

Unlimited Voices. Contemporary Vocal Music in the Era of Globalization – CONFERENCE PROGRAM

Saturday, March 8, 2008 10 am - 5:45 pm

10.00 Welcoming Statement

10.15 Introduction: 山上揚平 Yōhei Yamakami; 中村仁 Jin Nakamura / 梶野絵奈 Ena Kajino; Stefan Menzel; 白井史人 Fumito Shirai [students' presentation]: From Sounds to Identities. Theoretical Models of Globalization and Their Relevance for 20th Century Music

I: Fragments of a Global History of Vocal Music (chair: Hermann Gottschewski)

11.00 Christian Utz (University for Music and Dramatic Arts Graz, Austria): Multiple Voices across Space and Time. Methodological Draft for an Intercultural History of Vocal Music

11.45 Steven Nuss (Colby College, Waterville, ME): Cross-Cultural Inversions Around Language. An Approach to Hearing and Not-Hearing Across Japanese Nō and Contemporary Western Vocal Music (with an Oblique Glance back at Levi-Strauss)

II: Sources of Vocalization: Ancient and Contemporary Trajectories (chair: Steven Nuss)

14.30 Steven G. Nelson (Hosei University, Tokyo): Heightened Vocalization at the Japanese Heian Court. References to Vocal Music in “The Tale of Genji” (*Genji Monogatari*)

15.15 高橋悠治 Yūji Takahashi (Tokyo): Lost Melodies from Ancient Times. The Vocal Parts in My Works with Japanese Instruments [panel discussion with Christian Utz]

III: Historical Snapshots of Vocal Music in Japan before 1945 (chair: Fuyuko Fukunaka)

16.15 Hermann Gottschewski (University of Tokyo): Vocal Music and Cultural Identity in Early 20th Century Japan

17.00 長木誠司 Seiji Chōki (University of Tokyo): Vocal Music in Japan during World War II

18.30 CONCERT

Tokyo University, Komaba Campus, Komaba Communication Plaza, North Bldg., 2F: Music Practice Room
東京大学駒場キャンパス駒場コミュニケーション・プラザ 北館,2F,音楽実習室

田中悠美子、太棹三味線、語り Yumiko Tanaka, futozao-shamisen / voice
西陽子、箏、唄 Yōko Nishi, koto / voice

Sunday, March 9, 2008 10 am - 6.00 pm

IV: Grain(s) in the Voice: Vocal Music and Identity in Asia and the West (chair: Christian Utz)

10.00 Jörn Peter Hiekel (Hochschule für Musik Carl Maria von Weber Dresden, Germany): Ritualization and Transformation in Vocal Works by Helmut Lachenmann, Giacinto Scelsi and Hans Zender

10.45 劉長江 Frederick Lau (University of Hawai'i at Mānoa): Voice, Culture, and Ethnicity in Contemporary Chinese Compositions

11.45 Heekyung Lee (Seoul National University): Rejuvenating Tradition. Metamorphosis of Traditional Vocal Music Idioms in Korean Contemporary Music

V: Composer's Voices: Language as a Musical Resource (chair: Frederick Lau)

14.30 福中冬子 Fuyuko Fukunaka (Keio University, Tokyo): “The eyes that never close”. The Instrumental Voice and the Embodied Voice in the Operas of Toshio Hosokawa

15.15 岡田暁生 Akeo Okada (Kyoto University)
The Interconnection between Vocal and Instrumental Layers in Masahiro Miwa's *Gesänge des Ostens* [“Songs of the East”] (1992)

16.15 近藤春恵 Harue Kondoh (Okinawa Prefectural University of Arts): On My Concept of “Monodrama” – A Dialogue between Music and the Japanese Language

17.00 Panel Discussion: Musical Identity and the Human Voice (chair: Hermann Gottschewski)

SATURDAY, March 8, 18.30 Concert

Tokyo University, Komaba Campus, Komaba Communication Plaza, North Bldg., 2F: Music Practice Room
東京大学駒場キャンパス駒場コミュニケーション・プラザ 北館,2F,音楽実習室

田中悠美子、太棹三味線、語り Yumiko Tanaka, futozao-shamisen / voice
西陽子、箏、唄 Yōko Nishi, koto / voice

PROGRAM

高橋悠治 青森蛙 (詩・藤井貞和) (箏、唄)
Yūji Takahashi (b. 1938): *Aomori gaeru* [Aomori Frog] (2000) for koto / voice (poem: Sadakazu Fujii)

義太夫節 - 狐火 (本朝二十四孝)
Gidayū-bushi: *Kitsune-bi* [The fox-fire] for futozao-shamisen / voice
from *Honchō Nijūshikō* [Twenty-four filial acts] by Hanji Chikamatsu 近松半二 (1725-83)

宮城道雄 水の変態 (箏、唄)
Michio Miyagi (1894-1956): *Mizu no hentai* [Transformations of Water] (1909) for koto / voice

高橋悠治 われを頼めて来ぬ男(梁塵秘抄) (太棹弾き語り)
Yūji Takahashi: *Ware wo tanomete konu otoko* [The man who bade me trust him, but did not come] (1998) for futozao-shamisen/voice (from *Ryōjinhishō*, c. 1170)

吉沢検校 千鳥の曲 (古今組) (箏、唄)
Yoshizawa Kengyō II (1808-1872): *Chidori no kyoku* [Song of Plovers] for koto / voice (from: *Kokin no kumi*)

高橋悠治 寝物語 (詩・藤井貞和) (声、箏)
田中悠美子、声
Yūji Takahashi: *Ne monogatari* [Bed Story] (1997) for voice and koto (poem: Sadakazu Fujii)
vocals: Yumiko Tanaka

In traditional koto and shamisen music, the human voice is so intimately linked to the instrumental sounds that despite their clearly different acoustic properties (plucked sounds with short and often harsh attacks in contrast with the usually smooth and refined articulation of the voice), voices and instruments seem to float from each other in a most self-evident manner. In the 20th century, traditional concepts and forms of Japanese music underwent multiple transformations, not least due to the influence of Western culture, producing many remarkable types of synthesis of which Miyagi's *Mizu no hentai* is one of the most accomplished from the early period. Much contemporary music for Japanese instruments continued to rely on the commitment and creative contributions of the performer, an aspect that is highly relevant for Yūji Takahashi's works. The roles of composer and performer along with the ironical winks of the poet in *Aomori gaeru* and *Ne monogatari* merge into a magic sphere in which the traditional intimacy between words, voice and instrumental sounds is re-invented and transferred to a new dimension. (Christian Utz)

ABSTRACTS

Introduction

山上揚平 Yōhei Yamakami; 中村仁 Jin Nakamura; Stefan Menzel; 梶野絵奈 Ena Kajino; 白井史人 Fumito Shirai [students' presentation]

From Sounds to Identities. Theoretical Models of Globalization and their Relevance for 20th century Music

This presentation is the result of a bloc seminar at the University of Tokyo on “Music and Globalization – A Review of Scholarly Concepts and Musical Works”, coordinated by visiting professor Christian Utz. In four short sections, the presentation discusses general political, sociological and historical models of globalization and tries to apply these models to 20th century music with a focus on Japanese composers.

First, three increasingly complex models of the impacted connection between global and local cultural processes are introduced, namely “cultural imperialism”, “glocalization” and “differentiation/absorption”, based on theories by John Tomlinson, Roland Robertson and Kaoru Endō. Musical examples such as 19th century exoticism, the adoption of traditional local genres in popular musics or the reception of John Cage’s chance-concept in Japan around 1960 show that music can be a very powerful means in the construction of identity, but most often also includes fundamental misconceptions.

The process of identity formation is further explored by referring to the mechanism of de- and recontextualization of cultural symbols and techniques, the problems of hybridity and essentialism, and theories of the imaginary: Manifestations of the musical imaginary, such as “invented traditions”, construct (cultural) Self and Other according to specific historical or ideological contexts and can be traced in compositional methods and techniques as well as in methods of (ethno-)musicological research. All types of identity are based on or include such imaginary layers and this has often lead to exaggerated and dubious notions of authenticity.

The “generation gap” between three generations of Japanese post-World-War II composers finally demonstrates how the problem of cultural identity in Japan has been reconsidered by each generation. While the generation of Tōru Takemitsu and Toshirō Mayuzumi tried to reconcile Japanese instruments, voices, and musical and aesthetic concepts with the latest trends in Western music, the next generation, born after World War II and including Toshio Hosokawa, Akira Nishimura and Mamoru Fujieda, shows a much more diverse approach that reaches out into realms of body consciousness, music of other Asian cultures, sound art and natural sciences. The youngest generation, represented here by Masahiro Miwa, Hitomi Kaneko and Motoharu Kawashima, puts forward even more heterogeneous and experimental solutions, including spectral analyses of Japanese instruments, algorithmic generation of Japanese melodies, and “inversed” settings of traditional text-music-relationships. Technological means thus serve as an extension and sometimes an ironization of conventional notions of local or national identity. Japanese new music thus aptly reflects the increasing consciousness of a steady redefinition of local identities in a global context.

I: Fragments of a Global History of Vocal Music (chair: Hermann Gottschewski)

Christian Utz (University for Music and Dramatic Arts Graz, Austria)

Multiple Voices across Space and Time. Methodological Draft for an Intercultural History of Vocal Music

In musical environments, the human voice is entangled in a number of structural, conceptual and cultural frameworks that enable it to convey a multiplicity of meanings. In the discussion of musical globalization, vocal music takes a particularly important role, since this versatility allows for both cultural rapprochement or hybridity as well as for the reinforcement of local, regional, and national identities.

This paper first introduces a multi-dimensional analytical framework for an alternative, intercultural history of vocal music based on comparative studies of both traditional and contemporary musics of different national or regional origin and their construction of musical meaning. This network takes into account both technical, auditory and conceptual, cultural, ideological features of vocal music. Its dimensions include *articulation*, *signification*, *linguality*, *referentiality*, *codification* and *reception*. The dimension *articulation*, focused on intermediate regions between speech and song, is then elaborated in further detail and refined by discussing four “cross-linear” case studies including (A) the refined speech-song gradation in Japanese *heikyoku* and *gidayū-bushi* along with “narrative” works by composers Yūji Takahashi and Hifumi Shimoyama, (B) the early baroque recitative of the Florentine Camerata (Jacopo Peri, Giulio Caccini) and Salvatore Sciarrino’s “*sillabazione scivolata*”, (C) the “*Sprechstimme*” in Arnold Schoenberg’s *Pierrot Lunaire*, Chinese *jingju* (Peking Opera) and Tan Dun’s “vocal calligraphy”, and (D) the “imaginary” voices of Tony Prabowo and Tazul Izan Tajuddin.

Elaborating on the terms *ginshō* 吟誦 (declamation close to spoken language), *rōshō* 朗誦 (periodic recitation including repeated tones on the same pitch) and *eishō* 詠唱 (aperiodic recitation including sustained tones and different pitches) introduced by Japanese scholar Kenji Hirano, the classification of spoken/sung styles according to George List and Roland Barthes’ distinction between “phenosong” and “genosong”, the concluding

discussion suggests that while the discussed musical examples differ from one another with respect to their technical production and sociocultural background, they arguably all explore what Barthes has described as “the space where significations germinate ‘from within language and its very materiality’; [...] where the melody really works at the language, [...] explores how the language works” – up to the point that language is obscured or even destroyed. The case studies thus suggest that an intercultural history of vocal music must carefully consider transcultural and “tranhistorical” aspects of both friction, discontinuity, alterity *and* proximity, continuity, (surprising) convergence and their reflections in the musical microstructure.

Christian Utz was born in Munich, Germany, and studied composition, piano, music theory and musicology in Vienna and Karlsruhe. Since 2003 he has been professor for music theory and music analysis at the University of Music and Dramatic Arts in Graz/Austria. In 2007, he was guest professor for composition, musicology and multimedia at the National Chiao-Tung University (Xinzhu/Taiwan), and he is currently staying in Tokyo as visiting professor at the Graduate Institute for Arts and Sciences of the University of Tokyo from January to March 2008. In 2000, Utz received a PhD degree at the Institute for Musicology of Vienna University with a thesis on *New Music and Interculturality. From John Cage to Tan Dun* (published in 2002 by Franz Steiner Verlag Stuttgart / Germany). He has been guest editor of “Traditional Music and Composition”, an issue of the journal *the world of music* (Vol. 45/2, 2003), and is currently editor of the book series *musik.theorien der gegenwart* [*contemporary music theories*], of which the first issue on *Music and Globalization* has just been released (Pfau-Verlag, Saarbrücken 2007). His research fields include theory, analysis and history of 18th-21st century music, intercultural history of composition, new music in East Asia and history of music theory. In 1998, he founded AsianCultureLink to enhance intercultural exchange between European and Asian countries and presented a series of projects featuring leading Asian and Western composers and musicians. Utz has frequently presented papers at international conferences, and his compositions have been performed by leading ensembles and musicians worldwide.
→ <http://www.christianutz.net>

Steven Nuss (Colby College, Waterville, ME)

Cross-Cultural Inversions Around Language. An Approach to Hearing and Not-Hearing Across Japanese *nō* and Contemporary Western Vocal Music (with an Oblique Glance back at Levi-Strauss)

While debates about the reciprocal relations and functions of and between music and text have raged for centuries, the most basic goal of musical traditions East and West in incorporating language in the form of a sung or recited self-contained text is to enable speakers of the text’s language to hear and comprehend its semantic function in a way that results in a more or less uniform interpretation. Yet the celebrated *nō*-actor Kazutada Tsuta recently described *nō* as an art form that “...does everything possible to get in the way of understanding language.” This paper uses Tsuta’s provocative claim for a negative or suppressed language environment in *nō*-plays for developing a *nō*-centred approach to cross-cultural, multi-genre analysis focused on music and text relationships and environments. In short, it is an approach that attempts to analyze, hear and think about other musics through the prism of Tsuta’s *nō*-inspired lens of language negation.

The paper begins by examining the *nō*-logic behind Tsuta’s claim. An analysis of the musico-linguistic environment of an accompanied song (*ageuta*) from the famous *nō*-play *Dōjōji* shows how the “hybrid” nature of *nō*’s percussion section – one in which drummers’ vocal cries (*kakegoe*) serve as drum strokes – enables its repertory of cries to regularly obscure entire syllables, words or phrases of the sung text: that these cries are Japanese morphemes gives them added disruptive power, for they are able to counter the sung text on its own linguistic terrain. With these *nō*-dynamics clear, original analytical work uses a modified and expanded concept of inversion derived from recent work in post-tonal (transformational) theory to examine how the mechanics of *nō*’s confrontational relationship to language reception shares unexpected common ground with what one would ordinarily assume to be the radically different world of twentieth-century Western works for accompanied voice. Analyses of excerpts from Claude Vivier’s *Lonely Child* (1980) for soprano and orchestra and Samuel Barber’s “Promiscuity” from his *Hermit Songs* (1953) will show that this common ground is not a mere troping of *nō*-techniques, but the reverse: a subtle mirroring or contextual inversion *around* language of aspects of the interplay between *nō*’s vocal and instrumental forces.

The paper concludes with an evaluation of how its non-linear analytical approaches to pitch and spatial dimensions and the reliance on inversion as a specialized form of similarity or identity relation resonate strongly with Levi-Strauss’s work on the structure of myth and music. Thus, in addition to finding common conceptual ground between an ancient Japanese performing art and twentieth-century art music, the paper invites a (re)evaluation of the potential of myth and myth studies for bearing important music-analytical fruit.

Steven Nuss is Associate Professor of Music Theory and East Asian Studies, Chair of the Music Department and Director of the India Program at Colby College in Waterville, Maine. He received his PhD from the Graduate Center of the City University of New York where he studied under Joseph Straus and Carl Schachter. He is a former Conducting Fellow of the Aspen Music Festival, and a recipient of grants from the Fulbright Foundation and the Academy of Learned Societies. His ongoing and published research has focused on cross-cultural approaches to music analysis with special emphases on the classical music of Japan and India and Western contemporary music. He is currently at work on a book of analytical essays that explores the points of contact between music and mythology.

II: Sources of Vocalization: Ancient and Contemporary Trajectories (chair: Steven Nuss)

Steven G. Nelson (Hosei University Tokyo)

Heightened Vocalization at the Japanese Heian Court. References to Vocal Music in “The Tale of Genji” (*Genji Monogatari*)

In their search for creative inspiration, composers belonging to differing cultural spheres have sometimes made reference to music deriving from the cultural practices of the Japanese Heian period (794-1192), known today under the rubrics of *gagaku* (court music and dance) and *shōmyō* (Buddhist chant). While composers’ attention is almost invariably focused on the present-day forms of these musics, musicological research in recent years has demonstrated, especially with regard to the former, that the forms they take today are remarkably different from their ancient forms. An understanding of the variety evident in the historical record may stimulate a new, freer creative spontaneity.

In this paper, I will explore the ways in which texts of various kinds were vocalized at the Heian court. Although a study of this nature could make use of a variety of primary source materials, including music notations surviving from the time, I will explore the issue through analysis of the contents of *Genji Monogatari* (“The Tale of Genji”). This early eleventh-century romance, while a work of fiction, tells us much about the musical practices of the Heian court, and, moreover, provides us with an extensive corpus of mid-Heian vocabulary. A range of verbal expressions are used to denote the heightened vocalization of texts, by which I mean the (more or less) musical rendering of a text characterized by pitch and rhythm patterns more formally organized than in normal, everyday speech. I will examine what these verbal expressions may tell us about the musical characteristics of these types of heightened vocalization. Included in the range of heightened vocalization I will deal with are: 1. the recitation of Japanese and Chinese poetry; 2. the singing of the *saibara* and other song repertoires; 3. the chanting of religious (essentially Buddhist) texts; and 4. the fitting of seemingly nonsense syllables – syllables lacking linguistic meaning – to the melodies of the contemporary instrumental repertoire, that is, what is generally regarded as the narrower instrumental repertoire of *gagaku*, namely *tōgaku* and *komagaku*.

I will also make an effort to clarify the relationships between the musical phenomena identified in this study of *Genji Monogatari* with the *gagaku* and *shōmyō* repertoires as they exist today. This will also necessitate consideration of the musical practice of *waka-hikō*, the formulaic method used for the vocalization of traditional Japanese *waka* poetry, which because of the vicissitudes of history is no longer viewed as part of the *gagaku* repertoire.

Steven G. Nelson was born in Sydney, Australia, in 1956. After studying musicology and law at the University of Sydney, he travelled to Japan in 1980 on a Japanese Government Postgraduate Scholarship to study the early music notations of *gagaku* at Tokyo National University of Fine Arts and Music (Tōkyō Geijutsu Daigaku), where he completed a master’s degree and doctoral course work. His research interests include *gagaku*, Buddhist chant, *heike-gatari* (narration of *The Tale of the Heike* to the accompaniment of the lute *biwa*), and the development of narrative musical styles up to and including *nō*. He also has performing and research interests in *jiuta-sōkyoku*, chamber ensemble music for the *shamisen* and *koto* of the Edo period. After several years as a founding member and Associate Professor at the Research Centre for Japanese Traditional Music of Kyoto City University of Arts, in 2004 he returned to Tokyo as a Professor in the Department of Japanese, Faculty of Letters, of Hōsei University. He also teaches graduate courses at Hōsei University’s Institute of International Japan Studies.

高橋悠治 Yūji Takahashi (Tokyo) [panel discussion with Christian Utz]

Lost Melodies from Ancient Times. The Vocal Parts in my Works with Japanese Instruments

This discussion focuses on the three works that will be performed in the concert on the same day, namely *ware wo tanomete konu otoko* [The man who bade me trust him, but did not come] (1998), *Aomori gaeru* [Aomori Frog] (2000) for koto / voice and *ne monogatari* [Bed Story] (1997) for voice and koto. In addition, *Uebiyama* (1992) for a reconstructed ancient five-stringed zither and incantation is also referred to.

Yūji Takahashi has developed a unique approach towards the collaboration with performers of Japanese instruments that includes attentive listening, careful observation of performance techniques and the study of historical sources. His notation usually leaves space for creative contributions of the performers. This seems to be even more relevant where the vocal parts are concerned. Takahashi has stated that he only supplies the base for the singer-performer to remember a “lost melody as if from ancient times – old and new each time, unknown but somewhat familiar”. (Christian Utz)

Yūji Takahashi was born in Tokyo in 1938. He studied composition with Minao Shibata and Roh Ogura. From 1963 to 1966, he lived in Europe, where he studied with Iannis Xenakis. From 1966 to 1972 he lived in the United States and performed with orchestras across the continent. During the 1970s, he recorded the piano music of Bach, Satie and others for DENON. In 1978, Takahashi organized the *Suigyū* (Water Buffalo) Band to perform Asian protest songs. Since 1983, he has performed regularly with composer-pianist Miyake Haruna. Since 1984 he has been composing for traditional Japanese instruments as well as playing the piano and the computer. → <http://www.suigyū.com/yuji>

III: Historical Snapshots of Vocal Music in Japan before 1945 (chair: Fuyuko Fukunaka)

Hermann Gottschewski (University of Tokyo)

Vocal Music and Cultural Identity in Early 20th Century Japan

If we look at the development of Western music and compositions for Western instruments in Japan before the Second World War, it seems at first glance that the question of cultural identity has not been an important factor. Rather, Japanese musicians and music students tried to acquire knowledge about and performance skills in Western music and musical culture as quickly as possible, and any connection to traditional Japanese music culture was conceded only as long as it smoothed the way to the study of Western music. At the same time there have been attempts to connect traditional scales with a Japanese “national character”, but this did not have a great influence on leading Japanese composers.

The early history of 20th century vocal music in Japan, however, shows a different picture. During the first decades of Western music reception, vocal music was indeed far more important than instrumental music. Japanese poems sung in Western style sounded hardly acceptable to the great majority of Japanese intellectuals, and their discontent is expressed in many articles and other historical sources. The “acceptance” of Western melodies in school song books was in fact nothing more than a temporary solution, since there was no other material available for modern music education.

It can be demonstrated – and it has already been shown by Japanese writers of the early 20th century – that there were structural problems that prevented Japanese poems to being set to Western melodies. Kōsçak (Kōsaku) Yamada, Kōsuke Komatsu and other composers of the so-called “children’s song movement” in the 1920s succeeded to a great extent in solving these structural problems without, however, departing far from Western musical language. The main focus of this paper will be to show that the sound of Japanese poetry in the globalized musical environment was – and still is – a key question of cultural identity and cannot be reduced to technical problems in the adaption of words to music.

Hermann Gottschewski is associate professor at the graduate school of arts and sciences, The University of Tokyo. He received his PhD from the University of Freiburg with a performance-analytical study (*Die Interpretation als Kunstwerk*, Laaber, 1996). He has travelled around the world as a visiting scholar at the Ochanomizu University and Harvard University. His publications include works on musical performance, music theory, and the history of Western and traditional music in Japan.

長木誠司 Seiji Chōki (University of Tokyo)

Vocal Music in Japan during World War II

One of the most important and urgent problems for Japanese composers in the 1930s was the question of how to reconcile their skills in Western-style composition with their sense of being Japanese. Contrary to the widespread opinion that Westernized music in Japan was only in a preliminary stage before the Second World War, some representative works of pre-war composers in fact already demonstrate a sophisticated compositional technique that was not least due to the development of an infrastructure for Westernized music such as music schools, orchestras and choruses as well as to the increasing number of overseas students. The reception of “ultra-modern” techniques such as dodecaphony, however, did only take place after World War II. Pre-war composers directed their attention mainly to late romantic styles, although many of them increasingly felt “out of place” when composing purely Western-style music.

Therefore these composers consciously and/or unconsciously sought to integrate aspects of “Japaneseness” in their compositions. This can be seen, for example, in their use of pentatonic scales or melodies as well as in rhythmical structures deemed specifically “Japanese”. A discussion about more explicit forms of “national” (or nationalist) identity, however, was not in the foreground of Japanese music discourse at that time, since composers had only little cultural exchange with “others” and therefore did not feel the necessity to articulate themselves in a “national” manner.

In vocal music, composers had been confronted with the crucial problem of how to set a Japanese text to music since the early 1920s. Some composers had tried to combine Western-style melodies with Japanese intonation, others accommodated or modified Japanese traditional vocal technique to Western musical structures or vice versa. Besides, many forms mixing these approaches could be observed. This paper will introduce examples of vocal works by Kōsaku Yamada, Kunihiko Hashimoto, Meirō Sugawara, Noboru Itō, examining the range of possibilities for stylistic hybridization in Japan’s vocal music of the 1930s.

Seiji Chōki was born in Fukuoka and graduated from Tokyo University and from the Tokyo University of Fine Arts and Music. He also studied at Bonn University / Germany and received a PhD degree for a study on the operas of Ferruccio Busoni. He is associate professor for musicology at the University Tokyo (Institute of Interdisciplinary Cultural Studies) and music critic for the *Asahi Newspaper*, *On Stage Newspaper*, *Record-Art* and other media. He was associate professor at the Toho College of Music (1994) and lecturer at the Tokyo University of Fine Arts and Music (1996). His publications include

Wanderers in Contemporary Music (1993), *Ferruccio Busoni, future of the Opera* (1995), *Lichtzwang von Wolfgang Rihm: Analytische Bemerkungen zu einer Celan-Komposition (Interdisciplinary Cultural Studies 3, 1998)* and *Contemporary Japanese-Western Music after the Second World War* (2007).

IV: Grain(s) in the Voice: Vocal Music and Identity in Asia and the West (chair: Christian Utz)

Jörn Peter Hiekel (Hochschule für Musik Carl Maria von Weber Dresden, Germany)

Ritualization and Transformation in Vocal Works by Helmut Lachenmann, Giacinto Scelsi and Hans Zender

General considerations on the development of vocal music in the European avant-garde since 1950 provide the framework for a detailed discussion of three characteristic vocal works by Helmut Lachenmann, Giacinto Scelsi and Hans Zender. Even if these three composers basically derive their music from European concepts and traditions, they have all been attracted by and familiarized themselves with aspects of East Asian cultures over long periods of time. Important aspects of contemporary vocal music – especially reconsidered relationships between text and music, de-semanticizations of language and ritualization – can be clearly traced in all three works. This paper thus explores the conceptual variety in Western composers' reception of East Asian cultures and their convergence with "inner-cultural" problems and tendencies in Western music.

Jörn Peter Hiekel, born 1963, musicologist. Since 2005 he has been director of the Institut of New Music at the Hochschule fuer Musik Carl Maria von Weber Dresden, and vice-chairman of the Institut for New Music and Music Education (INMM) in Darmstadt. Hiekel is author and editor of books and numerous articles on contemporary music and a member of the Saxonian Academy of Arts.

劉長江 Frederick Lau (University of Hawai'i at Mānoa)

Voice, culture, and ethnicity in contemporary Chinese compositions

In many contemporary compositions, the use of extended vocal technique often intentionally goes beyond everyday speech by including vocables and unconventional utterances that are nonexistent in most European languages. While these special effects have provided endless creative possibilities for non-Asian composers, many of these same sounds, such as tonal inflection, pitch bending, non-pitch aspiration, heightened speech, and articulation are culturally and semantically significant in many Asian languages.

Considering the fact that language is a primary expression of ideological difference, the use of text or vocal-ity in a piece of music inevitably inscribes a composition with ethnic identity. Is it possible, then, for Asian composers to utilize the same vocal techniques employed by western composers without evoking the Asian cultural-specific meanings of these sounds? Do certain sounds or vocal utterances, such as heightened speech in Beijing opera and Chinese rituals and the drummers' call in *nō*-theatre, belong to specific cultures? In other words, are vocal utterances already embodied in the social construction of ethnicity? How can composers resolve the inter-relationship of language, music, and ethnicity?

Using recent Chinese vocal compositions as examples, I explore the ways contemporary Chinese composers tackle this issue. I argue that using text and language in music requires composers to employ strategies of intervention that disrupt the links between voice, culture, and ethnicity and assert reinterpretations of tradition and language.

Frederick Lau is a professor of Ethnomusicology at the University of Hawai'i at Mānoa. A musician of diverse musical interests, Lau received his doctoral degree from the University of Illinois at Urbana-Champaign and a performance diploma from the London Guildhall School of Music. His principal area of research is in Chinese music and modern Western music, particularly on issues related to identity, nationalism, modernization, politics, and globalization. Lau has received numerous research grants from agencies such as the National Endowment for the Humanities, the Scholarly Communication with the PRC, and the German Academic Exchange (D.A.A.D.). Lau has conducted research in the PRC, Thailand, Singapore, San Francisco, and Hawai'i. His publications include *Music in China* (Oxford University Press, 2007), *Locating East Asia in Western Art Music* (Weslyan University Press, 2004), and numerous journal articles. He has served on the board of the Society for Ethnomusicology, Society of Asian Music, International Council for Traditional Music, and the Association for Chinese Music Research. His current research deals with Chinese music in the diaspora and notions of Chineseness in music. He is also an active performer of the Chinese dizi and Western flute.

Heekyung Lee (Seoul National University)

Rejuvenating Tradition. Metamorphosis of Traditional Vocal Music Idioms in Korean Contemporary Music

Until recently, there have been few explorations of the human voice in Korean contemporary music. In Sukhi Kang's *Buru* and Byung-ki Hwang's *The Labyrinth* of the 1970s, voice was treated in a novel way by being associated with shamanistic rituals and primitive forms of self-expression. However, these experiments were

merely temporary diversions in the process of finding contemporary sounds and unique timbres. Only in the last decade has a search into the possibilities of new vocal expressions commenced, particularly with regard to Korean traditional vocal genres such as *Kagok*, *P'ansori*, *Kut*, and *Pomp'ae*, and composers have started to explore the unlimited potentiality of the human voice.

In Western avant-garde music, the human voice has been frequently manipulated phonetically and transgressed the conventional semantic relations of words and music. Unlike most pre-20th-century vocal music of the West, traditional Korean vocal music conveys the potential of a new present-day vocal idiom due to its unstylized, yet nuanced and delicate characteristics. The reason for the belated interest of Korean composers in traditional vocal styles likely stems from Korea's particular social conditions. Traditional Korean music had been suppressed during Japanese colonization and remained marginalized through the 1960s and 1970s as Korea underwent a period of rapid modernization. It was only during the turbulent 1980s, when the topic of cultural identity in music was hotly debated, that it was possible for Korean composers to appreciate and absorb traditional cultural influences for creative purposes.

This paper examines how traditional vocal music idioms have been appropriated and transformed in new works by contemporary composers. It investigates this metamorphosis through an analysis of particular works by composers such as Joon-Il Kang (b. 1944) and Man-Bang Yi (b. 1945).

Heekyung Lee is a lecturer at Seoul National University and at Korean National University of Arts (KNUA). She received her B.M. and M.M. in Musicology from Seoul National University and a Ph.D. from the Berlin University of the Arts (UdK Berlin) with the support of a DAAD scholarship. Her doctoral dissertation explored the new concept of form in György Ligeti's works. Lee was a postdoctoral researcher at the Academy of Korean Studies and visiting professor at Dong-A University in Busan. Her major publications include *György Ligeti: Music of the Transversal* (Seoul, 2004) and *Conversations with the Composer Sukhi Kang* (Seoul, 2004). She has also written various articles on Ligeti's music, Korean contemporary composers, and East Asian composers who reference local traditions in their music. She also researches trans-cultural works or "in-between" musical forms that confront tensions between the traditional and the modern as well as between the global and local. She is a co-editor of the journal *Korean Contemporary Composers and Compositions*.

V: Composer's Voices: Language as a Musical Resource (chair: Frederick Lau)

福中冬子 **Fuyuko Fukunaka** (Keio University Tokyo)

"The eyes that never close". The Instrumental Voice and the Embodied Voice in the Operas of Toshio Hosokawa

Could more than one voice exist in a single work of opera where there is a single plot dictating its on-stage events? And, if so, how do these voices negotiate with one another in constructing the theatrical experience on stage? My paper examines these questions by way of reading the two operas by Toshio Hosokawa (b. 1955) that demonstrate the composer's emphatic interest in the physicality of voice(s).

Hosokawa's frequent reference to elements of Japanese traditional culture, from the *nō* and *gagaku* music to an assumed "audibility" inscribed in the Japanese garden, has been remarked by the composer himself and by critics and musicologists alike. However, approaching his operas through such over-used concepts as *ma* or "timelessness" might conceal what lies beyond the apparent "Japaneseness": a sort of conflict between multiple "voices" that create an alienated sound-world and resist the simplistic category of "Japanese". In Hosokawa's *Hanjo* (2003-2004), for example, we can hear a "voice" beneath the seemingly weightless musical narrative of the orchestra that effectively challenges the stylized story-telling of the original *nō*-play through the emphatic physical presence of the two female protagonists' voices.

Indeed, the instrumental commentary in *Hanjo* may be compared to the role of masks in the Greek tragedy – and, by extension, in the Japanese *nō* – in its function to counterbalance the weight of expressed emotions within. At the same time, the instrumental voices seem to represent "the eyes that never close", to use the words of the British playwright Tony Harrison. In this sense, the masks' conspicuous invisibility in *Hanjo* only underlines the rivalry between the instrumental and embodied voices, contributing to the terrifying intensity of the story about a woman going mad in an ever-changing context.

Fuyuko Fukunaka, a native of Tokyo, studied piano at Kunitachi College of Music (B.M.) and historical musicology at the Graduate School of Arts and Science, New York University (Ph.D.). Her doctoral dissertation was on the music of Wolfgang Rihm and since then she has been working on a various aspects of 20th and 21st century music. She has published articles on a wide range of topics, including the *Guerre des Bouffons*, Alban Berg, and post-1945 European opera. She now teaches at Keio University.

岡田暁生 Akeo Okada (Kyoto University)

The Interconnection between Vocal and Instrumental Layers in Masahiro Miwa's *Gesänge des Ostens* ["Songs of the East"] (1992)

Masahiro Miwa (b. 1958) is known for his computer music (including both works for computerized sounds and works written for the computer as a "performer"). *Gesänge des Ostens* ["Songs of the East"] (1992) is a kind of "chamber music" for two pianos and computer, where one piano is played in a conventional way by a pianist, while the second part is written for a player piano which is digitally controlled by a computer. Passages played by the live pianist are recorded in the computer and played back on the second piano, and a Japanese folk song is stored in the computer and played back through loudspeakers. Vocal, bodily Japanese and instrumental Western elements are not integrated, but rather randomized in a "postmodern" manner. Despite this collage-like method, the composer develops a consistent four-part form that this paper aims to explore in further detail.

Akeo Okada was born in Kyoto in 1960. He studied musicology at the Universities of Osaka, Munich and Freiburg. He is Professor at the University of Kyoto (Institute for Research in Humanities) and has written books about Richard Strauss, the history of opera, music piano of the 19th century, and Mozart's operas.

近藤春恵 Harue Kondoh (Okinawa Prefectural University of Arts)

On my Concept of "Monodrama". A Dialogue between Music and the Japanese Language

Since the introduction of European music, Westernized genres of vocal music have played a key role in Japan and the relationship between Japanese words and Western-style music has been discussed controversially. Today it might often be considered retrospective or conservative to argue for an adequate musical setting of Japanese lyrics. Nonetheless it can be said that due to its pronunciation, utterance, and diction Japanese, as compared with other languages, poses specifically delicate problems for vocal music, as for example the preponderance of vowels. Therefore I believe that there are certain restrictions for a vocal writing in which linguistic and musical material are balanced. With regard to singing styles, however, I believe that there is some common ground between Japanese language and traditional Western singing techniques such as *bel canto*. In this paper, I will try to trace the perception of sounds by Japanese speakers, and discuss general problems of Japanese language in connection with two of my works for vocal soloist labelled "monodrama".

Harue Kondoh was born in Tokyo. She graduated from Tokyo National University of Fine Arts and Music. She was awarded prizes of the Japan Music Competition, the Sasagawa Award, the Barlow International Competition (US), and the ISCM World Music Days among others. First performances of her works were given during the Festival of the Asian Composers' League (Taipei, Seoul), the ISCM World Music Days (Yokohama), the International Women's Contemporary Music Festival (Seoul), the 21st Century Music Festival (Saarbrücken), the Asia Pacific Festival (Wellington), and the JSCM Exhibitions of Contemporary Music (Tokyo). She is a member of the Japan Federation of Composers Inc., the Japanese Society for Contemporary Music and the East Asian Composers' Association. Kondoh is associate professor at the Okinawa Prefectural University of Arts. Major works include *Poema* per oboe e pianoforte, *Poema II* per pianoforte, *Kusa no ha* [Herbs] – theatre piece for strings and *shōmyō*, *Aria* for shakuhachi solo and string orchestra, *The Moon of Shighira* for flute, *Izakaya Otoghi – banashi* (opera), *Shighira* for string quartet.

Panel Discussion: Musical Identity and the Human Voice (chair: Hermann Gottschewski)

Conference Host 主催

"The role of machines in music culture: Analysis of historical and current aspects and perspectives"

JSPS-sponsored research project; The University of Tokyo, Institute for Interdisciplinary Cultural Studies

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Conference Chair 企画

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