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Asian New Music Since the 1950s -- 5. Intercultural Narrativity in East Asian Art Music since the 1990s -- 6. The Impact of Traditional Music on Composition in Taiwan since the Postwar Period -- IV. The sh Context -- 1. Transformation and Myth Criticism in Works for the Japanese Mouth Organ -- 2. The sh as a Medium of Alterity and Self-Referentiality in Helmut Lachenmann's Music -- V. New Music and Beyond: Music-Historical and Cultural Entanglements -- 1. The Rediscovery of Presence: Intercultural Passages Through Vocal Spaces Between Speech and Song -- 2. Space-Time Movements in György Ligeti's Piano Concerto: Polymeter and Conflicting Meter in Historical and Intercultural Perspective -- 3. Intercultural Tension in Music by Chaya Czernowin and Isabel Mundry: Variations on Identity and Musical Meaning -- VI. Reflections on My Own Composing as a Search for Traces in the In-Between -- 1. Layered Fabric, Intertextuality, and Cultural Context: From Striated to Open Space -- 2. Stratification and Analysis -- 3. Intercultural and Multilingual Trajectories of the Human Voice -- 4. Composition as Polyphony: Creating, Performing, and Perceiving Music Non-Hierarchically -- Bibliography -- Appendix -- Index

Sommario/riassunto

Since the early transformation of European music practice and theory in the cultural centers of Asia, Latin America, and Africa around 1900, it has become necessary for music history to be conceived globally - a challenge that musicology has hardly faced yet. This book discusses the effects of cultural globalization on processes of composition and distribution of art music in the 20th and 21st century. Christian Utz provides the foundations of a global music historiography, building on new models such as transnationalism, entangled histories, and reflexive globalization. The relationship between music and broader changes in society forms the central focus and is treated as a pivotal music-historical dynamic.

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Autore ANANIA, Francesca
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