

# Appendix

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## Text Sources

Large parts of the text material presented in this volume have been published since 2002 in a total of 41 different publications, which are listed in chronological order below. These texts have appeared in journals and anthologies or been presented at symposia. None of the texts, however, return verbatim in this book. In most cases, extensive reworking processes have taken place. Analyses and sections from different texts were often placed in a new, overarching argumentative context within a chapter, material from different research on the same topic was compared and linked together, texts or text components were newly transferred from German into English, etc. In the following, the most important basic material of each chapter is identified using the list of publications given below.

I.1 main source: 2010b, first section

I.2 main sources: 2013a, 2013c, 2014a (first section), 2014b; expanded and revised. 2014a first arose as the opening lecture in the context of the roundtable “Identity Construction and Deconstruction in East Asian Music since the 1960s” chaired by the author at the congress of the International Musicological Society, Rome, 2012.

I.3 main sources: 2007b, 2009d, 2010a, 2010b, 2014b

II.1 main sources: music-historically focused sections in 2002c, 2003d, 2005b, 2010a, and particularly 2016a, 2018, and 2019; the first section was first written for the 2014 German edition of this book based on a music history lecture by the author at the University of Vienna.

II.2 main source: 2019, first part

II.3 main source: 2006b; supplemented by material from 2010a

II.4 main source: 2020. The version presented here considerably expands the short 2020 article based on a presentation at the international symposium “The Musical Fabric of Globalization: Hegemony, Creativity, and Change in Transcultural Settings, 1880s to 1930s,” Bauhaus-Universität Weimar, 2019.

II.5 main sources: 2018, 2019, second part

II.6 main source: 2006a; supplemented by material from 2008b (Zender) and 2005b (works for *sheng*)

III.1 main sources: 2010a, 2010b, 2012b

III.2 main sources: 2003a, 2004a, 2004c. The text is based on archival research in the Moldenhauer archives of the Bavarian State Library in Munich in 2002 and a short research stay in Shanghai and Beijing in November and December 2002, which was funded by the Austrian

- Research Association. The material was first presented in a lecture on 29 November 2002 on the occasion of the 75th anniversary of the Shanghai Conservatory.
- III.3 main sources: 2002a, 2002c, 2003d, 2003e, 2004b
- III.4 main sources: 2003d, 2005c, 2007d, 2008a, 2009b, 2012b
- III.5 main sources: 2002c, 2003c, 2003d, 2004b, 2004d, 2007b, 2007c, 2010a, 2010b, 2012b. The methodological thread of intercultural musical narrativity developed especially in 2010b was expanded here as an overarching aspect to which, accordingly, newly focused analyses from older texts also referred.
- III.6 main source: 2002b; updated. This chapter is the product of a research project that the author carried out in 2000 with the support of the Fondation sino-française pour l'éducation et la culture Taipei at the National Institute of the Arts Taipei (now Taipei National University of the Arts, TNUA). Additional material had already been collected during two previous research trips to Taipei in February and March 1998 and August 1999.
- IV.1 main sources: 2007a, 2005b, 2008b
- IV.2 main source: 2008b; this most extensive treatment of Lachenmann's *shō* reception was developed in several other essays, including 2005b, 2007a, 2016c.
- V.1 main source: 2009c; supplemented by the English version (2013b). The chapter originated in the research project "Comparative Study of Conceptualizations of Vocal Music in East Asian and Western Music Traditions and their Relevance for Contemporary Composers" carried out in 2007 to 2008 at the University of Tokyo, Graduate School of Arts and Sciences, and the National Chiao-Tung University Hsinchu, Taiwan. The research project was supported by the two host universities as well as by a scholarship from Eurasia Pacific Uninet, Salzburg. The first results of this research were presented at the international conference "Unlimited Voices: Contemporary Vocal Music in the Era of Globalization" (University of Tokyo, 8–9 March 2008), which was initiated and coordinated by the author. Some additional aspects dealt with in 2013a were also incorporated.
- V.2 main source: 2009a. This text goes back to 2003b, as well as to the manuscript of my first lecture at the University of Music and Performing Arts Graz in June 2003, which was extensively revised for publication. The final part of the version presented here considerably revises and shortens the German edition of 2014.
- V.3 main sources: 2010b (Czernowin), 2010c (Czernowin/Mundry), 2012a (Mundry)
- VI.1 main source: 2005a; supplemented by material from 2005b (analysis of *Interference*)
- VI.2 main source: 2009d (analytical section)
- VI.3 main source: 2014b (analytical section)
- VI.4 first publication, with parts presented at keynote lectures at three conferences and workshops (European Platform for Artistic Research in Music 2015, Graz, 2015; "Integrative Approaches to Contemporary Cross-Cultural Music Making: Turkey, Italy, Germany," Deutsches Historisches Institut Rome, 2016; Beijing International Composition Workshop, Central Conservatory of Music, Beijing, 2018)

## Publications

- 2002a. "A Marco Polo (Re)Constructed by the West. Intercultural Aspects in Tan Dun's Compositional Approach." *World New Music Magazine* no. 12: 51–57.
- 2002b. "The Potential of Cultural Diversity. The Impact of Traditional Music on Musical Composition in Taiwan Since the 1970s." *Journal of Music in China* 4, no. 1–2: 129–165.
- 2003a. "Auslöser der musikalischen Moderne in China. Das Wirken Wolfgang Fraenkels im Exil Shanghai." *mr [musica reanimata]-Mitteilungen* 49: 1–16.
- 2003b. "Gefrorene Turbulenz. Die Rezeption afrikanischer Musik in György Ligetis Klavierkonzert." *Neue Zeitschrift für Musik* 164, no. 3: 36–43.
- 2003c. "Entortete Identitäten. Fragmentarische Gedanken über ostasiatische Musik in Europa." *Österreichische Musikzeitschrift* 58, no. 6, 30–34. Also published in *Positionen* no. 63 (2005), 27–30; in Swedish: "Utlokaliserade identiteter – tankar kring östasiatisk musik i Europa." *Nutida Musik* 2006 (no. 1): 36–40; in English: "Dislocated Identities. Fragmentary Thoughts on East Asian Music in Europe." *World New Music Magazine* no. 17 (2007), 55–61.
- 2003d. "Listening Attentively to Cultural Fragmentation. Tradition and Composition in Works by East Asian Composers." *the world of music* 45, no. 2: 7–38.
- 2003e. "Ein Feld 'entorteter' Identitäten. Essentialismus und Differenz in der neuen Musik Chinas und Japans." In *Reflexionen der kulturellen Globalisierung – Interkulturelle Begegnungen und ihre Folgen* (Discussion Paper SP III 2003–110), edited by Ute Hoffmann, 105–125. Berlin. Also published in *Musik-Wissenschaft an ihren Grenzen. Festschrift Manfred Angerer*, edited by Dominik Schweiger, Nikolaus Urbanek and Michael Staudinger, 187–205. Vienna: Lang, 2004.
- 2004a. "Cultural Accommodation and Exchange in the Refugee Experience: A German Jewish Musician in Shanghai." *Ethnomusicology Forum* 13, no. 1: 119–151.
- 2004b. "Gravitation und Differenz? Die interkulturelle Dimension in neuer ostasiatischer Musik seit den 1990er Jahren." In *welt@musik. Musik interkulturell* (Veröffentlichungen des Instituts für Neue Musik und Musikerziehung Darmstadt, Vol. 43), 72–86. Mainz: Schott.
- 2004c. "Zhongguo shi'er yin yinyue zai Shanghai de dansheng. Woerfugang Fulanke'er – zuoqujia, yinyuejia, jiaoshi." [The Birth of Twelve-Tone Music in Shanghai. Wolfgang Fraenkel – Composer, Musician, Teacher] *Yinyue Yishu (The Art of Music)* 98, no. 3: 56–63; no. 4: 28–32.
- 2005a. "Vom gekerbten zum offenen Raum. Gedanken zum Verhältnis von Schichtengewebe, Intertextualität und kulturellem Kontext in der Musik." *KunstMusik* no. 4: 54–62.
- 2005b. "Beyond Cultural Representation. Recent Works for the Asian Mouth Organs *shō* and *sheng* by Western Composers." *the world of music* 47, no. 3: 149–171.
- 2005c. "Aurale Überlieferung und Verschriftlichung in der Musik von Yūji Takahashi und José Maceda. Zur Methodik einer interkulturellen Kompositionsgeschichte." In *Oralität, klingende Überlieferung und mediale Fixierung: Eine Herausforderung für die Musikwissenschaft* (Musicologica Austriaca, Vol. 24), edited by Andrea Lindmayr-Brandl, 39–66. Vienna: Präsens.
- 2006a. "Zwischen Mythos und Kooperation. Transkulturelle Rezeption westlicher Komponisten in historischer Perspektive." In *Neue Zeitschrift für Musik* 167, no. 3: 27–31.
- 2006b. "L'ambivalenza del localismo nella musica colta/The Ambivalence of Localism in Art Music." *Rassegna* no. 83: 128–133.
- 2007a. "Interkulturelles Komponieren als Herausforderung. Transformation, Bruch und Mythoskritik in Werken für die japanische Mundorgel *shō*." In *Orientierungen. Wege im Pluralismus der Gegenwartsmusik* (Veröffentlichungen des Instituts für Neue Musik und Musikerziehung Darmstadt, Vol. 47), edited by Jörn Peter Hiekel, 63–84. Mainz: Schott.

- 2007b. "Zur kompositorischen Relevanz kultureller Differenz. Historische und ästhetische Perspektiven." In *Musik und Globalisierung. Zwischen kultureller Homogenisierung und kultureller Differenz* (musik.theorien der gegenwart 1), edited by Christian Utz, 29–49. Saarbrücken: Pfau.
- 2007c. "Warten und Erinnern. Zu Kunsu Shims Klavierstücken *trace, elements (II)* und *54 things*." In *Kunsu Shim, trace, elements (II) | 54 things*, Composers ArtLabel, cal-13022. Supplementary booklet: 2–6.
- 2008a. "On the Compositional Relevance of Cultural Difference. Historical and Aesthetical Perspectives." In *Musik-Kulturen. Texte der 43. Internationalen Ferienkurse für Neue Musik 2006* (Darmstädter Diskurse, Vol. 2), edited by Jörn Peter Hiekel, 23–41. Saarbrücken: Pfau.
- 2008b. "Klangkadenz und Himmelsmechanik. Alterität und Selbstreferentialität in Helmut Lachenmanns *Das Mädchen mit den Schwefelhölzern* und *Concertini*." In *Musik als Wahrnehmungskunst. Untersuchungen zu Kompositionsmethodik und Hörästhetik bei Helmut Lachenmann* (musik.theorien der gegenwart, Vol. 2), edited by Christian Utz and Clemens Gadenstätter, 125–152. Saarbrücken: Pfau.
- 2009a. "Bewegungen in der 'Raum-Zeit' des Ligeti-Kosmos. Modelle von Polymetrik und Konfliktmetrik in historischen und kulturellen Perspektiven." In *Kunst und Wissen in der Moderne. Festschrift Otto Kolleritsch zum 75. Geburtstag*, edited by Andreas Dorschel, 187–233. Vienna: Böhlau.
- 2009b. "Interkulturelle Rezeption am Beispiel Isang Yuns." In *Ssi-ol Almanach 2004–09*, edited by Walter-Wolfgang Sparrer, 246–254. Berlin: Internationale Isang Yun Gesellschaft.
- 2009c. "Die Wiederentdeckung der Präsenz. Interkulturelle Passagen durch die vokalen Räume zwischen Sprechstimme und Gesang." In *Passagen: Theorien des Übergangs in Musik und anderen Kunstformen* (musik.theorien der gegenwart, Vol. 3), edited by Christian Utz and Martin Zenck, 31–69. Saarbrücken: Pfau.
- 2009d. "Stratifizierung und Analyse. Methoden und Diskurse interkulturellen Komponierens." In *Freiräume und Spannungsfelder. Positionen der zeitgenössischen Musik heute*, edited by Marion Demuth and Jörn Peter Hiekel, 131–151. Mainz: Schott.
- 2010a. "Neue Musik in Ostasien als Kritik essentialistischer Kulturmodelle. Wege zu einer interkulturellen Kompositionsgeschichte." 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, 173–195. Saarbrücken: Pfau.
- 2010b. "Kunstmusik und reflexive Globalisierung. Alterität und Narrativität in chinesischer Musik des 20. und 21. Jahrhunderts." *Archiv für Musikwissenschaft* 67, no. 2: 81–103.
- 2010c. "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* (musik.theorien der gegenwart, Vol. 4), edited by Christian Utz, 377–399. Saarbrücken: Pfau.
- 2012a. "Isabel Mundry's Ich und Du and the Elusiveness of Musical Meaning. Variations on Music, Body, Structure, Perception." In *Bodily Expression in Electronic Music*, edited by Andreas Dorschel, Gerhard Eckel, and Deniz Peters, 97–113. New York: Routledge.
- 2012b. "Musikästhetische Voraussetzungen kultureller Differenz in der neuen Musik Chinas und Japans." 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, 629–640. Kassel: Bärenreiter.

- 2013a. (together with Frederick Lau) "Introduction: Vocal Music and Reflexive Globalisation in Contemporary Music Practices." In *Vocal Music and Contemporary Identities. Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 1–22. New York: Routledge.
- 2013b. "The Rediscovery of Presence. Intercultural Passages through Vocal Spaces between Speech and Song." In *Vocal Music and Contemporary Identities. Unlimited Voices in East Asia and the West*, edited by Christian Utz and Frederick Lau, 45–75. New York: Routledge.
- 2013c. "Erfundene Traditionen und multiple Identitäten. Tendenzen reflexiver Globalisierung in der neuen Kunstmusik." *Österreichische Musikzeitschrift* 68, no. 4: 51–60. Also published in English as: "Identity Criticism and Reflexive Globalisation in New Art Music." *World New Music Magazine* no. 23 (2013): 26–34.
- 2014a. "Neo-Nationalism and Anti-Essentialism in East Asian Art Music since the 1960s and the Role of Musicology." In *Contemporary Music in East Asia*, edited by Hee-Sook Oh, 3–29. Seoul: Seoul National University Press.
- 2014b. "Polyphonies of Musical Meaning. Multiple Voices in My Works *Zersplitterung* (2002) and *telinga – mulut* (2009) in the Context of a Globally Informed Compositional Practice." Unpublished manuscript.
2015. "Paradoxa, Sackgassen und die 'geschichtliche Wirklichkeit' interkultureller Rezeption. Hugo Riemanns Auseinandersetzung mit der ostasiatischen Musik im Kontext der Diskussionen über eine 'japanische Harmonik' im Zeitraum 1900–1945." *Archiv für Musikwissenschaft* 72, no. 3: 188–212.
- 2016a. "Verflechtungen und Reflexionen. Transnationale Tendenzen neuer Musik seit 1945." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 135–154. Stuttgart: Metzler/Kassel: Bärenreiter.
- 2016b. "China, Taiwan, Hong Kong." In *Lexikon Neue Musik*, edited by Jörn Peter Hiekel and Christian Utz, 200–209. Stuttgart: Metzler/Kassel: Bärenreiter.
- 2016c. "Kompositorische Konstruktion kultureller Alterität als Kritik von 'Kanonizität'. Eine vergleichende Studie von Tan Duns *Marco Polo* und Helmut Lachenmanns *Das Mädchen mit den Schwefelhölzern*." In *Ein Ort für das Wagnis. Die Hellerauer Akademien für experimentelles Musiktheater*, edited by Marion Demuth, 66–75. Saarbrücken: Pfau.
2018. "Transnationale Verflechtungen in der Musik der 1950er und 1960er Jahre. Henry Cowell, Toshirō Mayuzumi und Luciano Berio im Kontext des 'Cultural Cold War'." *Archiv für Musikwissenschaft* 75, no. 2: 135–162.
2019. "Nonsimultaneity of the Simultaneous. Internationalism and Universalism in Postwar Music until the 1970s." In *Decentering Musical Modernity. Perspectives on East Asian and European Music History*, edited by Tobias Janz and Chien-Chang Yang, 207–245. Bielefeld: transcript.
2020. "The Beginnings of Transnational Musical Modernity. Early Twentieth-Century Reception of Traditional Japanese Music in Works by Maurice Delage and Shukichi Mitsukuri." In *Understanding Musics: Festschrift on the Occasion of Gerd Grupe's 65th Birthday* (Graz Studies in Ethnomusicology), edited by Malik Sharif and Kendra Stepputat, 103–124. Düren: Shaker.

