
Music's Immanent Future
The Deleuzian Turn in Music Studies

Edited by

Sally Macarthur

Judy Lochhead

and

Jennifer Shaw

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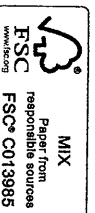
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¹⁹ Caroline Shaw, *Partita for 8 Voices* (2009–11). The score of the *Partita* is not yet published, but the work has been recorded: *Kooyul of Teeth* (Brooklyn, NY: New Amsterdam Records, 2012). Information about the *Partita* can be accessed at: accessed 16 March 2015, <http://carolinshaw.com/hear/partita-for-8-voices/>.

10 Living colours

An Asian-Pacific conceptual frame
for composition

Bruce Crossman

Mind and spirit

The raucous barrage of metal sounds of *The Drunken Emperor Orders to Have His Brother Executed* as performed by the Paichangxi Repertoires of Cantonese Opera jolted me alive. Hearing this riotous interpretation in Hong Kong's Ko Shan Theatre resonated with an earlier experience of Japanese calligraphy I had witnessed some years earlier in Tokyo that struck me as similarly spirited.¹ Miyata Ryohēi's vigorous calligraphical strokes demonstrated how character is embodied in the creative actions of calligraphy. These two aesthetic experiences made palpable for me a duality that resides in all creative actions and their resulting artefacts. This duality may be suggested by the concepts of the unspoken mind of the artist and of the moving spirit. On one hand, the unspoken mind has historical bases in the Greek idea of the 'unspoken word'² or the Chinese idea of the 'mind of the artist'.³ And on the other hand, the moving spirit has bases in the Judeo-Christian idea of the 'living word' (or spirit)⁴ or in Chinese thought the *dao* 'which moves amongst things'.⁵ This creative duality is refracted through and resident in the artist and gives rise to both 'irreducible individuality'⁶ of the creative work and its embodiment of the cultural identities of the artist. Not a simple fixed binary, this duality generates works of a complex hybridity involving both the 'spirit-led' and the identity formations of the artist.⁷

As a composer based in Australia, I consider my own compositional voice as shaped by the complex hybridity that characterises Australia as a place of Asian-Pacific cultures. As I conceive it, the hybridity of my compositional practice is formed from several features of the Asian-Pacific. These include: the Japanese concept of *ma*, the blending of nature and art in Chinese thought, sonorities of East and Southeast Asian music, and Chinese musical aesthetic of a multi-art form.⁸ I conceive this musical hybridity with the metaphor of *living colours*, and in my music I engage with *ma* and its exploratory space, with the colours of eastern Australia's bush; the instrumental materials of traditional Chinese move about as a metaphor and embodiment of *spirit* and specifically engage with: *ma*'s exploratory space and shifting colour; the colours of east coast Australian bush; the musical modes and instrumental resources (especially gongs) of traditional Chinese, Korean, Filipino and Japanese music, and the gestural

aesthetic of Chinese opera traditions that is both visual and sonic. The hybridity of my compositional language is also shaped by recent Western practices of composition, including their notational conventions, instrumental resources, and harmonic–rhythmic features.

In this chapter I consider three recent compositions, tracing the hybrid aesthetic each embodies. The works are: *In Gentleness and Suddenness* (2003), *Not Broken Bruised Reed* (2009) and *Gentleness–Suddenness* (2012). In particular, I trace how my aesthetic of *living colours* emerged from my experiences of Cantonese opera and Japanese calligraphy, and how it reflects an attitude of openness or friendship, an attitude requiring ‘lateral thinking’.⁹ In another context, Steven Nuss has referred to such an aesthetic hybridity as ‘cross-cultural action and interaction’, drawing attention to the resonant cultural flux of such creative actions.¹⁰ For me, the cultural interactions of the Asian-Pacific are a confluence of place and individual creative actions that resonate in contemporary compositional practice as *living colours* of musical sound.

Asian-Pacific context, connections and concepts

Within the Australian context and its region of the Asian-Pacific rim, a new vision of connection between geopolitical entities has emerged recently. The Australian Government’s 2012 White Paper re-envisages Australia as an integral part of Asia, calling for greater connectedness within the region and a consequent diminishing of connections with Europe.¹¹ My musical aesthetic of *living colours* echoes this geopolitical awareness in the cultural plane. *Living colours* draws both on the early twentieth century emphasis amongst some French composers on a sensuous colouring of the sound palette and on Asian-Pacific sonic references. Unlike the French composers of the last century, however, my music does not build from music of an exoticised Other but rather is generated from the sonic place of Australia within the broader Asian-Pacific context – or as Said suggested, *living colours* is generated from a ‘geopolitical awareness into [the] aesthetic’.¹²

The *living colours* aesthetic has links with more recent musical practices that emphasise sonic colouring. For instance, in the latter half of the twentieth century composers of the Spectral School, notably Tristan Murail and Gérard Grisey, approach sound colour through the analysis of the spectral structure of specific sounds.¹³ My own approach to sonic colour is more intuitive drawing generally from the Asian-Pacific sound world. In the Australian context, Peter Sculthorpe and Percy Grainger both engaged with this sound world, and my approach to *living colours* extends this engagement but within a specific Confucian philosophical context. Overall, the aesthetic of *living colours* draws on sonories of the instrumental and harmonic resources of the Asian-Pacific and on the function of silence as a manifestation of Japanese *ma*. For me, as an Australian composer, *living colours* embraces multiple regional strands of thought, including: Judaic-Christian thought from Australia’s British colonial roots; Confucian philosophy of ancient China; and Zen Buddhism of Japan. I conceive my approach not as one of cultural domination or absorption of the Other but rather as one of a fluid crossing

between cultural borders and prominent beliefs within the Asian-Pacific – a crossing that manifests as *living colour*.

Lateral thinking, mind of the artist, and spirit

My compositional activity is grounded in a philosophical position that embraces both Chinese and Judeo-Christian thought. I derive three tenets from this thought, which have been briefly introduced earlier. These are: lateral thinking, mind of the artist, and spirit. In the following, I consider each tenet in more detail.

Lateral thinking

In his discussion of cross-cultural interactions, Steven Nuss builds upon ideas of Michel Foucault and introduces the possibility of ‘thinking Chinese’, a possibility that arises from the refusal to think through a politics of cultural boundaries.¹⁴ Foucault questions the assumption that we cannot think as the Other. In *The Order of Things* he writes: ‘But what is it impossible to think, and what type of impossibility are we faced with here?’ In this he suggests that these impossibilities, these boundaries are porous and can be broken down to allow a flow between self and Other.¹⁵ Nuss employs this idea of thinking as the Other in his approach to hearing Japan in the music of Takemitsu and he generalises it as a model of cross-cultural hybridity.¹⁶ Through the lateral thinking of these border crossings new possibilities of thinking emerge.

My aesthetic of *living colours* resonates with the lateral thinking of such mid-twentieth century, French philosophical thought, even though it did not originate from it. This thought has some useful parallels to the Daoist and Judeo-Christian threads of my aesthetic. In particular, I draw attention to my engagements with the knowing calligraphical actions of Miyata Ryohci and the riotous sounds of Cantonese opera – both mentioned earlier. These lateral engagements have been reinforced by other artistic encounters I have had in the past: the fusion of modernist and traditional painting in the work of Wu Guanzhong and Lui Shou-Kwan,¹⁷ and the abstract brush-stroke paintings of my father, the New Zealand artist Wallace Crossman.¹⁸ Edmund Capon makes explicit the link between such lateral engagements and the thought of Confucius through the idea of the horizontal:

The great thing about Confucius is that he was a generalist – he practised horizontal thought, and I’ve always had it firmly fixed in my mind that great ideas are horizontal in form, not vertical.¹⁹

The significance of such a lateral approach to creativity in Chinese thought is developed further by Edward Ho. He observes that the ancient Chinese literati were expected to master the ‘four activities of calligraphy, painting, *qin* playing and chess playing’.²⁰ The venerable Chinese-American scholar and composer

Chou Wen-Chung also observed that the practices of poetry, painting and music in the Tang Dynasty employed the same aesthetics across the art-forms, and he used this as a model for his own calligraphical-inspired music.²¹ And in a recent article on practice-led research, Hazel Smith and Roger Dean observe that knowledge is something 'generalisable ... and transferable ...' between domains of research, for instance between science and art, or calligraphy and music.²² Such lateral thinking is an integral component of creative activity that gives rise to an aesthetic of *living colours*.

Mind of the artist

The second tenet of my creative process, mind of the artist, builds upon the activities of lateral thinking and focuses them specifically on the unspoken mind of the artist expressed musically. This unspoken mind is something that I sense, which I touched on earlier, as the Greek 'unspoken word'²³ and discuss later as Chinese *deyi*,²⁴ which is expressed in sonorous musical gestures. For me this is a process grounded in the sonic places of the Asian-Pacific with its rich confluences and juxtapositions. My experiences of the music-sonorous places of the Asia-Pacific include Taiwan, Hong Kong, Japan, Korea, the Philippines and Australia. Nuss nicely observes that cross-cultural border crossings move toward a new hybrid space that does not entail negation of the self but rather the building of a new self from the confluence of our own 'personal baggage' and the new encounters.²⁵ In my own music, a unique hybridity arises from the trace elements of Chinese and Filipino modes in harmonic colour constructions, the melodic lines and noise of Chinese opera, especially that of *Kinyu* and Cantonese practices, the metal sonorities (especially the undamped vibration characteristic) emanating from Southeast Asian musical practices, and the musical gestures that embody Asian-Pacific calligraphic movements.²⁶

This hybrid sonic palette arises from unspoken thought, from the creative actions of me as the artist. Such unspoken but creative thought has a parallel in the Chinese literati painter – both contemporary and ancient. Capon observes that with the ancient literati painter 'the landscape was but a metaphor – no artist sought to record what the eye saw; it was all about how the mind and the heart responded'.²⁷ And in a more recent context, the new ink painter Lui Shou-Kwan emphasises this tradition's 'painting from the heart'.²⁸ Curator Tang Hoichiu reformulates the idea that art is generated from the heart as: the freedom 'to use different techniques and expressive devices to convey [one's] own personality and that of nature'.²⁹ Changing the perspective from creator to participant, art historian Yang Xin focuses attention on the 'mind of the artist': *Deyi*, "getting the idea" of the image in the artist's mind, becomes the chief point to grasp when looking at a painting. 'The viewer has to go beyond the image to the implied meaning'.³⁰ In my own creative practice and aesthetic, I strive to have in mind a sonic thought – a sonic essence – that embodies the complex cultural hybridity of the Asian-Pacific and that arises from my own unspoken thought within this context.

Spirit

The third and most important tenet of *living colours*, spirit, extends the issues of the cultural hybridity residing and expressed through the mind of the artist into the domain of the creative artefact. In short, sounding music emerges as a moving labyrinth of colours, both timbres and interval-colours, embodied by a heart-felt impulse acting as spirit. This sense of the moving spirit resonates with the Judeo-Christian idea of 'hovering over the waters' and the Jewish association of the word with 'God' as spirit.³¹ This notion of spirit also finds expression in Chinese thought, as Chou Wen-Chung observes, in the idea of *dao*. According to philosopher Zhuang Zi, *dao* is that which 'moves amongst things'.³² Further, Chou understands creative activity as 'achieving the ultimate truth or the supreme understanding' – as achieving *dao*.³³ In both Judeo-Christian and Chinese thought, creativity is related to the movement of the spirit toward an ultimate being or enlightenment. In musical terms this movement generates specific musical gestures, for instance gestures which may be described on one hand in my own words as 'sudden sensuousness amid silence' or on the other as a paraphrase of Chinese scholar Edward Ho's ideas of 'forceful energy with residual resonance'.³⁴ These differing energy levels play a generative role in Chinese thought. Ho clarifies with reference to the concept of *qi*:

Qi is air in motion or energy with the power to transmit force, to sustain a motion and to communicate between realms; it is vitality; it essentially involves breathing ... *Qi* is the creative force that begins, sustains and completes a work of art, without which there is no life.³⁵

In summary, my creative process is itself a hybrid within the place of the Asian-Pacific, moving laterally across boundaries, resonating with the unspoken mind of the artist, and guided by the spirit. Reframing Nuss's idea of 'thinking Chinese', I strive to be a 'participating Asian-Pacific' through an intercultural journey of friendship.³⁶

My music

In the following discussion, I consider specific instances in my music that point to the aesthetic of *living colour*. The discussion is organised around three themes deriving from the Asian-Pacific context: *ma*, sounding materialities, and colour confluences.

Ma: Musical structure

Writing about the Japanese *shakuhachi honkyoku* tradition, Jim Franklin provides an elegant entry into the concept of *ma* in a musical context:

The word *ma* means 'interval' in many contexts, one of them being an interval of time. This interval is not simply of physical duration, but is also a gateway through which a possibly undefinable 'something' may present itself.³⁷

My creative awakening to 'hearing Japanese', following Nuss, was through friendship with two distinguished *shakuhachi* performers: Jim Franklin is from Australia and Kawamura Taizan is from Japan. From 2002 to 2003, Franklin, a *shihan* (or master) *shakuhachi* player, had an office adjacent to me at Western Sydney University. Our friendship involved the sharing of ideas and sound, and I was particularly interested in how Franklin articulated the Zen Buddhist idea of exploring 'inside-the-note'. In my music, I approached this exploration of sound through the single musical moment as a form of *ma*. A musical interval of time then serves as a 'gateway' through which subtle timbre changes take performers and listeners 'inside-the-note' in Franklin's sense. As a gift to Franklin, I composed a solo *shakuhachi* work, *In Gentleness and Suddenness* (2003). Example 10.1 cites the opening 12 bars of the piece, exemplifying the various timbral features that allow the *shakuhachi* player to explore inside-the-note. The music combines this momentary focus on sound with a large-scale structuring, a compositional trace of my prior training in recent Western compositional practices.³⁸

A couple of years later, I had the opportunity to meet and work with Kawamura Taizan at the 2010 Asian Music Festival in Tokyo. In preparation for a performance of *In Gentleness and Suddenness* (*shakuhachi*), I met with Taizan and the festival director and composer Matsushita Isao who acted as translator. After moments of friendship over green tea, we collaborated on the interpretation and sense of the music. Taizan gave an impassioned and spacious performance that intensely projected the *living colour* aesthetic, and in particular I was impressed by how he created a noise component of high upper partials which sounded like a pure whistling.³⁹ My score calls for the use of noise within

Extremely Slow

in gentleness and suddenness

The musical score is for a solo *shakuhachi* piece titled 'In Gentleness and Suddenness'. It is marked 'Extremely Slow' and 'in gentleness and suddenness'. The score spans 12 bars. It features various dynamic markings: *pppp* (pianissimo), *mf* (mezzo-forte), *p* (piano), *f* (forte), and *sfz* (sforzando). Articulations include 'breathily', 'explosive-breath attack', 'half-breath attack', and 'breathily'. There are also markings for 'yuu' (yū), 'lead', and 'rise'. The score includes a 'Wholitone fragment' and a 'Pentatonic scale'.

Example 10.1 Crossman, *In Gentleness and Suddenness* (*shakuhachi*), inside-the-note, bars 1–12.

the notes, but I was particularly delighted by how Taizan explored inside-the-note with this whistling upper partial. My musical exchanges with Taizan affected me profoundly and influenced a later work *Gentleness–Suddenness*, which I discuss shortly.

Sounding materialities: The Asian-Pacific

The materiality of music is an important indicator of place as a geographical and cultural site. In my own music my situation as a resident of the Asian-Pacific resonates in what I earlier referred to as the unspoken mind of the artist. The musical materials of the Asian-Pacific are such things as the ancient Filipino *kulintang* gong-chimes and the small Japanese Temple Bowl, both imbued with placial associations retained in a hybrid context.⁴⁰ The placial materiality of sounds is also traceable to the modal structures of Southeast and East Asian music; structures that are inscribed in instrumental design and that generate identifiable sonorities. My use of these materialities allows me to enter into a mode of 'participating "Japanese"' (following Nuss).⁴¹ These modes of participation extend even further into to the rhythmic fluctuations of *ma*, the wriggling gestures of Japanese calligraphy and silences of Chinese landscape painting.

Such materialities of sound may be traced in my work *Not Broken Bruised Reed* (violin, piano, percussion) (2009) through the particular concept of resonance.⁴² At the centre of this piece is an exploration of resonance – either through the brutal excitation of dampened strings or the gentle vibrations of a Southeast and East Asian gong.

The harmony of *Not Broken Bruised Reed* is characterised by two principles of resonance: interval-colour and altered timbres. Interval-colours are generated by mixing the Filipino *kulintang* gong-chime mode, the pentatonic Chinese *Shang-hiao* mode, and Western chromatic sonorities.⁴³ I use the tuning of the Atherron *kulintang*⁴⁴ and one additional gong-chime from Western Sydney University set as part of the basis for my harmonic language. I drew from these pentatonic and whole-tone sounds. These *kulintang* materials are juxtaposed against chromatic sonorities using overtone structures, in a French spectral-like approach, as an approximate guide to the spacing of the pitches. The interval-colours (*m3*, *M2*) recur across both sonority types to unify the overall resonance (see Examples 10.2 and 10.3).

The musical score is for a piece titled 'Not Broken Bruised Reed'. It is written for violin, piano, and percussion. The score spans 12 bars. It features various dynamic markings: *ppp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *sfz* (sforzando). Articulations include 'breathily', 'explosive-breath attack', 'half-breath attack', and 'breathily'. There are also markings for 'yuu' (yū), 'lead', and 'rise'. The score includes a 'Wholitone fragment' and a 'Pentatonic scale'.

Example 10.2 Philippine *kulintang* (Atherron and Western Sydney University gong-sets) – pentatonic and whole-tone materials.

Extreme stillness $\text{♩} = \text{♩}$
Very free and gestural

Violin con sord
Chromatic fragment, strike on rim
medium attack

Percussion pp

Piano pppppp
(long string, 10 finger)
(2.5 cm from pad)
 pppppp
(long string with finger)
(1.5 cm from pad)
 pppppppp
(deep key's slant)
 pppppppp
M.C.

(freely adjust lengths to fit resonance)

Example 10.3 Crossman, *Not Broken Bruised Reed*, resonance reduction diagram, bars 95–100.

whole tone fragment

whole tone fragment

chromatic juxtaposition

pentatonic (2 pitch classes)

pentatonic (3 pitch classes)

pentatonic (3 pitch classes)

Example 10.4 Crossman, *Not Broken Bruised Reed*, altered resonances, bars 1–6.

The second principle of resonance involves altered timbres to intensify the effect of *living colours* in *Not Broken Bruised Reed*. In order to alter the timbres of the piano, a sound also inspired by Asian gongs, the pianist stops a string inside the piano while simultaneously striking the corresponding key and holding the sustain pedal down. I conceive of this as a 'bruised sound' since harmonics are added to the natural resonance of the piano sounds. Example 10.4 cites the opening six bars of the piece, showing the performance details of this technique. The effect of *living colour* is enhanced by changes in where the piano string is stopped inside the piano, eliciting changes in the upper partials, and the string is brutally excited by a *sforzando* attack which generates a sustained resonance. The brutal attack and its subsequent lingering resonant tension draw on two Asian-Pacific concepts in

particular, Japanese *ma* and Korean after-tone.⁴⁵ In *Not Broken Bruised Reed*, the resonant principle of altered sounds finds inspiration in the Japanese concept of *ma* in *Not* theatre when after the actor's gesture '[a] feeling of concentrated intensity in the depths of the actor's heart is sensed by the audience, and thus the silent pauses are made interesting'.⁴⁶

Colour confluences

Gentleness–Suddenness, a work for mezzo-soprano, violin, percussion and piano, my aesthetic of *living colours* develops from the vibrancy of cross-art practices in an East Asian context.⁴⁷ The second movement, entitled 'Spirit', is particularly noteworthy since it was composed after my experiences with Cantonese opera, Japanese calligraphy and a Japanese *shakuhachi* master discussed above. The music is characterised by raucous juxtapositions and wriggling lines and there is a strong timbral presence of metal gongs – all sounds reflective of my recent experience. And at around the same time, I also became interested in nature and abstract painting as sources for musical creativity.

Overall, *Gentleness–Suddenness* is a meditation on the nature of love and creativity. The text for the work brings together passages from the classic *Kungu* opera *The Peony Pavilion: Mulan ting* by Tang Xianzu,⁴⁸ and from *Genesis*, *Song of Songs*, *Psalms* and *Revelation* of the Judeo-Christian Bible.⁴⁹ The work focuses on a specific part of the *Peony Pavilion*'s story of love between two young people and links this story to the Judeo-Christian idea of spiritual life in the Biblical passages.⁵⁰ The text of the *Peony Pavilion* story is both sensual and spiritual in nature, and echoes closely the Judeo-Christian idea of spiritual life. These characteristics are present in the short passage cited here from the English translation by Lindy Li Mark:

This brief moment is made in heaven,
Pillowed on grass, bedded among flowers.
Red petals dot billowing hair,
Jade hairpin loose to one side.
Holding you tight, ever so tenderly;
Flesh to flesh ...
Such sun rouged blush, damp with rain.⁵¹

One short passage from the second movement, 'Spirit', of *Gentleness–Suddenness* demonstrates the confluence of ideas. Example 10.5 cites bars 127–131, which juxtapose the text 'Zhe yi sha tian' (This brief moment) with 'The angel showed me the river' from the *Peony Pavilion* and *Bible* respectively.⁵² These texts of sensuous spirituality create cross-cultural confluences that are echoed sonically by my own personal interval-colour sonorities, *Kungu* inspired-melodic fragments, metal timbres from the Japanese Temple Bowl, the soft *kulintang* gong-chimes, and the wriggling Chinese opera-influenced vocal lines.

Example 10.5 Crossman, *Gentleness-Suddenness*, 'Spirit', intense confluence, bars 127–131.

This confluence of multiple Asian-Pacific features in *Gentleness-Suddenness* echoes the *qiyun* philosophy of the Chinese literati: the vigorous energy of *qi* in the metal timbres and the figures of Chinese opera is juxtaposed with the *yun* in the resonant sounds of the *kulinang* gongs and mezzo-soprano line.

This brief moment of Asian-Pacific confluence of sounds and words also draws inspiration from nature and abstract art. In the realm of abstract art, I found creative energy from the pastel *Shanghai Marks II* by Wallace Crossman.⁵³ The painting has several upward spurring gestures of reds, pinks and blues that I rendered musically in the juxtapositions of several wriggling instrumental and vocal lines. And in *Gentleness-Suddenness* the juxtapositions of colour confluences amidst moments of pregnant silence echoes the juxtapositions I experience in nature. For instance, in the Mulgoa Nature Reserve the early flowering of vibrant pink flowers singing amidst green foliage stands in stark contrast to the muted colours of the bush.⁵⁴

Concluding remarks

My compositional practice over the last decade grows from a broad philosophical, material, and placial context of the Asian-Pacific. The multiplicity of changes within and across the sounds of the music seem to me as if they brood, as if they respond to the spiritual hovering described in *Genesis* or the movement of *dao*. My musical creations arise from an intuitive approach – an 'unspeakable' and 'living' word – which situates itself as Judeo-Christian knowing or as a Zen Buddhist

'iness'.⁵⁵ This latter concept is further developed by Suzuki in reference discussing Zen artistic practices:

The artist's world is one of free creation, and this can only come from intuitions directly and immediately rising from the isness of things, unhampered by senses and intellect.⁵⁶

My music embodies not only Suzuki's sense of the creative freedom of intuition but also Nuss's sense of the freedom from cultural silos and freedom toward cross-cultural interactions of 'constant flux'.⁵⁷ Such a freedom of constant flux takes shape in a personal hybridity arising from the Asian-Pacific context. I conceive my music as free-spirited yet anchored in the living colours of the Asian-Pacific and its philosophical, material and placial confluences. It is from these confluences that my aesthetic of *living colours* thrives.

Notes

- 1 *The Drunken Emperor Orders His Brother's Execution*, Paichangxi Repertoires of Canonese Opera, Ko Shan Theatre, Kowloon, Hong Kong, 13–14 October 2010.
- 2 Kenneth Barker, ed., *The MTV Study Bible: The New International Version* (Michigan: Zondervan, 1985), 1593.
- 3 Yang Xin, 'Approaches to Chinese Painting: Part 1', in *Three Thousand Years of Chinese Painting*, ed. Richard Barnhart et al. (New Haven: Yale University Press, 2002), 2.
- 4 Barker, *Study Bible*, 1593, 1600.
- 5 Chou Wen-Chung, 'Women and Culture', in *Locating East Asia in Western Art Music*, ed. Yajou Uno Everett and Frederick Lau (Middletown, Connecticut: Wesleyan University Press, 2004), 213.
- 6 Frederick Lau, 'Context, Agency and Chineseness: The Music of Law Wing Fai', *Contemporary Music Review* 26/5 (2007), 588.
- 7 Steven Nuss articulates a similar idea using somewhat different terminology in his: 'Hearing "Japanese"', *Hearing Takemitsu*, *Contemporary Music Review* 21/4 (2002), 44.
- 8 For more on the concept of *ma* see: Shimosako Mari, 'Japan: Philosophy and Aesthetics', in *The Garland Encyclopedia of World Music: East Asia: China, Japan, and Korea*, ed. Robert Provine et al. 7 (New York: Routledge, 2001), 553. For more on the Chinese blending of nature and art see: Chou Wen-Chung, 'The Aesthetic Principles of Chinese Music: A Personal Quest', *Ganzon 7/4* (1986), 76–8 and Tang Hoichin 'The Way of Ink Painting: The Origin and in Search of Zen' in *Lau Show-Tsun: New Ink Painting*, ed. Tang Hoichin (Hong Kong: Leisure and Cultural Services Department, 2003), 13, 15; For more on sonosity see: Lau, 'Context, Agency and Chineseness', 600. For more on the multi-art aesthetic see: Edward Ho, 'Aesthetic Considerations in Understanding Chinese Literary Musical Behavior', *British Journal of Ethnomusicology* 6 (1997), 36 and Chou, 'Aesthetic Principles', 74.
- 9 Edmund Capon, *I Blame Duchamp: My Life's Adventures in Art* (Victoria, Australia: Lantern, 2009), 16.
- 10 Nuss, 'Hearing "Japanese"', 64.
- 11 In 2012, the Australian government commissioned a white paper subsequently published as 'Australia in the Asian Century', accessed 1 December 2014, http://asiaink.unimelb.edu.au/media/media_releases/media_releases/Australia_in_the_Aasian_century. Prior to its publication, one of the authors, Ken Henry, delivered a speech about the commission titled 'Australia in the Asian Century: Reflections on the Australian

- Government White Paper' at the *Knowing Asia: Asian Studies in an Asian Century, 19th Biennial Conference of the Asian Studies Association*, Parramatta Campus, Western Sydney University, 12–13 July 2012. For the entire speech, see, accessed 1 December 2014, http://www.uws.edu.au/ics/events/past_events/asa_a_conference/asa_a_video_15.
- 12 Edward Said, *Orientalism* (London: Penguin, 2003), 12.
 - 13 The interested may read more about Murali's reflections on his compositional aesthetic in Ronald Bruce Smith and Tristan Murali, 'An Interview with Tristan Murali', *Computer Music Journal* 24/1 (2000), 11.
 - 14 Nuss, 'Hearing "Japanese"', 38, 40, 43–4.
 - 15 Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences* (New York: Vintage, 1973), xv.
 - 16 Nuss, 'Hearing "Japanese"', 44.
 - 17 Lui Shou-Kwan (b. 1919, Guangzhou, Guangdong Province, China; d. 1975, Hong Kong) was an innovative Chinese painter who combined techniques from traditional Chinese ink painting with abstract art; his spirit and gestural approach were closely allied to Zen Buddhism. For more on his style and biography, see: Tang Hoichiu, ed., *Lui Shou-Kwan: New Ink Painting*.
 - 18 In October 2010 I served as a composer participant at the Asian Music Festival in Tokyo and as a Scholar-in-Residence at the David C. Lam Institute for East–West Studies, Hong Kong Baptist University. While in Hong Kong I attended a showing of art by Wu Guanzhong: *Legacy Integrity: Wu Guanzhong*, 26 March–4 July and October 2010, Hong Kong Museum of Art. Some instances of the paintings influential for *Gentleness–Suddenness* by Wallace Crossman are posted on my website: <http://brucecrossman.com/>.
 - 19 Capon, *I Blame Duchamp*, 16.
 - 20 Ho, 'Aesthetic Considerations', 36.
 - 21 Chou, 'Aesthetic Principles', 74. And for the calligraphical nature of Chou's music see: Yayoi Uno Everett, 'Calligraphy and musical gestures in the late works of Chou Wen-Chung', *Contemporary Music Review* 26/5 (2007), 570.
 - 22 Hazel Smith and Roger Dean, *Practice-led Research, Research-led Practice in the Creative Arts* (Edinburgh: Edinburgh University Press, 2009), 3. In their introduction, Smith and Dean quote the ideas of Sharon Bell who, in her chapter of their book, 'The Academic Mode of Production', refers to the proliferation of lateral thinking as 'generically disrespectful and promiscuous', 258–9, 261.
 - 23 Barker, *Study Bible*, 1593.
 - 24 Yang, 'Approaches to Chinese Painting', 2.
 - 25 Nuss, 'Hearing "Japanese"', 44.
 - 26 José Maceda, 'A Concept of Time in a Music of Southeast Asia (A Preliminary Account)', *Ethnomusicology*, 30/1 (1986), 11–53. Ethnomusicologist Maceda understands metal sonorities 'allowed to vibrate freely with one stroke' (12) as characteristic of Southeast Asia music. For additional discussion of these matters, see: Bruce Crossman, 'Spiritual Essences: Sounds of an Asian-Pacific Place, Personality and Spirit in *Double Resonance*', in *Music of the Spirit: Asian-Pacific Musical Identity*, ed. Michael Atherton and Bruce Crossman (Sydney: Australian Music Centre, 2008), 21.
 - 27 Capon, *I Blame Duchamp*, 221.
 - 28 Tang, 'The Way of Ink Painting', 12.
 - 29 Tang, 'The Way of Ink Painting', 13.
 - 30 Yang, 'Approaches to Chinese Painting', 2.
 - 31 Barker, *Study Bible*, 6, 1593, and 1600.
 - 32 Zhuang Zi, quoted in Chou, *Women and Culture*, 213. Also see Chou in notes and glossary of terms in *Locating East Asia in Western Art Music*, ed. Yayoi Uno Everett and Frederick Lau, 261, 289. Zhuang Zi's philosophical thought is contained within the book *Zhuangzi* [also known as Chuang-tzu], which is the second key text of Daoism.

- In his commentary and translation of the Daoist classic by Chuang Tzu, David Hinton clarifies the Tao as a spiritual concept, which is a type of process or way that moves through things. See Hinton's *The Four Chinese Classics: Tao Te Ching, Analects, Chuang Tzu, Mencius* (Berkeley: Counterpoint, 2013), 133 and 138. In his essay 'A Little Talk About Evening Things Out', Chuang Tzu describes the 'Way' (Tao) as a state where 'all things move freely as one and the same', in Hinton, *The Four Chinese Classics*, 152.
- 33 Chou, *Women and Culture*, 213.
 - 34 Ho uses these phrases in his 'Aesthetic Considerations', 37–8.
 - 35 Ho, 'Aesthetic Considerations', 37–8.
 - 36 Nuss, 'Hearing "Japanese"', 44.
 - 37 Jim Franklin, 'Japanese Shakuhachi Honkyoku Tradition and its Reinterpretation into a Contemporary Composition Practice', in *Music of the Spirit*, 96.
 - 38 *In Gentleness and Suddenness* was premiered by Franklin in 2006 at the Brunei Gallery Theatre at the University of London. For a performance, see, accessed 11 December 2014, <http://brucecrossman.com/media/>. Excerpts from *In Gentleness and Suddenness* and *Not Broken Bruised Head* are used with kind permission of Whirripang Pty Ltd.
 - 39 This whistling reminds me of *Kokū-Reiō*, a work from the *honkyoku* repertoire which employs high bell-like overtones. A recorded performance of *Kokū-Reiō* by Judo Nōtomi may be heard on: *Shakuhachi: Japan* (CD), Victor HMV.
 - 40 Lau makes this point in: 'Context, Agency and Chinese', 598, 600.
 - 41 Nuss, 'Hearing "Japanese"', 44.
 - 42 This concept of resonance was picked up by Stephen Adams, the new music curator of an ABC Classic FM radio program. He described the piece as having 'Asian-inspired sudden brutal gestures and gentle, exposed resonances of [a] Pacific composer'. See Adams, 'The 2010 World New Music Days: Hear the World's Best New Music Festival on Your Radio', in *Line/High: Music Arts, Culture*, ed. Diane Parks and Marija Beram, Australian Broadcasting Corporation, May 2010, 94.
 - 43 I accessed this Chinese Shang-tiao mode through Korean scholar Lee Kang Sook's discussion of Korean modes in 'An essay on Korean modes', *Asian Music* 9/2 (1978), 42–3. Lee Kang Sook relates Korean modality to five Chinese modes, drawing on the work of Lee Hye-Ku.
 - 44 The Atherton *Kulintang* is an ancient gong-set procured by Australian ethnomusicologist Michael Atherton in his travels through the Philippines. I used six of these gongs (C, C#, F, G, A, A). For further discussion of this gong-set, see: Michael Atherton, 'At the Edge of What Comes Next: "Compromised" Meaningfulness in Jiruyai, a New Work for Percussionist and Dancer', in *Intercultural Music: Creation and Interpretation*, ed. Sally Macarthur, Bruce Crossman and Ronald Morelos (Sydney: Australian Music Centre, 2007), 84. The UWS *Kulintang* is a modern gong-set at Western Sydney University that was procured in San Francisco, USA. I used one gong (D) from this set.
 - 45 For more on Korean aesthetics see: Byung-ki Hwang, 'Philosophy and Aesthetics in Korea', *The Garland Encyclopedia of World Music: East Asia: China, Japan, and Korea*, 813.
 - 46 Shimosako, Japan: Philosophy and Aesthetics', 553. This sense of an 'interesting silence' was present in the 2010 performance of the piece by Anna micmic, violin, Claire Edwardes, percussion, and Zubin Kanga, piano, as part of the ISCM World New Music Days. The performance took place at Verbruggen Hall, Sydney Conservatorium of Music and was broadcast by ABC Classic FM Radio. A for a portion of the performance see, accessed 10 December 2014, <http://www.abc.net.au/classic/ismc2010/>.
 - 47 *Gentleness–Suddenness* was performed by Lotte Latutefu, mezzo-soprano, James Cuddeford, violin, Claire Edwardes, percussion, and Michael Kieran Harvey, piano at Campbelltown Arts Centre, Sydney, New Music Series, 29 June 2013 and recorded live by ABC Classic FM radio, with producer Stephen Adams and Filigree Films, with director Iqbal Barker. See Bruce Crossman, *Gentleness–Suddenness* (Sydney: Filigree

- Films, 2014). For a first draft of the video, see, accessed 11 December 2014, <http://www.flightcrefilms.com/corporate/gentleness-suddenness/>.
- 48 For the entire text see: Tang Xianzu, *The Peony Pavilion: Mudan ting*, trans. Cyril Birch, 2nd ed. (Bloomington: Indiana University Press, 2002).
- 49 My source for the Biblical texts was Barker, *Study Bible*.
- 50 I was assisted in preparation of the Chinese text by two people. I relied on Lindy Li Mark's translation: *Peony Pavilion: Young Lovers' Edition: A life-affirming legend of love and resurrection*, UCLA International Institute, Asia Institute, accessed 31 May 2011, <http://www.international.ucla.edu/china/mudanling/>. And Hong Kong linguist Cheung Man Shan assisted with pronunciation and romanisation of the Chinese text.
- 51 Lindy Li Mark, 'The Opera: Book 1 Script: Part 1', *Peony Pavilion*, 16. This passage is used in my musical score *Gentleness-Suddenness* (2012) utilising both Lindy Li Mark's translation and Milky Shan Man Cheung's romanisation of the Chinese script, prefāce, 3.
- 52 The excerpt from *Gentleness-Suddenness* is used with the kind permission of the Australian Music Centre.
- 53 The pastel can be viewed at, accessed 11 December 2014, <http://brucecrossman.com/2011/10/22/gentleness-suddenness/>.
- 54 For a picture of the scene I have in mind, see, accessed 11 December 2014, <http://brucecrossman.com/2011/10/22/gentleness-suddenness/>.
- 55 Barker, *Study Bible*, 833.
- 56 Daicetz Taitaro Suzuki, *Zen and Japanese Culture* (Princeton: Princeton University Press, 2010), 17.
- 57 Nuss, 'Hearing "Japanese"', 64.

11 *Kawaii* aesthetics and the exchange between anime and music

Paul Smith

While many composers find inspiration in the musical works of others, a recent period of my compositional work has been interested not in the musical but in rendering the visual as musical. Going against the dominant musical pedagogy of studying composers and musical techniques, I have looked to Japanese anime, animated cartoons, as my source of artistic influence and found in the shapes, colours, tones and contours of animation everything I need to compose music. An added benefit of this is that it forces a correlation and consideration between the boundaries of artistic languages and sensory media. For a period in 2010 I was specifically interested in the way anime portrayed the Japanese aesthetic known as *kawaii*, which translates approximately as cuteness or cute. Writing for the Italian pianist Antonietta Loftredo at this time, I was interested in composing music that explored childhood. As my own childhood was populated with cute anime characters, I took this as my creative impetus. The result was a four movement suite for piano I named the *Kawaii Suite*. The artistic act of writing four pieces of music drawing on *kawaii* aesthetics has forced me as a composer to consider the dynamic relationship between music and source material, particularly as the source material in this case is two-fold involving both the *kawaii* aesthetic more generally and the specific anime characters. To destabilise any formal qualities of authorship that may be used to view my process, I prefer to consider my music from this period as similar to a work of translation, which Zeller defines as 'a work of art emanating from another author's context'.¹

I qualify my act as 'artistic' to distinguish it from creative acts that exist outside art, and to affirm that a theoretical relationship between material and act was not at the front of my mind while composing. During the artistic act I was composing and being inspired by the visuals; now I consider my process from a critical perspective. In some ways, then, I explore my music as an outsider who objectively assesses the music and its relationship with anime and the *kawaii* aesthetic, but I am also privy to the specific compositional choices that occurred – choices that are central to this discussion.

Rather than writing music that drew on the *kawaii* aesthetic broadly, I chose specific iterations of the *kawaii* aesthetic and used these as the impetus for my music. This has had surprising effects on how my music relates to and communicates with both the *kawaii* aesthetic and the original Japanese anime characters. Rather than a direct flow of influence, *kawaii*-ness to anime to music, I suggest that a more dynamic and communicative dialogue exists between the three.