

## UNLIMITED VOICES

VOCAL MUSIC AND CULTURAL IDENTITY

IN EAST ASIAN AND WESTERN MUSIC OF THE 20TH AND 21ST CENTURIES

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## TABLE OF CONTENTS

Introduction: Vocal Music and Reflexive Globalization in Contemporary Music Practices  
(Editors)

### 1. Voices in Global Perspective

Dieter Mersch: Globalization, Identity and the Voice in the 20th Century

Christian Utz: The Rediscovery of Presence. Explorations into Intercultural Spaces between  
Speech and Song

Sandeep Bhagwati: Imagining the Other's Voice. On Composing across Vocal Traditions

### 2. Practices and Strategies in the Use of the Voice in Art Music

Fuyuko Fukunaka: Post-war Japan's "Operatic Problems": *Opera-turgie*, Narrative, Language

Frederick Lau: Voice, Culture and Ethnicity in Contemporary Chinese Music

Heekyung Lee: Exclusion and Subsumption, Imitation and Appropriation: Traditional Vocal  
Practices in Korean Contemporary Music

Jörn Peter Hiekel: Problems of Identity in Helmut Lachenmann's Vocal Music

Erin Gee: The Notation and Use of the Voice in Non-Semantic Contexts. Identities and Per-  
formativity in the Vocal Music of Dieter Schnebel, Brian Ferneyhough, and Georges  
Aperghis

### 3. Identity and Politics of the Voice in Popular Music and Media Art

Samson Young: At the Limits of Transnationalism: The Synthesized Ethnic Voices in Zuni  
Icosahedron's *The Memory Palace of Matteo Ricci*

Andreas Steen: Revolutionary Images and Identities. The Chinese Communist Party's Herit-  
age and Survival in Chinese Popular Music

Oliver Seibt: Frenchly Japanese: On the Nationality of Voices in Japanese Popular Music

Michael Fuhr: Singing from Seoul to Soul: Voice, Body and Ethnicity in Korean Popular Mu-  
sic

Nicholas Cook: Afterword

## **UNLIMITED VOICES**

### **VOCAL MUSIC AND CULTURAL IDENTITY**

#### **IN JAPANESE, EAST ASIAN AND WESTERN MUSIC OF THE 20TH AND 21ST CENTURIES**

### **SUMMARY**

Due to its relation to speech and language, the human voice has been a key element in linking musical experience to social, spiritual and religious experience as well as to power structures and ideologies from earliest times. Thus it has been imbued with mythical and magical implications. In musical environments the human voice was and is entangled in a number of structural, conceptual and cultural frameworks that enable it to convey a particularly rich multiplicity of meanings. In the discussion of musical globalization, understood as a simultaneous process of global homogenization and local diversification, vocal music can take an especially important role, since this versatility in the construction of meaning allows for both cultural rapprochement, transnationalism or hybridity as well as for an essentialist reinforcement of local, regional and national identities.

This collection of essays is the first comprehensive approach to the complex relationship between the human voice and cultural identity in 20th- and 21st-century music. It explores this relationship in both East Asian and Western musical traditions and in the multiple ways through which they have interacted and been transformed in the past fifty years. The authors approach musical meaning in specific case studies against the background of general trends of cultural globalization and the construction/deconstruction of identity produced by human voices. The essays proceed from different angles, notably sociocultural and historical contexts, philosophical and literary aesthetics, vocal technique, analysis of vocal microstructures, text/phonetics-music-relationships, historical vocal sources or models for contemporary art and pop music, and areas of conflict between vocalization, “ethnicity” and cultural identity. The case studies are, however, not limited to music that explicitly references Asian or Western traditions on cross-cultural paths, but rather more generally try to pinpoint crucial topical features that have shaped identity-discourses in art and popular musical situations since the 1950s with a special focus on the past two decades.

The volume thus offers a unique compilation of texts on the human voice in a period of heightened cultural globalization by utilizing systematic methodological research and first-hand accounts on compositional practice by current Asian and Western authors. Some of the contributions included in this volume were first presented during the international conference “Unlimited Voices. Contemporary Vocal Music in the Era of Globalisation” at the University of Tokyo in March 2008.

## ABSTRACTS

### **Dieter Mersch:** Presence and Ethicity of the Voice in the Contexts of Globalization and New Music

This essay focusses on the voice's presence and its aspects of »approach« and »inescapability«. These two approaches enable the human voice to obtain its specific ethical potency: The scream is already expression of an alterity that presses for response and responsibility. This ethicity is examined here under the conditions of a globalized world and its interculturality. It is also traced in the role of the voice in new music that has prominently explored and reflected the voice's present-ness and ethicial impulse.

### **Christian Utz:** The Rediscovery of Presence. Explorations into Intercultural Spaces between Speech and Song

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 the reinforcement of local, regional and national identities. This article introduces an approach to the interpretation of vocal art music in a global context based on comparative studies of both traditional and contemporary works and genres and their construction of musical meaning. The *articulation* of the voice, conceived here as a multifarious passage between speech and song, is discussed in three major sections: »mapping«, »fragmentation and montage«, and »aesthetics of presence«.

First, the plausibility and limitations of classification systems for spoken/ sung vocal styles (as developed by George List and Kenji Hirano, among others) and their application as tools for a comparison of culturally and historically diverse »voices« are examined. A closer analysis of the vocal style *gidayū-bushi* reveals a highly »fragmented« vocal microstructure based on a minute theoretical conception of delivery techniques, held together by the unique timbre of the recitor. Connections between Chinese *jingju* (Peking Opera) and Tan Dun's »vocal calligraphy« as well as the controversial discussions on the vocal part in Schoenberg's *Pierrot Lunaire* are reviewed to imply that these vocal styles, too, can be conceived of as multiply fragmented, as microstructural »montages« that (intentionally or not) place much responsibility on the agency of the vocal performer. A comparable influence of the performer can be observed in recent Japanese vocal music that evokes the archaic power of single words or phonemes (Hifumi Shimoyama, Yūji Takahashi). The high degree of articulatory differentiation closely connected to specific features of the Japanese language (including specific regional forms) found in these works is finally connected to the theory of recitative around 1600 based on a similar conception of the Italian language (Jacopo Peri, Giulio Caccini) and to its reception in Salvatore Sciarrino's unique form of vocal writing that the composer has termed »silabazione scivolata« [gliding syllable articulation].

These diverse case studies suggest that intercultural history and analysis of vocal music must take into account the major role of the vocal performer and his/her complex interaction with musical texts and aural traditions in *both* contemporary and traditional contexts. It can be further argued that vocal music in the contexts discussed here tends to represent Roland Barthes' concept of »genosong«, a kind of singing that originates from the »materiality of language« and thus points beyond conventional text-music-hierarchies. A comprehensive theory of vocal music, finally, can neither be reduced to the discussion of its (insufficient) encoding by notation, nor to its performative act, but rather has to consider cultural memory

and reception processes as key contexts of a cultural »codification« that produce meaning. Our understanding of the voice as a transmitter of meaning would be incomplete without consideration of intercultural passages such as those introduced in this essay.

**Sandeep Bhagwati:** Imagining the Other’s Voice. On Composing across Vocal Traditions

Singing voices do not only sound differently from individual to individual, they can also be identified as collective aesthetical entities that are different from tradition to tradition. These collective standards of voice beauty reflect on the “cultural acoustics” (Sin) of different cultures as much as on the simple fact that all speech motor patterns are imbued with acoustic markers that identify the cultural and linguistic group to which we belong (Kuhl). Inasmuch as the singing voice succeeds in carrying emotional meaning across such group divides, even extremely localized voice aesthetics (e.g. drupad singing) can develop a global audience. But what are these audiences listening to? Are they, as Husserl/Derrida would say, just listening to the strange voice sounds as signifiers of an Other? And what happens if a composer transports these highly contextual sounds into a new music context where they change signifiers and become part of a different set of cultural acoustics? Could the way we consider speech accents – as vocal interference patterns – be useful to understand how a composer can interact with different vocal traditions and voice aesthetics – and thus imagine “elsewhere chants” (Vinao)?

**Fuyuko Fukunaka:** Post-war Japan’s “Operatic Problems”: *Opera-turgy*, Narrative, Language

This chapter addresses several issues that post-war Japanese composers have faced working in the field of opera with a particular focus on Toshio Hosokawa’s *Hanjo* (2004) and Misato Mochizuki’s *Die große Bäckereiattacke* (2008). With 18th- and 19th-century Italian and German operas being at the center of the present-day repertoire, post-war Japanese composers have accorded certain significance to *sosaku opera* (literally translated “creation opera”), an emphatic term that denotes compositions for the stage written by *Japanese* composers. While the increased output during the 1950s marked the dawn of operatic creation in Japan, the substitution of the word *sosaku* for “national” or “Japanese” is indicative of an identity crisis resulting from a lack of precedents to draw upon.

In contrast to post-war European composers’ general skepticism towards the genre of opera (Berio, Kagel, Boulez), post-war Japanese composers created works that were overtly narrative-driven and whose formal aesthetics clearly looked back to operatic traditions of previous centuries. Starting with Ikuma Dan’s *Yu-zuru* [*The Evening Crane*], many operatic compositions from the 1950s found their dramatic inspiration in old folk tales, Japanese in origin, with the music more often than not faithfully, step by step following the unfolding of events. By presenting this modern-day reconstruction of the story-telling tradition of old-day Japan, the composers on the one hand succeeded to capture the genre as “their own”. On the other hand, the “faithful” treatment of the Japanese language, inherited from the *Lied* that had been a dominant vocal genre since the birth of Western-influenced (i.e., non-traditional) music in Japan, in the operatic context presented several difficulties: a musical “delay” caused by the comparably high number of syllables contained in Japanese words; necessary stylistic adjustments prompted by the discrepancies between the setting of a poetic text and the setting of a dramatic text; and the issue of setting a text to music versus setting a text to a kind of music that also “speaks” *as a text*. Indeed, the last two questions are not limited to Japanese-language opera and have prompted another, more timely, question of how telling “stories” may be achieved without heavily depending upon a linear narrative structure.

The recent operas by Hosokawa and Mochizuki provide valuable case studies that, although in very different ways, concern themselves with the question of how Japanese composers, in the absence of their own Wagners and Verdis, can create a story-telling that, however indirectly, re-constructs aesthetic and stylistic characteristics inherent in Japanese culture. Both scores use a non-Japanese text. However, they may be taken as direct responses to the “opera-turgy” (a general term designating the problems surrounding Japan’s operatic creation) issues outlined above: Hosokawa’s opera presents a real-time unfolding of highly intense personal miscommunication within a formal framework in which texted and non-texted music take place at different paces, thus effectively creating a narrative distortion, while Mochizuki’s presents a series of emphatically “Japanese” tableaux in out-of-context settings by juxtaposing different vocal techniques as well as quotation and quotation-like music. Both compositional methods allow the (vocal and instrumental) “voices” that narrate the story effectively to move to the foreground and gain a physicality hitherto unexplored in most Japanese operas where voices used to be restricted to the mere role of text-transmitting media.

### **Frederick Lau:** Voice, Culture and Ethnicity in Contemporary Chinese Music

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 vocalicity 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?

This article examines the use of the voice in traditional Chinese genres in order to provide a historical grounding for understanding the ways in which contemporary composers straddle tradition and creativity. I discuss recent Chinese vocal compositions such as Chen Yi’s *Chinese Poems* (1999) for Girls’ Chorus and vocal works by Hong Kong-based composer Chan Hing-Yan and Singapore based composer Poon Yiu Tian to probe the multiple ways these composers tackled this issue within their respective socio-cultural context. 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.

### **Heekyung Lee:** Exclusion and Subsumption, Imitation and Appropriation: Traditional Vocal Practices in Korean Contemporary Music

Traditional Korean vocal music has developed various facets of the human voice, primarily by representing its diverse dimensions of performativity and orality. However, since the introduction of Western music in the early 20th century the aesthetic standard of the singing voice for most Koreans has been epitomized by European classical singing. The generic outcome of this trend was Korean Art Song (韓國歌曲) which was generated in the 1920s and flourished until the 1970s. During the period of modernization and Westernization of Korean

society, traditional music was excluded from mainstream Korean culture and its unique values were ignored and forgotten. Due to Western-centric musical aesthetics incapable of grasping the idiosyncrasies of traditional Korean music, the vocal styles of *chǒngga* (正歌) and *ch'ang* (唱) and vocal genres as *kagok*, *p'ansori*, *kut* and *pomp'ae* were not appreciated. Their performativity and orality have largely been subsumed under the categories of Western notation, as exemplified in Dong Jin Kim's *Shin Ch'angak* (新唱樂), an attempt to setting *p'ansori* in Western opera style.

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* from the 1970s, the voice was treated in a novel way through association with shamanistic rituals and forms of self-expression. Such experiments, however, were merely temporary diversions in the process of finding a contemporary sound and unique timbre; only in the last decade has the search of Korean composers expanded into the unlimited potentiality of traditional vocal practices. The reasons behind this belated interest stem largely from Korea's particular socio-cultural conditions: after the turbulent 1980s, the topic of cultural identity in music was hotly debated, allowing composers to appreciate and absorb traditional cultural influences explicitly for the first time. In addition, the musical complexity of traditional Korean vocal genres and their close interconnection with the singers' performativity had made it difficult for composers that relied entirely on conventional Western notation to approach traditional vocal music.

This article examines how traditional vocal music idioms have been appropriated and transformed in Korean contemporary music since the 1970s, with the socio-cultural context of modernization in Korean society providing a general background to the musical examples discussed. In addition to the above mentioned works of Kang and Hwang, diverse musical experiments in the last decade by composers such as Joon-Il Kang, Man-bang Yi, Donoung Lee, Sung Ho Hwang, and Jeeyoung Kim will be introduced. Their position towards the key issues of Westernization/modernization, awakening of the archaic, imitation/re-presentation, and assemblage in a new frame will be discussed. The analyses suggest that the creative potentiality of performativity and orality permeating Korean vocal practices has not yet been fully explored by contemporary composers in Korea.

### **Jörn Peter Hiekel:** Problems of Identity in Helmut Lachenmann's Vocal Music

Towards the end of his orchestral work *NUN*, Helmut Lachenmann lets two male voices articulate the word »Musik« [music], thus reminding us trenchantly of what many of his works exhibit: they challenge established views about what music is, where its borders can be located and through which affective strategies it articulates itself. Notably, *NUN* refers these issues to Kitarō Nishida's philosophy which is in turn, in a comment by the composer, connected to Friedrich Nietzsche, pointing out that music might very well imply and address the »naught«, a key category for both philosophers.

This chapter tries to relate these ideas about music's identity to strategies explored in Lachenmann's vocal music, namely *Consolation*, *temA* and *Got lost*. It can be demonstrated that the composer, by developing facets inherent to 1950s' and 1960s' European vocal music (such as Luigi Nono's or Dieter Schnebel's) arrives at compositional solutions that decidedly move away from what might be labeled a »musical language«. Identity formation, here, means, that Lachenmann's music takes issue with three general areas: the »vocabulary« of modernist choir repertoires, the conventional opposition between vocal and instrumental articulation, and the practice of the *lied* with piano accompaniment.

The way in which Lachenmann affiliates these substantial compositional projects with elements of philosophical discourse might appear playful. However, fundamental problems of music and identity resonate in particular with the reference to Nishida's philosophical thought

in *NUN*. A close examination of this trace discloses a level of experience that allows to tackle the question why Lachenmann seems to avoid conventions so rigorously in his vocal works.

**Erin Gee:** *The Notation and Use of the Voice in Non-Semantic Contexts. Identities and Performativity in the Vocal Music of Dieter Schnebel, Brian Ferneyhough, and Georges Aperghis*

In this article I examine the way in which Dieter Schnebel, Brian Ferneyhough and Georges Aperghis develop non-semantic vocal music, its consequences for vocal performance and its implications for the singer's and composer's cultural and personal identities. Dieter Schnebel and Brian Ferneyhough have used the sounds of the International Phonetic Alphabet (IPA) as a means of codifying parts of vocal sounds in their pieces, thereby shaping the overall structure. By using a non-semantic text, these composers were able to maintain flexibility and control over the sound organisation in their compositions to a higher extent than with a pre-written libretto. The IPA also gave them a more specific control over the individual vocal articulators, significantly increasing the number of vocal sounds at their disposal, but also changing their approach to the human voice from a fixed sound source or human "character" to a disassembled machine with a huge range of combinatorial properties.

Aperghis uses non-semantic vocal structures to layer identity, to blur the boundaries of a specific language and to add multiple subtexts to a vocalist's line. He chooses not to use the IPA, and although this limits the specificity with which he can notate the vocal score, it also supports his desire to build layered identities. These stratified "personae" often have some link to a language (usually French) and their obscured relationship to this language heightens the effect of their "other-worldliness". Extracted human sounds, such as an isolated, quiet sob, also appear between non-semantic vocal sounds, both calling into question the emotion attached to a sob "vocalization" and the lack of semantic meaning in the surrounding vocal sounds. This might motivate the audience to look for non-meaning in the "sob" (i.e., "was it just a 'sound' or did it contain sadness?") and conversely to search for underlying emotional meaning in the non-semantic text.

The notational choices that a composer makes, i.e., whether or not to use the IPA and to what degree of specificity, usually stems from a pre-compositional aesthetics concerning the voice. Although the IPA is designed as a universal method for transcribing vocal utterances, its use in a musical context is still influenced by the "identity" within which composer and performer are working. Expressed and hidden cultural identities manifest themselves, among others, in the degree of control left up to the performer, and how the performer makes choices within this realm of flexibility: The decision whether to use the IPA vastly influences the variety and number of interpretations that are possible. Performance-related choices in non-semantic music are myriad and not necessarily linked to a personal, human experience. The audience thus is faced with a number of questions about the performer, the first of which may be, "is it human?" or "is this voice meant to be linked to a person?"

Since all parts of the vocal tract can be specified with the IPA, its use allows to manipulate a singer's vocal technique far beyond a classical Western vocal training. Furthermore, the sounds from all known languages can be systemically notated and composers are able to access sounds outside of their own culture, or any culture that they have come into contact with. They are also able to use sounds about whose original place or use in a language they often have no information. Devoid of a semantic text and a classical Western vocal timbre, how do composers conceptualize the role or purpose of the voice? What is the role of these non-semantic vocal utterances once they have been removed from a semantic and cultural context?

The use of non-semantic structures in my own vocal music was constructed as a means of diminishing “performing identity” and increasing the role of the voice as a “pure instrument”. In the final section of this article I will discuss the ways in which I create structures within the vocal sounds and how I use the IPA as a resource for both a broadened vocal palette and increased exactitude of notation.

**Samson Young:** At the Limits of Transnationalism: the Synthesized Ethnic Voices in Zuni Icosahedron’s *The Memory Palace of Matteo Ricci*

It has been over two decades since scholars of contemporary Chinese music began to tease out the many inadequacies of Chineseness as an analytical framework. The limits of Chineseness as a category are exuberated in the reading of works by composers from the Chinese diaspora, or locations such as Hong Kong, Taiwan, Macau and Singapore. Global migration and centuries of foreign occupation meant that it is not easy to say where the Chinese end and the non-Chinese begin, even within a single locale.

Some alternative frameworks have been employed in place of sweepingly general identity markers, most notably the concepts of hybridity and transnationalism. But as cultural theorist Arif Dirlik has pointed out, transnationalism is not without its problems either: it runs the danger of neglecting the rich contradictions that activate the process of border-crossing in the first place. Discourse and practice are interdependent. We may theorize about transnational cultural spaces or even globalized composers, but where is a truly transnational (Chinese) music to be found?

In this article, I will present an analysis of Hong Kong multimedia troupe Zuni Icosahedron’s *The Memory Palace of Matteo Ricci*. Billed as a “multimedia opera”, this production featured Chinese operatic star Tian Hao-jiang as the Jesuit missionary, backed by a virtual chorus that was synthesized with Yamaha’s VOCALOID voice-synthesis technology. I will focus on the interaction between the voice of the protagonist and the synthesized voices that sometimes represent the Chinese and other times minorities who are “at the fringe of China proper”. By attempting to read the work as transnational, my goal is to expose the meanings, promises as well as perils of transnationalism as a framework in the reading of contemporary Chinese music.

**Andreas Steen:** Revolutionary Images and Identities: The Chinese Communist Party’s Heritage and Survival in Chinese Popular Music

It was only after the Cultural Revolution (1966–76) that music consumers and audiences in the PRC slowly gained access to Western style popular music. Since then, and especially during the 1990s, its music industry began to change rapidly and embraced the economic and cultural possibilities of post-modern liberalism. In this process, images, texts and melodies of the PRC’s revolutionary heritage were quickly re-introduced, re-arranged and equipped with different meanings, depending on the “generation” of musicians, producers and audiences involved. Today, for several reasons, signs and symbols of the Communist Revolution enjoy a strong presence in China’s highly commercialized field of pop and rock music, reflecting not only a variety of popular associations and attitudes towards this heritage but also the Chinese Communist Party’s control and participation in musical production.

The article summarizes the development until the 1990s and concentrates on selected music examples of the last decade. It seeks to explore the traces as well as the ideological and commercial value/meaning of China’s “revolution” in her globalizing music market. By looking at this heritage from the perspective of national culture, the article will also shed some

light on the construction of post-modern identities, discuss present representations of “revolution”, and testify that China’s music industry is a highly contested field of cultural production.

**Oliver Seibt:** Frenchly Japanese: On the Nationality of Voices in Japanese Popular Music

When the noun “music” is preceded by an adjective indicating a certain nation or culture, the described music is expected to sound accordingly. If popular music is “Japanese”, it is expected to *sound* Japanese. That Japanese popular music does not necessarily meet this expectation is a phenomenon that has been deplored many a time. Peter Manuel, for example, explained that Japanese popular music was not accounted for in his groundbreaking overview *Popular Music of the Non-Western World* because “although Japan has a highly developed music industry, mainstream Japanese popular music [...] with the exception of *enka* vocal inflection [...] is stylistically indistinguishable from Western popular musics” (1988: vi).

Things get even more irritating, when popular music expected to sound “Japanese” sounds “French” instead. But this is exactly what Japanese popular music sometimes does. The music of Sakamoto Ryūichi, for example, time and again evokes compositions by Claude Debussy or Erik Satie. And what, at first glance, might be considered as some idiosyncratic stylistic attribute of an individual artist turns out to be a recurrent feature of contemporary Japanese popular music. Most notably the work of *shibuya-kei* artists of the 1990s is rife with references to France, French language, and French popular culture, especially that of the 1960s. *Mon amour Tokyo*, *Ma vie, l’été de vie*, *La dépression* – these are only three of numerous French song titles one comes across while scanning through the œuvre of Pizzicato Five, probably the most successful *shibuya-kei* act on an international scale. An EP by “*shibuya-kei* princess” Kahimi Karie released in 1995 is entitled *Leur l’existence* (「彼ら」の存在) and sounds as if Serge Gainsbourg had recorded some of his songs in Tokyo together with Jane Birkin aspirating in Japanese. (And this is true not only for the two out of the four songs that he actually wrote.)

Ironically, it is exactly this sometimes French sounding *shibuya-kei* music that spawned an international interest in Japanese popular music for the first time in its history and that, together with the music of *visual-kei* bands with (pseudo-)French names like *Dir en Grey*, *D’espairs Ray*, or *Versailles* that currently wow teenagers all over Europe and the U.S., is nowadays considered as the epitome of Japaneseness with regard to popular music.

So, what actually is the nationality of these voices in Japanese popular music? Is it Japanese because its owners are Japanese by ethnicity or nationality? Is it French because the references their music alludes to are French? Or are such questions nothing but an atavism of cultural essentialism that has nothing to do with the perceived reality of those people producing and consuming this music? What exactly is Japanese about “*enka* vocal inflection” and what is French about singing with a breathy female voice even though the lyrics are in Japanese? It seems gratuitous to restate that the idea of Japaneseness or Frenchness can only designate arbitrary but culturally learned qualities ascribed to specific sounds. But what exactly do these qualities consist of? Referring to and extending Adam Krims’ idea of “musical poetics” to the “extra-musical” dimensions of Japanese popular music (that perhaps only musicologists perceive as “extra-musical”), these are the basic theoretical problems this article tries to address.

**Michael Fuhr:** Singing from Seoul to Soul: Voice, Body and Ethnicity in Korean Popular Music

The matter of Korean identity in popular music transgresses the mere question of the pop artist’s ethnic or national origin. It also goes beyond the seemingly indispensable requirement

that songs need to be sung in Korean language; far more, vocalization itself is affected with the notion of racial stereotyping and cultural essentialism, namely the assumption that only “Korean” singers accomplish a unique way of expressing Korean songs and feelings through their voice, a widespread attitude that is not only shared among music industry personnel. The voice is one of the most distinctive features in defining a pop singer’s identity. We instantly recognize a singer through his/her voice. It seems intimately entwined with the singer’s personality. But whose voice do we hear? Is it the voice of an individual (singer, composer, producer) or of a collective (nation, age or ethnic group)? Does it mark the presence or absence of its owner? Is it just the audible excess of a body’s materiality or does it serve as a signifier? How does technology engage with the interplay of voice, body and signification? This article seeks to understand the role of voice in contemporary Korean popular music. Starting from the concept of voice as a material practice, as a “geno-song” (Barthes), I delineate different forms and strategies in shaping and utilizing vocal sounds in Korean pop music. Further, I argue that understanding voice as a performative phenomenon helps to unravel and denaturalize the close entanglements of vocal timbre, body and ethnicity, as epitomized in the “black” voice of an African-American soul singer or in the “Korean” voice of a *pansori* singer.

## Contributors

**Sandeep Bhagwati** is an internationally renowned composer, theatre director and media artist. His multiple award-winning, often large-scale compositions in all genres have been performed by leading performers and orchestras at leading festivals worldwide. (World New Music Festival, at the Edinburgh, Berlin, Darmstadt Festivals, at the Venice, Heidelberg and München Biennales, at MaerzMusik Berlin, Wien Modern, Sangat Mumbai etc.) His 6 music theatres and operas have been staged at major venues (Centre Pompidou Paris, Munich, Bonn, and Darmstadt State Operas etc.). He has founded and directed interdisciplinary festivals such as A\*DEvantgarde Munich (since 1991, biennial) and Klan-griffe – Festival for Risky Music (2003). He has also directed and participated in long-term intercultural music exchange projects with Indian (e.g. Shubha Mudgal, Swapan Chaudhuri, Uday Bhawalkar, Dhruva Ghosh) and Chinese musicians (e.g. Wu Wei, Yeh Juan-Reng) and leading European and Asian Musicians (Ensemble Modern, Ensemble Mosaik, Nieuw Ensemble, China Found Music Workshop Taipei). From 2000-2003 he was Professor of Composition and Multimedia at Karlsruhe Music University. Between 1995 and 2007 he also was a Research Fellow / Composer in Residence at the IRCAM Paris, ZKM Center for Art and Media Karlsruhe, Beethoven Orchestra Bonn, Institute for Electronic Music Graz and CalArts Los Angeles.

Born in Mumbai, having lived in Europe for over 30 years, he moved to Canada in 2006 as a Canada Research Chair for Inter-X Arts in the departments of Music and Theatre at Concordia University Montréal, where he directs matralab, a research site for inter-disciplinary, intercultural, inter-media creation and theory and is also research/creation director of 'hexagram', a major inter-university research centre for media arts and technologies.

**Nicholas Cook** took up the 1684 Professorship at the University of Cambridge in 2009. He was formerly Professorial Research Fellow at Royal Holloway, University of London, where he directed the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), and before that taught at the universities of Hong Kong, Sydney, and Southampton, where he also served as Dean of Arts. A musicologist and theorist, he holds separate degrees in music and in history/art history. His articles have appeared in leading British and American journals, and cover topics from aesthetics and analysis to psychology and pop.

His books, mostly published by Oxford University Press, include *A Guide to Musical Analysis* (1987); *Music, Imagination, and Culture* (1990); *Beethoven: Symphony No. 9* (1993); *Analysis Through Composition* (1996); *Analysing Musical Multimedia* (1998); and *Music: A Very Short Introduction* (1998), which is published or forthcoming in twelve other languages and to which a special issue of *Musicae Scientiae* was devoted. Oxford also publish *Rethinking Music* (1999), coedited with Mark Everist, and *Empirical Musicology: Aims, Methods, Prospects*, coedited with Eric Clarke (2004); he also coedited the *Cambridge History of Twentieth-Century Music* (with Anthony Pople, 2004) and *The Cambridge Companion to Recorded Music* (2009). His latest book, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (Oxford, 2007), received the Wallace Berry Award of the Society for Music Theory in 2010. A further collection is in press: *Music as Performance: New Perspectives Across the Disciplines*, coedited with the dramaturge Richard Pettengill (Michigan University Press). He is currently writing a book on performance analysis, which will attempt to integrate computational approaches developed at CHARM with those of cultural musicology and inter-disciplinary performance theory; planned projects thereafter includes studies of cross-cultural interaction and creativity in music.

A former Editor of the *Journal of the Royal Musical Association*, Nicholas Cook was Chair of the Music Panel in the Higher Education Funding Councils' 2001 Research Assessment Exercise. He is a Fellow of the British Academy and of the Academy of Europe.

**Michael Fuhr** is a doctoral student in ethnomusicology at the University of Heidelberg where he currently holds a fellowship of the Cluster of Excellence *Asia and Europe – Shifting Asymmetries in a Global Context*. He worked as a lecturer and research assistant in musicology at the Berlin Phonogram-Archive, at the Humboldt University Berlin and at the University of Cologne. In 2009/10 he was a visiting fellow at the Institute of East Asian Studies at Sungkongkoe University (Seoul). He is interested in issues of identity and globalization, Korean popular music, aesthetics, cultural and popu-

lar music theory. Publications include: *Populäre Musik und Ästhetik. Die historischphilosophische Rekonstruktion einer Geringschätzung*, Bielefeld: transcript (2007), “Performing K(yopo)-Rock: Aesthetics, Identity, and Korean Migrant Ritual in Germany“. In *Inter-Asia Cultural Studies* 11:1, 115-122 (2010), ““Best of Asia, Bring on America?”: Shifting Asymmetries and Musical Imaginaries in South Korean Pop Music“. In Mittler, Redepenning, and Seibt (eds.), *Creative Dissonances: Asian Music in a Global Context* (forthcoming).

**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 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 has taught at Keio University and now teaches at the Tokyo University of the Arts.

**Erin Gee** received her Bachelor’s and Master’s degrees in piano and composition, respectively, from the University of Iowa, where she studied with Réne Lecuona, Lawrence Fritts, and Jeremy Dale Roberts. In Austria and Germany, she studied composition with Beat Furrer, Mathias Spahlinger, Chaya Czernowin, Richard Barrett and Steve Takasugi. She completed her Ph.D. in music theory from the University of Music and Dramatic Arts Graz in 2007. Ms. Gee’s awards for composition include, the Teatro Minimo Prize from the Zürich Opera House, the International Rostrum of Composers Award, the Samuel Barber Rome Prize, the Impuls award, the Gianni Bergamo Prize, the SKE Prize, the Austrian Government Grant, the Pelzer Award, the Publicity Prize 2005, a CAP award from the American Music Center, the Look & Listen Festival Prize, the Judith Lang Zaimont Prize, and the Composition Prize for the city of Graz 2008. She has worked with the Radio Symphony Orchestra Vienna, the Latvian Radio Chamber Choir, Klangforum Wien, Ensemble Recherche, Alter Ego and Ensemble Surplus, among others. In 2005, she was a guest artist at the Akiyoshidai International Art Village, Japan, where she returned to teach and perform in 2006. The Wittener Tage für Neue Musik, Klangspuren, Musikprotokoll, Steirischer Herbst, Klangriffe, Zürich Tage für Neue Musik, the Look and Listen Festival, Vienna Mozartjahr 2006, Diskurs Festival, the MATA Festival, Nuovo Consonanza, the Shut up and Listen Festival, and the 4020 Festival have featured Ms. Gee’s works. Her forthcoming short opera, SLEEP, was premiered by the Zürich Opera House in January 2009, and followed by a premiere with the Los Angeles Philharmonic on the Green Umbrella Series, conducted by Esa-Pekka Salonen. In November 2009, the American Composers Forum premiered a new work at Zankel Hall in Carnegie Hall.

**Jörn Peter Hiekel**, born 1963, musicologist, professor of musicology at the Hochschule für Musik Carl Maria von Weber Dresden and senior lecturer at the Hochschule der Künste Zürich. Since 2005 he has been director of the Institut of New Music at the Dresden Music Academy and vice-chairman of the Institut for New Music and Music Education (INMM) in Darmstadt. He has also coordinated symposia at the Internationale Ferienkurse fuer neue Musik Darmstadt from 2004 to 2008. Hiekel is author and editor of books and numerous articles on contemporary music and a member of the Saxonian Academy of Arts. Selected publications: *Bernd Alois Zimmermanns “Requiem für einen jungen Dichter”* (Beihefte zum Archiv für Musikwissenschaft 36), Stuttgart: 1995; *Orientierungen. Wege im Pluralismus der Gegenwartsmusik*, Mainz 2007 (editor); *Harmony between Human Beings and Nature. Reflections on Wind from the Ocean* (with Toshio Hosokawa), in: *Komponieren der Gegenwart*, Saarbrücken 2006; *Kulturelle Entgrenzung in der Musik der Gegenwart – einige Ausgangsfragen*, in: *Musik-Kulturen*, Saarbrücken 2008; dictionary entry *Postmoderne*, in: *Die Musik in Geschichte und Gegenwart*, Supplementband, 2008.

**Heekyung Lee** is adjunct professor at the Graduate School of Communication and Arts, Yonsei University and lecturer at the 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*.

**Dieter Mersch** is a philosopher, author and professor. He is chair of the Department of Media Studies at the University of Potsdam. His research focuses on media philosophy, philosophy of art, semiotics, philosophy of language and aesthetics. Following his doctoral dissertation on Umberto Eco, he became member and eventually head of the German Association for Semiotic Studies. His latest publications concentrate on performativity and media theory.

**Oliver Seibt** studied ethnomusicology, cultural anthropology and Japanese studies at the University of Cologne. In 1996 he received the Uchida grant of the Japan Foundation; in 1997 he collaborated in the Borno Music Documentation Project, Nigeria. From 1998 to 2007 he worked as a freelancer for the market research department of EMI Music Germany, while from 2000 to 2008 he was scientific assistant at the ethnomusicological department of the University of Cologne. Currently he is scientific assistant at the Institute for Musicology of the University of Heidelberg.

**Andreas Steen** is associate professor of modern Chinese history and culture at Aarhus University, Denmark. He studied modern Chinese language, literature and history at Fudan University, Shanghai, and Free University Berlin, where he also received his doctoral degree in 2001. His research concentrates on topics related to Sino-foreign relations, post-colonialism, cultural transfer as well as Chinese popular culture and music. In addition to numerous articles on Chinese rock music, he published the books "The Long March of Rock 'n' Roll – Pop- and Rock Music in the People's Republic of China" (1996) and "Between Revolution and Entertainment: Gramophones, Music Records and the Beginning of China's Music Industry in Shanghai, 1878-1937" (2006), both were written in German. At present he prepares a new project, entitled "China Sound – Culture and Politics from the Gramophone to MP3".

**Samson Young** (b. 1979) has been known to combine his diverse expertise into uniquely intermedia experiences. His works are fundamentally informed by an engagement with new cultural-technological paradigms, yet deeply grounded in the classical musical tradition. Young's creative output spans the widest possible range: from composition for orchestra and gameboys, to amusement ride-turned-sound installation, to ensembles of ipad and iphones, to multimedia music theatre.

Young belongs to a new breed of composer-artists whose work speak to communities across disciplinary divides. In 2007, Young became the first from Hong Kong to receive the *Bloomberg Emerging Artist Award* with his audio-visual project "the Happiest Hour." Young was Hong Kong Sinfonietta's artist associate in the 2008/09 season, and since then he has maintained a close relationship with the orchestra, working in the capacity of composer-director in a range of multimedia productions.

Young is currently a Ph.D fellow at Princeton University, and an assistant professor in Critical Inter-media Art at the School of Creative Media, City University of Hong Kong. His mentors include Chan Hing-yan and electronic music pioneer Paul Lanksy.

## Editors

**Christian Utz** was born in 1969 in Munich, Germany, and studied composition, piano, music theory, musicology, philosophy and sinology 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 2007/2008 he was guest professor at the National Chiao-Tung University Xinzhu (Taiwan) and the University of Tokyo (Japan).

Utz' musicological research focusses on theory, analysis and history of 18th to 21st century Western music, intercultural history and aesthetics of composition in East Asia and the West, the impact of

globalization on the human voice and vocal music, history and taxonomy of music theory and its terminology. Currently he is preparing a major research project on systematic approaches to “sound organisation” – a term designating horizontal and vertical constellations of pitch, timbre and rhythm – in Western 20th century music.

Christian Utz’ activities as a researcher are characterized by interdisciplinary methodologies spanning the fields of historical and systematic musicology, music theory and analysis, ethnomusicology, music psychology, acoustics and related disciplines from the humanities such as sinology, aesthetics and social history. In 2000, Utz received a PhD degree at the Institute for Musicology of Vienna University with a thesis on *Neue Musik und Interkulturalität. Von John Cage bis Tan Dun* [New Music and Interculturality. From John Cage to Tan Dun] that was published as a book in the prestigious series *Beihefte zum Archiv für Musikwissenschaft* in 2002 by Franz Steiner Verlag Stuttgart / Germany (Vol. 51; 533 pages). Its final chapter is a monographic study of cross-cultural conceptualisations in works by Chinese-American composer Tan Dun until 1996. The book is complemented by a series of scholarly articles in English on phenomena of cultural conflict and hybridisation in 20th century East Asia which are going currently assembled into a new monograph to be published in 2011/2012.

As a composer, Utz has realized a broad number of artistic projects and collaborations that integrate ideas, concepts and artistic approaches from different cultural backgrounds, mainly European and East Asian, often complemented by a highly specific use of live-electronic sound processing. Eight of his major works in this field are documented on his two portrait CDs *Site* (Composers’ Art Label, 2002) and *transformed* (Spektral Records, 2008). In 1998, Christian Utz founded *AsianCultureLink* to enhance intercultural exchange between European and Asian artists.

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**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.