Looking at musical globalization and vocal music, this collection of essays studies the complex relationship between the human voice and cultural identity in 20th- and 21st-century music in both East Asian and Western music. 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 (and artificial) 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. They 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 firsthand accounts on compositional practice by current Asian and Western authors.

contents
1. Introduction: Voice, Identities, and Reflexive Globalization in Contemporary Music Practices Christian Utz and Frederick Lau

Part 1: Global Perspectives on the Voice
2. Presence and Ethnicity of the Voice Dieter Mersch
3. The Rediscovery of Presence: Intercultural Passages through Vocal Spaces between Speech and Song Christian Utz
4. Imagining the Other's Voice: On Composing across Vocal Traditions Sandeep Bhagwati

Part 2: Voices of/in Art Music
5. Voice, Culture, and Ethnicity in Contemporary Chinese Compositions Frederick Lau
6. Narrative, Voice, and Reality in the Operas by Hosokawa Toshio and Mochizuki Fuyuko Fukunaka
7. Reconsidering Traditional Vocal Practices in Contemporary Korean Music Heekyung Lee

Part 3: Voices of/in Popular Music and Media Art
10. A "Digital Opera" at the Boundaries of Transnationalism: Human and Synthesized Voices in Zuni Icosahedron’s The Memory Palace of Matteo Ricci Samson Young
11. "Voices of the Mainstream:" Red Songs and Revolutionary Identities in the People’s Republic of China Andreas Steen
12. Asagi’s Voice: Learning How to Desire with Japanese visual-kei Oliver Seibt
14. Afterword: Giving Voice to Difference Nicholas Cook

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