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

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

2. Stratification and Analysis

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

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

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

*Example 6.5: Christian Utz, **the wasteland of minds**, mm. 43–45 (end of the first section)*

Symbolism and Implosion in *Glasakkord*

In *Glasakkord* for *shō*, *shakuhachi*, bass clarinet, tubular bells and string trio (2006),[19] I started developing the music from two almost hermetically opposed structures in the *shō* and strings. This formation of layers was not based on cultural paradigms, however, and is moreover exposed to a process of decay, which from the outset establishes an undeniable internal tension. This differentiation between layers unfolds by means of the analysis of an instrumental-haptic "internal logic" in the case of the *shō* and the analysis of glass sound spectra in the case of the strings.

The *shō* part is defined by a series of seven-note chords, which are connected to each other by means of two dyads and shared pitches (Ex. 6.6). The basic structure includes all 135 possible seven-note chords on the modern 17-note *shō* (→ IV.1) and all 117 possible dyads, and no chord is repeated.[20] These limitations of harmony result from the specific fingering layout of the instrument (→ IV.1, Ex. 4.4). At the same time, the string trio follows a completely independent sound process derived from spectral analyses of eight different glass sounds (Ex. 6.7), which merge into one another continually to create new sequences. In this context, the glass symbolism is of particular importance: the sounds of the "glass strings" are fragile, fragmented, untempered, intangible – just like tentative (and sometimes unsuccessful) forms of intercultural encounter, which may lead to conflicts and even violence.[21]

Both processes are contained within a polyphonic network of rhythmic layers, based on the layered structure of *the wasteland of minds* (→ VI.1). The scheme was freely reworked in *Glasakkord*: some of the five layers were not considered at all, but new microperiods were introduced (especially in the *shō* and strings), related to the peculiarities of the respective material, with *shakuhachi*, bass clarinet, and tubular bells fluctuating in their coordination with the *shō* layer or the string layer. At the beginning, the period of a layer period lasts 33.75 quarter notes, so the

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19 The world premiere of *Glasakkord* took place on 23 March 2006 at the MaerzMusik Festival (Berliner Festspiele); it was performed by Kō Ishikawa (*shō*), Tony Clark (*shakuhachi*), and ensemble on_line (today PHACE), directed by Simeon Pironkoff. A studio recording of the work with the same performers has been released on the CD *Christian Utz: transformed. music for asian and western instruments 2001–2006*, Spektral Records SRL4-08028, 2008 (https://soundcloud.com/chr_utz/glasakkord-2006-for-sh). Aside from *Glasakkord*, I have only composed one more work for Japanese instruments so far, namely *Site* (2001) for *gagaku* ensemble and live electronics, produced in collaboration with the Wakatake Gagaku Society Yamaguchi/Japan and premiered (10 March 2001) at the concert hall of Akiyoshidai International Art Village. Since these were not professional musicians, the compositional concept was mainly limited to the electronic transformation of traditional sound material into natural sounds and the connection with text fragments from Kitarō Nishida's essay *bashō* (Place, 1926), which was the source of the title. The edited recording of the premiere appeared on the CD *Christian Utz: Site* (Composers Art Label, cal 13012, 2002).

20 Owing to the arrangement of the fingers (→ IV.1, Ex. 4.4), the pitches A5, B5, and F5 are included in all seven-note chords, since three of the seven fingers used (R4, L2, L3) are each assigned exclusively to one of these three notes. Based on my information, Wolfgang Suppan has developed an algorithm that calculated the exact number of possible chords (assuming that the assignment of the fingers to the individual pipes is defined as in Example 4.4 from Chapter 4; in some cases, there might be changes in these assignments [→ IV.2] that would result in further possible combinations). Accordingly, the following pitch combinations are possible: 117 dyads; 421 three-note chords; 851 four-note chords; 963 five-note chords; 567 six-note chords; and 135 seven-note chords.

21 In similar semantic contexts, glass sounds were used in the following works of mine: *Zersplitterung* for baritone, piano, and glass percussion (2002) (→ VI.3), *specula* for percussion and live electronics (2005), and *vier epigramme* for percussion and live electronics (2005–06). The eight glass sounds (Ex. 6.7) spectrally analyzed for *Glasakkord* were taken from a concert recording of *specula*.

*Example 6.6: Christian Utz, **Glasakkord**, mm. 1–17, shō part; chord progression: 7-2-2 pitches*

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*Example 6.7: Christian Utz, **Glasakkord**; "glass chords" of the strings obtained by spectral analysis of glass sounds*

change from the first glass chord (Ex. 6.8: no. 6) to the second (no. 5[22]) takes place after five 6/4 measures and 3.75 quarters. The three chordal phases (related to the acoustic phases of attack, sustain, a decay in the respective spectral analyses) are here reproduced with the same duration at 11.25 quarters each (see Ex. 6.7 and 6.8).

*Example 6.8: Christian Utz, **Glasakkord**; "glass chords" of the strings: realization in the score, mm. 1–7*

The crucial point here is that this layered structure by no means remains intact, but is completely "thrown off track" by interpolated solos from the *shō* and *shakuhachi*, and later by vocal passages performed by these two soloists.[23] The lack of connection between *shō* and strings becomes increasingly problematic; the intricate structure is, as it were, "decomposed" from the inside – even more clearly than in *the wasteland of minds*. The dramatic texts by petschinka[24]

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22 The numbering of the chords was conceived at a precompositional stage and is not related to the order in which the chords appear in the finished work.

23 In contrast to the invariable pulse of the layered structure, the two instrumental soli are characterized by a "recomposition" of the free-floating temporality of the *chōshi* and *netori* introductory parts in *gagaku* (in the case of the *shō* solo, mm. 28–29) and the similarly freely timed traditional *honkyoku* solo repertoire of the *shakuhachi* (*shakuhachi* solo, m. 64). The style of the first vocal passage (mm. 117–120), sung by the *shakuhachi* soloist, is a free transformation of low-pitched Buddhist *shōmyō* vocalization. In the second passage (mm. 137–140), sung by the *shō* soloist, a transcription of the song *Kashin* from the repertoire of the archaic vocal genre *rōei* (recitation of Chinese poetry with instrumental accompaniment, Heian period, 794–1185) is slightly microtonally distorted and placed under petschinka's text (see footnote 24). The position of these four solo inserts within the overall form is determined by the proportions of the golden ratio.

24 The texts specially written by petschinka for *Glasakkord* are: 1. (Originally in English, sung by the *shakuhachi* soloist): "they entered the mosque in boots. / they heard a silent voice. / 'look over there! what the hell is that?!' / they

relating to the Iraq War, which can be heard in the two vocal passages, reveal the insistence on cultural difference, on which the musical strata are indirectly based, as an impasse. The system of layers collapses, imploding the tension generated by the solidified structure (Ex. 6.9).

*Example 6.9: Christian Utz, **Glasakkord**, mm. 151–155*

To what extent can we actually hear and comprehend the process described here? Is the initial assemblage of two independent layers perceptible at all, or does the ear not listen out immediately for relationships, connections, for the synthesis of the different? A problematization of hidden hierarchies has already been addressed when challenging the compositional relevance of cultural difference (→ III.4, V.3). The question of which factors contribute to an actually perceptible difference between musical layers, or whether a layered fabric does not merely result in a flat sound texture, can hardly be understood through generalization. The dialectical relationship between structural and textural sound, as Lachenmann's sound types essay states, is self-evident (→ VI.1). In connection with the cultural coding of the material, however, it becomes even clearer that in fluctuations between structure and texture, second-order hierarchies as well as the leveling of difference can indeed occur more quickly than expected (→ III.5, VI.4).

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shot, they laughed and they were filmed. / 'anybody still alive?'" 2. (Originally German, sung in Japanese by the *shō* soloist): "kisoku wa nao ari / sude ni tokkan nashi / itami wa hutatabi / nanji no kao wo yugamerukoto nashi" [you are still breathing / you are no longer screaming / no pain distorts anymore / your face]."

together//apart: Reconstruction, Recomposition, and Irritation

In my preparatory work for *together//apart* (*hamkke//ttŏrŏjyŏ*) for the Korean instruments *kayagŭm* (arched zither), *taegŭm* (bamboo flute), *saenghwang* (mouth organ), as well as violoncello, piano, and live electronics (2001),[25] I analyzed in some detail the structure and sound effects of a well-known piece from the repertoire of Korean court music: *Sangnyŏngsan* from the *Yŏngsan hoesang* suite. In addition, an extraction of the pitch organization from the second movement of Isang Yun's duo *together* (1989) for violin and double bass, to which the title also refers, plays a part in the musical structure. The arched zithers *kayagŭm* and *kŏmun'go* perform the main melody of *Sangnyŏngsan*, which is elaborated heterophonically by the other instruments, whereby the lines become very independent from the start and combine to form a fabric-like texture (Ex. 6.10). The melody comprises four stanzas of three, four, four, and six phrases (*kāk*).

A decisive compositional thought was now directed toward rethinking this varied, rhythmically very flexible, and therefore also unpredictable type of heterophony using a type of temporal stratification that avoids exact rhythmic synchronization. The basis for this is a meter-tempo scheme based on the metric structure of the Korean template 6–4–4–6; the ensemble is divided into three groups (*taegŭm + saenghwang*, *kayagŭm* + violoncello, and piano + electronics). While the wind group always maintains the 6/4 meter and changes the tempo every two measures in a ratio 2:3 or 3:2, *kayagŭm* and violoncello alternate at the same distance at a constant tempo between a 9/4 and a 6/4 measure. The piano in turn maintains a 2:3 ratio to the pattern in the wind instruments (Ex. 6.11). Through the very free use of the given pitch material and a radicalization of the heterophonic principle, there is an extremely high notational and tonal density from the beginning. It is important to realize the notation as precisely as possible, yet it is never a matter of mechanical or mathematical precision, but rather a constant oscillation between the concentration on one's own part and a common "breathing," which is also provoked by the limited flexibility within the prescribed tempo ranges. This breathing is particularly important at the beginning of each measure and should be carried out very deliberately by the entire ensemble (but without creating a clearly noticeable break or caesura). The percussive accents adopted from the Korean model contribute to this underlying pseudo-regularity. The electronics transform the pitches of the piano by means of a pitch-shifting effect approximating the piano's sound to the constantly sliding, deliberately unstable pitch design of the other instruments.

The decisive factor – and this is an analogy to *Glasakkord* – is not the "strutting" of these layers as such, but rather the molding process resulting from the internal tension thus generated. While the layered fabric initially eliminates the feeling of linear temporality, targeted and "pinpoint" processes are gradually introduced. On the one hand, four ensemble sections are interrupted by three solos (piano, violoncello, *kayagŭm*) that are increasingly theatrical and gestural, but the ensemble sections also develop within themselves. On the other hand, from the second ensemble section, there are more and more synchronized actions, such as a spiral-

25 The premiere of this work took place almost six years after its creation on 10 February 2007, thanks to an invitation from Jack Body to participate in the Asia Pacific Festival of the Asian Composers League in Wellington/New Zealand. The Contemporary Music Ensemble Korea (CMEK, → III.5) and Stroma (New Zealand), directed by Hamish McKeich, performed. A remixed live recording of this premiere was released on the CD *Christian Utz: transformed. music for asian and western instruments 2001–2006*, Spektral Records SRL4-08028, 2008 (https://soundcloud.com/chr_utz/together-apart-for-kayag-m).

Example 6.10: **Sangnyŏngsan** *from the* **Yŏngsan hoesang** *suite (Korean court music): first verse, kāk 2+3 (Anthology of Korean Traditional Music, vol. 5, edited by National Classical Music Institute, Seoul, n. d.)*

*Example 6.11: Christian Utz, **together//apart**, mm. 4–6*

ing ascending figure in the *taegŭm* or tone repetitions, which give the sound more pronounced contours. This process of contouring is intensified in the third ensemble section, where increasingly block-like agglomerations and synchronicities appear. In the last section, apart from a short insert, the polymetric grouping is completely removed, the music "tears itself free," and the previously largely "invisible" theatrical parts of the music forcefully push through the calls and bodily actions of the musicians to the surface, comparable to the cathartic moment in *Interference* (→ VI.1) (Ex. 6.12).[26]

The complexity of the layering technique and the interwoven intertextual references are thus not ends in themselves, but trigger concise formal processes. At the same time, the cultural context of Korean music can be placed in an open musical space without a direct quotation but is very close to an "original text." Here, "analysis" contributes to a transformative and abstract rewriting of a reference model while maintaining an idiomatic reference based on meticulous rewriting. It is precisely this insistence on (audibly) demonstrable idiomatic difference that can disorient the listener in the resulting music, pointing beyond the limits of purely conceptual integration.

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26 *Together//apart* has a "recomposed" version for seven (European) instruments and live electronics entitled *Unsichtbares Theater* (2001), which was premiered on 21 November 2001 by Klangforum Wien (director: Ed Spanjaard) as part of the European Music Month in Basel.

Example 6.12: Christian Utz, **together//apart**, *mm. 84–87*

3. Intercultural and Multilingual Trajectories of the Human Voice

It makes sense to present my two vocal works *Zersplitterung* (2002) and *telinga – mulut* (2009) after the analyses of the four instrumental works with crosscultural instrumentation, since they demonstrate fully an aspect that was a factor in many of the previous arguments but hardly became explicit: the (inherent) coherence and ambiguity of the sounds creates a productive tension in relation to the singular, presumably "authentic" voice from which these sounds emanate. Already at the beginning of this book, it was suggested that the demand for a simple model of identity, in which one is expected "to speak with one's own voice" (→ I.2), poses almost insoluble problems in today's floating and evolving societies as well as in many musical discourses. It was also highlighted, however, that in a musical context, the voice always gains a communicative potential from the ambiguity of identities located in the sound structures, a potential that may directly "touch" the other, the listener, as explored with reference to the boundary between speaking and singing in the preceding chapter (→ V.1). Both works discussed below reveal this potential in the ways they address idiomatic-phonetic alterity (*Zersplitterung*) or hybridity (*telinga – mulut*) against the background of multilingual conceptions (Korean/German/English and Indonesian/German/English). In particular, these two works seek to convey meaning on a multitude of levels and through different "channels," all of which are eventually transported through a single vocal persona (in both cases a baritone part, performed by Martin Lindsay). Political and historical problems in contemporary Korean and Indonesian societies also resonate in the often-conflicting lines of fracture of the text-music structures.