Conservatory, Chinese Musical Life, and the Russian Diaspora, 1927–1949.” *Twentieth-Century China* 37, no. 1 (2012): 73–95.
- Yang, Hon-Lun. “From Colonial Modernity to Global Identity: The Shanghai Municipal Orchestra.” In *China and the West: Music, Representation, and Reception*, edited by Hon-Lun Yang and Michael Saffle, 49–64. Ann Arbor: University of Michigan Press, 2017.
- Yang, Yinliu. “Guoyue qiantu jiqi yanjiu” (The Future of National Music and Its Study). *Yuefeng* 2, no. 4 (1942): 17–19; 3, no. 1 (1943): 16–19; 3, no. 2 (1945): 22–25; reprinted in *Zhongguo yinyuexue* (Musicology in China) (1989), no. 4: 4–15.
- Yeston, Maury. *The Stratification of Musical Rhythm*. New Haven: Yale University Press, 1976.
- Yi, Ji-Young. *Contemporary Gayageum Notation for Composers*. Seoul: Korean Traditional Performing Arts Foundation, 2011.
- Yi, Hyejin. “National Cultural Memory in Late-Twentieth-Century East Asian Composition: Isang Yun, Hosokawa Toshio and Zhu Jian’er.” *the world of music* [new series] 6, no. 1 (2017): 73–101.
- You, Sufeng. “Taiwan jin sanshi nian ‘xiandai yinyue’ fazhan zhi tansuo 1945–1975” (Studies on the Development of ‘Modern Music’ in Taiwan over the Past 30 Years, 1945–1975). Master’s thesis, National Taiwan Normal University, Taipei, 1990.
- Young, Robert J. C. *Colonial Desire: Hybridity in Theory, Culture and Race*. New York: Routledge, 1994.

- Young, Samson. "Reconsidering Cultural Politics in the Analysis of Contemporary Chinese Music: The Case of Ghost Opera." *Contemporary Music Review* 26, no. 5 (2007): 605–618.
- Young, Samson. "The Voicing of the Voiceless in Tan Dun's *The Map*: Horizon of Expectation and the Rhetoric of National Style." *Asian Music* 40, no. 1 (2009): 83–99.
- Young, Samson. "Reading Contemporary Chinese Music: Reconsidering Identity and Cultural Politics in Analysis." PhD dissertation, Princeton University, 2013.
- Yu, Siu Wah. "Two Practices Confused in One Composition: Tan Dun's *Symphony 1997: Heaven, Earth, Man*." In *Locating East Asia in Western Art Music*, edited by Yayoi Uno Everett and Frederick Lau, 57–71. Middletown: Wesleyan University Press, 2004.
- Yun, Isang. "Musik und Instrumente des alten Korea (1963)." In *Ssi-ol. Almanach 2002/03*, edited by Walter-Wolfgang Sparrer, Munich: edition text + kritik, 2004, 13–24.
- Yun, Isang. "Über meine Musik: Vorlesungen an der Salzburger Hochschule für Musik und darstellende Kunst 'Mozarteum.'" [1993] In *Der Komponist Isang Yun*, edited by Hanns-Werner Heister and Walter-Wolfgang Sparrer, 297–313. Second edition. Munich: edition text + kritik, 1997.
- Yun, Shin-Hyang. *Zwischen zwei Musikwelten: Studien zum musikalischen Denken Isang Yuns*. Würzburg: Königshausen & Neumann, 2002.
- Zbikowski, Lawrence M. *Conceptualizing Music: Cognitive Structure, Theory, and Analysis*. New York: Oxford University Press, 2002.
- Zehentreiter, Ferdinand. "Anatomie des Bildungsbürgertums oder musiksoziologische Halbbildung?" *Musik & Ästhetik* no. 52 (2009): 85–90.
- Zehme, Albertine. *Die Grundlagen künstlerischen Sprechens und Singens mit völliger Entlastung des Kehlkopfes, für den Selbstunterricht*. Leipzig: Merseburger, 1920.
- Zenck, Martin. "Ritual or Imaginary Ethnography in Stravinsky's *Le Sacre du Printemps*?" *the world of music* 40, no. 1 (1998): 61–78.
- Zenck, Martin. "Artaud – Boulez – Rihm: Zur Re- und Trans-Ritualität im europäischen Musiktheater des 20. Jahrhunderts." In *Musiktheater heute: Internationales Symposium der Paul Sacher Stiftung Basel 2001*, edited by Hermann Danuser and Matthias Kassel, 235–264. Mainz: Schott, 2003.
- Zenck, Martin. "Zu einer kulturwissenschaftlichen Theorie der 'Passage.'" In *Passagen: Theorien des Übergangs in Musik und anderen Kunstformen*, edited by Christian Utz and Martin Zenck, 9–30. Saarbrücken: Pfau, 2009.
- Zenck, Martin. *Pierre Boulez: Die Partitur der Geste und das Theater der Avantgarde*. Paderborn: Fink, 2017.
- Zender, Hans. "Muji no kyō." [1975] In *Die Sinne denken: Texte zur Musik 1975–2003*, edited by Jörn Peter Hiekel, 314. Wiesbaden: Breitkopf & Härtel, 2004.
- Zender, Hans. "Was kann Musik heute sein? Musik in der von Medien und Kommerzialisierung bestimmten Welt." [1988] In *Die Sinne denken: Texte zur Musik 1975–2003*, edited by Jörn Peter Hiekel, 145–156. Wiesbaden: Breitkopf & Härtel, 2004.
- Zender, Hans. "Über das Hören." [1991] In *Die Sinne denken: Texte zur Musik 1975–2003*, edited by Jörn Peter Hiekel, 177–182. Wiesbaden: Breitkopf & Härtel, 2004.
- Zender, Hans. "Weltmusik." [1992] In *Die Sinne denken: Texte zur Musik 1975–2003*, edited by Jörn Peter Hiekel, 234–237. Wiesbaden: Breitkopf & Härtel, 2004.
- Zender, Hans. "Gegenstrebige Harmonik." [2000/2002] In *Die Sinne denken: Texte zur Musik 1975–2003*, edited by Jörn Peter Hiekel, 95–135. Wiesbaden: Breitkopf & Härtel, 2004.

- Zender, Hans. "Das Eigene und das Fremde: Gedanken zu meiner Oper *Chief Joseph*." In *Musik und Globalisierung: Zwischen kultureller Homogenisierung und kultureller Differenz*, edited by Christian Utz, 95–102. Saarbrücken: Pfau, 2007.
- Zhang, Que. *Akkulturationsphänomene in der gegenwärtigen Musikkultur Chinas: Die musikalische Avantgarde der achtziger Jahre*. Hamburg: Wagner, 1992.
- Zhao, Ronglin. "Renshi women de zuoqujia: Pan Huanglong" (Meeting with our Composers: Pan Hwang-Long). *Yinyue yu yinxiang* 169 (1987): 90–93.
- Zheng, Yinglie. "Sang Tong de Yeijing shishi" (A Preliminary Analysis of Sang Tong's *Night Scenery*). *Yinyue yishu* (The Art of Music) 5, no. 2 (1983): 54–59.
- Zheng, Yinglie. "Letter from China: The Use of Twelve-Tone Technique in Chinese Musical Composition." *Musical Quarterly* 74, no. 3 (1990): 473–488.
- Zhongguo minjian gequ jicheng* (Anthology of Chinese Folk Songs). Beijing: Renmin yinyue chubanshe, 1981–2005.
- Zhou, Grace. "Essentialist Legacies and Shifting Identities: Language in Central Asian Nation-Building." *The Journal of Politics and Society* 21 (2010): 147–166.
- [Zhuangzi.] *The Writings of Chuang Tzu*. Translated by James Legge. Oxford: Oxford University Press, 1891. <https://ctext.org/zhuangzi>
- Zidarić Györek, Petra. "Transformation und Polyphonie in Klaus Hubers *Die Seele muss vom Reittier steigen*." In *Musik im Zusammenhang: Festschrift Peter Revers zum 65. Geburtstag*, edited by Klaus Aringer, Christian Utz, and Thomas Wozonig, 629–640. Vienna: Hollitzer, 2019.
- Zimmermann, Christian von. "Globale Entwürfe. China in der Kulturgeschichtsschreibung und in Weltreiseberichten zwischen 1850 und 1920." In *Herausforderung China: Referate einer Vorlesungsreihe des Collegium Generale der Universität Bern im Sommersemester 2007*, edited by Thomas Borgard, Christian von Zimmermann and Sara Margarita Zwahlen, 215–251. Bern: Haupt, 2009.
- Zink, Michael. "Strukturen: Analytischer Versuch über Helmut Lachenmanns 'Ausklang.'" *MusikTexte* no. 96 (2002): 27–41.
- Žižek, Slavoj. *Ein Plädoyer für die Intoleranz*. Vienna: Passagen, 2003.