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Doctoral Dissertation of Musicology

Western Composers' Encounter with Korean Traditional Music

**- With a Focus on Compositional Aspects and
Aesthetics of Music in the Global Era -**

21세기 서양 작곡가들은 어떻게 한국적인
요소를 자신의 작품에 활용했는가?
- 글로벌 시대 서양 예술음악에 나타난
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**Graduate School of Music
Seoul National University
Composition · Conducting · Musicology Major**

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Abstract

The 21st century has seen a proliferation of Western composers' works with Korean musical elements, and this dissertation focuses on these compositions, their cultural-hybridity and aesthetic connotations. In addition to collaboration with Korean performers, several Western composers have learned Korean traditional music, its principles, and the use of Korean instruments, leading to the appreciation of subtle differences in performance techniques. In comparison with earlier studies, which have accepted Korea as part of East Asia, this study explores the works that reflect the distinctiveness of Korean musical elements, through musical analysis of 102 pieces dating from the new global era of the 21st century.

Accordingly, this dissertation examines the decentralization of the Western Self amidst its reconsideration of modernity and appropriation of other cultures, leading to cultural changes between the center and periphery, the Self and the Other in the field of art music. From a musical exoticism that superficially represented the cultural Other, these works display a gradual shift towards a consciousness of acknowledging the value or existence of Others. I investigate such motives for the acceptance of Korean elements in Western compositions, and suggest that composers were not only fascinated by the unique sounds of Korean traditions, but also a variety of sociocultural factors that may have led to performance of Korean music abroad, collaboration with Korean musicians, and academic exchanges.

The use of Korean musical elements in contemporary works can be found in extra-musical elements, instruments, playing methods, and the sonic unit of compositions, and I classify the key characteristics into four different types: references to Korean culture, alignment of cross-cultural instrumentations, transformation of traditional playing methods, and deconstruction of melodies and forms. First, Western composers most commonly referred to Korean literature and visual material, or local traditions, unlike earlier works that referred to general ideas of Asia, or China and Japan. Second, by combining two disparate cultural instruments, these works created tension and confrontation as well as mutual harmony and conformity while exploring the unique usage of Korean instruments. Third, in addition to traditional techniques such as *nonghyeon* (vibrato) and *sigimsae*

(ornamentation), Western composers employed experimental techniques, application of an avant-garde style, involvement of the human body, which led to a change in symbols of the Western staff notation and more sophisticated instructions of the notation method. Fourth, Korean traditional forms are deconstructed into melodies and sonic units, sometimes accompanied by complex and radical experiments, as found in New Complexity music.

Considering these compositional aspects, I focus on three significant aesthetic meanings in Western contemporary works that utilize Korean musical elements: sound, composition, and attitude regarding the current global era. First, I identify the space between incompatible sounds and “In-between-ness” caused by the encounter of Korean and Western music, and suggest a unique aesthetic sense of interstice that enabled the advent of a new sound. Next, analysis of the works revealed a heterophonic texture in terms of compositional principle, demonstrating an “aesthetic of hybridity” in performance practices. Finally, I interpret the attitude of composers as the aesthetics of post-colonialism, questioning the dichotomous relationship between the East and the West by excavating the silenced voices of cultural others.

This study of Western compositions with Korean elements suggests changing attitudes in the representation of other cultures which may ultimately lead towards a reflexive globalization. In spite of the power dynamics of existing globalism, in which culture flows from top to bottom, I argue that the identity of the local and region has established a communication system with the international society and the world. Western exploration of Korea has encountered customs or cultural barriers but strived to reduce misunderstanding, ultimately revealing a changed spirit of the times. In short, in addition to proposing new aesthetic meanings, this study provides a foundation for viewing a musical representation of Korea by illuminating the relationship between West-Korea cultural exchanges and musical works of the 21st century.

Keywords : Contemporary Music in the Global Era, Korean Traditional Music, Acceptance of Korean Music in the West, Cultural Translation, Decentralization of the West, In-Between-Ness, Heterophony, Aesthetics of Hybridity, Postcolonialism, Reflexive Globalization

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Notes on Transliteration and Romanization

The Korean words in this thesis (e.g., terms related to Korean music, Korean traditional musical instruments, names of Koreans, etc.) follow the Revised Romanization of Korean system (RRK). However, in the case of Korean words within titles given by composers, the original word will be given with its RRK transliteration in parentheses (refer to the footnote of Table 1.2). Definitions of Korean words, with the RRK, will be given in brackets when they first appear in the text. As most Korean performers and researchers who are active internationally tend to follow the Western convention of placing the family name after the given name, I shall follow this convention here. Korean individuals who have published in English using alternative spellings of their names are identified using their chosen form of spelling. Apart from Korean names, all Korean terms are italicized. All Korean words appearing in the text and their definitions can be found in the glossary following the conclusion.

Chapter 1. Introduction

1.1. Research Questions

This dissertation explores 21st-century Western contemporary art music with Korean musical elements, focusing on its cultural-hybrid aspects and aesthetic implications.¹ The 21st century has seen an increase in musical works by Western composers using Korean musical elements.² This is also a period when active East-West cultural exchange led to Western composers' growing interest in Korean music.

A number of Western composers have collaborated with Korean performers while learning Korean traditional music. In addition to the principles of Korean music, such composers have also understood the use of Korean musical instruments and in some cases have been able to identify subtle differences between performance techniques. Moreover, the exchanges between Western composers and Korean music have changed drastically from the 20th century. Before 2000, Western composers paid attention to the exotic nature of Korean music and the contours of its sound. Turning into the 21st century, they began to investigate the specific field of music composition in Korea, researching principles of Korean traditional music such as scale, traditional melodies, rhythmic patterns, musical forms, etc.³

It is thus critical to consider why Korean music has caused such interest among Western composers. Michael Timpson (b. 1970), a US composer who lives in Seoul and pronounced his love for the city, has explored Korean music for more than 30 years. He said, "Korean music was in fact the farthest from the Western music, the most non-Western music."⁴ He recognized a unique sound—original and attractive—in Korean traditional music compared to Western music. Composer

¹ Contemporary art music is defined as contemporary music with aesthetic and artistic elements. In general, contemporary art music refers to both modernist music in the 20th century that goes beyond the tonal tradition in Western music history and new musical trends in later styles.

² In this paper, Korean music particularly refers to "Korean traditional music (*gugak*).” While this is a heavily discussed term, it is generally defined as the music that encompasses court music, folk music, ritual music, etc.

³ I agree that Western composers approached Korea with accumulated materials of the 21st century. For example, the composers learned how to play Korean musical instruments from Korean performers. Also, they organized new ensembles including Korean instruments (such as the AsianArt Ensemble). They even took part in intercultural music festivals in Germany and the United States. With these findings, I viewed that it was time to promote a new discussion on the changing trend in the West away from the past Orientalism.

⁴ Interview with composer Michael Timpson, Saturday, September 19, 2020 at 2pm.

Sebastian Claren, who has extensive experience in modern music, commented that “the sound of old Korean traditional music was more modern than Western contemporary music.”⁵ Due to his desire to utilize Korean instruments in performance, he had a chance to attend professional lessons offered by a Korean musician for two years.

What kinds of Korean elements do Western composers pay attention to, and how is “Korea” revealed in their works? At the recent *Pacific Rim Music Festival* in 2017, there were world-premieres of more than 40 works using Korean musical elements.⁶ Many active American composers who participated in this event not only utilized Korean traditional musical elements, such as the melody, rhythm, and intonations, but also employed extra-musical elements, such as traditional paintings, stories, and even ideological elements. The question of how they express the actual Korean sound in their 21st-century works has been an increasingly raised issue.

Based on these questions, this paper examine Western works composed after 2000 in which Korean musical elements (referring to all elements related to Korean traditional music and its culture) were adopted. In this light, I have extensively reviewed more than 100 published compositions by Western contemporary composers. Also, I examine the Korean material that inspired them, as well as their ways of acquiring knowledge. Finally, I analyze the cultural Self and Other within the structure of the works and consider their aesthetic meanings and implications.

Considering the invigorated cultural interrelationship between Korean music and Western music, a comprehensive review of contemporary art music with compositional aspects, as well as aesthetic implications, is currently much needed. Thus, this study sheds new light on the perception of Western composers on “Koreanness” by examining how Korea is represented in 21st-century art music.

⁵ Won-il's Yeo-Siamun Ido Space, “An Interview with Sebastian Claren, *Gugak* Broadcasting, November 17, 2019. Korean Traditional Music Broadcasting

www.igbf.kr/gugak_web/?sub_num=1384&bcid=303&state=view&idx=177668 [accessed April 11, 2010]

⁶ See Chapter III for details. The festival was started in 1996 at the University of California Santa Cruz (UCSC) by artistic director Hee-kyung Kim, currently a professor of composition at UCSC. At the beginning of this event, she introduced the Korean instrument *gayageum*, and then invited a number of *gayageum* masters to have a workshop with composers from all over the world. In 2006, there was a special concert of *gayageum* pieces, and in 2010, the CMEK Ensemble (consisting of Korean and Western instruments) and an American chamber orchestra collaborated to promote a concert. As mentioned above, prestigious foreign composers along with the National *Gugak* Center Orchestra participated in the festival held in 2017.

1.2. Literature Review

Despite the diffusion of Korean music in 21st-century Western art music and the increasing number of performances of this music on the international stage, studies have paid little attention to this topic. Previous research on the adoption of other cultures by Western composers by musicologists Ralph P. Locke, Jonathan Bellman, Derek Scott, and Georgina Born studied this issue in terms of the macroscopic cultural area of Western composers' acceptance of Eastern and East Asian culture.⁷ These studies indicated that Western composers were not focusing solely on the specificity or individuality of Korea itself, but discussed it as part of a large-scale cultural sphere or culture that shared similar characteristics with neighboring countries. When they first encountered Korea, they accepted it as part of East Asian culture or connected it with neighboring countries, such as China or Japan. This approach differentiates from the research focused on Korea itself, and it has limitations in viewing and discussing individual and unique features inside Korea.⁸

Except for a few composers and works, the use of Korean music in Western art music was not extensively discussed until the mid-20th century.⁹ Musicologist Yayoi Uno Everett discussed the use of East Asian cultural elements in post-war Western art music, but only two pieces of music using Korean elements were briefly mentioned (i.e., Lou Harrison's *Pacifica Rondo* and Alan Hovhaness's *Symphony 16*). In Korea, a few scholars have analyzed the above works, investigating the musical world of Harrison and Hovhaness in the context of social culture. Therefore, the topic of how Western music accepted Korean musical

⁷ Many musicologists have interpreted their cultural use as exoticism, borrowing, appropriation, and orientalism. See the following studies about Western's acceptance of non-Western music. Ralph P. Locke, *Musical exoticism: images and reflections* (Cambridge: Cambridge University Press, 2009); Jonathan D. Bellman, "Musical voyages and their baggage: Orientalism in music and critical musicology," *The Musical Quarterly* 94/3 (2011): 417-438.; Georgina Born, and David Hesmondhalgh, eds. *Western music and its others: Difference, representation, and appropriation in music* (Univ of California Press, 2000); Timothy D. Taylor, *Beyond exoticism: Western music and the world* (Duke University Press, 2007); Derek B. Scott, "Orientalism and musical style," *The Musical Quarterly* 82/2 (1998): 309-335; Audrey Wozniak, "Orientalism, Regionalism, Cosmopolitanism: Musical Manifestations of Cultural Hybridity." (2014); Ellie M. Hisama, "Postcolonialism on the make: the music of John Mellencamp, David Bowie and John Zorn," *Popular Music* 12/2 (1993): 91-104.

⁸ In the above literature, the authors identified borrowing from other cultures by Western composers in a large category, so there were cases where the discussion of an individual country's identity subsumed or diluted the closest neighboring country. Korea was included in a broader cultural sphere of broad categories such as the "West and the Rest," "West and East," and "Western and (East) Asia."

⁹ British musicologist Andrew Killick discussed a new musical phenomenon using Korean traditional instruments by foreigners from the mid-20th century to the 1980s, but rather interpreted this as "neo-exoticism." However, he acknowledged the need for a careful reinterpretation of the changing situation using Korean instruments in the future.

elements in the mid-20th century had received scant attention in the research.¹⁰ Also, Western compositions that used Korean elements, including ones by world-renowned composer John Zorn and Western composers, were not discussed in relevant academia.

Meanwhile, discussions on 21st-century works by Western composers attracted attention from Korean music (*gugak*) studies in Korea. However, this discourse was illuminated from the perspective of *new gugak* (contemporary *changjak gugak*) instead of contemporary Western art music.¹¹ Although many scholars analyzed the specific *gugak* style and playing methods, there was little discussion on the musical roots of contemporary art music in the West shared by the composers. The problem is that research on the use of Korean elements has not been fully conducted after analyzing the work. In this regard, it is still challenging to determine the compositional aspects and aesthetic values of music since the complex cultural exchanges in the 21st-century global era.

In contrast, many studies have examined contemporary works by Korean composers that combined Western contemporary music and Korean music.¹² Such research discussed Korean contemporary composers Isang Yun (1917–1995), Young-hee Park (b.1945), Sukhi Kang (1934–2020), Byeong-dong Baek (b.1936), Tae-bong Chung (b. 1952), Uzong Choi (b. 1968), Jun-hee Lim (b. 1959), and Taxu Kim (b. 1980), among other composers. These composers studied Western art music and polished their musical techniques with cultural exchange in the global era. Musicologist Hee-sook Oh interpreted works performed on the international stage by Korean composers who studied Western music using Korean materials as an aesthetic of “interculturality.”¹³ Christian Utz also highlighted the above

¹⁰ Please refer to the following articles. Songtaek Kwon, “Beyond the Boundaries: Elements of Korean Music in Lou Harrison's Music I (1961-1962),” *Musicology Society of Korea* 10/3 (2007): 69-96; Songtaek Kwon and Soyoung Ahn, “Beyond the Boundary: Elements of Korean Music in Lou Harrison's Music II (the 1960s),” *Music Discussion* 21 (2007): 105-127; Hee-sun Kim, “Music at Crossroads: Alan Hovhaness’ *Symphony No. 16* for Korean *Gayagum*, Percussions and String Orchestra,” *Music and Culture* 22 (2010): 79-120.

¹¹ *New gugak* is translated into English as “new national music” (Gye-won Byeon, 2001), and in the case of *changjak gugak*, it is translated as “newly composed Korean traditional music” (Hyun-kyung Chae, 2001). It is also translated as “neo-traditional music” (Keith Howard, 2001) and “new traditional music” (Andrew Killick, 1991). This contains modernization in Korean traditional music influenced by Western music. However, this paper uses *new gugak* or *changjak gugak*. See So-young Lee, *Beyond the Internalized Orientalism of Korean Music*, (Seoul: Folk Academy, 2005), 66, 73.

¹² See the following articles. Society of Music Aesthetics, *Criticism of Korean Contemporary Music*, Donna Kwon Lee, *Korean Music*, Jung-Min Mina Lee, “National Identity Formation and Musical Modernism in Post-World War II Korea,” Ph.D. diss., Duke University, Durham (2017), etc.

¹³ Hee Sook Oh, *Contemporary Music of Korea in the view of Interculturality* (Seoul: Folklore Center, 2020).

phenomenon with the keyword “neo-nationalism.”¹⁴ However, it is time to consider musical works composed by Westerners who referred to Korean traditional music.

This study aims to expand the scope of previous studies by adding perspectives on practical composition and performance. To this end, I will consider three aspects. First, from discourses on the reception of Korean culture by Western composers, I examine the consciousness of Western composers who were exposed to Korean music with a focus on the reflexive movement of Western musical composition. Second, this paper describes 21st-century music in a historical context by explaining how Western composers came to Korea in the middle of the 20th century and interacted with Korea. Third, I investigate the Western–Korean hybrid aspects of the following analysis, interpreting the aspect of intercultural change and the aesthetic value of music. These three aspects are linked to the areas of contemporary art music, historical musicology, and music aesthetics. Therefore, the present paper is distinct from other earlier studies in that it examines what aspects of Korean music Western composers have explored and utilized in the present time.

¹⁴ Christian Utz, “Neo-Nationalism and Anti-Essentialism in East Asian Art Music since the 1960s and the Role of Musicology,” 2013.

1.3. Research Method and Chapter Overview

This thesis premises intensive intercultural exchanges between the East and West in the 21st century: the introduction of new concepts and forms distinct from earlier ones (such as Alan Hovhaness (1911–2000) and Lou Harrison (1917–2003)) by Western composers' approach to Korean music. As a result of Korean-Western cross-cultural intersections, musical works appeared in complicated ways. The composers transplanted Korean traditional musical elements into Western instruments, juxtaposed Korean traditional music with Western orchestras and broadened the scope of playing techniques applied to Korean musical instruments. By doing so, they combined different cultural elements with complex mixing, which resulted in helping them to create new directions.

In this study, Western composers were born and raised in Western cultures, such as European countries, or America. They learned Western art music, made achievements in the curriculum, and then mainly engaged in compositional activities on the international stage. However, musical works written by Western composers who have a somewhat superficial knowledge of Korean music or present it with only borrowed and distorted attitudes, may imitate the Korean sound on the surface and only show it decoratively. Nevertheless, there might be an elaborate musical representation by Western composers based on a deep understanding of other cultures. For the selection of criteria and the purpose of analysis, this study is important to select composers and works with an attitude and sophisticated representation based on a deep understanding of a different culture.

Thus, I considered compositional settings, and qualitative aspects of the composers' explorations of Korean music. The works thus selected were related to the main thesis of the study and satisfied all these conditions.

[Table 1.1 Research Criteria for Selection]

[Compositional Settings]
<p>1) The works used Korean musical elements, were played on at least one Korean musical instrument, and were composed by European or American composers after the 2000s.</p> <p>2) The compositions harmoniously combined Korean musical elements and Western musical traditions.</p> <p>3) Even if the works used Korean musical instruments, this study did not include the research works that had little context of Korean traditional music, but had much context of Western music.</p>
[Qualitative Aspects]
<p>1) Works on representing the case of a mutual exchange between Korean and Western music</p> <p>2) The composers' exploration of Korean music and their continued interest in Korean music.¹⁵</p> <p>3) Because this research was explored in the context of Western contemporary art music, works defined as <i>changjak gugak</i> or <i>new gugak</i> were not included in this study.</p>

Works composed and performed after the 2000s by European and American composers using Korean traditional musical elements (including Korean musical instruments, traditional melodies, rhythmic patterns, musical forms, etc.) were selected. Also, the compositions that harmoniously combine Korean musical elements and Western musical traditions. If the composers used Korean instruments in the works, but they rarely contained the musical context of Korean

¹⁵ The work should include the composer's exploration and understanding of Korean traditional vocal music or musical instruments. If not, it was excluded (I asked the composers about this and confirmed it by interview). These are the specific examples of exploring Korean music: years of experience, number of works, lessons and workshops related to Korean music, collaborating with Korean performers and organizing ensembles, participation in festivals related to Korean music, etc.

traditional music and the context of Western music was strongly revealed, they were not included in the study. In terms of qualitative aspects, works with bidirectional exchange (and artistry) between Korean music and Western music were selected. Also, this aspect included the composers' exploration of Korean music as well as their continuous interest in Korean music. However, because research was explored in the context of Western contemporary art music, works defined as *changjak gugak* or *new gugak* were excluded from this study. I investigated the works that satisfied all the above conditions. What is significant is whether the works contained profound aesthetic perspectives and the composer's artistic abilities.

Thus, this study analyzed the compositional aspects of European and American composers' concerning "Korea" and its aesthetic implications in the times of globalization. The representation of Korea in music encompasses indigenous Korean music and extra-musical elements such as history, culture, and art related to Korea.¹⁶ This study also analyzed the music associated with cultural interactions in these layers: the organization and conception between different cultures, musical expressions, and aesthetic effects. The aesthetic value emerging in Western contemporary music in the 21st century is examined in the last chapter based on cultural hybridity in the global era.

The outline and contents of this paper are as follows. First, in Chapter II, I highlight the dynamic of the center-periphery in the music. With the vibrant interactions between the cultural self and the other, there is a milieu of decentralization of the Western self. In Chapter III, I suggest that an increasing number of Western composers began to use Korean music from the 21st century onwards. I investigate the development process when Western composers interact with Korean performers. Thus, I explore the reason why composers paid attention to Korea and discuss their use of Korean musical elements.

In Chapter IV, the study presents the compositional aspects of Korean musical elements in 21st-century Western contemporary music in terms of extra-musical elements, musical instruments, performance techniques, and sonic units.¹⁷

¹⁶ Data was collected by means of face-to-face and written interviews with Western composers. Also, the paper includes music scores and sound materials (around 100 pieces). At the same time, the study focused on dynamic cultural interactions, such as negotiation and confrontation.

¹⁷ Musicologist Hee-kyung Lee criticized the discourses in terms such as "interculturality" or "hybridity," interpreting Western composers' works for national instruments without proper analysis. She likewise suggested the need to systematically analyze the detailed and sophisticated aspects of the work. Hee-kyung Lee, "Tradition, Nationalism, and Locality: A Study on Identity Discourses in Korean Contemporary Music," *Music and Ethnicity* 59 (2020): 8-26.

Also, this paper classifies them according to cultural-hybrid aspects and then discusses the works. Then, nine aspects are mentioned, based on the traits of the compositional techniques and the alignment of elements. First, in the case of extra-musical elements such as titles, there are cases found referring to Korean extra-musical elements: 1) references to Korean literature and 2) references to Korean visual objects. In the case of musical instruments, there is a trend in which instruments cross and encounter each other cross-culturally in a musical piece. The trend includes 3) intersecting by transplanting the articulation into counterpart instruments and 4) contrasting between cross-cultural instruments by maintaining dichotomic worlds. In the case of performance technique and notation, the modern transformation of Korean instrumental techniques, as well as the alteration of the staff notation is prominent. The specific aspects include 5) diversification of the contours of *sigimsae* (ornamentation) and *nonghyeon* (vibrato or bending of pitch), 6) extensions of instrumental timbre through the human body, and 7) the modern transformation of staff notation and reinterpretation of *jeongganbo* (the traditional Korean music notation system). In the case of the sonic unit, there is a tendency to dismantle Korean traditional form into melody and sound units. Specifically, the trend includes 8) deconstructing and recombining *sanjo* (Korean traditional solo instrumental music) melodies and 9) fragmenting traditional form with the trend of New Complexity. It is important to note that the type of music is a new category fit to the transitional cultural flow of the 21st century but is also considered in a way that closely follows the Korean musical elements noted by the aforementioned composers. Also, in line with the decentralization of Western centers in the global era discussed so far, there is the changed dynamics of center and periphery. In Chapter IV, the relationship between the self and the other is constructed by closely examining it.

This study selected four pieces of each type of music that contain these nine aspects and analyzed them in-depth. Based on the previous selection criteria, the four pieces provide a comprehensive understanding of each aspect: Cord Meijering's *Marsyas* (2018/2019) for extra-musical elements, Donald R. Womack's *Intertwined* (2016) for musical instruments, Jon Yu's *The Spine with Throatless Hum* (2019) for performance techniques, and Sebastian Claren's *Today I Wrote Nothing (vol.1)* (2016) for sonic units.

The selected works were found based on practical experience. The *daegeum* player Hong Yoo introduced me to several Western composers. These composers elaborately searched for Korean music in various ways in the field of

contemporary music. Also, I had the chance to present the contemporary music of foreign composers who used Korean instruments. This was in a special program called Orient Express, held in January 2020 at the College of Music, Seoul National University. During the seminar, British and American composers were actively interested in intercultural compositions and participated in a Korean traditional music workshop. Two composers later worked on composing new music using Korean instruments.¹⁸ Through the workshop, I came up with the idea of analyzing the pieces while attending live performances by foreign composers who used Korean musical instruments. The additional works were selected by referring to a list of programs, newspaper articles, and critiques in which contemporary music combined with Korean instruments was performed in America as well as European countries. Some music scores covered in this paper were not officially published, so informal data was obtained by contacting composers personally, by email, in Zoom meetings, on Internet homepages, and in interviews.¹⁹ Despite the ongoing COVID-19 situation, American composer Jared Redmond gladly accepted my interview proposal. He shared valuable experiences about compositions, which greatly contributed to the study. I also heard many stories and processes of composition from Western composers via online interviews. This dissertation did not merely select works based on literature research, but also included some works based on various experiences, including interactions with composers and performers.

Next, Chapter V explores the aesthetic meanings in the works. For this, the focus is on “cultural sound,” “compositional principles,” and the “changing attitudes” of composers. Each key word is associated with 1) the aesthetics of in-between-ness, 2) heterophony texture and the aesthetic of hybridity, and 3) the aesthetics of postcolonialism. Each aspect implies the fundamental value of negotiations and encounters between Western and Korean music in line with multi-layered exchanges between cultures. I reconsider the relationship between the cultural self and the cultural other, including the West and Korea, and diagnose whether it goes beyond neo-orientalism or reflexive globalism due to the

¹⁸ Since the seminar is not a temporary event, it is expected that Korean music will gain popularity from foreign composers. Along with this, Korean traditional music has started to gain popularity in the Western countries. In this context, there has been a growing need to conduct research due to the increasing communication and creative activities by foreign composers regarding Korean music.

¹⁹ Womack's *Intertwined* was composed in 2016 as a trio of *gayageum*, viola and *janggu*. I attended the performance on January 22, 2020 as part of a project called Contemporary Music using Korean traditional musical instruments at the College of Music, Seoul National University.

dichotomy of cultures and differences in power. Then I explore the future direction of the area of contemporary music, and particularly interpret the aesthetic value of music that uses Korean elements in the relationship between different cultures.

This study is expected to aid in understanding the cultural aspects that have emerged in music of the 21st century when there are increased exchanges between changing Western and Korean cultures. Therefore, the paper aims to observe a new terrain in contemporary art music by looking into a cultural coordination strategy. A full list of the research works that were collected and selected for this study in accordance with the Research Criteria for Selection (see Table 1.1) is shown in the table below.

[Table 1.2. Full List of Research Works]²⁰

Nationality	Composer	Works and instrumentation ²¹	Year
Belgium	Baudouin de Jaer	<i>5 Sanjo and 10 Short Etudes for 12 String Gayageum</i> ²²	2008
		<i>42 Expressive Views From 42 Different Sides Of A Some Geometrical Subject for Solo Daegeum</i>	2009
		<i>Suits for Geomungo and Janggu</i>	2011
		<i>Closing One Moment Eyes for Daegeum, Two Gayageum, Geomungo, Percussion, and Soprano</i>	2012
		<i>The Lion Dance for Geomungo</i>	2014

²⁰ The order of the list of works as follows: 1) composer names are arranged in alphabetical order, and 2) the works are arranged in chronological order if there are several works by a single composer. 3) If several works were composed in the same year, the titles of the works are arranged in alphabetical order.

²¹ The notations of instruments included in the work follow the Revised Romanization of Korean system, but if the composer spells it differently, the composer's notation is written in parentheses (i.e., if the composer wrote *gayageum* as *kayageum*, I wrote it as *gayageum* and marked it as (composer: *kayageum*)).

²² The romanization for the Korean musical terms in the above table is as follows: *gayageum* (12- or 25- string zither), *daegeum* (large bamboo transverse flute), *geomungo* (6-string zither), *janggu* (hourglass-shaped drum), *sogeum* (small bamboo transverse flute), *haegeum* (2-string fiddle), *ajaeng* (large Korean bowed zither having seven strings), *piri* (Korean oboe with an oversized bamboo reed), *gyeongpungnyeon* (The name of a song that changes the accompaniment melody of some sections of a *gagok* into an instrumental piece), *sorikkun* (a person who sings *pansori*, a Korean storytelling song, or folk songs, etc.), *minsogak* (folk music), *jeongga* (literary vocal genre), *pak* (a wooden clapper used in Korean court and ritual music), *mudang* (Korean shamans who officiate rituals and perform divination in Korean folk religion), *saenghwang* (free reed mouth organ made from 17 bamboo pipes.), *chuimsae* (a form of exclamation), *jing* (a large gong).

		<i>Gyeongpungyeon for Two Singers, Gayageum, Geomungo, Sogum, Daegeum, and Haegeum</i>	2015
		<i>Pyeongchang for Geomungo / Voice without Janggu (Composer: Changgo). (70')</i>	2020
US	Christopher Dobrian	<i>Mannam (Interproviplaytion VI) for Daegeum and Interactive Computers</i>	2003
Netherlands (Germany)	Cord Meijering	<i>Symphony No. 3 for Soprano and Orchestra, Homages of Korea</i>	2014
		<i>MAANGA for Clarinet, Bass Clarinet, Percussion Instruments (Buddhist Bells, Bass Drum, and Piano</i>	2016
		<i>Light and Wind for Daegeum, Gayageum, Violin, Viola, Cello, Double Bass</i>	2017
		<i>Marsyas for Percussion Solo Symphony</i>	2018/2019
Germany	Daniel Oliver Moser	<i>Salpuri for Haegeum, Ajaeng, Janggu, Sheng, Violin, Viola, Cello, and Double Bass</i>	2017
US	David Cope	<i>Rituals for Gayageum</i>	2017
US	David Evan Jones	<i>Three Small Worlds for Gayageum, Clarinet and Cello</i>	2007
		<i>Departures for Daegeum, Haegeum, Violin, Viola, and Cello</i>	2010
		<i>Jeju Epilogue for 25-String Gayageum Quartet and Computer (Fixed Media)</i>	2011
		<i>Yeonpyeong Island for Daegeum and Computer</i>	2011
		<i>Yeo Baek for the Flute, Daegeum, Gayageum, Geomungo, Haegeum, Ajaeng, and Janggu</i>	2016
		<i>Dreams of Falling for a Korean Traditional Orchestra</i>	2017
US	Donald Reid Womack	<i>Intertwined for Sanjo Gayageum, Viola, and Janggu</i>	2017
		<i>Labyrinth for the 25-String Gayageum Quartet</i>	2017

		<i>Gumiho for Geomungo Solo</i>	2018
		<i>Imugi for the Piri Ensemble</i>	2019
US	Ed Garcia	<i>Vibereum for Haegeum and Percussion</i>	2017
US	George E. Lewis	<i>Dreams of the Traveller for Korean Traditional Orchestra</i>	2017
Italia	Giorgio Tedde	<i>Ànemos for Counter Tenor, Shvi (folk woodwind Instruments from the American continent), Daegeum, and Flute</i>	2016
Swiss	Helena Winkelman	<i>Resonance of Rock for Daegeum, Sheng, Violin, Viola, Cello, and Janggu</i>	2012
US	Jared Redmond	<i>An Ever Dimmer Light for Gayageum tuned by microtones</i>	2015
		<i>Music Theater for Female Sorikkun (Korean: 소리꾼), unaccompanied, with Stage Lighting, Black Fower Blossoming</i>	2015-16
		<i>Closed My Dark Eyes for Piano, Violin, Daegeum and Ajaeng</i>	2017
		<i>Oracle (神託) for Solo Daegeum</i>	2017-18
		<i>First Birds for Geomungo and Jeongga</i>	2018
		<i>The Space Between (餘白) for Geomungo</i>	2018
US	John Seymour	<i>K-Complex: Gayageum Quartet for the Four Sanjo Gayageum</i>	2010
		<i>Chamber Symphony for Korean Traditional Orchestra, Shinawi-Jo</i>	2011
US	Jon Yu	<i>Som for Haegeum</i>	2016
		<i>KRE for Flute, Haegeum, and Cello</i>	2017
		<i>The Spine with Throatless Hum for Ensemble</i>	2019
US	Karlton Hester	<i>Primordial Particle System for Gayageum, Haegeum, Tenor Saxophone, Cello, Piano, and Electronic Music</i>	2017

Germany	Klaus Hinrich Stahmer	<i>Pulip Sori for Gayageum, Cello, and Janggu</i>	2005/06
		<i>Baram Sori for Daegeum and CD-players</i>	2007/2010
US	Laurie San Martin	<i>Elective Affinities for Gayageum and String Quartet</i>	2009
		<i>Einfluss for Haegeum, Gayageum, Violin, Cello</i>	2017
Germany	Matthias Bauer	<i>Rauhe Farben for Daegeum/Jing, Violin, Viola, Cello, Double Bass, Gayageum, Koto, and Janggu</i>	2016
US	Michael Sidney Timpson	<i>Shinawi-Symphony for Jazz Soprano Saxophone with Korean Traditional Orchestra, Heartbeats</i>	2014
US	Nick Vasallo	<i>Collapsing Obsidian Sun for Haegeum, Violin and Cello</i>	2009
US	Noah Meites	<i>Sanjo Blue for Two Channel Stereo-Fixed Media with Optional Live Instrumental Improvisation</i>	2009
		<i>Together/Without for Daegeum and Cello</i>	2010, rev. 2012
Germany	Oliver Schneller	<i>Transience for Koto, Gayageum (Composer: Kayageum), Guzheng, and Janggu</i>	2012/13
US	Philip Lamperski	<i>Gradual Shifts for Ajaeng</i>	2009
US	Richard Carrick	<i>Sandstone(s) for Haegeum, Gayageum, Ajaeng, Flute, Violin, and Cello</i>	2017
Germany	Sandeep Bhagwati	<i>Warnings Written on the Wind for Daegeum, Sheng, Koto, Gayageum, Guzheng, Janggu, Clarinet, Trumpet, Trombone, Percussion, Viola, Cello, and Double Bass</i>	2012/13
Germany	Sebastian Claren	<i>Today I wrote Nothing (vol.1) for Minsogak Daegeum</i>	2016
		<i>Endless Summer for Daegeum, Haegeum, Geomungo, Pak, and Jeongga</i>	2019
		<i>Both Of Them Have Lovers for Geomungo</i>	2020

Germany	Sebastian Elikowski-Winkler	<i>eo ipso for Daegeum, Janggu, Blockflöten, and Cembalo</i>	2010
Germany	Stefan Hakenberg	<i>Sir Donald for Janggu (Composer: Changgu), Gayageum (Composer: Kayageum), and (Baroque) Cello</i>	2000
		<i>Der Nachmittag eines Gärtners for Marimba, Erhu, Cello, Recorder, Accordion, and Gayageum (Composer: Kayageum)</i>	2002
		<i>IT LIGHTENS, IT BRIGHTENS for Bass Recorder, Gayageum (Composer: Kayageum), Bass Koto and Cello</i>	2003
		<i>Anchorage Dances for Gayageum (Composer: Kayageum), Flute, Contrabass, Cauyaq, and Mandolin</i>	2006
		<i>Madame Ching-Lady Pirate for the Four Gayageums (Composer: Kayageums)</i>	2006
		<i>Moments in Human Life for Koto, Gayageum (Composer: Kayageum), Korean Percussions, Guzheng, and String Quartet</i>	2008
		<i>SONG OF A GIANT TORTOISE for Daegeum</i>	2012
		<i>Zerrende Geister (III) for Violin, Viola, Cello, Double Bass, Daegeum, Gayageum (Composer: Kayageum), and Bass Koto</i>	2015
US	Theodore Wiprud	<i>Mudang for Flute and Cello or Flute and String Quartet</i>	2014
		<i>Nonghyun²³ for Sanjo Gayageum and String Quartet</i>	2017
		<i>Chimera for Haegeum and Cello</i>	2019

²³ The title of this work refers to *Nonghyeon* in Korean traditional music, but the composer wrote it as Nonghyun.

US	Thomas Osborne	<i>Miss Migration for Gayageum Orchestra and Percussion</i>	2012
		<i>Singing Through the Endless Night for Gayageum and String Quartet</i>	(2012, 2020rev.)
		<i>A Wish to Stop the Setting Sun for Geomungo</i>	2013
		<i>Faraway Sanjo for 18-String Gayageum, Haegeum, and Janggu</i>	2013
		<i>Gateways for Daegeum, Piri, Clarinet, Saenghwang, Guitar, Gayageum, Cello, Western Percussions, and Korean Traditional Percussions</i>	2013
		<i>Aura for 8 Solo Instruments and Orchestra</i>	2014
		<i>Clearing the Path for Gayageum, Daegeum, and Janggu</i>	2015
		<i>The Spinning Wheel for Geomungo and Janngu</i>	2018
		<i>Bi-sang for Piri and Janggu</i>	2020
Germany	Tom Rojo Poller	<i>Rescattered melodies -Sanjo Remix for Cello, Chuimsae and Recorded Sound</i>	2013
		<i>6-step Scatter (DUB) for Daegeum, Koto and Video</i>	2017
Bosnia (US)	Vedran Mehinovic	<i>Between Worlds for Ajaeng, Violin, Viola, and Cello</i>	2009
Germany	Volker Blumenthaler	<i>Approximation Hommage à Hans-Jürgen Wenzel for Daegeum, Janggu (Composer: Changgu), and Streichtrio</i>	2010
		<i>Cantico for Daegeum, Gayageum, Koto, Janggu (Composer: Changgu)/Jing, Violin, Viola, Cello, and Kontrabass</i>	2016
Poland	Wojtek Blecharz	<i>Filed 4. Nexus for Koto, Shamisen, Cello, Double Bass, Sakuhachi, Daegeum, Viola, Violin, and Gongs</i>	2018

Based on the selection criteria above, I made a list of works by collecting, investigating, and selecting pieces of music with Korean musical elements (approx. 100 pieces), composed by European and American composers. As the table suggests, there are many Western composers interested in Korea, and their musical works have actively been composed since the 2000s. Composers active in Europe and the United States were selected, even if the country where the composer is currently active differed from the nationality, and it is given in parentheses. The composers will be mentioned in III-2-3 of the Western composers' Application of Korean Music in this paper. More than half of the works listed above will be mentioned and discussed in Chapter IV for musical analysis. The shaded parts in the table are the composers and their representative works in each subchapter of Chapter IV. The reason why I presented the list of numerous musical works in the early stages is that they provide a basis for understanding new concepts and supporting discussions that will come later.

Chapter 2. Theoretical Background: Decentralization of the Western Self in the Global Era

With the fall of the Soviet Union and the rise of neo-liberalism, the international relationship between developed and developing countries changed rapidly. Some countries that possessed capital, information, technology, and culture took a path of decentralization, whereas other countries that did not possess power grew rapidly and took the lead on the world stage as time passed. The relationship between “center” and “periphery” has also been gradually changing. The center, regarded as the West, did not rely on the past Western hegemony but had elaborate searching and learning about the periphery.²⁴

This relationship is penetrating throughout culture, art, and music as interactions and exchanges between countries are rapidly progressing. In the area of Western contemporary music, the West’s interest in Korean music is becoming more active than ever, and mutual dialogue and cooperation are increasing.

Therefore, in this chapter, I first look at the alternative flow due to the decentralization of the Western self in the global era in the realm of culture. By examining the rearrangement of the hierarchical relationship between the West and other cultures, I investigate how the dichotomous structure of the center’s culture and the periphery’s culture has changed.

²⁴ One of these trends is due to Western-centered thoughts. This thought is a general view of the comparative musicology that prevailed until the first half of the 20th century. Comparative musicologists at the time had the notion that musical styles “developed” influenced by the theory of evolution. For example, it was assumed that humans initially used percussion instruments as a material that could be obtained from nature, and then gradually became elaborate in pitch and came to use wind instruments and string instruments. Yong-shik Lee, *Musical Anthropology* (Chonnam National University Press, 2018).

2.1. Disruption of the Cultural Dichotomy Between the Center and the Periphery

In the global era, relationships between the West and the East, international and local, frequently occur through dynamic interactions between cultures and countries. In this way, the concept of cultural hybridity has gradually advanced, and discourses on transculturality have emerged in the context of dynamic and complex global cultural phenomena as they cross time, space, and national boundaries.²⁵ This implies the notion that it is contradictory to define identities of culture as purity or legitimacy because culture itself is already mixed and constantly changing in a hybrid state.

The German aestheticist Wolfgang Iser criticized the assumption of an exclusive culture (such as an Eastern or Asian concept) that is framed in traditional relations, and said that all cultures are actually mixed and fused, and constantly changing. Because of this, he argued that the concept of traditional culture is no longer valid in the global era.²⁶ Considering this, it is implied that culture is not a single individual state, but a phenomenon in which multiple cultures are already intrinsic and mingled, and in fact, when heterogeneous cultures meet, they become increasingly complex.²⁷

On the other hand, the border area where two cultures meet is unstable or ambiguous, so it is impossible to know where Western and non-Western cultures have superiority and inferiority. This causes the phenomenon of the unsettling condition of the cultural dichotomy. George Lipsitz argues that dissimilar cultures are intersected, compromised, and hybridized to form a new culture, but it also becomes a “dangerous crossroad” that reverses the hegemony of the dominant

²⁵ Sujeong Kim and Eunkyung Yang described cultural hybridity as “a new transcultural style or practice in which elements belonging to different cultural domains were created by mixing and transforming the contents or forms of cultural elements through close interactions.” Sujeong Kim and Eunkyung Yang, “Understanding the Concept of Hybridity in the Flows of Popular Culture Products in East Asia,” *Korean Journal of Journalism* 50/1, (2006): 115-136.

²⁶ Wolfgang Iser, “Transculturality - the Puzzling Form of Cultures Today,” *Spaces of Culture: City, Nation, World*, edited by Mike Featherstone and Scott Lash, (London: Sage, 1999), 194-213.

²⁷ This term is related to the terms consilience, fusion, convergence, cross-cultural, and intercultural. The core of these terms is that they serve as a common goal of equivalence and understanding between cultures and fair union through mutual dialogue. Seongsu Kim, “A review of five terms that are linked to the borderless phenomenon of culture: consilience, fusion, convergence, complex space, and integration,” *Philosophy and Culture* 26, (2013).

culture.²⁸ To be specific, Lipsitz argues that it is a state of instability in which exchanges between cultures are intricately entangled while making the existing framework unstable. This instability is not an appropriation or infusion of the symbolic power relationship, where Western cultures deal with non-Western cultures, but rather a state of division, anxiety, or self-criticism within the West. In doing so, this pattern unveils room for hybridization by a new intersection.²⁹ In other words, it suggests that the dichotomous structure of the center and the periphery is gradually moving toward a different shape from the previous organization.

Meanwhile, the discourse of postcolonialism resisted the influence of colonialism, which persisted even after the existing imperialism. Also, this reconsidered the limitations of the West's discriminatory attitude toward the East and distorted representation. Representative scholars in this academic field include Edward Said, Homi Bhabha, and Gayatri Spivak. They criticized ideologies such as the center and periphery, the West and the East, and domination and subjugation that were influenced by Western colonialism. Also, they tried to remove the dichotomous structure, such as the "center" represented by the West and the "periphery," which involved other non-Western countries.

Said attempted a revised discussion in *Culture and Imperialism* (1993), reexamining the criticism in *Orientalism* (1978), by mentioning the alteration in the perspective of the "cultural other." Said reflected seriously on "otherness" with his advocacy for it in the relationship between "Self and Other" and "Us and Them."³⁰ In *Orientalism*, Said discussed the expression of imperialism that exercised the realistic hegemony of the West, justifying Western domination of the East. However, in *Culture and Imperialism*, he tried to overcome the previous view of the cultural "other" and restore the meaning of the other as a "characteristic of the counterpart," whose existence and value people should acknowledge.³¹ In this regard, he proposed a new text analysis strategy "counterpoint reading criticism," a method of reading texts in a polyphonic way while simultaneously looking at the different experiences of the colonies and the colonized.³² This is also connected

²⁸ George Lipsitz, *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*, (London: Verso, 1997), 6.

²⁹ Mawin M. Kraidy, *Hybridity, or the Cultural Logic of Globalization* (Philadelphia: Temple University Press, 2005), 6.

³⁰ Edward W. Said. *Culture and imperialism*, Vintage, 2012.

³¹ Edward W. Said. *Ibid.*

³² *Ibid.* The counterpoint is a compositional technique in music that combines two or more different melodies

with looking at the discourses created in both the history of the center and the history of the periphery at the same time.³³ This discussion sought another possibility for mutual agreement in the common area where the East and the West met, with an attitude of understanding the “other.”³⁴

Homi Bhabha critically approached the West encountering the East in *The Location of Culture* (1994). He explained how the West treats the East in Orientalism. He criticized the West’s consistent and universal views of the East with the process of establishing hybridity. His hybridity is based on the cultural differences between the West and the East, and simultaneously causes the desire and anxiety of Western power domination over the East, which means that the superiority of Western power can never be stable.³⁵ The West commanded the East to follow it, but the West’s domination operated simultaneously with permissions and prohibitions, and led to its ambivalence, and thus made East hybridized through the process of mimicries partially. In this process, there were some possibilities of compromise and resistance that existed within the dichotomous frame of self/other, inside/outside, and center/peripheral. In the end, the fixed dualistic composition that existed between the confrontations established by the dominator led it to be diluted and dismantled.

Bhabha’s theory focuses on the West’s divisive and uneasy mind within its superiority, which previously has been regarded as a fixed one. This theory strips away the fragmentary image of the dominant West, dismantling its dichotomous structure. By doing this, it highlights in detail the reciprocal process within a new culture. In particular, the new cultural space gives room for reinterpretation of the Western image in *Orientalism* by paying attention to the “space in-between” that appears in the mutual penetration of the invisible anxiety and division of the colonialist West and the specific resistance of the colonized East. In other words, while analyzing the details of the West’s unstable consciousness and imperfect direction in a more microscopic dimension, the third space has emerged as a significant keyword.

However, Bhabha’s discussion leaves a question of whether the framework of domination could be applied as it is in the situation of the 21st century. In addition,

at the same time and weaves them horizontally and vertically.

³³ Ibid.

³⁴ Edward W. Said, *Park Heung-gyu's Reading Edward Said*, translated by Heung-gyu Park, (Seoul: Kyobo Bookstore, 2007).

³⁵ Homi K. Bhabha, *The Location of Culture*, (London: Routledge, 2012), Translated by Byeong-cheol Na, *Location of culture: Post-colonial cultural theory* (Seoul: Somyeong Publishing, 2003), 38.

the logic of modernization, in which the West spread its own culture to non-Western regions, has gradually become reversed as non-Western regions became economically and culturally prosperous as time passed. In the influx of Westernization, non-Western countries have received Western culture, though as time passed, the West actively accepted and learned about non-Western culture. Thus, it is necessary to discuss the Western consciousness of accepting non-Western cultures.

While Bhabha insisted on the view of the “space in-between” based on an ambivalent position between the Western self and the other, Spivak searched for the voice of the cultural other in detail. Considering the “other” as “subaltern,” Spivak raised the fundamental question, “Can the subaltern speak?” She conducted research on the subordinate’s voice, attitude, and actions, raising the issue of representation.³⁶ She has focused on the Third World, which has not yet been represented by the West. Researching how the Third World could be represented, she found that it is revealed by Western-centered sights. Spivak criticized the European-centered view of the cultural other as an object, and that the subaltern apparently did not reveal their true self, even though it seemed to express their point of view on a superficial level. In other words, the subaltern does not have a position to represent itself in any academic discourses, given that they cannot unveil its true essence by itself.³⁷

However, is it impossible for the subaltern to speak their essence? Spivak’s intention could be taken as meaning to awaken others around the world who have not been seen from a Western-centered view. Until now, the other has been consistently silent by the principle of power. Even when the other tried to raise their voice, it only revealed some of the voices the West wanted to hear, not the real voice. However, as Spivak said, “Why aren’t you angry with the history of writing a vulgar script that keeps you silent?”³⁸ She insisted on an attempt to raise

³⁶ Gayatri Chakravorty Spivak, “Can the Subaltern Speak?,” *Die Philosophy* 14/27 (2003): 42-58.

³⁷ Musicologist John Corbett criticized the oriental nature of John Cage’s music as “non-Asian music.” Cage’s work seemingly disrupts the existing Western music system by using the “philosophy” of non-Western music, “Buddhism,” but this is criticized for using Western modernism or a late romantic music vocabulary in collusion with conceptual *orientalism*. His *Ryoanji* used visual images as a starting point in his work, and made Asian concepts, but Asian sounds did not appear in the actual music. As a result, while dictating Japanese culture, it resulted in something not specifically similar to anything in Japan. John Corbett, “Experimental oriental: New music and other others,” 163-186, in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, eds. Born, Georgina, and David Hesmondhalgh, (University of California Press, 2000).

³⁸ Spivak, *Spivak’s Discussion: Postmarks in Kolkata, India*, edited by Sara Harashim; Translated by Kyung-

the voices of the subordinates. This spirit presented the possibility of implementing unacceptable sounds, unlike in the past, when power illuminated the voices of East Asia and Korea. In the global era, this ultimately seemed to cause a latent awakening and consciousness to actually show, hear, and experience others who had been silent in the bound of Western hegemony.

Through these post-colonialist discussions, cracking the structure of the center and the periphery of the global era by no means meant having a negative view toward cultural others. They acknowledged cultural others and accepted the cultural differences and distinctions. These attempts have been supported by dynamic mutual exchanges, as the boundaries between cultures have gradually blurred, and as a result of such exchanges, it seems that they are moving toward creating a new culture different from the previous one.

Furthermore, this mutual exchange between countries is also related to the transnational movement, which was differentiated from the power of the Western empire in the past. Arjun Appadurai examined the meaning and role of individual imagination in a situation where the concept between the state and the national level is blurred due to the transnational phenomenon and de-territorial flow.³⁹ As artists constantly move across borders, such as ethnic, ideology, and technology resources, the influx and outflow of culture travels dynamically. Due to the influence of media and technology, a new culture is no longer confined to the ethnic or national level, but formulated by the individual imagination at the personal level. In other words, he argued that as cultural borders are vigorously crossed, the barriers of borders are becoming blurred, and at the same time, the individual's imagination is becoming more important than which country they belong to, in the center or the periphery.⁴⁰

In this chapter, I examined how the dichotomous structure of the culture of the center and the periphery was blurred by examining the changed flow due to the

soon Lee, (Seoul: Galmuri, 2006), 155.

³⁹ Arjun Appadurai, *Modernity at Large*, Translated by Won-Hyun Cha· Ho-Seok Chae, Gae-Hwa Bae, (Seoul: Reality Culture Research, 2004), 329. Appadurai also suggested the characteristic of “deterritorialization” as a keyword of the trend of global era throughout the 21st century.

⁴⁰ Additionally, Appadurai argues that the details of the encounter between the Western and non-Western cause the firm dynamics of “globalization from the top” to fluctuate. This demonstrates the perspective that the power of the individuals below has been acting as the self, gradually moving away from what has been limited to the West, White, Europe, and the United States, which have served as the center of power so far. In this sense, Korea has been invaded and suffered from Japanese colonization and repeated attempts by Western powers to assert dominance in the region. However, Korea now plays a leading role in culture around the world as it continues to advance onto the world stage due to intense growth after modernization.

decentralization of the Western subject in the global era from the perspective of culture. After the end of the Cold War, the dichotomous structure of the East and the West had disrupted the flow of the direction of the exercise of power, the position of the center, and the vertical structure that was firmly embedded between the West and others. This means that the development of cultures did not flow in one direction from the center to the periphery, but was intricately entangled in a direction that influenced each other. This phenomenon could be observed in the discourse on the transboundary of culture by the flow of the times and in the discourse of post-colonialism. These discourses suggest that the West is changing from exerting the power of the empire and leading the flow of the world's culture exercised by a vertical hierarchical order. Furthermore, regarding Western approaches and attitudes to other cultures, it not only affected the realm of culture, but also changes in art and music in terms of realignment of its hierarchical dynamics.

2.2. Realignment of Hierarchical Dynamics in Contemporary Art Music

(1) Academic Discourses Around the Phenomenon of Decentralization

The American Society of Music Theory (SMT) initiated a new academic subcommittee, the Global Interculturalism and Musical Peripheries Interest Group, in 2017. This implies that their interest in other cultures and music was progressing. This group tried to break away from a European-centered view of the West. To this, they sought better understanding by focusing not on a universalist and cosmopolitan approach, but on a more regional particularity, and specific local others. This is a time when the West approaches and studies the other, and an interculturalist attitude is expressed to overcome previous unequal and discriminatory views.

The German musicologist Tobias Janz and Taiwanese musicologist Chien-Chang Yang wrote the book *Decentralizing Musical Modernity* (2019). In considering Western music and musical modernity in Europe, one of the most important changes is that Europe's reflective and critical considerations of past behaviors is gradually increasing.⁴¹ This is an attempt to have an alternative to the post-colonial discourse while overcoming the European-centered view fixed in the past (the "decentralization" of Western music). It is moving toward a point of view of "entangled history," which destabilizes the concept of the "universal" in European history made by Western traditions. Thus, Janz and Yang consider the otherness of non-Western regions and the internalized European-centered view that still persists from the influx of imperialism and colonialism in the past.

In this context, several musicologists have discussed a local and regional context approach based on detailed research on other cultures for many years. It breaks away from the universal and Western-centered view that the West has held so far.⁴² In the beginning, when Western musicologists approached Korea, they once focused on it from a wide sphere, such as East Asian culture or Chinese culture. (rather than pointing to Korea's own specificity individuality, they approached it from the broader category of East Asia concerning other neighboring countries).

⁴¹ Tobias Janz and Chien-Chang Yang, "Introduction – Musicology, Musical Modernity and the Challenges of Entangled History," in *Decentering Musical Modernity*, edited by Janz and Yang, (Transcript Verlag, 2019), 9-30.

⁴² Ibid.

However, as time passed, they are focusing more on Korea itself as an independent entity, and gradually considering particular cities and provincial areas in Korea.

Musicologist Yu Jun Choi argued in his “From Ethnicity/Nationality to Locality: ‘Decolonial Cosmopolitanism’ of Korean Music” (2020), that Eurocentrism was accepted as an unconscious premise about music in Korea.⁴³ He raised the question of the colonial dichotomy of the “West and the Rest” and sought an alternative paradigm to overcome it. His view could be summed up by the phrase “from ethnic/national to regional” in view of a cross-culture. Specifically, he suggested that “Korea” in “Korean music” did not indicate an essentialist expression of “nation/nationality,” but a specific place where physical experiences and cultural memories were intertwined.⁴⁴ As a result of this trend, the tendency of Western access to Korea is directed toward a specific and local approach, rather than a comprehensive and broad sphere.⁴⁵

Musicologist Hee-kyung Lee argued that various aspects of contemporary music in a global environment were gradually appearing not from a cosmopolitan and universalist view, but from the voices of creators who belonged to local and marginal regions, and called this trend the “glocal era.”⁴⁶ She noted about this era that local problem consciousness was critically connected to discussions at the global level. Also, the work of individual composers was being joined in the local cultural context located on the international stage. She asserted that the study of Korean contemporary music should be dealt with from a new perspective of the trans-border; it should be further expanded to explore new experiments that take place around and outside the music area.⁴⁷ In doing so, she raised the need to re-examine modernity, tradition, and the discourse of identity, which were major issues of the previous period.⁴⁸ Her discussion raised a new topic by focusing on specific and individual phenomena occurring in Korea a “glocal” context. Also, local awareness was highlighted in the global environment in the rapidly changing trend of the times due to the development of new media and technologies.

In other words, as the era of the “local” promptly approaches us, the

⁴³ Yujun Choi, “From Ethnicity/Nationality to Locality: ‘Decolonial Cosmopolitanism’ of Korean Music,” *Music and Culture* No. 42 (2020): 5-27.

⁴⁴ Choi, *ibid.*, 6.

⁴⁵ *Ibid.*, 6.

⁴⁶ Hee-kyung Lee, “Remapping Korean Contemporary Music in the Era of Glocalization and Transboundary,” *Music and Culture* 31 (2014): 87-112.

⁴⁷ Lee, *ibid.*

⁴⁸ Lee, *ibid.*

situation has come to focus on specific areas of other cultures as well as music. Many scholars have consistently argued that researching and considering the music of “Korea,” including Korean traditional music, has to come according to that trend. With the perspective of local awareness, musicologist Yamauchi Fumitaka wrote, “It should be noted that the era of deep exploration of Korean music has come.”⁴⁹ What is noteworthy in his remarks is that when the West explores Korea these days, it is not approaching Korea through China and Japan, but is investigating according to the direct selection of Korea itself.

In the 21st century, voices that were involved in the periphery advanced to the center of the world, enhancing their mature capabilities as much as they influenced the center. The cultural combination in contemporary art music are not only in the compositions that Westerners used from other cultures but also in the ones where non-Western composers’ works are influenced by Western music. Their work also created a new sound of integrating the combination of other cultures (and their own cultures), changing the existing system. For example, there are the representative East Asian composers who received great attention internationally: Korean composer Isang Yun (1917–1995), Chinese composer Tan Dun (b. 1957), and Japanese composer Toru Takemitsu (1930–1996). They presented contemporary art musical works that used their own cultures. Also, they newly proposed the equal interaction of cultures on the premise of “difference” or “border” of the cultures in the East and West, the global and the local, and the center and the periphery.⁵⁰

In the discussion of cultural identity in music by non-Western composers, many scholars have interpreted this as an intercultural phenomenon that created a new culture due to the dynamic interaction between the East and West.⁵¹

⁴⁹ Yamauchi Fumitaka, “Contemplating East Asian Music History in Regional and Global Contexts: On Modernity, Nationalism, and Colonialism,” in *Decentering Musical Modernity* edited by Tobias Janz and Chien-Chang Yang, (Bielefeld: transcript-Verlag, 2019), 313-344.

⁵⁰ Yayoi Uno Everett, “Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy,” in *Locating East Asia in Western Art Music*, (Hartford, CT: Wesleyan University Press, 2004), 1. Musicologists Christian Utz and Hee Sook Oh shed light on this phenomenon with the keyword interculturalitat. Meanwhile, Hyun-ji Lee proposed the Western composers’ acceptance of East since the mid-20th century. She focused on complementing the two-sided aspects through an intercultural perspective. Hyun-ji Lee, “A Study on Interpretive Discourse on the Acceptance of Eastern Culture by Western Composers after the Mid-20th Century: Focusing on Intercultural Perspective,” Seoul National University Master’s Thesis, 2017. 79.

⁵¹ It has been interpreted by applying the concepts of “interculturality,” “fusion,” “convergence,” “trans-

Musicologists Christian Utz and Yayoi Uno Everett argued that, as the repertoire of art music moves beyond the paradigms of exoticism and cultural appropriation of orientalists, it requires careful thinking and negotiation between individual subjectivities and community discourses that built bridges for interpretation. They hypothesized the perspective of interculturality on other cultures in the West. Unlike the previous discourse in *Orientalism*, they supported the position that interculturality avoided cultural discrimination between the West and the East. This value would create another sound culture that changed from before through dynamic exchanges in a more balanced position between the two cultures of the West and Korea.

Utz explained the aesthetic value of interculturality in the borrowing of other cultures in Western art music in the global era compared to the past, suggesting that the linear power dynamics between the center and the periphery gradually collapsed.⁵² The intercultural attitude in Western art music aimed at creative cultural fusion through dynamic interactions in comparable relations between cultures.⁵³ Utz's categories of interculturality of the cultural self and the other, are explained in four stages: 1) confrontation/representation, 2) integration/assimilation, 3) synthesis, and 4) difference. The criteria divided into four stages were presented as the distinction between the cultural self and the other, the importance of the relative culture, the issue of authenticity, and the possibility of interculturalism. 1) In the case of confrontation/representation, it was based on a form such as 19th-century exoticism, whereas 2) in the case of integration/assimilation, the process of Western acceptance of other cultures appeared in 20th-century *Neue Musik*. 1) and 2) mainly operated in a one-way top-down cultural framework toward the East from a Western-centered perspective. On the other hand, 3) and 4) deviated from the previous discourse framework and revealed the possibility of intercultural dialogue between East Asian and Western compositions.

boundaries,” and “cross-culturalism” between cultures. (See the articles written by Y. U. Everett; F. Lau; C. Utz; Hee Sook Oh; Hee-kyung Lee.)

⁵² Christian Utz, *Neue Musik und Interkulturalität: von John Cage bis Tan Dun*, Vol. 51. (Franz Steiner Verlag, 2002).

⁵³ Utz presented the following questions that should be addressed beforehand in order to analyze the interculturality of music. 1. How does the composer assume the difference between one's own culture and another culture? 2. How important do other cultures play a role in the composition process? 3. How important is it to accept the elements of other cultures as “authentic”? 4. How does the composer understand other cultures? Utz, *ibid* above.

[Table 2.1. Utz’s Classification of Intercultural View of Cultural Self and the Other]

Category	1.	2.	3.	4.
	Confrontation /representation	Integration /assimilation	Synthesis	Difference
The distinction between cultural self and other	Emphasize (homogeneous otherness)	Sustained	Attempted abolition	Emphasis (admitting the difference between cultural self and other)
The importance of counterpart culture	Accidental /decorative	Supported /expanded	Inherent	Fundamental
The issue of authenticity	Not important	Somewhat important	Important	Essential
Possibilities of trans-culture	Ethnic-centered /regionalism	Ethnic-centered /regionalism	Universalism /globalism	Relativism ⁵⁴
Key examples	19 th -century exoticism, “pentatonic romanticism”	20 th -Century Neue Musik	20 th -Century Neue Musik	?

1) In the case of confrontation/representation, the composer establishes a hierarchy between two cultures by dividing the cultural self and the other and appropriates the other cultures to be used as decorative and secondary. In doing so, conflict, not reconciliation, between cultures occurs, but there are few attempts to adjust this. Thus, composers often establish a hierarchy between superior Western materials and inferior “foreign” materials, so that the authenticity of the material is rarely considered. Instead, the cultural other is standardized and expressed in almost every way according to the taste of the West. This is an ethnic/regional-centered approach that stands out in musical exoticism in the 19th century and is particularly found in the style of pentatonic romanticism.⁵⁵

⁵⁴ This perspective was based on cultural relativism and provided a respect view of other cultures. This was the view that each culture had its own unique way of life and developed and transmitted a culture that fit that way.

⁵⁵ Pentatonic romanticism refers to the superficial use of the Orient, centered on the pentatonic scale. This

2) In the case of integration/assimilation, the distinction between the cultural self and the other is slightly diluted, but the dominant Western attitude still remains in music. Composers do not raise questions about this system in which another culture's traditional musical elements enrich their music and expand their musical styles or techniques. When accepting other cultures' materials, they receive them with a relatively more cautious attitude than before. However, they are mainly used for practical purposes, and mostly perform different functions from the original context. This also causes the deterioration of the contexts of other cultures, even if they are considered more carefully than 1), so the authenticity of culture is still considered secondary. This type mainly appears when the West uses non-Western materials in new music (Neue Musik) of the 20th century and is also transposed in integration (conscious process) or assimilation (partially unconscious process).

While categories 1) and 2) are related to Western colonial activities, categories 3) and 4) present changed actions. In the case of synthesis, the composer attempts to offset the simplified distinction between the cultural self and the cultural other by placing all accepted cultural materials ideologically. They are considered on a similar level to the West horizontally, and in doing so, the composer identifies commonalities between cultures and relates them to each other in various ways. This leads to a prudent approach toward what is essential about the authenticity of other cultures or leads to compromises in practical use. As a result, the music may appear to synthesize the two cultures. There is the feature *Kulturfreien* in which other cultural materials disappear, and the features of *polykulturellen* and *multikulturellen* that appear in various cultural identities. However, this type needs to be overcome through a cultural dialogue between the two cultures.

In the case of 4), unlike the other types, it tries to overcome the simplified distinction between Western and other cultures by dealing with cultural materials in an "authentic" way. The composers in this type respect the values of other cultures and acknowledges the differences. They take the value and meaning of other cultural materials very seriously and compose them in consideration of the "original" character and context. This type most clearly shows the possibility of creation and re-creation; it is sometimes in the form of a collage or montage

term follows the musicologist Barbara Mittler's. Barbara Mittler, *Dangerous Tunes: The Politics of Chinese Music in Hong Kong, Taiwan, and the People's Republic of China Since 1949*, Vol. 3. (Otto Harrassowitz Verlag, 1997).

depending on the number and type of materials. However, the composer does not try to hide the limitations and contradictions of the existing method. In order to incorporate these materials into new compositions, the approach requires a high level of familiarity with these materials and a careful and sensitive technical process.⁵⁶

This categorization of Western acceptance of non-Western culture presents a convincing analysis of the intercultural process, and it suggests that the linear and power relations that the center exerted on the periphery in the past are gradually being neutralized. In addition, Utz provides significant information on the trends of changes in the period from musical exoticism in the 19th century to the 20th century with the advantage of examining it in four stages.⁵⁷ In fact, he explains that compositional techniques that express cultural differences in authentic ways can be used in future projects. From his point of view, the process of cultural acceptance in today's 21st-century contemporary music, which is associated with the future, has not yet been clearly revealed. As cultural exchanges in the global era gradually become closer and deeper, intercultural projects with new relationships could lead to further development and maturity. Thus, it is necessary to update them according to the present time through careful examination and music analysis.

Musicologist Everett focused on the creative role of the composer exploring the expression of art in post-war Western contemporary music beyond the cultural traditions of East Asia.⁵⁸ Contrary to the early paradigm of musical exoticism, Western composers present a more improved attitude as their compositional aspects indicate a more in-depth aesthetic view of specific Asian music practices. Also, Everett suggested that the composition process for integrating cultural aspects is improved from the past, dynamically interconnected as a permeable and fluid cultural entity.⁵⁹ This overcomes past musical exoticism, orientalism, the dichotomy structure between the West and the East, and between

⁵⁶ However, Utz did not accurately identify examples of corresponding musical works, thereby raising a question mark.

⁵⁷ Of course, as Utz mentioned, this category was intended to build an ideal/concept framework, so it has been admitted that there might be exceptions in the real musical sound. Nevertheless, since his work showed the change in the relationship between the self-other culture step by step, it could be seen that it was possible to compare the changes by periods.

⁵⁸ Yayoi Uno Everett, *ibid*, 16.

⁵⁹ Everett, *ibid*.

the self and the other. Acknowledging cultural differences, she presents an intercultural attitude based on reciprocal dialogue under artistic movements.

Everett deepened Utz's discourse and discussed music reflected in the intercultural aesthetic. She presented actual composers' musical works, and analyzed their specific musical strategies. By classifying them according to the aspect of cultural hybridization, she analyzed the musical works with a focus on dealing with the aspect of hybridization inherent in music rather than the external power relationship between cultures. In other words, she considered in detail how the West used other cultural materials as inspiration, such as the cultural self and other in work. She elaborated on how the differences were arranged, and what musical strategies were drawn for the sound materials.

In Everett's article "Intercultural Synthesis in Post-war Art Music," she described aspects of Western composers' acceptance of East Asian music from the mid to late 20th century.⁶⁰ She described seven distinct compositional strategies with musical examples, categorized into three stages of transference⁶¹, syncretism⁶², and synthesis.⁶³

⁶⁰ Everett, *ibid*, 16.

⁶¹ *Ibid*.

⁶² This concept had long been discussed in ethnomusicology. The American ethnomusicologist Bruno Nettl also stressed the need for compatible traits for syncretism. "Syncretism is assumed to be a rough measure of the degree of compatibility between pieces of music. This is to predict the typical direction of the change." Bruno Nettl, "Change in Folk and Popular Music," *Journal of American Musicological Society* 8 (1955): 107. He also presented eleven reactions while discussing musical changes of non-Western music caused by Western influences, suggesting a syncretism. These reactions included abandonment, impoverishment, preservation, diversification, consolidation, reintroduction, exaggeration, satire, syncretism, Westernization, and modernization. Bruno Nettl, *The Western impact on world music: Change, adaptation, and survival*, Simon & Schuster Books For Young Readers, 1985. Also, musicologist Everett's definition of syncretism is in line with Nettl's definition. On the other hand, ethnomusicologist Alan Merriam defined syncretism as an inherited acculturation. He explained it as "a process in which traditional meanings were attributed to new elements or new values change the cultural significance of traditional forms." Alan Merriam, *The Anthropology of Music* (Evanston, IL: Northwestern University Press, 1964), 314.

⁶³ Musicologist Kartomi described the intercultural synthesis of music more specifically, "a work to resolve the contradictory elements between two or more impinging music into a new music through a dialectical process." The syncretism could be combined with cultural idioms, and their cultural elements were still distinguishable. The synthesis was differentiated in that it required procedural transformation of borrowed cultural elements into a new musical entity. Margaret Kartomi, "The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts," *Ethnomusicology* 25 (1981): 232-234. (as cited in Everett, *ibid*, 19)

**[Table 2.2. Compositional Strategies for
Integrating Western and Asian Musical Resources]**

	Strategy	Sample Compositions
T R A N S F E R E N C E S Y N C R E T I S M S Y N T H E S I S	1. Draw on aesthetic principles or formal systems without iconic references to Asian sounds	O. Messiaen, <i>Turangalila Symphony</i> (1949) / <i>Sept Haikai</i> (1962) J. Cage, <i>Music of Changes</i> (1951)
	2. Evoke Asian sensibilities without explicit musical borrowing	K. Stockhausen, <i>Inori</i> (1973-74) K. Saariaho, <i>Six Japanese Gardens</i> (1998)
	3. Borrowing culture through literary or extra-musical means	B. Britten, <i>Curlew River</i> (1964) J. Schwantner, <i>Sparrow</i> (1979) J. Zorn, <i>Forbidden Fruit</i> (1987)
	4. Quote preexistent musical materials in the form of a collage	K. Stockhausen, <i>Hymnen</i> (1967)
	5. Transplant East Asian attributes of timbre, articulation, or scale system onto Western instruments	-
	6. Combine musical instruments and/or tuning systems of East Asian and Western musical ensembles	A. Hovhaness, <i>Symphony no.16</i> (1963) L. Harrison, <i>P'ip'a Concerto</i> (1997)/ <i>Pacifika Rondo</i> (1963)
	7. Transform traditional musical systems, form, and timbres into a distinctive synthesis of Western and Asian musical idioms	J. Cage, <i>Ryoanji</i> (1983-84)

In simple terms, transference refers to a compositional technique in which East Asian cultural materials (text, music, philosophy) are mostly drawn on by Western formal systems without iconic references to Asian sounds. The second aspect, syncretism, is divided into two types; one merges Asian and Western musical materials procedurally into the work, and the other juxtaposes instruments and tuning systems in East Asian and Western musical ensembles.⁶⁴ In particular, the

⁶⁴ Everett explained that this was to induce tension between each element by placing borrowed cultural elements in parallel in a piece of music. Also, it was expressed as a way to contrast with the original musical texture. This method has become increasingly popular with Japanese composers since the 1960s.

sixth aspect implements “cross-cultural musical instrumentalism,” which is widely used in East Asian as well as Western composers’ works with their gradual interest in East Asian musical instruments. As the last step in hybridization, the third category, synthesis, refers to the tendency to embody new music by transforming not only the internal musical identity but also the structural aspects of Eastern music into a distinctive synthesis of Western and Asian musical idioms.

With this classification, Everett deepened the discussion of aspects of hybridity in music by linking the conceptual discourse of Utz’s interculturality. She analyzed various works in contemporary music since the middle of the 20th century. However, it raised the question of whether the final stage of hybridization actually showed the convergence of a true third culture in that it turned from the musical characteristics of actual music to Western customs.⁶⁵ There could be criticism whether the West truly implemented a new cultural sound in that the final stage of utilizing Eastern music materials was achieved by integration into the West. This led somewhat unreasonable to apply these categories as they were when analyzing 21st-century works.

Nevertheless, she suggested specific compositional strategies associated with the hybrid stages of cultures and systemized them. Her discussion focused on the aspect of using “East Asian” music in contemporary music, suggesting an intercultural flow that recognized the differences between the cultural self and the other.

(2) Practical Discussion on the 21st Century Linked to the Phenomenon of Decentralization

The trend of admitting the value and potential of other cultures, which Everett and Utz both discussed, has become serious in the 21st century. These days, more foreign musicians are focusing on Korea’s essences and indigenous sounds while learning about Korean traditional music.⁶⁶ For example, Jocelyn Collette Clark⁶⁷,

⁶⁵ Also, in Everett’s analysis, the stage of hybridization and the corresponding creative strategy were ambiguous in the standard setting. Since syncretism and synthesis both had the same meaning that two different cultures were combined, the difference between the two was not clearly revealed conceptually. This showed ambiguity between the cultural concept and the practical composition strategy.

⁶⁶ For example, there was a movement to find the individual characteristics of Korea that were different from China and Japan, not as Korea in the East or East Asia, but regionally within the country. It could be seen that composers recognized more subtle differences in the culture of Korea, which were distinct from other East Asian countries.

⁶⁷ While learning *Gayageum* in Korea, she went on to Harvard University and received a doctorate with her

a professor at Pai Chai University, has long researched Korean traditional music and plays the *gayageum*, a Korean musical instrument, as an active musician commissioning new pieces. She wears a *hanbok* (Korean traditional dress) and has even played on a traditional performance stage. She mentioned that until the middle of the 20th century, it was very common in Korea to absorb Western music and master technical capabilities to go on the international stage.⁶⁸ Korean musicians have had huge success around the world with outstanding performances. However, including not only Clark's experience but also other Western composers exploring Korea, it can be seen that the 21st century is an era in which the West more directly encounters Korea. Westerners have gradually completely mastered and embodied Korean music and language, surprising people on the stage. This suggests a changing attitude in the West, since there have been cases where Westerners sincerely approached Korea due to changes in the cultural environment of the global era.⁶⁹

Another phenomenon in the 21st century is that when an international ensemble including Korean musical instruments, stands on the stage of "Korea," Korean audiences expect expressions of Korea's own uniqueness. This implies that when Western musicians played music about Korea, there was a desire for original and unique Western expression, but there was also a consciousness of embodying the uniqueness and essence of Korea. A representative example might be the new musical ensemble IIZ+ (that plays a combination of three zithers from East Asia, including *gayageum* from Korea, *koto* from Japan, and *guzheng* from China), launched in Darmstadt in 2001, performed in Korea. This ensemble traveled around the world, including France, Belgium, Germany, Taiwan, Japan, and the United States, and performed on the international stage. However, according to Clark,

thesis on *Gayageum Byeongchang*. In the meantime, she played *gayageum* in both Korea and abroad and was appointed as a professor at Pai Chai University in 2008. She had run an ensemble of Western and Korean musical instruments IIZ + (3Z Plus) music group from 2001 to the present. Yu-jin Suh and Ho-young Kim, "[A center of the female world] Professor Jocelyn received a Ph.D. from Harvard University as a *Gayageum Byeongchang*," Maeil Business Administration, Oct. 28, 2010. [Accessed on February 12, 2020] <https://www.mk.co.kr/news/special-edition/view/2010/10/585847/>

⁶⁸ Jocelyn Collette Clark, "Searching for a Niche without a Genre: The Case of the Multi-National East Asian Traditional New Music Ensemble IIZ+," *The World of Music* (2012): 103-119.

⁶⁹ Foreign musicians playing Korean musical instruments could show the world a variety of Korean musical instruments in today's repertoire. However, there are inevitable differences when a foreign composer writes for the *gayageum* and a Korean composer does so. In other words, Clark mentioned that her composing for the *gayageum* differed greatly from Koreans writing for the *gayageum* because the starting point was different.

when this ensemble performed music that combined the cultures of Korea, Japan, and China, it was difficult to communicate directly with the local audience when performing in that country. In particular, when they performed in front of a Korean audience, the success of their performance undoubtedly relied on whether this ensemble could be found in Korea's own regional ideas. Of course, an ensemble such as IIZ+ could serve as a reminder of Korea's unique cultural connections with neighboring East Asian countries. On the other hand, such cooperation among neighboring countries could be seen as eroding Korea's unique musical originality. Thus, there might be a Western musician's sensitive double consciousness about whether Korea's unique musical elements cooperated with other cultural elements to properly reveal "Korea."⁷⁰

Clark extended the discussion on how Western musicians are exploring the essential sounds of Korea within ensembles beyond dealing with Korean instruments. First of all, in the global era of the 21st century, amid an increasing number of ensembles of musicians of various nationalities, and in a more realistic situation where musicians perform in their home countries rather than internationally, international ensembles have endeavored to make specific sounds and regional identities in a local context. Local audiences are likely to listen critically to whether an ensemble makes sounds that are unique to the local context or whether it sounds plausible in East Asian cultures with a broader category.

However, despite the trend of the West's efforts to come closer to Korea in the 21st century, there are still some concerns about Westerners who deal with Korean musical instruments as outside observers. Musicologist Hee-kyung Lee has raised doubts about how foreign composers use and approach Korea by asking about "identity" in contemporary music. She diagnosed that the easiest way for foreign composers to reveal Korean elements in their contemporary music was to use Korean traditional musical instruments. She mentioned that the cause of Western composers' use of Korean instruments was the performance of Korean musicians who happened to hear them by chance. This became a source of musical imagination and inspiration, though, since there were many cases where they used instruments out of simple curiosity, and their background knowledge and understanding of Korean music in their compositions might be a little weak. In addition to this, Korean musicologist Dongjin Kim argued, "Korean idiomatic sound [can easily be] understood as a matter of Western pitch and melody, harmony,

⁷⁰ Clark, *ibid.*

and rhythm that could be played with Western instruments.” From this point of view, it seems necessary to think seriously about how Western composers understand the other, “Korea,” and how much traditional melodies are respected and preserved.

However, there is a suggestion to overcome a Western composer’s limitations. In the case of foreign composers who compose new music for Korean musical instruments, Hee-kyung Lee argued that nowadays, rather than borrowing the “elements” of Korean traditional music such as folk tunes, modes, rhythmic patterns, and *sigimsae*, it should be reconstructed as a source of musical imagination by exploring the unique acoustic world of the instrument.⁷¹ Ji-young Jeon asserted that it is not just the modernization of tradition but that it is necessary to traditionalize the modern while deeply indulging in tradition.⁷² These discussions imply that even for Western composers who are proficient in contemporary musical language, it is not easy to learn Korean traditional music and forge it with their own music. At the same time, when they meticulously explore Korean elements and reproduce intercultural artistic interpenetration in a global environment, the musical results could be a new creative niche.

Illuminating these discussions comprehensively in the 21st century suggests that the art and music area is also making quite complex changes as the West interacts with other cultures. The attitudes and consciousness of Western composers reveal a significant sign of relative cultural consciousness rather than superficial borrowing, appropriation, and distortion, as in the past. In other words, rather than grasping Korea in a large East Asian context, Western composers have now taken action to discover Korea's own individual and independent heritage. As a result, when Western composers in the 21st century utilize Korean musical elements, they gradually break away from the hierarchical dynamics between central and peripheral cultures, and understand the values of the cultural other and establish a place for cultural exchange in music.

⁷¹ Hee-kyung Lee, “Tradition, Nationalism, and Locality: A Study on Identity Discourses in Korean Contemporary Music,” *Music and Ethnicity* No. 59, (2020): 8-26.

⁷² See Ji-young Jeon, *Traditional Desire and Coordinates: Shouting for the Hope of Traditional Art* (Seongnam: North Korea, 2018), 245-249. As cited in Heekyung Lee, *ibid*, 14, 18.

Chapter 3. Why Korea?:

Intercultural Musical Exchange Between the West and Korea

The use of Korean musical elements in Western contemporary music is increasing continuously as dynamic exchanges between cultures occur in the global era. Western composers come to Korea to take lessons from performers, listen to Korean traditional instruments, and applied theoretical concepts of Korean music in their works to create original art. This is a new movement of overcoming the limitations of predecessor composers' musical works using Korean musical elements.

Then, why have Western composers become interested in Korea? In this Chapter, the reasons why these composers have become interested in Korea are explored in the context of intercultural exchanges between Western composers and Korean performers using the latest data. To this end, the current status of the increasing acceptance of Korean music by Western composers is presented, and how they have promoted their understanding of Korean music is explored.

3.1. Why Western Composers Approach Korean Music

There are several routes for Western composers to undertake compositions using Korean music. These composers could experience Korean music by attending Korean traditional musical concerts, interacting with Korean musicians, or participating in Korean music-related workshops led by the government and the private sector. To systematically examine how Western composers approach Korean music, I will investigate these factors: 1) the invigoration of performing Korean music abroad as a sociocultural factor, 2) intercultural collaboration with Korean performers and ensembles, and 3) academic exchanges through workshops and literature related to Korean music as an internal factor.

3.1.1. The Advancement of Korean Music on the World Stage

In the mid-20th century, a number of Korean performers majoring in Korean traditional music were performing the unique sounds of Korean tradition in various ways while staying overseas, such as in the United States and European countries. The international exposure of Korean music has been happening since the 1960s, mainly focused on performances at the level of national exchange, such as cultural diplomacy.⁷³ In particular, cultural exchanges have become more active since the 2000s in conjunction with various factors and aspirations for the globalization of Korean traditional music.⁷⁴ While performing various genres such as *pansori* (traditional Korean sung storytelling genre), folk songs, *samulnori* (a genre of traditional music performed with four percussion instruments), *sanjo* (Korean traditional solo instrumental music), and *sinawi* (improvised instrumental ensemble music), professional Korean musicians have advanced overseas (performing mainly in Europe and the United States) and introduced various kinds of Korean traditional music to international audiences.

For Western contemporary composers, the new avant-garde environment in Darmstadt, Germany and the experimental environment in the United States provided a sufficient climate for Western composers to enjoy Korean music.⁷⁵ Due to this situation, Western composers were able to get more exposure to Korean music, such as having opportunities to listen to Korean music and expressed their interest in the music in concerts.⁷⁶ In performances by Korean musicians, Western composers explored the acoustic world of Korean musical instruments. The Koreans' performance itself became an important source of musical imagination for Westerners' works.

⁷³ Hee-sun Kim, "Globalization of Korean Traditional Music-Focusing on Overseas Performances in the 2000s-," *Performance Culture Study* No. 27 (2013): 357-400.

⁷⁴ Musicologist Hee-sun Kim analyzed the movements of the contemporary era in detail based on the historical background of the phenomenon of Korean classical music performances advancing to the world stage. Hee-sun Kim, *ibid.*

⁷⁵ In the case of Darmstadt, it was well known as a venue for summer lectures on international contemporary music established after World War II. Also, it was a place to experiment with new modern music for many composers who would be significant in the history of contemporary music. The U.S. West Coast was the center of experimental music. Many Korean musicians advanced Korean music combining with contemporary music, and Korean music could be promoted through compositions and performances.

⁷⁶ Hee-kyung Lee, "Tradition, Ethnicity, and Region: Changes in the Discourse of Identity in Contemporary Korean Music," 8-26.

3.1.2. Collaboration with Korean Performers

Korean traditional musicians not only expose their performances, skills, and talents on stage, but also promote an understanding of Korean music to international audiences with professional explanations about Korean music. Western composers have been able to expand their understanding of the fascinating parts of Korean music by interacting with Korean music performers. In the past, when the West accepted Korean music, it was common to encounter it as part of East Asian culture or neighboring countries such as China or Japan. At the turn of the 21st century, performing stages and concert halls in Western countries can be seen to focus on Korean music, with Korean performers improving their international capabilities. Also, Western composers are able to learn various things about Korean music in person through professional knowledge from Korean musicians. They promote mutual collaboration through ensembles that include Korean performers and Korean traditional instruments.

(1) Performers

For Western composers, it is important to meet with Korean performers in order to write pieces. Korean performers with musical talent playing on the global stage since the mid-20th century have garnered support and encouragement from the West. The performers have played traditional Korean music on the stage to introduce it to the world. They have often commissioned Western composers to create musical pieces, or collaborated together. The performers have not only played an important role in promoting the essential points of Korean music to Western composers in their use of Korean musical elements, but also gave advice before performances. For example, the performers recommended Korean music performances and recordings to Western composers. They explained the principles of each instrument's sound to the composers and helped them join professional ensembles and workshops or festivals.⁷⁷ Besides Byung-ki Hwang (1936-2018), a famous *gayageum* player who worked with the composer Alan Hovhaness in the mid-20th century, various performers have collaborated with Western composers

⁷⁷ For composers, interactions with Korean performers who performed their work accounted for the biggest opportunity to get to know Korean music. A number of the composers said that the most significant factor in composing a musical work was the interactions with Korean performers who played and interpreted their own pieces.

half a century later.⁷⁸ *Gayageum* performers include Ji-young Yi (Donald R. Womack, Thomas Osborne, Laurie S. Martin, etc.), Ae-ri Ji (Stephen Hakenberg), and Doyeon Kim (Jared Redmond). Also, there is the *daegeum* player Hong Yoo (Sebastian Claren, Redmond, Tom Rojo Poller), *haegeum* performer Soo Yeon Lyuh (Jon Yu), *piri* performer Gamin (Theodore Wiprud), *geomungo* player Yoonjung Heo (Osborne), and Jin Hi Kim⁷⁹ (Wiprud, David Evan Jones), *jeongga* player Minhee Park (Claren) and percussion player Eunbi Jeong (Cord Meijering), etc. They are not only regarded as excellent performers in Korea, but are also introduced as Korean music virtuosos overseas. In this chapter, I focus on two performers, Ji-young Yi and Hong Yoo, who have contributed greatly to promoting Korean music to the world by performing on the international stage numerous times while collaborating with many contemporary Western music composers.

① *Gayageum* master Ji-young Yi

Yi (b. 1965) is an indispensable figure in the *gayageum* work of Korean musical elements used by foreign composers and has been called “the pinnacle *gayageum* player that encompasses both traditional and contemporary music of this era.”⁸⁰ Through performances in the world's leading contemporary music festivals, education, and book publications, she provides academic assistance as well as practical music performances, thereby promoting the *gayageum* tradition's succession, modernization and globalization.

⁷⁸ In addition to Korean musicians, composers and ethnomusicologists also helped Western composers to understand Korean music: other Korean composers such as Geon-Yong Lee (Meijering) and Donald Seo (Hakenberg), and ethnomusicologist Jocelyn C. Clark provided their knowledge to Western composers. In the case of Meijering, who worked with Geon Yong Lee, he said that he loved Lee's music after listening to Lee's “Passion.” Thus, he asked this piece to be exported as a German version. Meijering has also composed several works dedicated to Lee. One of his representative pieces is *Symphony No. 3 HOMMAGE À KOREA*.

⁷⁹ Jin Hi Kim (b. 1958) is a composer and a *geomungo* player. She has gained her international acclaim, according to musicologist El Donna, as “her intercultural composition as well as her innovative Virtuoso in her *geomungo*”. While she was studying in Korea, she moved to the United States where she studied John Adams, Lou Harrison, Terry Riley, and David Rosenboom. Eldonna L. May, “Kim, Jin Hi.” *Grove Music Online*. 22 Sep. 2015; Accessed 18 Mar. 2021.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284934>.

⁸⁰ Won-il's Yeo-Siamun Ido Space, “An Interview with Ji-young Yi,” *Gugak Broadcasting*, June 14, 2020. Korean Traditional Music Broadcasting
https://www.igbf.kr/gugak_web/?cate=1&state=view&bcid=303&sub_num=1384&pageNo=4&idx=183046 [accessed June 17. 2021]

In the 1990s, Yi influenced the Swiss composer Klaus Huber (1924-2017) when he composed a piece for *gayageum* dedicated to the composer Isang Yun (see the Chapter III-2-2). Lee said that working on Huber's *Rauhe Pinselspitze* for *Gayageum* and Drums (1992) was her first experience performing a Western composer's composition. It was a great opportunity for her to become interested in contemporary music composers.⁸¹ When this piece was premiered in Berlin in 1993, it greatly appealed to the audience, and after that, Yi was convinced that the *gayageum* had potential sounds for mingling with modern music as she worked with other foreign composers. As she gained more experience working with world-famous composers and her musical ability matured, she decided to promote *gayageum* to the world.⁸²

After 2000, Yi's collaborations with Western composers gradually began to appear in their works using Korean musical elements. Yi visited Hawaii around 2008-2009 and held a *gugak* workshop for students and faculty of the department of composition at the University of Hawaii (UH). She gave detailed explanations of the basics of Korean music, such as rhythm, instrument, intonation, and *nonghyeon*, and her teaching led many American composers (such as Donald Womack and Thomas Osborne) to conduct research on Korean traditional instruments. As a result, the composer Womack, a professor of composition at the UH, wrote his first *gayageum* solo piece, called *Highwire Act* (2009). At the same time, Yi also influenced the composer Osborne and commissioned him to compose *Pieces of the Sky* for solo *gayageum* (2009). Yi in particular helped Osborne work with members of the Korean Contemporary Music Ensemble (CMEK),⁸³ and encouraged him to continue writing compositions using traditional Korean instruments.⁸⁴ With her efforts in 2010, he personally visited Korea and

⁸¹ Ki Kim, "We meet Ji-young Yi, the performer of Fire and Ice, on the recording," ohmynews, July, 12, 2004. http://www.ohmynews.com/NWS_Web/View/at_pg.aspx?CNTN_CD=A0000197319 [accessed June 12, 2021]

⁸² Won-il's Yeo-Siamun Ido Space, "An Interview with Ji-young Yi," *Gugak Broadcasting*, ibid.

⁸³ The Contemporary Music Ensemble Korea (CMEK Ensemble) started its activities in earnest at the "Contemporary Korean Contemporary Music Concert" held at the World Cultural Center in Berlin, Germany in 1998. With the aesthetic view that "the most traditional can be modern," the collaboration between Korean traditional instruments and Western instrument players who had different traditions created the new Korean music of this era, and further promoted it to the world. It started with four performers, including *daegeum*, *gayageum*, guitar, and *saenghwang*.

⁸⁴ It would not have been possible to collaborate with these foreign composers without Yi's interest and understanding of the music and cultural backgrounds of composers who have been performing contemporary music. Although she learned Korean traditional music as a child and in middle and high school, she learned about music in a Western music-centered environment. She understood that it was

participated in the “International Workshops in Korean Traditional Music” held at the National *Gugak* Center. Also, in 2012, with the support of the Fulbright Foundation, he had the opportunity to study Korean traditional music for one year, and learned the basics of *gayageum sanjo* from Yi.⁸⁵

Yi said that in the early days, foreign composers had a hard time finding quality references on the Korean music they sought to make and obtaining useful information on Korean musical instruments. To improve this, she published the book *Contemporary Gayageum Notation for Performers and Composers* (2012) after a decade of research and preparation, about composing for *gayageum* with detailed explanations from basic to advanced, such as on the timbral range, technique, and notational instructions. It has been the best book of compiled *gayageum* data along with a DVD (video material) so that foreign composers could easily understand the instrument. Due to her arduous work, the *gayageum* became the first Korean musical instrument to have a notation that led to its globalization. In addition to performances, album recordings, and special lectures in workshops, her work was so systematic that it ranged from theory to practice, providing insights into music scholarship. As a professor of Korean traditional music at Seoul National University, she is currently focused on teaching young students. She sometimes takes her disciples and students abroad to help them connect and collaborate with Western composers. In recent years, a number of young American composers who have succeeded Womack and Osborne have become interested in Korean music. Their cultural exchanges with Korean performers continue in Hawaii, and have progressed so that various Western composers write pieces using Korean musical elements.

necessary to mutually learn music from different cultures after realizing that there was a lack of opportunities to promote cultural exchanges between Western and Korean traditional music performers. These thoughts and experiences later became the basis for her various musical activities including contemporary music, and she said that these experiences led to creating an ensemble team that combined Western music and Korean traditional music. Won-il's Yeo-Siamun Ido Space, “An Interview with Ji-young Yi,” *Gugak* Broadcasting, *ibid*.

⁸⁵ In addition, Yi has performed premieres of the following works in exchanges with foreign composers: Osborne's *Won't Do Wrong No More* (2011), and *Gateways* (2013), Womack's *Spiral Toward the Center of the Sky* (2010), *Scattered Rhythms, version for Western orchestra* (2015), *Liquid Metal* (2016), *Intertwined* (2016), Laurie San Martin's *Elective Affinities* (2009), *Einfluss* (2017), and Stahmer's *Pulip Sori* (2005/6).



Figure 3.1. Donald Womack (left) and Thomas Osborne (right), Professors at the University of Hawaii Meet Seoul National University Professor Ji-young Yi (center), a *Gayageum* Master, in 2008.⁸⁶

② *Daegeum* master Hong Yoo

Yoo (b. 1979) has an almost unrivaled position in contemporary music with the *daegeum* in this era, experimenting with new possibilities of *daegeum* sounds beyond the boundaries of genres of music such as Korean traditional music and modern music, Western contemporary music, and improvisational music. He is promoting the potential of Korean traditional music and the *daegeum* to the world on the domestic and international stage. He has often participated in performing Western composers' works using traditional Korean musical instruments.

After graduating as an undergraduate, Yoo began foreign exchanges in earnest and went to study abroad. He received his master's degree in the UK and tested the possibilities of Korean tradition and *daegeum* music on the foreign stage. To extend the potential of the *daegeum* and Korean traditional music, he became the first Korean traditional instrument player to earn a master's degree in performance from the Department of Ethnomusicology at the SOAS University of

⁸⁶ Ji-young Jang, [Interview] "Professor Donald Womack and Thomas Osborne, who meets Professor Ji-young Yi and composes Korean traditional music, Kookmin Ilbo, April 19, 2016. <http://news.kmib.co.kr/article/view.asp?arcid=0923503260> [Accessed on June 12, 2021]

London (2009). Yoo pioneered studying abroad with his own traditional musical instrument among Korean traditional musicians.⁸⁷

In 2009, near the end of his studies in London, Yoo met Korean-German contemporary composer Il-ryun Chung. Chung inspired Yoo to go to Berlin in 2010, where he continued his music career. Chung suggested that he participate in the AsianArt Ensemble, an international music group consisting of musicians who play traditional East Asian instruments along with Western classical string instrumentalists. Since joining the ensemble, Yoo has worked with many European composers, and his contemporary repertoire has grown exponentially. In particular, the AsianArt Ensemble, which provided a new experience to the European contemporary music audience, won the German Contemporary Music Critics Award in 2012, and its capability was recognized. Also, Yoo has been called a pioneer who fascinated European audiences with the exotic timbre of the *daegeum* sound.⁸⁸ While collaborating with various foreign composers in Europe, he has premiered more than 100 contemporary music pieces on the *daegeum* over the past decade (as of 2019 on his homepage).⁸⁹

Among them, his relationship with the German composer Claren is the most special because the composer's willingness and effort to reach the essence of Korean music was intriguing to Yoo (See III-2-3). Yoo also explained the changed situation in the 21st century in cooperation with many composers.

Until now, most of the composers who used Korean traditional instruments were driven by the sound of Korean instruments. However, I could now meet composers who understood the essence of Korean traditional music and loved it. It was quite meaningful for me to work with Western composers both personally and in that the Korean traditional music was taking a step forward in the world. [Omitted] (Among them) Claren, the German composer, learned from me for two years. He explained that "the meaning of this piece was to let the listeners hear the hidden sound of the *daegeum* and its subtle motion that I learned through performance."⁹⁰

⁸⁷ "Hong Yoo's profile," Hong Yoo's Homepage. [Accessed on June 12, 2021]
<http://www.yoohongmusic.com/profile.html>

⁸⁸ Anna J. Park, "[INTERVIEW] Korean bamboo flute *daegeum*'s sound connects East and West," *The Korea Times*, April 12, 2019. [Accessed on June 12, 2021]
https://www.koreatimes.co.kr/www/art/2021/04/682_267102.html

⁸⁹ "Hong Yoo's profile," *ibid.* He worked with a number of Western musicians and performed several pieces as follows: Jon Yu's *the spine with throttles hum* (2019), Jared Redmond's *SHINTAK (oracle)* (2018), Tom Rojo Poller's *6-STEP SCATTER (DUB)* (2017), *Rescattered Melodies* (2013), Cord Meijering's *Light and Wind* (2017), Sebastian Claren's *Today, I Wrote Nothing (Vol.1)* (2016), *Endless Summer* (2019), Volker Blumenthaler's *Approximation* (2010), *Cantico* (2016), etc.

⁹⁰ *Daegeum* Performer Hong Yoo Interview, "Monthly Gongjindan vol.07 | Their resume | From 1 to 100."

With Yoo's practical experiences with Western composers, some of them have gradually searched for hidden details of Korean culture. In this sense, it was a transitional case where they no longer accepted Korean music at their own convenience, and researched the unique heritage that is increasingly revealed today.⁹¹

Webzine Coppa, <https://webzine.kotpa.org/one-sub?mod=document&pageid=1&uid=1202#close>

⁹¹ Yoo is also active in many contemporary music groups in Europe that play instruments from various cultures and is expanding his presence on the world stage by experimenting with the possibilities of *daegeum* music in various ways. In addition to AsianArt Ensemble, he has worked as a *daegeum* soloist and a member of Ensemble Extrakte, and Duo Momentum in Berlin, Germany, the center of European contemporary music. Regarding performing various works by the world's leading composers on the international stage, he said, "We need to make the composers understand the instrument clearly, and make them curious and want to know more." Ibid.

(2) Ensembles

There are many ensembles worldwide that include Western and Korean musical instruments and multinational ensembles in which Western and Korean performers work together: AsianArt Ensemble, IIIZ+, Ensemble Extrakte,⁹² Geori, CMEK, etc.

Instrumental Combination	Ensemble	Instruments/Performers	Founded
West + Kor	CMEK	<p>► Started with four performers: <i>daegeum</i> (Jeong-seung Kim), <i>gayageum</i> (Ji-young Yi; leader), guitar (Woo Jae Kim), and <i>saenghwang</i> (Hyang-hee Lee)</p> <p>► Later, other Korean and Western instrumental performers joined this ensemble: Percussion (Wongsik Kim), cello (Jeong-min Park), <i>piri</i> (Chi-wan Park), percussion (Kyu-bong Lee), clarinet (Myeong-jin Im), etc.</p>	1998
	GEORI	<p>► Includes the <i>daegeum</i> (Dasom Baek) and <i>geomungo</i> (Jeongmin Park), and classical instruments such as violin and piano (Jared Redmond)</p> <p>► Invited to the 48th PAN Music Festival as a performance group in 2020.</p>	2007
West +Kor +East Asia	AsianArt Ensemble	Music director Il-ryun Chung, <i>daegeum</i> player Hong Yoo, <i>koto</i> player Naoko Kikuchi, <i>gayageum</i> player Yujin Sung, <i>janggu</i> player Woongsik Kim, violin player Matthias Leupold, viola player Yoon-yu Jang, cello player Gabriela Strümpel, double bass player Matthias Bauer	2009
	Ensemble Extrakte	<p>► This ensemble brings together musical traditions from Australia, Europe, China, India, Iran, Korea, Singapore, Syria and the USA and genres such as jazz, folk music, techno, and blues along with European concert music from the Baroque to the present day.</p> <p>► Among them, the Korean instruments include the <i>haegeum</i> (Jieun Kang), <i>daegeum</i>, and <i>janggu</i> (Hong Yoo).</p>	2013
Kor (West performer) +East Asia	IIIZ+	<p>► <i>Gayageum</i> (Jocelyn Clark), <i>koto</i> (Miki Maruta), <i>guzheng</i> (Yi-Chieh LAI), and percussion (Kim Woong-sik)</p> <p>► Composer Il-Ryun Chung founded the Ensemble IIIZ+ in 2001 together with Jocelyn Clark for contemporary and classical Asian music.</p> <p>► The ensemble was officially launched in Darmstadt, Germany.</p>	2001

[Table 3.1. Ensembles Including Western and Korean Musical Instruments]

⁹² Founded in Berlin in 2013, this ensemble consists of musicians from China, Germany, India, Korea, Bulgaria, Syria, and the United States. Its musical traditions transcend geographic, ethnic, and ideological boundaries. This ensemble embodies the musical potential of familiar and unfamiliar traditions.

Among them, the AsianArt Ensemble (AAE), which includes Western and Korean musical instruments, is actively performing on the world stage with the goal of intercultural exchange.⁹³ Founded in 2009 by composer Il-Ryun Chung, this ensemble has provided a guide for foreign composers to access Korean music through workshops and private lessons, and shares various experiments and ideas. In its workshop, it focuses on learning East Asian instruments including Korean instruments (*daegeum*, *janggu*). Participants join the two sections of the workshop and have the opportunity to compose a work for the AsianArt Ensemble.⁹⁴ Workshop 1 introduces the instruments and their sounds, and the performers also provide feedback on the score written by the participant, and Workshop 2 consists of practical discussions about the scores each participant submits in terms of playability, sonority, and notation.⁹⁵ After the two workshops, about 10 months later, the participants' works are rehearsed and performed. (The musical works performed here are discussed in Chapter 4 of this dissertation). This ensemble plays pieces written by participating Western composers, or directly commissions composers. What is important is that due to the activities of this ensemble, the recognition of Korean instruments is gradually increasing in the West, and Western composers are using the instruments, and enhancing their understanding of the musical elements along with their skills. The ensemble aims to create innovative compositions in the realm of contemporary art, and not simply assimilate Eastern music into Western music or make Korean traditional music a category of world music.

⁹³ The member of the ensemble centered on Music director Il-ryun Chung, *Daegeum* player Hong Yoo, *Koto* player Naoko Kikuchi, *Gayageum* player Yujin Sung, *Janggu* player Woongsik Kim, *Sheng* player Wu Wei, Violin player Matthias Leupold, Viola player Yoon-yu Jang, Cello player Gabriela Strümpel, Double Bass player Matthias Bauer.

⁹⁴ What is unusual is that the ensemble does not pay a commission fee to the composer, but rather the participating composer pays the ensemble and the ensemble plays the composer's work.

⁹⁵ Please refer to this website: <https://www.asianart-ensemble.com/>



Figure 3.2. The members of AsianArt Ensemble (left) and a poster from one of their major performances (right) (June 15, 2016) (photos provided by AAE)

In particular, the AAE creates music in harmony with the members of the group, and one of the pieces, *Shinawi of Berlin* (2011)⁹⁶ received a lot of international attention as Korean and Western musicians performed a collective composition⁹⁷ and improvisation through group collaboration.



Figure 3.3. AsianArt Ensemble: Gegenübergestellte Zeit I Gestrichene Seide (provided by Berlin - Koreanisches Kulturzentrum)

⁹⁶ The term *shinawi* refers to *sinawi*, one of the traditional Korean musical genres.

⁹⁷ Until the 20th century, before the influence of Western culture, collective creation in Korea was also a common method because there was no Western concept of “composer.” (Andrew Killick, 1991). Collective creation has also been a flow of joint creation according to the collective spirit in the mid- to late 1960s in Europe (collectivist spirit). Richard Toop, “Death of Author Improvisation and Collective Composition,” 468-469; Nicholas Cook, *The Cambridge history of twentieth-century music*, (2005).

A piece composed for *haegeum*, *ajaeng*, *daegeum*, *gayageum*, violin, viola, cello, double bass, and *janggu* was formulated through intensive communication, spreading ideas between Korean and Western performers, and not derived from the classical style of composition and score notation (i.e., composers who had absolutely authority of creation with score notation). It contains improvisational elements of *sinawi*, the creative method of Korean traditional music, and modern styles in contemporary music, in harmony with the traditional Korean witty “*heung* (興).”

After its premiere in Berlin in 2011, the piece received international attention by providing an experience that transcended quantitative time and space with an attractive combination of Korea and the West.⁹⁸ After the premiere, it was performed again at Elisabeth-Kirche, Berlin as shown in the poster above (see Fig. 3.3). The various performances led to the release of an album by the AAE in 2012, and it received the German Record Critics’ Award (Preis der deutschen Schallplattenkritik). The German critic Helmut Rohm said that the “German and Korean musicians who performed together succeeded in creating an impressive art in which tonality, vocabulary, harmonies and rhythmic energy flow vividly.”⁹⁹



**Figure 3.4. German Record Critics’ Award 2012 (left)¹⁰⁰
The Album of AsianArt Ensemble (2011) (right)**

The success of the AAE contributed to raising the awareness of Korean music by using Korean music more artistically with contemporary compositions without being confined to national/traditional backgrounds, and influenced Western

⁹⁸ For more information, please refer to the following the performance video.
<https://www.youtube.com/watch?v=VHCUnyaCDNE>

⁹⁹ The first CD “AsianArt ensemble,” published by Celestial Harmonies in 2012, won the German Record Critic (“Preis der deutschen Schallplattenkritik”) award.

¹⁰⁰ This screen shot is provided by the AAE introductory video:
<https://www.youtube.com/watch?v=S2oz1zqIGU8>

composers to use Korean musical elements.

(3) Festivals

Collaboration between Western composers and Korean performers are achieved when Western composers participate in official competitions or international contemporary music festivals. Among them, festivals with the theme of “intercultural music” have opened the way for many Western composers to write works using Korean instruments. As these festivals have emerged on an international scale, composers from all over the world are participating, and since the pre-commissioning and selection process is long and competitive, highly qualified musical works are selected and performed on stage.¹⁰¹ Among them, this chapter covers two of the most recent large-scale festivals in the United States and Europe, the 2017 Pacific Rim International Music Festival held in Santa Cruz in the United States, and the 2017 Turbulenzen - Festival for Contemporary Intercultural Music in Berlin.

① 2017 Pacific Rim International Music Festival

Held with the theme of “From the Roots to Living Tradition,” this music festival was co-hosted by the National *Gugak* Center and University of California, Santa Cruz (UCSC), and presented contemporary music using Korean music in a stimulating and magnificent way (October 25-29, 2017). Pacific Rim Music Festival Director Hee-kyung Kim, a professor at UCSC, cooperated with Hye-sook Kim, the director of the National *Gugak* Center, to prepare for a dynamic music exchange between Korea and the West. They conducted an invitational training program for foreign composers at the National *Gugak* Center to teach Korean musical instruments. The composers who participated this program could enhance their understanding of Korean music for three years. In this festival, young American composers and current professors such as David Evan Jones, Laurie San Martin, David Cope, and Chinery Ung participated. More than 40 compositions had world premieres in this festival, and their pieces received great comments and international attention.

¹⁰¹ Festivals that associate with Western composers’ usage of Korean instruments has been held in "Cross-Sound Festival" in Juneau, Alaska in 2000, "Pacific Rim Music Festival" in the US in 2010, "Festival Soundscape East Asia" in Berlin in 2013, and large-scaled intercultural music festival was held in the West Coast of US and Berlin.

One of the participants in this festival, the composer Martin, collaborated with Korean performers and composed *Einfluss* for *Haegeum*, *Gayageum*, Violin, and Cello. Martin is a composer who is personally acquainted with Ji-young Yi, the Korean *gayageum* player, and wrote pieces for her. She spent around four years after attending the workshop completing *Einfluss* by listening, understanding, and researching the *gayageum* and its sound. With these efforts, this piece harmoniously conveys the cultural interactions between Korean and Western musical instruments so that the heterogenous sounds are intertwined within the context of contemporary music. One critic commented that she created lively and colorful music by exploring the intersection between the textures of the Korean and Western sides, creating an attractive narrative.

As in Martin's case, many Western composers who participated in the festival were supported by mutual collaborations with Korean musicians. They created qualified music based on a specific and in-depth understanding of Korean music. Sometimes, if some musical phrases were out of context for Korean music, the composers had an open mind and were willing to be corrected. Susan Solt, the dean of UCSC College of Arts, said, “This music festival will be performed as a historically unprecedented collaboration with large Korean and Western orchestras and ensembles, and international composers.”¹⁰² By embracing and respecting other cultures, she shared her expectation that these compositions would combine various artistic ideas in intercultural forms, which adds new value to our musical life.



Figure 3.5. Pacific Music Festival 2017

¹⁰² Young-joo Shin, “‘2017 Pacific Rim Music Festival,’ A Wonderful Meeting of Eastern and Western Music,” Hankook Ilbo, October 16, 2017. <http://m.koreatimes.com/article/20171015/1081646> [Accessed February 10, 2021]

② 2017 Berlin Turbulenzen - Festival for Contemporary Intercultural Music

Turbulenzen is German for turbulence, a state of confusion and disorganized change, and this festival aimed to present how cultures of the world are moving closer together and mixing together – old structures are being dismantled, and new ones created. On December 8-10 in 2017, a variety of contemporary art music pieces using Korean musical instruments were premiered at this international music festival for intercultural arts and music held in Berlin. The works of various ensembles devoted to the combination and fusion of European, Asian and Korean soundscapes were presented to show how beneficial the development of culture and music in the global era is. Unlike the Pacific Rim Festival, this festival was participated by professional ensembles¹⁰³ rather than individuals, and the instrumentation of the works performed often included Korean instruments + East Asian instruments + Western instruments rather than Korean instruments + Western instruments.¹⁰⁴ During the festival, they presented innovative ideas that combined various music cultures and traditions and mixtures of sounds with a modern sense rather than a category of world music. In addition to the compositions commissioned for this festival, musical works composed by about 20 composers using Korean instruments were performed and received great attention.

Among them, the German composer Daniel Moser, who participated in the festival through the AAE, presented his composition in cooperation with Korean performers. He composed the piece *Salpuri* (2017)¹⁰⁵ for *haegeum* (Jieun Kang), *ajaeng* (Yejina Kim), *sheng*, *jangu* (Woong-Sik Kim), violin, viola, cello, and double bass, imbued with his interest in Korean shamanism and improvisational music. The flexible and free gestures of *salpuri* were interestingly performed by pushing and pulling the Western meter system. This was based on the composer's search for various concepts and materials of static temporality implied in Korean shaman music and the sound of the *salpuri* tradition. In this work, Moser narrowed the gap between the profound tradition of Korea and modern aesthetics and

¹⁰³ Several intercultural ensembles, including AsianArt Ensemble and Ensemble Extrakte, have participated in this festival.

¹⁰⁴ Also, unlike the 2017 Pacific Rim Festival, which was supported by the Korean government including the National *Gugak* Center, this festival was characterized by strong support from other private organizations and individual participation by ensembles.

¹⁰⁵ *Salpuri* refers to Moser's work *Salpuri*, whereas *salpuri* refers to one of the Korean traditions. This notation is equally applied in later Chapter IV-1.

sensitivity. This piece received excellent reviews from the international audience, and was evaluated as a culturally allusive work.

Festival Director Prof. Sandeep Bhagwati said that this festival critically questioned Eurocentrism in the new music of the 20th century and suggested a new direction of music in the changing environment of the 21st century.¹⁰⁶ Thus, he was encouraged that the participating composers presented their musical creations based on cultural dialogues between distant musical traditions and innovations as well as exploring the roots of different cultures. These attempts had the meaning of raising awareness of making music through active interactions with non-Western performers, including Koreans. In other words, through these works, Western composers offered an opportunity to think deeply about the meaning of their work using Korean musical instruments, as well as reminded people of the importance of exchanges with other cultures through a more relative perspective on Western-centered modernity.



Figure 3.6. 2017 Berlin Turbulenzen Festival

In addition to these two festivals, various intercultural festivals related to the Korean music have been actively held in the United States and Europe. The works of the composers performed actively demonstrated the possibility of communication and mutual exchange between the West and Korea. This situation made them look forward to the possibility of continuous communication as they discovered their direction that the Western composers' attitude toward Korean music was not limited to a Western observer's position. This implied that the composers took a careful approach from a respectful perspective on culture when representing other cultures. This suggested that in the 21st century, Western composers were not restricted to the position of observers or outsiders, but their willingness and efforts to recreate Korean music were getting more close.

¹⁰⁶ "Symposium TURBULENCES – New Roots for New Music Symposium, December 10, 2017, from 11h – 17h, Radialsystem V Berlin, Saal" <https://turbulenzen.wordpress.com/symposium/>

3.1.3. Academic Exchanges Related to Korean Music

(1) Workshops

There are both international and national workshops on Korean traditional music for foreign musicians (e.g., The National *Gugak* Center in Korea, the Ministry of Culture and Tourism in Korea, the Koreanisches Kulturzentrum in Berlin,¹⁰⁷ Germany, the Korean Cultural Society of Boston,¹⁰⁸ Santa Cruz Korean Center, the Korean Cultural Center in San Diego, etc.) Among them, there are workshops where Korean musicians are sent to the international stage to teach Korean music. This means that Western composers have a chance to learn Korean music from Korean musicians in person.



**Figure 3.7. German composer Sebastian Claren Learns *Geomungo*
From *Gugak* Orchestra Member Eun-soo Kim
During the 2014 International *Gugak* Workshop at the National *Gugak* Center¹⁰⁹**

¹⁰⁷ In the Koreanisches Kulturzentrum in Berlin, many educational programs have been extensively provided such as *gayageum* class (introduction, intermediate, advanced), *samulnori*, and folk music that regard to Korean musical elements in contemporary art music. For more information, please refer to the following. <https://kulturkorea.org/ko/judogilhangugmunhwawon>

¹⁰⁸ It aims to introduce and promote Korean music and culture to an American audience. Recently, a symposium called “The Intersection of Korean Traditional Music and New Music” was held with a number of composers and performers.

¹⁰⁹ Mee-yoo Kwon, “*Gugak* Spreads Around the World,” The Korean Times, Jun 27, 2014. https://www.koreatimes.co.kr/www/culture/2021/05/317_159948.html [Accessed on Jun 12, 2021]

The representative workshop is the International *Gugak* Workshop¹¹⁰ hosted by the National *Gugak* Center. This program invites artists and scholars from all over the world to study Korean music theory as well as engage in practical training to learn about musical instruments and music for about two weeks.¹¹¹ The table below presents the program of the International *Gugak* Workshop in 2013.

[Table 3.2. 2013 International *Gugak* Workshop Schedule]¹¹²

	Day1	Day2	Day3	Day4	Day5	Day6	Day7
9:30 ~ 12:30		Korean Music Overview	Lecture: <i>Jeongak</i>	Lecture: Folk Music	Lecture: Religious Music	Jindo Tour	Tour
13:30 ~ 15:20	Orientation	<i>Gayageum</i>	<i>Danso I</i>	Optional Lesson I (<i>Gayageum</i> / <i>Haegeum</i>)	<i>Janggu</i> II	Attending <i>Gugak</i> Performance	Attending <i>Gugak</i> Performance
15:30 ~ 17:20		<i>Haegeum</i>	<i>Janggu I</i>	<i>Danso</i> II	Korean Dance	<i>Ganggangsullae</i>	Tour
	Day8	Day9	Day10	Day11	Day12	Day13	Day14
9:30 ~ 12:30	<i>Seonamsa</i> Temple Tour	Break	Lecture: Korean Instruments	Lecture: <i>Changjak gugak</i>	Lecture: Mode, <i>Sigimsae</i> , <i>Tori</i>	Lecture: Philosophy of Korean Music	
13:30 ~ 15:20			<i>Janggu</i> III	<i>Janggu</i> IV	<i>Janggu</i> V	Performance and Ceremony	
15:30 ~ 17:20			Optional Lesson II (<i>Gayageum</i> / <i>Haegeum</i>)	<i>Pansori</i>	Optional Lesson III (<i>Gayageum</i> / <i>Haegeum</i>)	Discussion and Evaluation	

¹¹⁰ The National *Gugak* Center continuously promotes Korean traditional music to the world through various routes such as publishing, lectures, and ensembles for the globalization of Korean music.

¹¹¹ JoongAng Ilbo, "Foreign professional musicians come to learn Korean music... International *Gugak* Workshop", JoongAng Ilbo, 2014. 06. 17. <https://news.join.com/article/14988569> [Accessed on February 8, 2021]

¹¹² "National *Gugak* Center"
<https://www.gugak.go.kr/site/program/board/basicboard/view?currentpage=66&menuid=001005006001&pagesize=10&boadtypeid=60&boardid=10357&lang=ko> [Accessed on July 12, 2021]

This program consists of practical musical training, performance attendance, and cultural tours, strengthening global networks for Korean traditional music and creating a foundation overseas for research on Korean traditional music. The participating students receive an introduction to Korean traditional music, performance techniques, and notations of Korean musical instruments so that they can compose musical works using Korean traditional musical instruments in the future. On the last day of the workshop, a graduation ceremony is held and the students put on a Korean traditional instrument performance. This workshop is one of the globalization projects for Korean traditional music that has been conducted since 2001. A total of 140 musicians from 27 countries have attended the event so far (2001-2014), and it serves as an opportunity to make new music using Korean musical elements.

For another Korean music workshop hosted by the Ministry of Culture and Tourism in Korea, the government sent Korean traditional music performers to music academies in Germany to exchange traditions with native composers. While the composers learned about the various sounds of Korean traditional instruments, Korean performers played their instruments and talked about their playing techniques with their specific explanations. The German composers who attended the workshop showed great interest in the traditional notation, instrumental timbre, and performance techniques of the professional Korean musicians, and also made positive comments about the composition of contemporary music.¹¹³ This program has the advantage of allowing more Western composers to participate and promoting Korean music to the West than the international *gugak* workshop because Korean performers go to the places where Western composers are.

¹¹³ Ministry of Culture, Sports and Tourism, Overseas Culture Promotion Agency, "German University Composition and Grand Prize Traditional Music Workshop to Compose Korean Musical Instruments Works", Ministry of Culture, Sports and Tourism, Overseas Culture Promotion Agency, 2018.07.12. [Accessed on February 8, 2021]
http://www.kocis.go.kr/kocc/view.do?seq=11018&langCode=lang001&menuName=&menucode=0023&menuType=Kocis_Board_Ovr_Ctr&ctrCode=CTR0009&searchType=menu0023&searchText=

Zither-Sirene gegen Trommel-Donner

Klangzeit-Festival 1: Koreanische Musik in der Musikhochschule

Von Chr. Schulte im Walde

Münster. Stadtklänge heißt das Motto des Klangzeit-Festivals – und so wurde empfangen, wer am Freitag in die Musikhochschule kam: Trommel und Blasinstrument schon vor der Tür, im Treppenhaus dann die Klanginstallation, im Foyer ein einsam musizierender Flötist. Musik überall. Natürlich auch im Konzertsaal, der sich zum Forum für Fernöstliches mauserte.

Begegnung der Kulturen,

Osten trifft auf Westen – das alles ist längst nichts Neues mehr, dennoch immer wieder überraschend, bereichernd, den eigenen Horizont erweiternd. Erwartungen werden bedient mit meditativen Klängen, bei denen alte Instrumente zum Einsatz kommen: Gayageum und Ajaeng, mit der Zither vergleichbar. Dem Daegeum, einer Bambusflöte, widmet der Belgier Baudouin de Jaer ein Solo mit flirrenden Trillern und Tremoli und geht dicht auf Tuchfühlung mit der

asiatischen Tradition. Den entgegengesetzten Weg beschreitet Jeffrey Ching, der in Berlin lebende Philippine, dessen Oper „Das Waisenkind“ jüngst in Erfurt uraufgeführt wurde. Ching hat spekuliert über Louis Spohrs letzte Gedanken. Herausgekommen ist eine durch und durch romantische Musik voller Farbe und saftiger Harmonik – ganz das Gegenteil zu Yuji Takahashis „While I was crossing the bridge“, das angesichts seines gleich bleibenden melodi-

schen Motivs fast wie ein Ricercare anmutete.

Drei Uraufführungen waren an diesem Abend zu erleben: neben Baudouin de Jaers Flöten-Solo auch Helmut Oehringers „Reflexe“ und, stärkeren Eindruck als Oehring hinterlassend, „Bubyukjun“ – ein Auftragswerk fürs Festival aus der Feder von Namkuk Kim, der höchstpersönlich das Ajaeng bediente, eingebettet in das große Ensemble. Viele kleine Klangaktionen waren da zu erleben, vor allem Kims gestrichene Zither mit sirenenhaften Tönen und mörderisch lautem Trommel-Donner. Da war viel zu hören und viel zu sehen. Karlheinz Stockhausens „In Freundschaft“ dagegen fand im stockfinsternen Konzertsaal statt. Nur eines leuchtete: der fluoreszierend gemachte tänzelnde Schalltrichter einer tönenden Klarinette – faszinierend!

Zum Schluss dann Östliches zum Hineinversenken. Wie eine würdevolle, feierliche Zeremonie wirkte Chung Gil Kims minimalistische Musik, die aus dem Nichts heraus begann und im Nichts wieder versank.

Das Publikum zeigte sich tief beeindruckt und reagierte mit enthusiastischem Beifall.



Das „Korean Music Project“ und das Ensemble „TIMF“ machten die Musikhochschule zum faszinierenden Forum für Musik aus Fernost. Foto: Klang-Zeit-Festival

Figure 3.8. Korean Music in the Conservatory – Korean Traditional Music Performances at a German School at the *Klangzeit* Festival in Münster, Germany.¹¹⁴

The Belgian composer Baudouin de Jaer, who participated in this program, was attracted to Korean music because of its peculiar musical articulations. He was impressed that Korean instruments, especially the *gayageum*, with sparkling trills and tremolo, are closely related to Korea's own traditions. After this program, he researched more and more about the *gayageum* and its principles of sound production, and undertook to compose new music that applied Korean musical elements. If the composer de Jaer had not participated in this workshop, he would not have been able to release *gayageum* work or recordings to the world. Like him, many Western composers were able to learn about this music through practical experiences with Korean music workshops.

¹¹⁴ Chr. Schulte im Walde, „Zither-Sirene gegen Trommel-Donner,“ *Westfälische Nachrichten*, February 8 2010.

(2) Literature¹¹⁵

Western composers have deepened their understanding of Korean music by learning the theoretical background and musical principles of Korean music with literature materials. Until the late 20th century, there was not much data on Korean music compared to other neighboring countries. However, since the 2000s, publications for overseas musicians have helped them to access Korean music. This is largely research materials on Korean music by ethnomusicologists and materials written by professional Korean music performers in collaboration with native music scholars.

As for the articles and foreign literature data about Korean music by ethnomusicologists, they have gradually been accumulated in accordance with the changing trends of the global era. They have studied detailed Korean elements such as music principles, genres, instruments, melodies and rhythms: Robert Provine's works on *jeongak* (Korean classical traditional music)¹¹⁶, Jocelyn C. Clark's research on *sanjo*,¹¹⁷ Keith Howard's and Andrew Killick's research on Korean traditional instruments,¹¹⁸ and Katherine In Young Lee's research on Korean folk music and its rhythms have been widely distributed.¹¹⁹ Clark also helped composer

¹¹⁵ The field of publication has attempted to write books written in English as a project to promote Korean music to the world: Representatively, there was *Korean Music* (1970) written by Dr. Hye-gu Lee. He also collaborated with an American ethnomusicologist to explain the introduction and detailed operation principles of Korean music. There were *Essays on Korean Traditional Music*, written by Lee and collaborated with the translation and editing of Robert Provine, an American ethnomusicologist. Provine was also impressed by the impression of Korean music, saying, "Struck with the continuing freshness of this great scholar's work." In the *Survey of Korean Arts Traditional Music of the Korean Academy of Arts*, published in 1973, there was a collaboration between several Korean music scholars with Lee and music scholar Jonathan Condit. Condit was also in charge of supporting the English translation of academic literature in Korean traditional music, which became an opportunity to promote Korean music abroad. After that, numerous ethnomusicologists (e.g., Byeong Won Lee, Donna Lee Kwon, Hyeon-Kyung Chae, etc.) wrote various Korean music-related writings in English. They tried to promote Korean traditional music internationally to foreigners in Korea and abroad and through their efforts, many Western composers had laid a way to understand Korean music more academically.

¹¹⁶ Provine received his doctorate from Harvard University in 1979 on the theme of Korean music in the 15th century. Robert C. Provine, "The Treatise on Ceremonial Music (1430) in the Annals of the Korean King Sejong," *Ethnomusicology* (1974): 1-29.; Robert C. Provine, "The Korean courtyard ensemble for ritual music (Aak)," *Yearbook for traditional music* (1992): 91-117.

¹¹⁷ Jocelyn C. Clark, "Scattered Thoughts on Scattered Melodies: Sanjo in the Twenty-First Century," *Sanjo. Seoul: National Center for Korean Traditional Performing Arts* (2009): 73-102.; Jocelyn C. Clark, "Searching for a Niche without a Genre: The Case of the Multi-National East Asian Traditional New Music Ensemble HIZ+," *The World of Music* (2012): 103-119.

¹¹⁸ Keith Howard, *Korean musical instruments*, Oxford University Press, 1995.; Andrew Killick, *New music for Korean instruments: an analytical survey*, the University of Hawai'i at Manoa, 1990.

¹¹⁹ Ethnomusicologist Katherine Inyoung Lee has studied the spread of Korean *samulnori* overseas. In her book *Dynamic Korea and Rhythmic Form* (2018), she pointed to the popularity and dynamics of the rhythmic form as the cause of the Korean percussion genre *samulnori*, which became a global phenomenon.

Meijering to understand *sanjo*. Because of this, Meijering composed the symphony No. 3 *San-LA-MEN-Jo*, which harmoniously combined Korean *sanjo* with the Western lament vocal genre.

There are several international and domestic publications with practical help for composers. Keith Howard, a Western scholar who comprehensively studied traditional Korean musical instruments, wrote *Korean Musical Instruments: A Practical Guide* (1988) to help foreigners learn about the structure of Korean musical instruments and how to play them.¹²⁰ He analyzed the historical, regional, and performing context of the instruments, focusing on seven representative musical instruments (*piri*, *danso*, *daegeum*, *gayageum*, *geomungo*, *haegeum*, and *janggu*). He thoroughly explored each instrument's notation system, structure and playing techniques. With this research, he further compared Korean rhythm with Western-style proportional meters. In his book, he provides a wide range of important knowledge to Western composers who have encountered Korean musical instruments.

Korean music scholars in Korea offer practical help to Western composers working on compositions with books translated into English. A notable book recently published is *Understanding and Using Korean Instruments for Composition 1 and 2* (2018, Chief editor: Hee-sun Kim). This is a guide on how to use and understand Korean traditional instruments for composers who are new to these instruments. The purpose is to make it easy for domestic and foreign composers who have not had access to traditional Korean instruments to use them. Its two volumes cover most of the instruments used in Korean music, and the structure, types, range, and playing method of each instrument are explained in an introductory form with sheet music. It also provides performance videos to help composers understand and play traditional instruments.

Other literature led by Korean musicians who collaborated with Korean ethnomusicologists have been translated into English. These books, written by Ji-young Yi (2011), Garmin (2016), and Jun-young Kim (2016), aim to provide a guide to the compositional activities of overseas composers, including various notation methods for *gayageum*, *piri*, and *geomungo*, as well as professional and

Based on a detailed analysis of the rhythmic form of *samulnori*, she focused on the active experience of *samulnori* and derived the concept of dynamics that presented the history, philosophy, and educational dimensions of *samulnori*. Lee argued that because rhythmic forms were experienced at the physical level, they quickly crossed borders and provided a place for interaction between different cultures.

¹²⁰ Keith Howard, *Korean Musical Instruments: A Practical Guide* (Seoul: Se-Kwang Music Publishing Co. 1988).

new performing methods. It allows Anglophone composers to use various instruments in writing pieces and help them to understand the music during cross-cultural work. The interpretations and experiences of these Korean performers who have been actively engaged in overseas activities and performing original pieces are published in English books, which is different from previous studies of music history, and ethnomusicological studies.¹²¹

① *Contemporary Gayageum Notation for Composers* (2011)

Gayageum player Ji-young Yi and ethnomusicologist Hee-sun Kim¹²² collaborated on this book about the *gayageum* and its notational guide (translated into English by Hee-sun Kim and edited by Hilary Finchum-Sung).¹²³ The book introduces the history of the instrument, its many forms, and performance genres. In addition, it provides information on tuning methods followed by explanations of symbols used for the right and left hand. The text also has information on special techniques and features essential for composing modern pieces for the *gayageum*. The composer Huber, who has written works for the *gayageum*, said that "one can see in this book, for instance, *gayageum* fingering techniques designed to draw out even the most subtle nuances using the fingers of both hands."¹²⁴ This book is a good guide to the creation of *gayageum*, as many Western composers in this study refer to it. In other words, those who engage in writing new compositions for the *gayageum* can use the book and accompanying materials to better grasp the performance techniques and aesthetics of *gayageum* performance.

¹²¹ Yoon-hee Chang, "A Study on the Development and Achievement of Korean Music Scholarship — Focusing on the Themes and Trends in English Books on Korean Traditional Music," *The research of Korean Music* 62, (2017): 275-302, 297-299.

¹²² Korean ethnomusicologist Kim has made significant contributions to cultural administration, education, and academy in the field. In 2016-2020, she was a senior official in charge of the National *Gugak* Center's *Gugak* Research Office, and she has done important work in helping to spread Korean music culture throughout the world. For instance, she has supervised an English academic project on Korean musicology and supervised the Korean Traditional Music Museum (1995), the Instrument Research Institute (2006), and the Korean Traditional Music Archive (2007) to expand the internal and external connections of Korean music. Her work has contributed to raising interest in Korean music among foreign composers. (Hee-sun Kim, "Considering Social Communication in Korean Musicology," *Journal of Society for Music and Reality* 60: 5-16, 6).

¹²³ Hee-sun Kim et al., *Traditional Korean Instruments: A Practical Guide for composers 1* (Seoul: The National *Gugak* Center, 2018).; Hee-sun Kim et al., *Traditional Korean Instruments: A Practical Guide for composers 2* (Seoul: The National *Gugak* Center, 2018).

¹²⁴ Ji-young Yi, *Contemporary Gayageum Notations for Composers*, translated by Hee-sun Kim and edited by Hilary Finchum-Sung, (Seoul: SNU Press, 2011), 5.

② *Performance Techniques for Hyangpiri* (2016)

This book was written by Garmin (Hyoseon Kang), a *piri* player from Korea who is active around the world, and translated into English by ethnomusicologist Joo-yong Ha.¹²⁵ Focused on performance techniques for the *hyangpiri* (the longest and most common of all *piris*), this book describes in detail the structure and instrumental types of the *hyangpiri*, performing techniques for melodic progression, and playing method for timbre changes, along with special performing techniques for rhythm and decoration. This book is significant as the first Korean-English text on a Korean wind instrument, and it helps Western composers to know in detail the Korean *piri*, which is similar to the saxophone and oboe in Western instruments, but has a unique tone.

③ *Modern Geomungo for Composers: Introduction and Application* (2016)

This book, written by Jun-young Kim, a *geomungo* player from Korea who is active internationally, and translated into English by ethnomusicologist Yoon-hee Chang, contains Kim's experiences of *geomungo* workshops for composers in Germany and in the United States.¹²⁶ The reason why he wrote this book was that most Western composers wanted to write a piece for the *geomungo*, but it was difficult to do so because the principles of the instrument were too complicated. This book introduces the *geomungo* in an attractive and easy-to-understand way (e.g., the *geomungo*'s history, musical styles, and technique). Also, it explains the features of this instrument applied to contemporary music, including tuning method, notation, and newly invented techniques, along with musical examples. This book will be helpful for Western composers who like the profound sound of the *geomungo*, which is not easy to learn, to have practical creations.

¹²⁵ Garmin, *Advanced Techniques of Piri*, translated by Joo-yong Ha, (Seoul: Minsokwon Press, 2016).

¹²⁶ Jun-young Kim, *Modern Geomungo for composers: Introduction and Application*, translated by Yoon hee Chang, (Seoul: Minsokwon, 2016).

* * *

This study has focused on literature data, tracing the reasons for Western composers to write music using Korean musical elements. In particular, Western composers such as Redmond, Womack, Osborne, and others said that they referenced the above literature by Korean scholars for their compositions to use Korean musical elements. However, the above books were mainly written for a limited number of Korean instruments, and it seems that more development is needed for other instruments (such as the *haegeum*, *janggu*, and *daegeum* frequently used in contemporary music) and vocal works. For this, collaborations between professional Korean performers and Korean music researchers should be actively carried out and compositional guides for using Korean music should be more widely distributed by cooperating with leading overseas publishers in the midst of the global trend.

3.2. The Reception of Korean Music in the West

The interest of Western composers in Korea has been different from previous years, and this chapter examines the development of the acceptance of creative aspects of other cultures. In particular, in order to examine the inclusion of Korean music in Western art music, I first trace the historical background of the acceptance of East Asian music to see how the Western composers' use Korean musical elements has developed.

3.2.1. Mid-20th-Century Perceptions of Korea as Part of East Asia

Before examining the situation in earnest in the mid-20th century, the World Expo held in France in 1889 was an opportunity for European musicians to experience a variety of exotic music and other cultures from around the world, like a panoramic pavilion. The geographical area of cultural hybridity expanded beyond Central Asia, Africa, and India to the Far East of Europe. This expansion trend was reflected in music as well.¹²⁷ Western composers, who heard non-Western traditional music, had an opportunity to bring vitality and dynamics to Western music. One of the representative composers who influenced by this was Claude Debussy (1862-1918). He was so inspired by oriental materials that he put exotic sentiments in his work, providing a new sonic world.

Debussy was fascinated by the Indonesian *gamelan* music and Japanese oriental sentiment in the World Expo. He used percussion materials such as gongs and woodblocks. He also made exotic sounds by using fluid melodies and mode progressions that broke away from the tonal system, and by using overtones and octatonic scales. His borrowing of music from Indonesia and Japan evoked an oriental atmosphere or mood, and this was made conceptually with the principles of the internal operation of *gamelan*.¹²⁸ Philosopher Carl Dahlhaus noted that the

¹²⁷ At the end of the 19th century, "Exoticism" in Western music was spread rapidly in opera and concert works in the genre of opera, David's *Lalla-Roukh* (1862), Guno's *Le reine de Saba* (1862), and *Le tribute de Zamora* (1881), Verdi's *Aida* (1876), Bizet's *Djamileh* (1875), Massenet's *Le roi de Lahore* (1877), Delibes's *Lakme* (1883), Rubinstein's *Sulamith* (1883); See Carl Dahlhaus, *ibid*, 303.

¹²⁸ Debussy's hybrid use of *gamelan* music was later followed by Erik Satie, Colin McPhee, Lou Harrison, Béla Bartók, Francis Poulenc, Olivier Messiaen, Pierre Boulez, György Ligeti, and Benjamin Britten. Among them, Canadian-American composer McPhee (1901-1964) studied music while staying in Bali in the 1930s, arranged *gamelan* music with Western instruments, and composed *Tabuh tabuhan* (1936) using

non-functional music with dissonances and chromatic notes that these methods brought out frequently appear, borrowing from the static atmosphere of the oriental and being transplanted into the context of Western composition.¹²⁹ In other words, Western musical techniques and styles gradually expanded with the use of Eastern music, but still existed in the Western musical system with more elaborate ways.

The exoticness of East Asia in Western compositions of the 20th century can be seen in two of Giacomo Puccini's operas.¹³⁰ One is *Turandot* (1926),¹³¹ which depicted the process of solving the esoteric problem of proposers from various countries surrounding the marriage of Princess Turandot against a backdrop of ancient Chinese legends. The other is *Madama Butterfly* (1904), with a background in Japan, which presented the tragic love story of an American soldier and a Japanese geisha.¹³² The common point of these two operas was that when the East and (East) Asia were represented, the image and personality of the females was seen as fragile and weak, which was stereotyped according to the specific notions and perceptions of white Western males.¹³³ In this regard, musicologists Ellie M. Hisama and Derek Scott analyzed that the operas above portrayed women as weak, soft, emotional, and in need of protection, but sacrificially bound by the

Balinese musical materials. This work explored the use of static harmonies in the trend of an experimental avant-garde, reminiscent of *gamelan* music with an intertwined and repetitive rhythm with heterophonic textures.

¹²⁹ Carl Dahlhaus, *ibid*, 303. It was interpreted that the boundary of the functional harmonic norms generally used in the classical-romantic period gradually turned outward, leading to dissonance and chromaticism. Dahlhaus thought that this led to the harmonic progress of the West.

¹³⁰ In addition, the musical exoticism of modernist music until the mid-20th century led to the use of non-Western musical elements such as Indian music (Messiaen, Boulez, and Crum) and sub-Saharan music in Africa (Ligeti, and Reich). They were influenced by the tones of instruments such as African polyrhythms and traditional Indian ragas and sitars. These composers stayed overseas to find new sounds and collected music to bring back.

¹³¹ Puccini's opera *Turandot* has been criticized by many music scholars as Orientalist music. His attitudes and compositional method implied a profound possibility of the composer's irresponsible activities. Joseph Kerman, *Opera as Drama [1952]*, 2nd ed. (New York: Vintage Books, 1988), 206.

¹³² Musicologist Wozniak evaluated that Puccini musically presented his strict adherence to Western musical idioms. He used exotic sounds and materials (such as pentatonic scales, tom-toms, and Japanese bells) that the composer imagined from oriental areas rather than making Japanese music. As a result, his music was far from Japanese music. Audrey M. Wozniak, "Orientalism, Regionalism, Cosmopolitanism: Musical Manifestations of Cultural Hybridity," 2014, 2.

¹³³ Taylor insisted that the "other" in music was defined as a representation according to race, ethnicity, and cultural cognition, which had been gendered, racialized and classified. Moreover, exoticism had served as a stylistic label, and its essence and substance were ambiguous as well as a fetish (Taylor, 10-11).

patriarchal social order.¹³⁴ This implied that Puccini represented the East as femininity and brutality, related to the view of orientalism. However, this gradually expanded geographically from Islam (Turkey) to East Asia, which suggests that the West's specific perspective of other cultures created a continuous construction of otherness.

This aspect of borrowing East Asian culture in Western composers' works particularly emerged after World War II. In the case of the United States, the experimental avant-garde trend led composers to have an active interest in the use of East Asian cultures. In order to challenge the highly complex contemporary music in Europe such as total serial music, American composers actively applied non-Western, folk and oriental musical elements. Musicologist Georgina Born explained that this current in the United States spread rapidly along with the popular music trend in the 1960s. This indicated that it was an opportunity to build American hegemony.¹³⁵ She argued that America made a quite conscious attempt to establish experimental hegemony in the United States in a complementary and antithetical way to European modernism. Representative composers included John Cage, Henry Cowell, and Lou Harrison. The common point of these composers was that "Western contemporary music, which was losing its way, was looking for a breakthrough through encounters with East Asian music."¹³⁶

In the case of Cage,¹³⁷ he introduced the technique of indeterminacy,

¹³⁴ Derek B. Scott, "The Twentieth Century Orientalism and Musical Style," *The Musical Quarterly* 82, no. 2 (1998): 309-35. In addition, such a fixed image was not limited to just oriental women, but Eastern man (male) was also orientalized. They were represented as a rather savage and inferior other, as well as depicted as drunkards or with ridiculous images. Also, in the above opera, the Japanese noble family of Prince Yamadori was depicted as weak, such as being rejected by Cio-Cio-San (Madama Butterfly) despite being an influential family in Japan. This image seemed to have originated not only from Puccini's opera but also from a distorted understanding of other cultures that is also seen in other Western composers' works.

¹³⁵ Georgina Born and David Hesmondhalgh, *ibid.*, 18.

¹³⁶ Born, *ibid.* After World War II, new contemporary musical trends such as concrete music, avant-garde music, computer music, electronic music, acoustic composition, new compositional music, and chance music were continuously emerging in the United States due to Cage's avant-garde attempts. (Hee-sun Kim, "Music at Crossroads: Alan Hovhaness' *Symphony No. 16* for Korean *Gayageum*, Percussions and String Orchestra," *Music and Culture* 22 (2010): 79-120.)

¹³⁷ Musicologist Corbett interpreted Cage's *Ryoanji* (1983-5) as a work that examined conceptual orientalism. Cage was inspired by the visual image of Ryoanji, a Japanese rock garden, and this was a starting point for the work. However, the result of his music did not sound Asian. (Corbett, *ibid.*, 64) Hyun-ji Lee reinterpreted this music from the perspective of interculturality. She said that Cage analyzed Zen Buddhism by comparing it to medieval theology, and this piece was expressed as a parameter of music by following only

which revealed a method with allusions to East Asian Zen Buddhism and non-Western philosophy. Cage was fascinated by its fundamental teachings after he encountered Zen Buddhism in the late 1930s following the Eastern fashion in America.¹³⁸ Then, after meeting the Japanese monk Zen master D.T. Suzuki, his interest gradually increased, and strongly influenced his views on music and aesthetics. Although Cage's music did not directly reveal non-Western or traditional sounds, there were invisible spiritual values and influences in ideology. Cage said that there was an element of chance in establishing his new musical flow with the help of East Asian philosophy (易經, I Ching). In his representative work, *Music of Changes* (1951) for solo piano, he used Eastern philosophy to break down the existing Western music system (e.g., sound, time, dynamics, tempo, density, etc.). Instead of focusing on the Western system or the externality of sound, this piece implicitly used silence, which was the influence of accidental elements or Buddhist concepts in the material selection and composition process of the work.

Henry Cowell (1897-1965) created an exotic atmosphere with non-Western musical elements (e.g., instruments, timbre, rhythm, etc.) in experimental music. He reproduced cultural elements as sound and used Eastern philosophy and aesthetics as inspiration materials.¹³⁹ Basically, he applied various other cultures and music as resources, such as Japanese music, Siam music, ancient Greek music, and Hawaiian music. In his book *New Musical Resources* (1930), Cowell said that oriental music could be a good resource to invigorate Western music and be in the same line as primitive music.¹⁴⁰ In particular, he blended the music of these

the features and abstracting them. In other words, based on a cultural misreading by analogy with one's own culture, other cultures were abstractly accepted (Lee Hyun-ji, Master's Thesis, 98.).

¹³⁸ Musicologist Born said, "the experimental music movement in the United States would replace the modernist avant-garde in Europe. The development of the United States would equate universal development with the 'world.'" She analyzed that this was a fairly conscious attempt to establish experimental hegemony in the United States and described this as "hegemony based on the ideological unity of Cage, the U.S., and the world." (John Cage, *Silence* (Cambridge, Mass.: MIT Press, 1969).

¹³⁹ Corbett interpreted Cowell's work as "decorative" orientalism, which expressed a feeling or impression of the East as a resource or inspiration. In this case, in a more general way, the music consequently revealed exotic sounds, textures, instruments, and voices. His music was labeled non-Western music that was proprietary to show that it was a new sound. For example, he attempted a "sliding technique" that borrowed the external impression of Eastern music, using variable pitches instead of the stable pitches of Western music, suggesting subtle oriental colors (Corbett, *Ibid*, 4).

¹⁴⁰ Henry Cowell, *New Musical Resources*, (Cambridge: Cambridge University Press, 1930), 18-19. Several Western composers used non-Western music, including American experimental composers and European

different cultures to express a new hybrid music, borrowing the appearance of Eastern music. He also attempted to apply a “sliding tone” to the sound, forming a variable pitch and a subtle oriental color.¹⁴¹ Specifically, in his work *Persian Set* (1957), he utilized the idiom of traditional Iranian music, which was inspired by a trip to Tehran, Iran at the time. He used Iranian music decoratively as a way of borrowing its appearance rather than exploring its essential traditional compositional principles.¹⁴²

The use of East Asian culture in Western art music became more active in the trend of postmodernism, gradually narrowing the cultural gaps in music.¹⁴³ Postmodernism, which blurred the distinction between high- and low-level culture, art and popular culture, was remarkable in its use of non-Western music based on an interest in other cultures while pursuing a new acoustic world.¹⁴⁴ Musical works with a background in East Asia, mainly Japan and China, were gradually appearing.¹⁴⁵ The composers Benjamin Britten, John Zorn, Olivier Messiaen, and Karlheinz Stockhausen were interested in Japan. When Britten traveled to Japan, he took in the elements of, the traditional Japanese performing art *Noh*, and composed the allegorical church opera *Curlew River* (1964), which blended with

avant-garde composers such as Messiaen, Stockhausen, Kagel, and Boulez. American composer Cowell has been closely associated with cultural hybridity as well as having a strong interest in Asian music throughout most of his life.

¹⁴¹ Nancy Y. Rao studied Cowell's sliding tone. She analyzed that it was in contact with the ultramodernist tradition of the United States. See Nancy Y. Rao, “Cowell's Sliding Tone and the American Ultramodernist Tradition,” 2005.

¹⁴² Musicologist Corbett interpreted that this work did not just show decorative orientalism, but also was in contact with contemporary Chinese music, pastiche (mixed music), and world music kitsch (Corbett 58).

¹⁴³ Remarkably, in postmodernism, the music in which cultural hybridity can be found is cross-over music. This is defined as a music created in a new form by mixing culturally different music or genres, and is also called fusion music. For example, it featured the “crossover” or “convergence” of special genres such as jazz, classical music, dance/disco, country music, and rhythm and blues. American trumpet player Miles Davies became famous for his fusion jazz music that blended jazz with intense rock beats. In other words, this music was stranded at the boundary between art music and popular music, and was aesthetically difficult to compare in contemporary music. Musicologist Born said that this music, including crossover music, was transglobal in popular and non-Western music, and expressed a cultural hybrid sound.

¹⁴⁴ Regarding the American music industry in the 1950s, Hee-sun Kim said, “many American composers who were particularly interested in Eastern music, pursued a new world of acoustics. Also, American ethnomusicologists were amid fostering them into a new academic field based on their interest in other cultures.” Hee-sun Kim, “The Music of the Cross-Cultural: Alan Hovhannes,” 85.

¹⁴⁵ As exchanges between countries increased, it became an international fashion and spread not only to the art music genre, but also to the popular music genre. For example, one of the works set in Japan was *Mikado* (1985), a musical comedy set in Japan by two British composers Arthur Sullivan and William Gilbert.

English medieval religious plays.¹⁴⁶ The American composer Zorn wrote *Forbidden Fruit* (1987) for the Kronos Quartet, presenting a postmodern fusion that amplified the string quartet with a text in Japanese recited by a female narrator.¹⁴⁷¹⁴⁸ Messiaen composed *Sept Haikai* (1962) for the piano and a small orchestra, modeled on *Gagaku*, Japanese court music from the 8th-12th centuries. Lastly, Stockhausen, in his work *Telemusik* (1966), delineated the acceptance of Japanese music with universalism and collage techniques. He was close to a Western approach for the purpose of thoroughly expanding his acoustic world.¹⁴⁹

American composers such as Lou Harrison, Harry Partch, and John Adams were interested in China. Harrison composed *Pipa Concerto* (2008), inspired by the microtonal pitch of East Asian music and *pipa*, a traditional Chinese instrument.¹⁵⁰ Partch was interested in Asian tuning and the just intonation system. He developed the sonic characteristics of non-Western music, applying Eastern philosophy and performance techniques.¹⁵¹ In the case of Adams, he was inspired by the world historical event when the American President Nixon visited China and met with Mao Zedong in 1972, and composed the opera *Nixon in China* (1987). In these works, Western composers represented China with their creative approaches.

In this way, Western composers' interest in East Asia was gradually amplified. It was not until the middle of the 20th century that Western composers

¹⁴⁶ The composer Britten was heavily influenced by Debussy, and used orientalism in modernist techniques. He wrote many works that evoked an oriental sentiment while staying in Indonesia and Japan for a long period of time.

¹⁴⁷ Everett, *ibid*, 219.

¹⁴⁸ Musicologist Ellie M. Hisama criticized Zorn as having “Asiaphilia,” and said he associated the East with the image of a sensual and fragile woman. Asiaphilia, as referred to by the musicologist Hisama, is defined as seeing East Asian women as fantastically exotic and stereotyped by white males. Ellie M. Hisama, “Postcolonialism on the Make: the Music of John Mellencamp, David Bowie and John Zorn.” *Popular Music* 12, no. 2 (1993): 91–04.

¹⁴⁹ Elliott Schwartz, and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature*. Schirmer; 1993, 215-216.

¹⁵⁰ Everett, 219.

¹⁵¹ The East Asian music research group, centering on the composer Partch, was formed on the U.S. West Coast. The main composers were Cowell, Hovhannes, Harrison, McPhee, and Cage. The region is geographically close to East Asian countries and has been visited by many composers from Asia. In addition, since many Asian immigrants live there, it became a factor in which East Asian musical elements were naturally accessible, which led to the development of ethnomusicology. (Chou Wen-Chung, “Asian concepts and twentieth-century Western composers,” *The Musical Quarterly* 57/2 (1971): 211-229.)

became attracted to Korea and began to use Korean musical elements in earnest.¹⁵² Representative composers are Alan Hovhaness¹⁵³ and Lou Harrison, both Americans. While they stayed in Korea, they composed a new kind of music and learned about Korean music through specific exploration. They had Henry Cowell's tutelage in common, and were involved in a West Coast school. They shared an interest in other cultures and put Eastern music into Western music under the influence of American experimental music. However, unlike their teacher, they came and stayed in Korea, and listened to and experienced Korean music. They even wrote some compositions for Korean musical instruments by referring to their learning and experiences. Thus, the use of Korean musical elements by Western composers gradually expanded.

Hovhaness first visited Korea in early 1963 at the invitation of Dr. Hye-gu Lee and his wife Naru Hovhaness, who had already stayed in Korea to study Korean music. He composed *Symphony No. 16, op. 202* and premiered it with the KBS Symphony, and *gayageum* player Byung-ki Hwang played an important role in this process.¹⁵⁴ Hwang taught Hovhaness the *gayageum*'s registers and playing techniques almost every day during his stay in a hotel in Korea. Hwang helped Hovhaness to learn the delicate tone of the *gayageum* by playing it and listening to its sound effects, and he eventually learned how to play Korean music. He became fascinated with Korean music and published an article titled "Korean music is the most expressive" in the *Korean Journal*.¹⁵⁵ Hovhaness was able to learn to play a Korean instrument by a Korean performer in a short time and create a symphony for it.

This symphony, consisting of five movements with *gayageum*, percussion, and a Western string orchestra, embodied the background of instrumental techniques related to it through the teachings of Hwang, and attempted a

¹⁵² At that time, it would not have been easy for Western scholars to visit and study in Korea because the nation was left with the scars of the Korean War. For this reason, there is a hypothesis that the study of Korea was carried out somewhat later than other East Asian countries.

¹⁵³ For more information on Hovhaness' life, his musical world, and his work *Symphony No. 16*, referred to the following. Hee-Sun Kim, *ibid*; See Shirodkar Hovhaness Website, Rosner 1980.

¹⁵⁴ In 1963, this piece was premiered at the KBS Concert Hall under the conducting of Hovhaness by the collaboration between KBS Symphony and Byung-ki Hwang. Prior to *Symphony No. 16*, Hovhaness had worked a dozen exotic pieces: The first piano works of Armenian folk songs in 1943, a work inspired by the Indonesian *Gamelan* in 1951, a work using Indian music from 1950 and 1960, a work in Japanese style in 1954, and a work from 1962 to 1965. He had created works for Japanese *Koto*, *Ryutegi*, and *Sho*. (Hee-sun Kim, *ibid*, 84)

¹⁵⁵ See this article: Alan Hovhaness, "Korean Music is the Most Expressive," *Korean Journal* (Seoul: Korean National Commission for UNESCO) Vol. III, No. 3, 1963 (as cited in Hee-sun Kim, *ibid* 94).

harmonious sound with Western instruments.¹⁵⁶ This work was inspired by Korean landscape painting (depicting the beauty of Korean mountains), a material outside of music. He expressed the beautiful *gayageum* sound and the flexibility and microtones of noble voiced Korean traditional music with an open structure.¹⁵⁷ In other words, he tried to build an experiment of sound by describing non-musical Korean elements and acoustic characteristics in this piece. Musicologist Hee-sun Kim, who analyzed this work, commented that he viewed Korea as a part of remote Asia rather than distinguishing the individual characteristics of Korean music from other Asian musical elements. However, his work was meaningful because composing this piece was a historical event where a foreign composer used Korean musical instruments, and he conducted an orchestra that mixed Korean and Western instruments for the first time.¹⁵⁸ His visit to Korea and driving composition and performances caused excitement in the Korean musical world, and was evaluated as giving a considerable stimulus to Korea.¹⁵⁹ Furthermore, he made this piece known to the international stage, which perhaps became a foothold for compositions using Korean instruments by Western composers in the future.¹⁶⁰

¹⁵⁶ The concept of the five movements of this work is as follows. The first movement is in the form of a mountain. The second movement is a dance of lively humor beginning with orchestra and ending with *gayageum* over touches of bass pizz. The third movement is in the form of a mountain range, mountains in the pale sunlight. The fourth movement begins in free rhythmless murmuring passages and the *gayageum* emerges from these mists of sounds with a vigorous tune which later becomes an orchestral dance. The fifth movement in seven meters is in the form of a high mountain outlined in the first violins and accompanied by mysterious murmurs of superimposed modes which are softly dissonant, and parts that move in meter superimposed on rhythmless free murmuring parts.

¹⁵⁷ The composition of this work consisted of three bells with different pitches among the *gayageum*, *janggu*, *jwago*, and *pyeonjong*, and Western string orchestra (first violin, second violin, viola, cello, and bass). In Korea, it was performed at the 1st Korean Music Festival along with Lou Harrison's "New Song for Flute and Choral Orchestra," in September 1976.

¹⁵⁸ Hee-sun Kim, *ibid.*

¹⁵⁹ Kang-sook Lee, Chun-mi Kim, Gyeong-Chan Min, *100 Years of Our Western Music*, (Hyeonamsa Temple, 2001), 287-288. Hovhaness and Harrison's works are significant in that they attempted the fusion of East and West, giving Korean composers a considerable stimulus.

¹⁶⁰ In 1978, he composed *Symphony No. 35* for Korean Musical Instruments and Western Orchestras. This piece was commissioned by the Korean government to open the Seoul Arts Center, and premiered on June 9, 1978. (Hee-sun Kim, *ibid.*, 85)



Figure 3.9. Mrs. Hovhaness¹⁶¹ Learns Korean Traditional Music, Dong-a Ilbo, Nov. 16, 1962. (Left)
Alan Hovhaness Conducting His Own Work *Symphony No. 16* with KBS Symphony Orchestra, Joseon Ilbo, Jan 24, 1963. (Right)

While Hovhaness played a role in paving the way to using Korean music from the perspective of foreigners, Harrison expanded Korean music by collecting, restoring, and using various materials.¹⁶² He recreated the invisible ideology of Korea in his music while studying Korean culture, art and philosophy related to Korean traditional music. Harrison had an interest in the invention of new musical instruments and just intonation, inspired by his mentor Cowell and fellow American composer Partch, and such interests tended to be explored even when he was learning Korean music.

When Harrison attended the conference *East-West Music Exchange* held in Japan in April 1961, he met Dr. Hye-gu Lee,¹⁶³ and with his help, he first

¹⁶¹ In fact, she showed an interest in Korean music under the influence of her husband Alan Hovhaness, and she came to Korea instead of her husband, who could not come due to health reasons. To help him with his composition, she learned the Korean traditional musical instruments *haegeum* and *piri*, and revealed a natural interest in Korean music. When she came to Korea and learned Korean music, she said, "I realized that Korean classical music had completely different characteristics from China and Japan."

¹⁶² For the context of the cultural Cold War of the 1960s, the study of Korean music in the United States, and aspects of the composers' use of Korean traditional music, please refer to the following. Hee-sun Kim, "Cultural Cold-War Politics, Asian Music Research in the U.S. and Korean Traditional Music during the 1960s," *Journal of Ewha Music Research Institute* 23/3 (2019): 121-164.

¹⁶³ Hye-gu Lee is a very important person as a musician who introduced Korean music to the world stage. He played a fundamental role in promoting the value of Korean music by striving for exchanges between

encountered traditional Korean music. Interestingly, while listening to Korean music, he was especially fascinated by its uniqueness. He even changed his schedule to make an unplanned visit to Seoul. He visited Korea again in 1962 and stayed for four months to learn about Korean musical instruments, theory, philosophy, and history. This is an example of composing music using Korean elements by systematically learning music theory and practices as a Western musician, and not just appropriating or borrowing the external sonic denotation of Korean music.

Harrison visited Korea in 1961-62,¹⁶⁴ and after that he composed *Mugunghwa Saedangak* (1961),¹⁶⁵ *Five counterpoint Taryeong for two flutes and Janggu* (1961), *Prelude for a flute and Saenghwang*¹⁶⁶ (1962), *Nova Odo* (1962), *Pacifica Rondo* (1963), etc.¹⁶⁷ In addition to these compositions, he collaborated with Dr. Lee to restore the vocal part in *Nakyangchun* (1962). Harrison tried to preserve the indigenous tone of the Koreans. Song-taek Kwon, a musicologist who studied his music, said he was "a composer who went beyond and bridges the two cultural continents at the boundary between Korea and the West."¹⁶⁸ However,

Western scholars and musicians. His literature remained an important historical material in the music academia. (See these articles: Hye-gu Lee, *Korean Music*, edited by Ki-su Kim, Kyung-mo Lee, (Seoul: Ministry of Culture and Information, 1970).; Hye-gu Lee, *Essays on Korean Traditional Music*, translated and edited by Robert C. Provine., the Royal Asiatic Society of Korea Branch, by Seoul Computer Press, 1983.; Korean Academy of Arts, *Essays on Korean Traditional Music*, Academy of Arts, 1973.)

¹⁶⁴ Gyeonghyang newspaper, "Gugak goes toward the world," Gyeonghyang newspaper, Feb. 20, 1962.

¹⁶⁵ It was the first work that a foreign composer wrote for a Korean musical instrument. Hee-sun Kim, *ibid*, 96.

¹⁶⁶ A detailed study of Harrison's work and music can be found in the thesis of musicologist Song-tak Kwon. She analyzed Harrison's music: in *Mugunghwa Saedangak*, with the motive of expanding the "Dang" melody of traditional music, was composed using the technique of scale and pitch, major notes, *darsireum*, extended breath, intonation, and melody. In *Five Counterpoint Taryeong*, a duet for two vertical flutes (*danso* and *tongso*) was composed of a polyphonic idea that doubled the five counterpoints, which was created by borrowing the similarity of Western music in medieval European dance music. Lastly, the *Prelude* is a short song (26 bars) that stands out for the flute and *sheng*, and is based on the continuous sound of the *sheng*, which makes several notes at the same time (refer to Songtaek Kwon, "Beyond the Boundaries: Elements of Korean Music in Lou Harrison's Music I (1961-1962)," *The Musicological Society of Korea* 10/3 (2007): 69-96).

¹⁶⁷ This work was composed for the University of Hawaii's East-West Cultural Center in 1963. This work consists of seven movements. Each movement depicts the cultures of countries around the Pacific including Korea, Mexico, and California. Harrison said that he wrote the first movement, *The Family of the Court* (*La familia de la Regha Korto*), to be reminiscent of Korean court life. See program note by Lou Harrison, *Pacifica Rondo* (New Jersey: Desto Records, Stereo DC 6478).

¹⁶⁸ Kwon, *ibid*.

there were cases where Harrison's musical representation was partly represented as Korean music in the context of the pluralism of East Asian countries, and where the artificial part remained in the search for the essence of Korea. Nevertheless, Harrison played a pioneering role in invigorating Korean culture and widening the horizon of creation with Korean music.¹⁶⁹

In addition, American composers John Zorn¹⁷⁰ (b. 1953) and Randall Snyder (b. 1944) wrote works that utilized Korean musical elements. Zorn was known to mainly compose for Japanese female narrators, but also wrote a work using Korean female narrators. His album "New Traditions in East Asian Bar Bands," included the piece *Hwang Chin-ee* for two drummers and a female soprano (1997), representing Chin-ee Hwang, one of the most famous *gisaeng* of the Joseon Dynasty.¹⁷¹ Although there was little analysis, this piece was set with a young woman in contrast to an American white man (drummer). By portraying the image of an ambiguous girl, the main character appears emotionally unstable or fragile, and speaks in an unusual way and sometimes smiles madly. This piece showed that Zorn distorted the original image of Hwang to portray a light and immature girl.

Meanwhile, Snyder also used Korean musical elements, and the main reason was an invitation by the Korean government to visit Seoul in 1993. While attending a traditional performance class and experiencing Korean traditional music for about six weeks, Snyder learned about *pansori*, *daegeum*, *janggu*, and *moktak* (wooden percussion instrument used for chanting by Buddhist clergy), and wrote various compositions inspired by Korean traditional music.¹⁷² *Namdaemun* (1993), one of his orchestral pieces, was written for a Korean classical music

¹⁶⁹ After him, there had been various Western composers who have created music based on Korea. For example, James Wade's opera *The Martyred* (1970), Frank Maus' opera *Hamel and the Sanhong* (2004), Krzysztof Penderecki (1933-2020)'s *Symphony No. 5, Korea* (1992).

¹⁷⁰ For more information about John Zorn, see these articles. John Brackett, "Zorn, John." *Grove Music Online*. 10 Jul. 2012; Accessed 22 Aug. 2020.

<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002225901>; Kevin McNeilly, "Ugly Beauty: John Zorn and the Politics of Postmodern Music," *Postmodern Culture* 5, no. 2 (1995); William Wong, "Extreme Images of Asian Woman," *Oakland Tribune*, March 9, 1994.; Elle M. Hisama, "Comment on AVANT's interview with John Zorn," *AVANT*, Volume III, Number T/2012, 325.

¹⁷¹ She was noted for her exceptional beauty, charming quick wit, extraordinary intellect, and assertive and independent nature.

¹⁷² There are a total of nine pieces influenced by Korean music: *Dream of Nakseongdae* for *Daegeum* and Flute (1993), *Namdaemun* (1993) for Korean Traditional Music Ensemble, *Song of Spring* for Alto Flute, Viola, Two Percussion and Mezzo-Soprano (1994), *Two Geomungo The Old Man* for Percussion Quartet (1994), *Korean Design* for Percussion Quartet (1995), *Jasmine Dreams* for an orchestra using Bali, Persian and Korean elements (1995), *Saffron Dreams* (1996) for percussion, using Persian and Bengali elements, *Clarinet Sanjo* for clarinet solo and orchestra (1998), *Koreana* for flute, clarinet and piano (1998).

ensemble that was interculturally grafted with American jazz and Korean traditional music, and was an attempt to represent his interest in Korean folk music. His approach to Korean music had been called somewhat philosophical and aesthetic by critics. Snyder's *Koreana* for flute, clarinet, and piano (1998) was composed as a Western-style suite by quoting representative Korean folk songs (I. *T'aryong* (Dance of the Crane), II. *Han o baeng nyon* (Five Hundred Years), III. *Arirang*, IV. *Sarang Ga* (*P'ansori* Song)). Under the influence of the melodies of Maurice Ravel and Aaron Copland, he frequently used the pentatonic scale to make exotic tunes. However, it included excessively Korean traditional melodies with a clichéd and fragmented pentatonic scale, leading to dilute the modernistic style of Western music. Nevertheless, this work is meaningful because it preserves Korean traditional melodies.

European composers had a relatively smaller number of pieces that appeared later than in the United States. There were compositions that utilized Korean musical elements. The composer Huber wrote *Rauhe Pinselspitze* for *Gayageum* and Drums (1992), which he dedicated to his colleague Isang Yun to commemorate Yun's 75th birthday. Huber's interest in Korea and his close friendship with Yun were remarkable enough to use unfamiliar Korean musical instruments. He wrote about Yun, "I salute my old friend Yun, homage to his courage to keep fighting, and his tireless patience. Do not let yourself rest until the realization of the cultural roots of your own history, the Western musical thinking, is cut off from the universal humanistic spirit that unites us so much..."¹⁷³ This piece was premiered in Berlin in 1993 by *gayageum* virtuoso Ji-young Yi in the context of contemporary art.¹⁷⁴ It effectively exhibited a dynamic playing technique and *portamento* using sticks and hands roughly, *nonghyeon* of various sounds, and expression of *sigimsae* in a different direction from European music.¹⁷⁵

¹⁷³ The original German text is as follows: Mut, unermüdliche Ausdauer eines Weiterkämpfenden. Sich keine Ruhe gönnend, bis beides – die kulturellen Wurzeln in der eigenen Geschichte, die Aufgeklärtheit westlichen Musikdenkens – aufgehoben wäre in jenem umfassenden Humanismus, derb uns so sehr verbindet et Yunzigum füntsunde. Tausend lange Leben! - See <https://www.klaushuber.com/pagina.php?2,2,94,98,0,0>, for the original text. In addition, in Huber's "Postscriptum", Ji-ha Kim's poet's writing appeared, which seemed to express sympathy when he participated in Korean social issues. The louder you scream, the greater the void. The quieter you are, the heavier the air you breathe. (Ji-ha Kim, *Satire or Suicide*, 1970).

¹⁷⁴ Huber also praised Yi for performing his work brilliantly, saying "since her performance effortlessly revealed the *gayageum*'s facility to express deeply both the finest and strongest musical nuances." (Yi, *Contemporary Gayageum Notation for Composers*, 5.)

¹⁷⁵ It was first composed for *gayageum*, and later for the cello pizzicato. The cello version was composed in 1992 and performed on 17 April 2021. at chaotic.moebius in Basel, Switzerland by cello player Karolina Öhman. Refer to the following for the cello version playing video.

In fact, since the middle of the 20th century, a small number of works using Korean musical elements have been written by American and European composers. By examining the cases of Hovhaness, Harrison, Zorn, Snyder, and Huber, the Western composers' representation of Korea was derived in different ways depending on the culture of the period, the background of the composer, the style and technique of music, and the aesthetics. Hovhaness and Harrison played an introductory role in the acceptance of Korea in early Western compositions, though they were somewhat abstract and ambiguous in the representation of Korea in the external cultural sphere. Hovhaness was evaluated as imagining Korea as part of remote Asia, rather than recognizing the characteristics of Korean music compared to other Asian musical elements. Harrison learned Korean philosophy to compose for the *piri* in a more in-depth manner, as well as explored the internal cultural level with the history of Korean music. However, he embedded Korea in the context of Japanese and Chinese pluralism in his musical pieces. Composer Zorn composed with an orientalist appropriation of Korean women as well as East Asian women represented in his work. Snyder expressed the preservation of the Korean traditional melody, but had a method of imitating and mimicking by exposing it outright.

Among these works, the use of Korean musical elements by these composers was also associated with the use of East Asian music by predecessors and experimental composers in the early 20th century (e.g., Chinoiserie, Japonaiserie, pluralism of East Asia, remote/imaginary Asia, imitation, appropriation, etc.). One could raise the issue that these attitudes can be traced to the roots of these composers' compositional methods and assert that these attitudes were similar to Debussy's musical exoticism at the end of the 19th century.

This point demonstrates that despite the trend of acknowledging the legacy of non-Western culture as a value of postmodernism, there was still a gap between ideology and reality in that the center-periphery relationship still existed. This indicated that there was a dichotomy consciousness that distinguished between self-other, West-East, and modern-traditional. Also, their representation of East Asia as well as Korea tended to be far from the original context, raising the issue of authenticity. All things considered, these issues could bring about the claim of orientalism.

Nevertheless, the composers exposed their learning of Korean music through intense cultural exchanges with Korean musicians. Their representation of

<https://www.youtube.com/watch?reload=9&v=xiEkSIOoQPo>

Korean elements could bring a lot of inspiration and new vitality to the field of Westernized Korean music. Although the specific aspects of Korea were a bit different from the real one, the close interaction between music and culture, between self and other, and between tradition and innovation could be observed.¹⁷⁶ Their role as cultural brokers was that they provided a new music not only in Korea, but also on the world stage, giving various sounds of Korea to the audience and influencing the next generations.

On the other hand, as time passed and intercultural dialogue values between cultures in the global era spread, there was also a consciousness to overcome the one-way transmission of culture from the center to the periphery on the basis of power. In other words, after the Western-centered view of the East and (East) Asia, which was represented as peripheral, subaltern, and cultural others, Westerners began to present transitional signals of struggling to get out of previous academic frameworks such as the issue of orientalism. This transitional consciousness was not a temporary phenomenon, but is still gradually expanding today, so continuous attention to and discussions about intercultural interactions between the West and Korea are needed.

¹⁷⁶ Musicologist Timothy D. Taylor likewise suggested “colonialism,” “imperialism,” and “globalization” as keywords as a synchronic aspect of Western influence on others. Even though each one had a different periodic context, he argued that Western representation of non-Western others and its appropriation of music still existed and served as an ideology. However, I insist that the 21st century has a different shape and aspects than the past; the West does not deal unilaterally with the East, but there is also some self-criticism about negative actions of the past and reflective considerations. This means that as cultural others rise around the world, there are signs of gradually becoming relativistic and leveling rather than the dominant relationship of upper and lower orders from above. Timothy D. Taylor, *Beyond Exoticism: Western Music and the World* (Duke University Press, 2007).

3.2.2. Korean Musicians' Arrival on the International Stage¹⁷⁷

In the middle of the 20th century in Korea, cultural exchanges with the West were active due to the advancement of Korean composers to the international stage.¹⁷⁸ According to the ethnomusicologist So-young Lee, the composers' overseas activities began in earnest in the 1980s, and the works of domestic composers were performed abroad, received favorable reviews, and won prizes in renowned international competitions.¹⁷⁹ Korean musicians who were influenced by Western music studied abroad in Europe and the United States to develop their skills and follow Western music education. The musicians offered a way to create new music by accepting music from other cultures as well as the music they were born and raised with. Since their music was well received internationally and they made their names known on the world stage, they promoted their own culture directly to Western composers.

One of the representative cases was Isang Yun (1917-1995), a Korean composer who studied Western music and developed his skills by studying abroad in Germany. His compositions transplanted Korean musical elements into contemporary music and embodied Eastern ideologies and philosophies. One of his works, *Piri for Solo Oboe* (1971), presented Korean traditional instrumental gestures and performance techniques with the oboe, a Western musical instrument.¹⁸⁰ Yun also used the Hauptton Technique (pitch bending around a single note), which contained the Korean aesthetics he mentioned and had a large influence on contemporary music.¹⁸¹ Musicologist John Corbett said that Yun,

¹⁷⁷ In this chapter, although the direction of cultural exchanges between Koreans and the West seems to have transferred, it is emphasized that interactions between Western composers and Korean music were taking place from the perspective of cultural interaction. In doing so, I intend to focus on the opportunities for Western composers to approach Korea.

¹⁷⁸ Kang-Sook Lee et al., *100 Years of Korean Traditional Music*, 293. As musicians studied abroad in the 1970s, they began to win international competitions and debuted work on the international stage. Yun took up residence in Berlin for his compositional activities. Also, his student Sukhi Kang was awarded for his work *Nong for Flute and Piano* at the 1978 ISCM Music Festival.

¹⁷⁹ So-young Lee, *Beyond the Internalized Orientalism of Korean Music*, (Seoul: Folk Academy, 2005), 205-206. The most active composer abroad was Sukhi Kang, and *Inbenzio* and *Dalha*, works using traditional Korean musical instruments, were released mainly in West Germany. Kang was elected as the head of the International Contemporary Music Association in 1985. He played an important role in the international contemporary music scene until 1990.

¹⁸⁰ Everett, *ibid.*

¹⁸¹ Jeongmee Kim, "Musical Syncreticism in Isang Yun's *Gasa*, 168-192," in *Locating East Asia in Western*

who settled in Germany in 1971 after decades of political persecution in his home country, incorporated Asian elements in his music from his experience of listening to Korean court music.¹⁸² In particular, *Piri for Solo Oboe* presented the sound of the “Korean traditional double reed instrument (*piri*)” type of Korean court music, which is similar to the oboe/clarinet.¹⁸³ This piece had unfamiliar traditional instrumental techniques and intonations and attracted a European audience. In particular, many contemporary German composers were interested in Yun's piece, so they might have also been influenced by the Korean aesthetics and philosophy within Yun's work.



Score 3.1. Isang Yun's *Piri for Solo Oboe* (1971)

Another world-renowned composer, Young-hee Park (b. 1945), a student of Klaus Huber, contributed greatly to promoting Korean traditional aesthetics and styles in Europe. She created a unique harmony called a “mother chord.” Her work *Meeting for Clarinet and String Trio* won a prize at the Bossville International Competition. She gave foreign composers an opportunity to experience Korean

Art Music, edited by Yayoi Uno Everett and Frederick Lau (Wesleyan University Press, 2004).

¹⁸² Corbett, *ibid.*

¹⁸³ Afterwards, Byung-dong Baek's *Sound* and Jeonggil Kim's *Chuchomun* (1979) were performed at the Berlin Music Festival in 1985. Baek introduced his music at the International Music Festival in the direction of synthesizing the exploration of melodies and harmonic sounds for Korean musical instruments. In line with Western instrumental sounds, he made use of the tonal characteristics of differential and traditional music. Musicologist David Babcock has studied the genealogy of Korean contemporary composers - Isang Yun, Sukhi Kang, Byung-dong Paik, Jeonggil Kim, Taebong Chung, Unsuk Chin, and others. David Babcock, "Korean Composers in Profile." *Tempo* (192): 1995, 15-21.

musical instruments. Musicologist Corbett commented that Park's music integrated Western post-serial music with a distinctly Korean aesthetic, and through this, it achieved a new aesthetic that was different from the limited rhetoric and imitation works mentioned so far.¹⁸⁴ He analyzed that Park's music seemed to be a direct contact with a clear Korean aesthetic without simply imitating Western musical instrument techniques such as the post-war serialist technique. Also, she did not rely on cultural grafting in the extremely intense modernist music.¹⁸⁵

In addition, *gayageum* master Byung-ki Hwang contributed to promoting Korea's unique values to the world by playing the *gayageum* as a performer and composer on international stages such as in Europe and the United States. One of the representative examples was that he had an interaction with the American composer Hovhaness for the creation and performance of Hovhaness' *Symphony No. 16*. He also introduced a variety of experimental methods of performing *gayageum*, such as scratching, striking, and rubbing it with the palm of his hand. These methods were also due to the influence of the avant-garde movement in Korea's Western music compositional field at that time. Through his music, Korean musical traditions were promoted to contemporary modern values with his innovative ideas. Also, it became an opportunity for many Western composers to become interested in his work, and helped to raise awareness of Korean cultural identity.¹⁸⁶

Unsuik Chin, a world-renowned Korean woman composer, was nominated by Simon Rattle as one of the five next-generation composers to lead the history of contemporary art music. She won the grand prize for *Spectra* at the Gaudeamus International Competition hosted by the International Contemporary Music Association (ISCM) held in Canada in 1984. She studied with the composer Ligeti and trained in contemporary music very strictly. She has won several major awards, such as the Arnold Schönberg Prize (2005) and the Bach Prize (2019), and promoted her music to the world. Although her music has a Korean influence, it appears to be much closer to a cosmopolitanism style, which is different from Isang Yun's music. However, she sometimes made her music sound exotic and attracted the attention of the international audience.¹⁸⁷ In her work *Šu for Sheng and*

¹⁸⁴ Corbett, *ibid*, 178.

¹⁸⁵ Corbett, *ibid*.

¹⁸⁶ For literature about Hwang, see Andrew Killick and Keith Howard. Andrew Killick, *Hwang Byungki: traditional music and the contemporary composer in the Republic of Korea*, Routledge, 2016; Keith Howard, "Creating Korean Music: Tradition, Innovation and the Discourse of Identity." (2006), 129-135.

¹⁸⁷ Representative scholars who studied Unsuik Chin and her music include Arnold Whittall, Stephen Dress,

Orchestra (2009), she used an East Asian instrument, but acoustically provided a non-East Asian sense that seemed to transcend the instrument's unique cultural tradition. As she had gained attention, various scholars became interested in Chin's ideas and researched her works.

Chin had cultural exchanges with the world-renowned German director Achim Fryer through her opera *Alice in Wonderland* (2007). Fryer was an artistic director and stage designer, and his work attracted interest for its fresh and vivid productions that were different from contemporary operas in the West. Although Chin did not directly reveal what was Korean in the opera, there were indirect cultural exchanges with Fryer about various social and political issues in Korea. Fryer was also known as being pro-Korean, and his wife is a Korean soprano. After accumulating such knowledge and cultural exchanges, he went to Korea and was fascinated by traditional Korean *pansori* performances. He modernized Korean *pansori* for the first time in 2011 to create a new genre called "Pansori Opera" and put *Sugungga* (Mr. Rabbit and the Dragon King, 2011) on stage at the National Theater in Korea. It is characterized by preserving the unique things of Korea, such as traditional *pansori* singers, *dochang*s, and ink paintings/calligraphy based on what he encountered. He said, "I am not trying to present a European sentiment. As Verdi is expressed as Verdi and Wagner as Wagner, I would try to expose the *changgeuk* as Korean."¹⁸⁸ These Korean materials also led to broadening his aesthetics and thoughts. In other words, these Korean and German cultural exchanges received great international attention and tremendous success not only in Korea, but also in Europe.

In this way, Korean artists in the 20th century retained their own heritage while being influenced by Western music and using it in their compositions. Also, they did not hesitate to inform Korean art and aesthetic values to Western composers and contemporary art music. Thus, Korea went through Westernization for a while, but as time passed by Korean artists developed their skills and incorporated Korean aesthetic elements into music on the international stage, expressed Korean power to the world. This trend indirectly influenced Western composers who were getting to know Korea and its music.

and Paul Griffith. Mingyeong Son, "Negating Nationalist Framework," *Asian Music*, 2021 Expected.

¹⁸⁸ Sun-hee Lee, "Achim Fryer, a world-renowned opera director from Germany: Pansori, fascinated by hearing it for the first time," *Kookmin Ilbo*, March 28, 2011, <http://m.kmib.co.kr/view.asp?arcid=0004793655>

3.2.3. Western Composers' Application of Korean Music in the 21st Century

Since the 2000s, compositions by Western composers that utilize Korean musical elements have been created and performed in Korea and around the world. The number of works steadily increased year by year. This chapter discusses the current status of Western composers' search for Korean music. It will examine Western composers who are using Korean musical elements by largely dividing them into European and American composers, and find clues for what kinds of Korean musical elements are revealed in their works. The composers in this chapter were partially selected from the list of composer works in Table 1.2 of the Introduction. Also, this chapter deals with composers who presented important literature materials using Korean elements, and who composed significant works that will be introduced in Chapter IV.

(1) European Composers

European composers who have worked with Korean music have mainly been active in Germany, but also in the Netherlands and Austria. Representative composers include Cord Meijering, Volker Blumenthaler, Tom Rojo Poller, and Sebastian Claren, and they tended to pay attention to a variety of musical genres of Korean traditional music such as *sanjo* or *sinawi*, with traditional musical instruments.

Meijering,¹⁸⁹ a Dutch-German composer with a passionate interest in Korean music who frequently traveled between Germany and Korea for more than 20 years, was fascinated by Korea since his first visit in 2005 and wrote music related to Korea. Meijering, who served as dean of the Akademie für Tonkunst in Darmstadt, Germany, had an opportunity to hear about Korean culture in general while communicating with numerous Korean students who studied abroad. Also, his intimate friend, the Korean composer Geon-yong Lee, spurred his interest in

¹⁸⁹ Dutch-German composer Cord Meijering (b. 1955) is currently working in Darmstadt, Germany. He studied composition at the Darmstadt College of Music. His works are being introduced in Europe, the United States, and Korea all over the world. He has a very wide range of activities such as the work for orchestras, chamber music, dance music, opera, and other classical genres, as well as film music. He has also been active as an educator and came to the Korean National University of Arts in Korea for the master class. In addition, he was nominated as a major composer at the 2014 Daegu International Contemporary Music Festival, where he was commissioned for a song for soprano and orchestra, the title of the song *Lachrimæ*, based on the poem of Federico Garcia Lorca. Currently, he is the Dean of the Akademie für Tonkunst Darmstadt. For more information about it, please refer to the following homepage. www.meijering.de.

Korean music. Whenever Meijering wrote a piece using Korean materials, Lee gave heartfelt advice to him. Meijering even exchanged his knowledge about Korean music and ideas with ethnomusicologist Jocelyn Clark, who provided professional advice. Through these communications, his understanding of Korean music grew deeper to the extent that he organized Korean music studies. Later, he established his music aesthetics called “*er-seo-oh-se-yo* (welcome)” which opened his mind to Korean culture.

His main interests have been the unique spirit of *Han* (恨), the specific traditional sentiments of Korea and *Jinyang-jo*, a traditional rhythmic pattern in the beginning part of *sanjo*. In order to understand *Han*, a core sentiment of Korean tradition, as well as possible, Meijering researched the meaning of *han* in comparison to the meaning of sorrow in other countries.¹⁹⁰ For example, he brought up the idea of *Weltschmerzes* in German culture, which contains the meaning of sadness, grief, and mourning. However, he determined that there was a subtle cultural difference from the Korean word. He could not find an equivalent word to *han* in any country's language because *han* combined subtle emotions and deep sorrows, or “deeply fermented sorrow.”¹⁹¹ He acknowledged that the emotion of *han* was a deep sentiment because it was a unique concept that moved in conjunction with the special and deep historical sociocultural environment of Korea, and was not simply interpreted as a Western requiem or lament. With this careful understanding, he was led to compose *Manga (Dirge/Grablied) for an Ensemble* (2016).¹⁹²

The German composer Volker Blumenthaler gradually expanded his exploration of Korean music through participation in East Asian music festivals, exchanges with Korean musicians, and research on Korean instruments.¹⁹³ For

¹⁹⁰ Jocelyn Clark, “Duende and Han” (Duende and Han), *Lara: Contemporary Korean Style Music Magazine* #16, January 22, 2015, 240-250. She said that Meijering started with kimchi to explain Korean music as food and then came up with the English phrase “deeply fermented sorrow” to describe the many layers of festering pain in his life. He interpreted sorrow as being like fermented kimchi that waits for the day of maturity while being confined and pickled in seasoning, as if reborn healthy.

¹⁹¹ Ibid.

¹⁹² The term *manga*, which means a song or lyrics to mourn the dead, has been used in various titles in Meijering's works. The English word “dirge” refers to songs that are sung at funerals, and in German, *Grablied* has the meaning “condolence song.” This reflects the effort to approach the uniqueness of Korea as closely as possible.

¹⁹³ German composer Blumenthaler (b. 1951) is a composer who enjoys working across musical boundaries within the idiom of contemporary music based on his active international activities. He studied cello, composition, and music theory in Mannheim and Cologne. He has taught music theory at the Academy of

example, for the CrossSound Festival, one of the intercultural music festivals that crossed cultural boundaries with the use of other cultures' music, held in Alaska in 2000, he wrote a piece for East Asian instruments, as well as composed chamber music for *gayageum*, *janggu*, *daegeum*, and *koto*. In addition, he collaborated with the AsianArt Ensemble in Berlin, and this experience encouraged his creative passion for Korean instruments, resulting in the composition of *Approximation for Daegeum, Janggu, and Streichtrio* (2010). Above all, one of his representative works, *Cantico for Daegeum, Gayageum, Koto, Janggu/Jing, Violin, Viola, Cello, and Bass* (2016)¹⁹⁴ expressed his desire to indicate "mutual respect for Korean culture and the balanced artistic spirit between musical instruments from other cultures."

In particular, Blumenthaler was particularly impressed by the *gayageum*, and wrote an article about the value of this instrument compared to the *koto*.¹⁹⁵ While learning about the structure of the instruments and comparing each sound, he understood that the *gayageum* not only had its own sound and history, but also that there was a very specific method of playing it. It could produce a richer and more noble sound when its strings were plucked with the fingertips of the right hand or bounced lightly with the fingernails, and the left hand pressed the strings to create glissando or vibrato. Also, the *gayageum* had a soft and strong intensity and could produce the sound of a pitch like singing, even if the *gayageum* was hardly used to play chords and make a clear pitch compared to the *koto*. With the continuous transition between sounds, the fluid tonal style of the *gayageum* resembled a free line like a painter's brush, which was different from being standardized. Blumenthaler went through the process of deepening his insight by discovering Korea, which was distinguished from Japan, and this aspect reflected the composer's desire to explore the uniqueness of Korea.

Cologne, the Nuremberg-Ausburg School of Music, and the National Chiao Tung University in Taiwan. He also worked on the regular broadcast of "Commentary on New Music" (SWF Baden-Baden). He has worked as a professor of music theory at Nuremberg University in Germany, then retired in 2016 to work as a composer, cellist, and photographer. (For more information, please refer to the following homepage. <https://www.volker-blumenthaler.de/page-49/page-50/>)

¹⁹⁴ The work premiered at Turbulenzen, an international music festival for intercultural art and music held in Berlin from 8-10 December 2017. The performers were Hong Yoo of *Daegeum*, Naoko Kikuchi of *Koto*, Yujin Sung of *Gayageum*, Woongsik Kim of *Janggu*, Matthias Leupold of violin, Gabriela Strümpel of Viola, and Matthias Bauer of double bass.

¹⁹⁵ Volker Blumenthaler, *Neue Zeitschrift für Musik-Das Magazin für Neue Töne*, No. 5 September / October 2006.

German composer Tom Rojo Poller¹⁹⁶ attempted to coexist in the context of contemporary art by exploring traditional Korean materials in various ways based on German literature, philosophy, and musicology. He was basically interested in the temporal aspect of music, including contrasting rhythms and multi-temporalities, and fascinated by the expression methods of various music genres related to music and language. In particular, he explored the way Korean music had been passed down historically, and the spiritual part of shamanism contained in *sanjo* and *sinawi*, and reinterpreted it in a contemporary context. His exploration was evident in his work *6-step Scattered for Daegeum and Koto*, inspired by the *sanjo*'s form and the tempo arrangement of traditional rhythms. Another work, *Sanjo Remix*, presented a recombination of traditional melodies by fragmenting a scattered melody, which was the original meaning of *sanjo*.

Sebastian Claren¹⁹⁷ is a German composer who was immersed in Korean traditional music and took lessons from *daegeum* player Hong Yoo for more than two years. He exquisitely reproduced the unique sounds of Korean musical instruments with a thorough self-critical spirit and his genius while emphasizing the instrument's playing method and technique. By incorporating the characteristics of traditional *daegeum sanjo* and characters of musical instruments into his musical style and philosophy, he depicted the intimate cultural relationship between the contemporary West and Korea. These considerations are evident in *Today, I Wrote Nothing (Vol. 1) for Daegeum* (2016). He said that in the early days, there were not many Korean music performances in Germany, so he just relied on recordings heard through acquaintances. However, he listened to the recordings repeatedly and thoroughly, and became familiar with Korean music. This led him to participate in the International *Gugak* Workshop hosted by the National *Gugak* Center. He

¹⁹⁶ German composer Tom Rojo Poller began studying composition at Hochschule für Musik Detmold. He continued his learning at the University of the Arts Berlin under study by Walter Zimmermann. He received a compositional diploma from the Royal College of Music London and completed the Meisterschüler, an examination after graduating from the Berlin University of the Arts. His music has been performed at major institutions and festivals (MaerzMusik, Staatsoper Berlin), the Brandenburg Prize for the Arts, the GASAG Young Artist Prize, etc.). In addition to his career as a composer, he received a master's degree in German literature and a Ph.D. degree in philosophy and musicology from Humboldt University in Berlin. Currently, he teaches composition and music theory at the Berlin University of the Arts and the Barenboim-Side Academy. (See more information about Composer website <http://trpoller.de/>)

¹⁹⁷ Claren studied composition, musicology, philosophy, and art history in Berlin, Freiburg, and Heidelberg, and published his doctoral dissertation about Morton Feldmann. He has participated in New York State (DAAD), Los Angeles (Villa Aurora), Paris (Cite Internationale des Arts), Rome (Villa Massimo) residency, '2014 International *Gugak* WorkShop'. He has released contemporary music works mainly in Berlin, and, releasing '*Schachten 2: Motette*' and '*Today, I Wrote Nothing (Vol. 1)*', which are obsessed with Korean traditional music.

encountered the diverse sounds of Korean traditional music after meeting with Hong Yoo. Based on close communication and collaboration with Korean performers, he steadily composed new pieces every year for Korean traditional musical instruments such as the *daegeum* and *geomungo*. In 2014-18, he taught contemporary music analysis at the Leipzig University of Music, but since 2021, he has been teaching composition at Seoul National University.

Lastly, Baudouin de Jaer¹⁹⁸ is a Belgian composer who was described as a “Western musician who was deeply immersed in Korean traditional music.”¹⁹⁹ He participated in the Jeonju International Sori Festival in 2002, and in 2004, heard the CD *Gayageum* by Byung-ki Hwang and began composing pieces for the *gayageum* for more than 15 years, and published recordings of the *gayageum*. Hwang commented that de Jaer's recording “sought a static and subtle change in the tone of *gayageum* music, and its extremely dynamic and explosive power. In *sanjo* II, the percussion function of hitting the *gayageum* board and head with the palm of the hand was also effectively used.”²⁰⁰ Later, Hwang gave advice to de Jaer about the use of traditional techniques such as *sigimsae* or *nonghyeon*.²⁰¹ De Jaer’s CD of *Gayageum Sanjo* received excellent reviews internationally as well as in Belgium. In 2010, he received the National *Gugak* Center Award for *5 Sanjo and 10 Short Practice Songs for a 12-string Gayageum*.

¹⁹⁸ Baudouin de Jaer, a Belgian composer and violinist who has been obsessed with Korean traditional music for over 15 years was taught by Philip Boesmans, Henri Pousseur, and Frederic Rzewski at McGill University in Canada. de Jaer's work has been performed in Klangzeit Munster, Seoul Changmu International Art, Jeonju Sori, LOOP, What's Next, Klara, Kunst, and ARS Musica. Since 2007, de Jaer has published an experimental workshop called “The Day Orchestra” held for everyone regardless of artistic background, which has been performed in Belgium, Berlin, Camme, Milan, Lille, and Neuchatel. (Source: <https://www.baudouindejaer.com>)

¹⁹⁹ Jeongjin Lee, “Belgian composer de Jaer, who was deeply absorbed in Korean traditional music,” Yonhap News, June 28, 2013. <https://www.yna.co.kr/view/MYH20130628005200038> [Accessed on July 8, 2020]

²⁰⁰ Baudouin de Jaer, ““closing one moment eyes”: Baudouin de Jaer composition for Korean traditional instruments orchestra presentation file,” 2012.

²⁰¹ Baudouin de Jaer, *ibid*.

(2) American Composers

American composers include Jared Redmond,²⁰² Donald R. Womack, Jon You, Laurie S. Martin, and so on. They are mainly from the West Coast or Hawaii, where East Asian culture including Korean culture has been activated, and because of the geographical character of these countries, the composers were influenced and raised in places where they could easily access Korean culture, including East Asia. They were interested in a number of areas, including Korean traditional vocal music, the Korean notational system, rhythmic structure of *jangdan*, and so on.

Redmond, a composer and pianist who lived in Korea, was attracted to Korean music, and this led him to formulate his aesthetics of *Suyang* (修養) (to raise character and knowledge to a high level by disciplining the body and mind).²⁰³ In dynamic interactions with Korean performers, he went through the hidden meaning in the musical instruments and expanded his aesthetics by embedding the spiritual meaning inherent in Korean sound. With these efforts, his compositional ideas were extended by thorough research on Korean music with the intention of discovering its unique values.

Redmond, who once worked as a Korean Studies researcher at the Kyujanggak Institute for Korean Studies, wrote two articles: “*Gagok* as Art Music” (2018) and “The Effects of Music Education on Contemporary Art Music Notation for *Gugak* Instruments” (2018). First, in his *gagok* research, he studied the structure and musical development patterns of *gagok*, *gasa* and *sijo* (Korean verse), which

²⁰² Redmond is an American pianist and composer, and has continued his activities starting in Seoul and San Francisco. He pursued new music for soloists and ensembles, and developed experimental musical works. He had also developed a new notation system for Korean traditional performers. He holds a Ph.D. in Music Theory and Composition at Brandeis University and a BA in Music from UC Berkeley. He has worked as a researcher at Seoul National University *Kyujanggak* Research Institute and the Academy of Korean Studies. He worked as a visiting scholar and professor in music theory and composition at Hanyang University in 2018-20, and is currently a lecturer at Seoul National University. As a musician, he has been actively composing various compositions such as chamber music, Korean traditional performances, solo pieces, and large ensembles. www.jaredredmond.com

²⁰³ In Redmond's work *First Bird* for *Geomungo* (2018), the composer learned about Korean music through exchanges with the performer Sun-hee Lee, and he realized his own discipline in the *geomungo*. It contained a profound spirit, “*Suyang*,” a mental experience that raised the existing artistic value to a high level by disciplining the body and mind, practiced by the fathers of the Joseon Dynasty. Redmond said, “unlike catharsis, discipline was valuable in controlling and purifying oneself and sublimating one's deepest self in art. I tried to embody the belief that I work on creation with this mind through the *First Bird*.” He went beyond the specific use of Korean materials such as the *geomungo*'s own tone and *nonghyeon* and tried to embody the spiritual aspects of Korean traditions. (Interviews with Jared Redmond (on April 17, 2020, at 2 pm and June 30, 2020, at 1 pm in Itaewon, Seoul.)

were Korean traditional vocal genres. By comparing the formal structure of *sijo* and *gagok*, he also considered how the introduction, the development of the theme, conversion, and summing up in music were linked together. Interestingly, he discovered that Korean traditional vocal works were able to add various songs on top of one set of lyrics and various lyrics on top of one piece of music, which supported the solid form of Korean songs compared to Western vocal music. Due to his efforts, Korean vocal music was interpreted as having a more solid form than Western classical vocal music (such as Mozart, Schubert, etc.) which was a relatively loose form of song (introduction-development-turn-conclusion). While researching the characteristics and forms of Korean *gagok*, Redmond composed the piece *Black Flowers Blossoming*, and applied the Korean traditional song *jeongga*. His thorough research and exploration were based on his belief that Korea should create a tradition to go forward and breathe. This is by no means a tradition that should be seen as a historical relic displayed in a museum, despite the rapidly changing cultural situation in the global era.

In Redmond's research of notation, he searched for old Korean music scores that are rarely played in Korea today. He contemplated how to use them from today's perspective, so he considerably changed the common notation method, Western five-line staff notation. According to Redmond's article "The Effects of Music Education on Contemporary Art Music Notation for *Gugak* Instruments" (2018),²⁰⁴ he questioned the use of the Western five-line staff in Korean music. Although the number of works based on Western staff notation increased and more and more Korean performers were trained based on this notation, he raised the issue of whether this notation was a suitable system for Korean music (e.g., expressing flexible melodies, bending pitch, decorative sounds and rhythmic patterns). In his research on historical music scores, he developed an alternative notation method to replace the five-line staff notation. For this, he suggested the necessity of considering notation based on the historical notation method of Korean music. In doing so, he concluded that it would lead to an abundant musical expression of the real sound.

By researching the traditional notation of Korean music, Redmond developed an in-depth understanding of old Korean music and notation methods,

²⁰⁴ See Redmond, "Gagok as Art Music", Chapter 5 of *Gagok, Gasa, Sijo: Classical Vocal Music of Korea. Korean Musicology Series 9*, eds. Hee-sun Kim, Hillary Finchum Sung, (National Gugak Center, Seoul, December 2018).; Redmond, "The Effects of Music Education on Contemporary Art Music Notation for Gugak Instruments," *Hanguk Gugak Gyoyuk Yeongu*, 12/1, Korean Traditional Music Education Association, February 2018, 257-196.

and this was reflected in his works. For example, there is *Oracle* (2017-18) and *Black Flowers Blossoming for Solo Jeongga* (2017-18). *Oracle* did not use Western notation, and deviated from the general instructions of Western form, meter, rhythm, articulation, etc. Also, by communicating closely with Korean performers, Redmond found a way to recreate Korean traditions that were so old that they were not currently used. In other words, to embody the unique techniques of Korean instruments, he recontextualized traditional notation, *jeongganbo*, and even created a new notation with respect for Korean culture.

Donald Reid Womack,²⁰⁵ an American composer who was evaluated as being in “the vanguard of intercultural composition,” opened up a new musical world by using various traditional instruments from Korea, Japan, and China along with Western musical styles. He is known for his interest in the Northeast Asian musical instruments. However, he increasingly used Korean traditional instruments in his work, as seen in the table below.

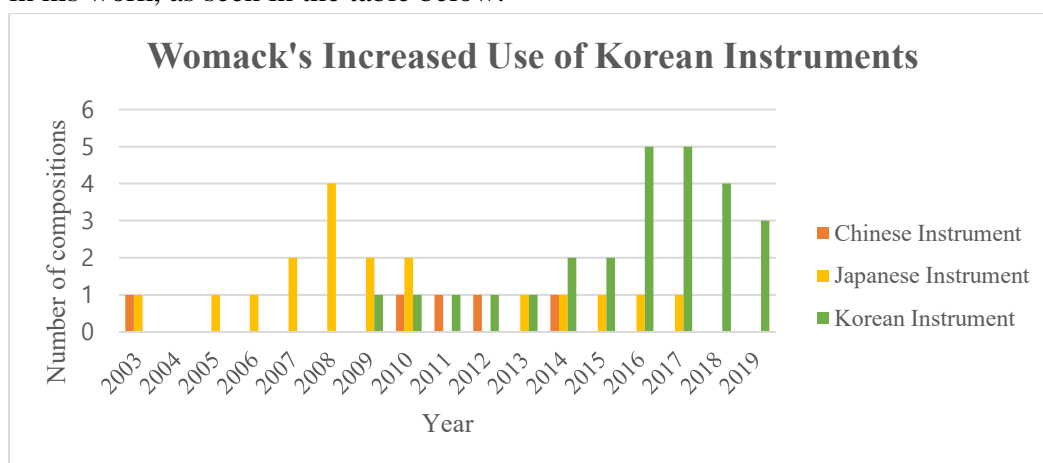


Figure 3.10 Womack's Increased Use of Korean Instruments in His Musical Works (2003-2019)

On Womack's website, his works with East Asian instruments include 18 pieces with Japanese instruments (2003-2017), five pieces with Chinese instruments (2003-2014), and 26 pieces with Korean instruments (2019-2019) in total (as of

²⁰⁵ Womack received a bachelor's degree in music theory and philosophy from Furman University, followed by a master's and a doctorate in composition from Northwestern University. He has spearheaded cross-cultural composition by using Japanese, Korean, and Chinese musical instruments, and has contributed considerably to the realization of a new culture. Womack, who has been a professor at the University of Hawaii since 1994, has served as a professor of composition and theory as well as at the Center for Japanese Studies and Korean Studies.

2019) (see Fig 3.10). He started to use Japanese and Chinese instruments in 2003, and composed music for Korean instruments beginning in 2009. Although he started working with Japanese instruments earlier than Korean instruments, there is no record of work for Japanese instruments since 2013. However, Womack has composed pieces for Korean instruments steadily since 2009, currently recording the highest number of works. Therefore, works with Korean instruments account for more than 52% of all East Asian instrumental works. This demonstrates Womack's increased affection for using Korean musical instruments. As he said, "Korean traditional instruments are similar in appearance to Chinese and Japanese traditional instruments, but there is a difference in the playing method, and accordingly the sound is very different."²⁰⁶ With his first experience of Korean music with *gayageum* virtuoso Ji-young Yi in 2008 and having been a resident composer in Seoul National University in Korea 2014, he recently released the album *Related* in 2019, including his works that use Korean musical instruments. Up to now, he is regarded as one of the most prolific composers who uses Korean musical instruments and is full of vitality communicating with various audiences internationally.

Womack, with his fellow composer Osborne, focused on exploring Korean musical instruments, and shared their experiences with each other.²⁰⁷ They wrote "Composition for a Korean musical instrument from the perspective of a Western composer."²⁰⁸ Womack furthermore deepened his understanding of Korean instruments in detail by comparing the differences with Western instruments. He organized the fundamental differences and specificities from Western music as follows: pitch, intonation, tuning, decoration, and rhythm.

²⁰⁶ Ji-young Jang, *ibid.*

²⁰⁷ Womack and fellow professor Osborne created works for Korean instruments for the first time with *gayageum* player Ji-young Yi. Like Womack, Osborne has a history of writing works for East Asian instruments including those from China and Japan. However, unlike Womack, whose Korean work accounted for 52% of East Asian works, Osborne's Korean work accounted for more than 80% of his East Asian works. Osborne's passionate interest in Korean instruments among East Asian music can be confirmed with the list of works posted on his website. There are 27 works using traditional Korean instruments (as of June 2021), three works using traditional Chinese instruments (2010, 2013, 2015), and four works using traditional Japanese instruments (2007, 2010, 2014, and 2016). Therefore, Osborne's musical works with Korean instruments occupied the highest percentage among the East Asian instruments (China, Japan, and Korea).

²⁰⁸ Donald Womack, "Composition for Korean Instruments from a Western Composer's Perspective", 2018, 303-308; Hee-sun Kim and 8 others, *Understanding and Application Korean Musical Instruments for Composition*, National Gugak Center, 2018. Thomas Osborne, "Guide to Korean Musical Instruments for Foreigners," Hee-sun Kim and 9 others, *Understanding and Application Korean Musical Instruments for Composition 2*, National Gugak Center, 2019.

	Western Instruments	Korean Instruments
Pitch	Focused on harmonics	Focused on melodies
Intonation	Absolute pitch	Fluidity of tones and pitches
Tuning	Equal temperament	Traditional scale/mode
Decoration	Stylized trill/vibration	<i>Nonghyeon, sigimsae</i>
Rhythm	Regular meter	<i>Jangdan</i> , syncopation, complex rhythm

**[Table 3.3. The Differences between Western and Korean Instruments
Recognized by Womack and Osborne]²⁰⁹**

First of all, Western musical instruments are characterized by harmonics, a system that vertically implies highly complex and subtle interactions of pitch and intervals, while Korean music focuses on the movements of horizontal notes, that is, the fluidity of melodies. In addition, while Western music has an elaborated pitch system based on the equal temperament, Korean music concentrates on various fluctuations within a pitch, containing distinctive sentiments. In the case of decorative sounds, the stylized trill/vibration is a characteristic of the West,²¹⁰ while the various decorative sounds with living tones by *sigimsae* and *nonghyeon* are characteristic of Korea.²¹¹ Finally, regarding rhythm, while Western music is characterized by a meter system with accurate numbers, complex rhythmic forms centered on the rhythmic cycles of the *jangdan* (a Korean traditional rhythmic form) are considered to be characteristics of Korean music. Womack's recognition of the differences between the West and Korea showed his willingness and action to narrow cultural distances.

In particular, Womack was attracted by the unique Korean rhythm and learned how to play the *janggu* from performers such as Sori Choi. He said that "Korean *jangdan* has a peculiar vitality and is a fundamental framework for building music."²¹² The more he learned Korean rhythms, the more he saw

²⁰⁹ It should be noted that the comparison of Western and Korean musical instruments was done separately with mutually equal values, and neither culture was based on the superiority of hierarchies.

²¹⁰ Ibid, 304.

²¹¹ Furthermore, Womack argued that the lyrical side and atmosphere of emotion could be realized through the unique *nonghyeon* and *sigimsae* of Korean traditional music.

²¹² Donald Womack, "Composition for Korean Instruments from the Perspective of Western Composers",

complex, attractive, and infinite values in the rhythmic world.²¹³ In doing this, he reflected peculiar rhythms in various ways in his work, which contained a sense of Korean excitement, dynamics, and unique vitality. For example, in *Intertwined*, he explored the possibilities of the rhythm and timbre of the *janggu* by tapping it from various angles and changing the roles of both hands. Also, he not only learned the types of rhythms with theoretical knowledge, but also embodied them in his practices, and performed his pieces in collaboration with Korean performers. In fact, he performed his pieces as a *janggu* player himself in premieres such as *Sori for Haeguem, Janggu, and Cello* (2011) and *Intertwined for Gayageum, Viola, and Janggu* (2016). These works reflected his passion where he not only enhanced understanding through theory and wrote his compositions practically, but also applied the performance based on his practices.

Therefore, Womack's research on Korean music can be summarized as instrumental exploration, comparison with other cultural instruments, and application of rhythmic patterns. His works were widely and actively performed not only in Korea, but also in Hawaii and the rest of the United States. His work in Korean music was so influential that many young American composers showed an interest in Korean music and learned about it.

The composer Jon Yu²¹⁴ was born in America and studied in a Western music environment, with the ethnic background of Taiwan. He said, “personally, the music genre I am interested in is certainly not concentrated in Western classical music.” Yu was interested in his roots and other cultures such as those of East Asia. He broke away from the existing sound of instruments and pursued the diversity of tones in new combinations. Also, he explored the experimental possibilities of Korean music with the experience of co-creation with *haegeum* player Soo Yeon Lyuh at UC Berkeley. This experience led him to compose *Som for Haegeum Solo* (2015), and he participated in the 2017 Santa Cruz Pacific Rim Festival. In his *KRE*

2018, 303-308.

²¹³ Ibid. Womack said that the rhythmic aspect of the *jangdan* is an interesting element not found in Western music. “It is of great value to learn the *jangdan* in that its complex and ever-changing irregular patterns (quasi-meters) are frequently used. Also, the composition of the dynamic rhythms constantly intersecting has been regarded as very elaborate aesthetic.” This suggested the possibility of further expanding the areas of rhythm and meter in the *jangdan*.

²¹⁴ Jon Yu (b. 1988) breaks away from the existing tones of musical instruments and pursues the diversity of tones through new combinations. His music included ensembles such as Mivos Quartet, Neue Vocalsolisten Stuttgart, Wet Ink Ensemble, Ensemble *SurPlus*, and clarinetist Matt Ingalls) and *Haegeum* player Soo Yeon Lyuh. His works performed in the United States and Europe, and he was awarded the 2017 Mivos / Kanter Award. Currently, he has a candidate for Ph.D. in composition at UC Berkeley, and has studied with professors Frank Bedrossian, Ken Ueno, and Edmund Campion. (Source: <https://jonyumusic.com>)

for *Haegeum, Flute, and Cello* (2017), he explored the potential sounds of the *haegeum* and expanded its gestures, enhancing its virtuosic skills with his experimentation. Also, commissioned by the AsianArt Ensemble, he composed the piece *The Spine with Throatless Hum* (2019) with several Korean instruments, and it attracted many international audiences. This work had the distinction that it embodied a world of its own, escaping from the sounds commonly found when Western composers use Korean musical elements/instruments. With an in-depth examination of the musical parameters and instrumentality of sound and its cultural implications, Yu became immersed in minute units of the sounds of Korean and Western musical instruments and presented another sonic level from the existing Eastern and Western timbres.

Other American composers were profoundly attracted to Korean music and applied it to their compositions: Michael Timpson, called “American of Seoul,” and Thomas Osborne, called a “composer who loved Korea.”²¹⁵ Timpson became fascinated by Korean traditional music for the first time when he took a class on East Asian music in the United States 30 years ago. He expanded his compositional world based on his ethnomusicological research on Korean music and culture. He also works in Korea and has lived in Seoul until now. After being appointed a professor of composition at Ewha Womans University in 2009, he has mainly been working on compositions in Seoul. On the other hand, composer Osborne, a colleague of Womack as a fellow professor at the UH, has a keen interest in Korean musical instruments. He visited Korea in the early 2000s and composed more than 25 pieces including Korean musical instruments to this day, so he is regarded as a prolific composer. He has worked with the National *Gugak* Orchestra in Korea, *gayageum* player Ji-young Yi, and *geomungo* player Yun-jeong Heo, and has been commissioned to perform by various Korean traditional music organizations.

²¹⁵ Osborne, an American composer who draws inspiration from visual materials, places, and times with sound, has created a continuous interest in the fusion of Western and non-Western music. He has specifically written works for East Asian instruments (Korea, Japan, and China) from a variety of traditions. Having lived in Korea for more than ten years, he has worked with the National Orchestra of Korea, *gayageum* player Ji-young Yi, and *geomungo* player Yun-jeong Heo, and has been commissioned to perform in various Korean traditional music groups. In 2012-13, he stayed in Korea as Fulbright Senior Research Fellow at Seoul National University, actively composing music for Korean traditional musicians and contemporary music ensembles. He received his BA from Indiana State University, MA from Rice College of Music, and Ph.D. from the University of Southern California (USC). He has been living in Honolulu since 2006 and is currently a professor of composition/theory at the University of Hawaii and an associate professor at the Institute of Korean Studies. <http://thomas-osborne.com>

* * *

This chapter covered the current state of the search for Korean musical elements by representative composers from Europe and the United States. They have continued to dig into the characteristics of each genre, musical instruments, timbres, and playing techniques, beginning with the general principles of Korean music. The European and U.S. composers cannot be generalized as having one compositional method; thus, each composer displays an individual approach in that they use Korea based on their unique perspective of creation and experience. The most important thing is that Western composers do not only pay attention to the external differences between Korean music and Western music, but also grasp the detailed elements of Korean music and systematically explore them. This indicates a different method from the simple use of Korean music as a tool or appropriation for the composers' own creative world. This attitude has caused a difference in the aspect of assembling elements such as the self and the other cultures in the work, and laying out the acoustic elements of the sound material, drawn in actual creation.

Chapter 4. The Musical Representation of Korea: Typological Analysis of Compositional Aspects

The previous chapter examined the current status of Western composers' exploration of Korean music according to the cultural environment of the global era. In this chapter, I explore the compositions that have a direct relationship with the composers' exploration; it considers not only Western music and Korean music in the work, but also the relationship between the center and periphery, and the subject and the other.

In this chapter, among the many compositions using Korean musical elements since the 2000s, I examine four types of significant works that reflect the context of mutual integration between cultures in the global era. These specific types include 1) references to Korean culture, 2) cross-cultural encounters between Korean and Western instruments, 3) modern transformation of Korean instrumental techniques, and 4) deconstruction of Korean traditional form into sonic units. The classification's criterion closely corresponds to the Korean materials that Western composers have noticed and explored.²¹⁶ Furthermore, I add a new element of the sonic unit (or sound itself)²¹⁷ in consideration of the context of Western contemporary music.²¹⁸

Each type is further subdivided into sub-categories. In the last section, I analyze a representative musical work in depth to provide a detailed observation of the music that contained Western composers' dealings with Korea. When analyzing the work, I not only focus on the inner aspect of the work itself but also discuss the

²¹⁶ In order to better understand the more than 100 works that are the subject of this study, I tried to study the works in depth according to type by grouping ones with common properties and characteristics.

²¹⁷ It is the smallest unit that composes music and refers to the consideration of "tone" and "sound" itself, and composition based on it.

²¹⁸ It is important to note that each type was classified as the more strongly exposed part of the musical material as work as the work of a composer might fall into several categories depending on the mastery of creation. For example, I analyzed that one of the works is classified as the type of references to Korean culture, when its musical representation is made by highlighting the extramusical element, even if various elements such as instruments and playing methods are involved in the work. even if it contained various things. This was also considered according to the composer's composition process and composition view surrounding the work; each type was included following the musical trend that was most emphasized in the work, and even if work had several musical materials, the elements that appeared more prominently were set to the front so that mutual exclusivity could be achieved.

composer's consciousness of differences between cultural self and other, the composer's intention, and the aspect of the compositional process surrounding the work. To this end, the following key questions are explored: (1) What are the sources of inspiration when the West deals with Korean materials? (2) What kind of aspect does music present in the arrangement and conception between one's own culture and the other's culture? and (3) What aesthetic effect does music have in relation to cultural hybridity? When analyzing Korean elements in Western music based on these questions and musical types, I will systematically analyze how composers deal with cultural differences.

4.1. References to Korean Culture

When Western composers used Korean elements, the most common trend was to refer to the culture of Korea in a comprehensive way.²¹⁹ As Western composers learned Korean music, they discovered the deep-rooted culture of Korea, which led to their motivation to use Korean elements in their music. References to other cultures can often be perceived as having an instrumental or decorative function. However, the references in this paper indicated that Korean culture was in a more central position as a source of inspiration; this was a fundamental starting point for their creation.

Korean culture in this study refers to the areas of Korean literature, its society, and its traditions; the areas encompassed a variety of themes, including Koreans' socio-political issues in the current era. When these materials were embodied in music, they appeared in various aspects according to the composer's music aesthetics and detailed cultural materials.²²⁰ In order to grasp the Korean

²¹⁹ In general, materials in music refer to the materials used by the composer to create a work. The materials here do not mean just sensual materials such as melody, harmony, and rhythm, but also ones that reflected the spirit and historicity of the composer. The German philosopher Theodor Adorno argued that the material was the deposit of the human spirit and that it had historical characteristics as it reflected the times. The material of music not only changed the sound and meters, but also the inspiration and consciousness of the creator, and the historical message also came into effect. These elements had important meanings in which small formal and sound components mediate the great spirit and historical flow. (Max Paddison, *Adorno's Musical Aesthetics*, translated by Yujun Choi, (Seoul: Sejong Publishing House, 2003), 264)

²²⁰ To understand this more effectively, I have grouped things with similar characteristics. Those inspired by novels, literary works, and poems were grouped into "literature," and those inspired by traditional music or visual arts into "tradition," and those inspired by Korean history or realistic social issues are "society."

culture in the compositions with effective methods, I classified it into (Korean) “literature,” “society,” and “tradition,” and specific lists for each composition are as follows.

[Table 4.1. List of Works Referencing Korean Cultural Materials]

Category		Composers	Compositions	Year	Characteristics
L I T E R A T U R E	Legend ary	Woma ck	Gumiho	2018	Envisioning the story of <i>Gumiho</i> , an imaginary animal found in myths and legends in East Asia, especially in Korea
			Imugi	2019	Narrative development with music by the story of an imaginary animal, a monster serpent, wanted to be a dragon
	Modern Poem	Redm ond	Pulip Sori	2005 /06	Inspired by Soo-young Kim’s modern poem <i>Pulip</i> and associated with the political events of the Korean War.
			Closed my Dark Eyes.	2017	Based on the story of modern poem Hyung-do Ki’s poem <i>Vineyard Cemetery 1</i>
			Black Flower Blossoming	2017 -18	Referenced Isang’s modern poem <i>Flower Tree</i>
	Korean Verse	Osbor ne	Singing Through the Endless Night	2012 , 2020 rev.	Inspired by Jin-ee Hwang’s poems.
			Verses	2012	Inspired by the Korean poems and sijo of Ik-pil Song (1534-1599), Sook-ju Shin (1417-1475), and Dong-yeon Kim (1724-1786), the writers of the Joseon Dynasty.
			A Wish to Stop the Setting Sun	2013	Inspired by the verses of the Korean Confucian poet In-ro Park (1561-1643)
	Poem		The Spinning Wheel	2018	Inspired by 20th-century Korean poetry Eok Kim's "Mulle," this piece expressed in repetition and gradual suspension of <i>geomungo</i>
			Bisang	2020	Inspired by Cheol Jeong's poems
S O C I E T Y	History	Meijer ing	Marsyas	2018 /19	South Korea's March 1st Movement Declaration of Independence, which was drawn with percussion instruments.
	Society	David Evan Jones	Jeju Epilogue	2011	Referenced the latest news from South Korea
			Yeonpyeong-do	2011	Referenced the political news from South Korea

T R A D I T I O N	Cultural Heritage	Osborne	Gateways	2013	Composed of eight walls and gates in Seoul (<i>Heunginjimun</i> Gate, <i>Gwanghwamun</i> Gate, <i>Donuimun</i> Gate, <i>Soui</i> Gate) imagining the spirit and soul of the characteristics and history.
	Shamanism		Clearing the Path	2015	Impressed by the performance of the Jindo <i>sitgimgut</i> in Jindo, South Korea.
	Traditional Dances	Daniel Moser	Salpuri	2017	Watching a Korean shamanistic dance video, <i>Salpuri</i>
	Paintings	Redmond	Yeobaek	2018	Realize the beauty of blanks common in Korean visual arts into contemporary art music. Implement this on a music-internal, fundamental, and performance level.
	Paintings		Closing one moment eyes	2012	Inspired by the Buddhist painting of <i>Avalokitesvara Bodhisattva</i> and expressed surrealistically about Belgian painting.
	Traditional Dances	de Jaer	Lion Dance	2014	Inspired by the Northern Government Lion Play, performed for several days around the fifteenth day of the first lunar month. A pictorial representation of the tone of Korean traditional instruments.
	Landscape		Gyeongpungnyeon	2015	Inspired by the traditional four seasons of Korea.
	Emotion	Meijering	Maanga 輓歌	2016	Based on Korea's representative sentiment, <i>han</i> , this piece expressed the long-lasting tempo of <i>jinyangjo</i> , which involved pain and sadness in Korean traditional music.

When Western composers refer to Korean cultural materials, they tend to pay attention to Korean literature such as traditional fairy tales, ancient poetry or that of the Joseon Dynasty, modern literature, etc. In the case of tradition, Korean cultural inheritances, traditional dances, paintings, and emotions were used along with shamanism, a religion with deep roots in Korea. In addition, there were also cases of referencing social issues and historical contexts of Korea, which once became a main concern. Not only the news that occurred in the Korean region, but also historical events such as the movement for Korea's independence from Japanese colonialism, the Korean War, and division into North and South Korea, were used in music.

The most important thing was that when composers used Korean cultural materials, they were inclined to use individual characteristics within Korea as a specific region. That is, they used Korean elements in specific ways, rather than as comprehensive materials that embraced East Asian culture. In addition, these elements were not mere traditional materials or tourism products that could be easily accessed when visiting Korea for the first time; instead, they were found after long-term stay and research because they were unexposed in Korea. Some of them were deeply hidden in Korean culture, and even native Koreans might be unfamiliar with them. This was different from the American composer John Cage's use of Eastern philosophy or the *I-Ching* in his music. In this sense, I explore how the material inside the region of Korea is referenced and embodied in Western musical works. For this, I examine them through two categories: reference to Korean literary works, and reference to Korean visual objects.

4.1.1. References to Korean Literature

One of the most frequent tendencies for Western composers to use Korean culture is the case of referring to Korean literature. The literature contained Koreans' reflection and sense of their life, as well as their imaginations. Many composers inspired these stories and contextualized their contents and meanings through music, which sometimes reflected on their work's title. These elements expressed stories or ideas outside of music in Western traditional music since the mid-19th century.²²¹ However, when Western composers referenced Korean literary works, they did not simply substitute or replace the literal texts with music, but rather revealed in a much more complex way than a simple/narrative way. When Western composers referenced Korean literary works, they traced various periods from classical to modern. Also, they used Korean traditional musical genres such as *sijo*, classical poetry, modern poetry, and legend/myth. Particularly, among Korean

²²¹ It referred to music that expressed the content of a specific story or thought. The object of expression was something other than music (not the sound itself, such as the landscape of nature, the description of objects, and one's own mood, but other elements such as literature, art, society, history, etc.). Most of them had titles, and they had developed greatly after Romanticism. While absolute music placed absolute value on the music itself, romantic musicians tried to express literary works and paintings as pure instrumental music; it was mainly found in late Beethoven's works, Berlioz's *The Fantastic Symphony*, and Liszt's *Symphony Poems*.

literary genres, Western composers are inclined to prefer short verse (poetry) to long prose.²²²

In general, when Western composers referenced Korean literary works, they should enter the process of translation. The composers read texts translated into English as their native language, operated translations using the dictionary, and ask advice from Koreans. They even translated Chinese characters, which were a little unfamiliar to Koreans, by rummaging through a dictionary of Chinese characters into their own language. When they read the text translated into English instead of deciphering the original text in this way, subtle differences might arise in the nuances of the original text. In addition, as they had already absorbed Western-style thoughts and background in-depth, incomplete understanding might appear in understanding Korean folk stories and contexts when they translated Korean text. Their translation should be accompanied by a process of “double transition” that should be carried out not only in a language but also in culture.²²³ It went through the process of deciphering the disparate elements, even the deep historic culture contained in the language.

However, incomplete understanding of Korea by Western composers in translating literary works does not necessarily lead to insufficient representation in music. In some cases, the various techniques and styles of Korean musical elements were effectively used to reveal even more individuality. When Western composers reference to Korean literature, they were more cling to replace Korea with their own language or paraphrase the context. In other words, the Korean culture revealed as a work of art expanded in a new direction toward a more central position. In the process of combining different cultures, the composers encountered various cultural barriers, but challenged in-depth exploration of Korea, expressing a creative meaning different from that of the previous generation.

In this way, major composers included Osborne, Womack, Redmond, and Stahmer. Commonly, they were interested in the outside culture of Korean music and expressed them in music as a material for inspiration; Osborne reported that he read Korean poems translated into English to get new inspiration when writing works using Korean musical instruments. On the other hand, Womack was interested in the imaginary creatures (e.g., *dokkaebi* (Goblin), *haetae*, *gumiho*, *imugi* (a monster serpent), etc.), appeared in Korean traditional fairy tales or

²²² Perhaps poems are more concise and implicit, so the quantitative burden of translation is less than novels.

²²³ Yun-hoi Heo, “Ji-Yong Jeong and Translation,” 309. The cultural translation in music involved a process of double translation between the musical and the cultural.

legendries. He tended to embody them in the dissonant or atonal musical atmosphere.²²⁴ Redmond was interested in modern poetry containing the modernist sense of Korea (Sang I, Hyung-do Ki), and tended to expand the expressionism in the early 20th century in his music. Stahmer was interested in Korea's historical events and inspired by the poetry of social participation. Each composer presented a distinct taste in Korean literature, and these different preferences have individualized sounds in the musical works through various developmental methods and music aesthetics. In this chapter, I will focus on the following three works that dramatically revealed such aspects: Osborne's *A Wish to Stop the Setting Sun* (2013), Stahmer's *Pulip Sori* (2005/06), and Redmond's *Closed My Dark Eyes* (2017).

① Describing the Story of Korean Classical Literature in Detail: Osborne's *A Wish to Stop the Setting Sun* for *Geomungo* (2013)

When Western composers referenced Korean classical literature, they tended to describe the story and object contained in a literary work in detail. One of the representative works is Thomas Osborne's *A Wish to Stop the Setting Sun*.²²⁵ Inspired by In-ro Park's Confucian poems, this piece allowed the audience to experience various tones and intonations with Korean *geomungo*. The contents of the poem were as follows.

I'll stretch thirty thousand pounds of iron
And braid an ever-longer rope.
And in the ninety thousand leagues of heaven,
I'll tie the moving sun down:
May my gray-haired parents
Age slowly.
(Translated by Peter H. Lee)

²²⁴ Among them, in *Gumiho* for *Gayageum* (2018), a passage that embodied the legend and story of the *gumiho* musically and the character of the *gumiho* appeared. This seemed to describe the appearance of a nine-tail fox but revealed the aspect of unfolding over time by unfolding the story of the nine-tail fox and related legends through music.

²²⁵ This work was composed and published in Hawaii, the USA in 2014, and then premiered in Korea at Ik-soo Heo's *geomungo* recital in 2015.

The above poem written by Park considered his late parents after seeing the persimmons their parents' favorite. It contained the author's wishes that his mother, who became her gray hair, could live for a long time by catching the sun by twisting the oars with the heavy iron.

In Park's poem, the composer paid attention to the sun's appearance and the iron's dynamic image that grabbed it and reconstructed such a dynamic sense into a musical idea as follows.²²⁶

The piece opens with metal-like hammering and scraping sounds, an evocation of long bands of iron being wound together. This is followed by a series of episodes in which melodic lines gradually rise higher and higher as if striving to reach into the heavens. Eventually, the piece reaches a wild climax before tumbling back down once again.

The composer paid attention to the poetic language ("twisting the oars," "catching the sun," "fastening," etc.) that contained the subject's powerful and active movements. Also, he made it to express them with the unique tone of the *geomungo*. In other words, he was leading the music by utilizing not only the stringy characteristics of the *geomungo*, but also the percussion characteristics of it. In doing so, he tried to create a unique tone with various operations of the main technique. Osborne carefully illuminated this figure by the *geomungo*'s hitting, scratching, and winding metal sound.

First, as mentioned in the introduction (see Score 4.1), several peculiar sounds appeared for depicting the dynamic image of trying to catch the sun in the Korean poetry: a sound that maximized the *geomungo*'s echo, a sound that seemed to hit with a strong hammer, and a deep, resonant sound that winded up the string with the main method of the stick.

²²⁶ Even in the translation understood by the composer, it was paying attention to the externality of the subject with the appearance of the spread of iron sounds and the appearance of catching the sun with a long line.



The *geomungo* plays as fast as possible while striking the strings with *fff*, then very slowly slows down and becomes smaller (see Score 4.3). This depicts a gradual relaxing figure after passing the peak point where the most tense unfolds in the music. Then, in bar 161, the part reproduces the motif in the introduction with a slow tempo of ♩=60. At this time, the stick's ascending playing method gives a strong impact because it suddenly becomes *ff* to *pp*. This appears as a sudden change within a short period, which depicts a long iron rolled up as if in Park's poems. These pitches continue to go up, ending with high-pitched harmonics.

In this way, Osborne's *A Wish to Stop the Setting Sun* uniquely utilizes Korean literary texts. He tends to recreate Korean tradition in connection with visual objects outside of music (dynamic properties of things). Above all, this expression attempts to close explore the *geomungo*'s playing method and closely connect it with the contents of Park's poems. This method of describing the story of Korean classical literature facilitates the audience's access to Korean culture easily.

② Dramatic Expression of the Historical Situation Inherent in Korean Poetry: Stahmer's *Pulip Sori* for *Gayageum*, Cello, and *Janggu* (2005/06)

Second, when Western composers referenced Korean literary works, they were inclined to draw a dramatic expression through the poetry's contents. One of the representative works was *Pulip Sori* by German composer Klaus Hinrich Stahmer (b. 1941). Stahmer commented that he encountered Korean culture naturally through Korean students studying abroad, which reflected his open view of other cultures. In particular, this piece had a characteristic of creative application by various instrumental sounds in a close relationship with Korean performers (He said that he received the technical assistance of *gayageum* player Ji-young Yi). Also, he was directly inspired by Soo-young Kim (1921-1968)'s *Pulip* (posthumous poetry in 1968), composed of three verses and fifteen lines. The original text of the poem was as follows.

The grass is lying down.
In the east wind of the rain.
The grass lay down and finally cried.

The grass is lying down.
Lying down faster than the wind.
It cries faster than the wind.
It is getting up before the wind.

The day goes by and the grass lies down.
to the ankle
Lie down to your feet.
Even if I lie down later than the wind,
Get up before the wind.
Even if it cries later than the wind,
Laugh before the wind
The day goes by and the grassroots lie down.

Soo-young Kim's *Pulip* (translated by Min-gyeong Son)

This poem contained the historical situation in Korea as a metaphor for grass and wind. The grass was centered on its participatory and had intellectual nature. It symbolized the image of the grass and the wind that struggled faster than the wind while the grass was lying down, depicting the death and survival of the Korean War.

Composer Stahmer did not hesitate to understand the profound relationship between the grass and the wind in this poem, but also tried to grasp the inner historical situation in it.²²⁷ Through this process of grasping the historical context of Korea, he discovered that the Korean poet's situation was co-related to his childhood story. The composer belonged to the 1940's generation of German experienced life and death as a child. The intense situation such as their escape from the Nazis in Germany and the World War, is still unforgettable in his memory. The poem lets him have sympathy because he lived a terrible life like a time bomb due to the war. He might go through the process of reviving the emotions and vivid scenes in the memories of that time.

²²⁷ The composer's understanding of Korean poetry has reached the stage of sympathy beyond simply grasping the meaning and content. This differed from other composers in that they saw a poem containing the pain of the Korean War similar to the composer's own life, and not only understood it with his head, but gained great sympathy internally. This led to a desire to comfort the victims of the war, and to a strong motivation to write music.

Above all, the composer made it possible to grasp the realistic situation of the Korean War, and tried to express the Korean poetry containing such a terrible reality in music in much more dramatic ways. This was because he inspired the concise manifestation of a realistic situation in the poem. This made him express this with bold effects and dramatic gestures in the music;²²⁸ these expressions might infer in the introduction, the middle, and the latter part of the following in *Pulip Sori*. The introduction revealed an urgent situation with a cello's breathtaking passage.

²²⁸ This personality was based on the situation on the disaster of the Sewol ferry, but music presented the opposite aspect to the ironic representation. It has been reproduced close to realism so that the audience could think of a more realistic situation.

Pulip Sori

for Kayagum, Cello, and Changgo

Very fast (Tempo 1) ♩ = 240
con sordino
Klaus Hinrich Stahmer (2005/06)
Technical advice: Yi Ji-young

Violoncello
Kayagum in F
Changgu

sempre p

sf

3

6
poco a poco crescendo

9
mp *crescendo*

12
mf *mp*
f

Score 4.4. Stahmer's *Pulip Sori*, mm. 1-14

At the beginning of the music, it starts with a cello's very fast passage of ♩ = 240 with the *sf* sound of the *jangu* (see Score 4.4). This atmosphere is reminiscent of a full-scale race to avoid the enemy's bullets. The cello's rapid movement proceeds with a series of hits, tremolos, centered on the D note. *Jangu* suddenly appears pop as soon as it starts but uses a mixed beat 3+2+3/8 (so that the phrase is played twelve bars in a single breath), which makes unclear beats. This illumination implies an urgent situation like a time bomb and anxiety of the war; the intense intro of the cello and *jangu* reminds the audience of the original poem, "the grass lies down," and "in the east wind of the rain. The grass lay down and finally cried."

In the middle, it is reminiscent of a scene being oppressed by the enemy and represents a painful situation (see Score 4.5). To this end, the composer continues the sorrow tones with the D pedal tone after performing the melody (D-C-A \flat -E \flat -D-C) and glissando based on the mode of *gyemeon*, furthering to the sadness with the notes of (E \flat)-D, (G \sharp)-A with the *gayageum*'s *sigimsae*. The cello and the *gayageum* are set in a contrasting relationship, and they are symbolized by their sharp timbres and aggressive textures.

47

13

Slow down to

Medium Speed (Tempo III)

D

espr.

f

port.

3

3

1 1 1 1 1

1

2 2 2 2 2

3+2+3

8

f

ff

♩ = 60

50

II

subito pp

gliss.

poco p

3

Score 4.5. The passage of Cello, *Gayageum*, and *Janggu*,
Stahmer's *Pulip Sori*, mm. 47-52.

**Score 4.6. The Passage of Cello, Gayageum, and Janggu,
Stahmer's *Pulip Sori*, mm. 53-58.**

Cello and *gayageum* try to explore each other's sounds in a tense atmosphere. At the same time, the cello's strong dynamic pizzicato emerges from an unpredictable point (see Score 4.6). *Janggu* is hitting the opponent's instrument with a series of three-single note phrases on the first beat (accordingly, the *gayageum*'s pitch is unstable, as if attacked, and sometimes it presents a muffled sound). The cello is playing pizzicato and arpeggio, and then sneaks up on Korean *nonghyeon*, which would soon unfold in glissando. The *gayageum* also expresses its own playing technique and sounds like a cello's arpeggio technique. They represent a tense atmosphere through the intersection and friction of different tones. This implies a contrasting situation with the metaphorical enemy in Soo-young Kim's poem, and suggests the painful situation of the grass lying down to the feet.

In the second half, it suggests the phrase “even if it lies later than the wind, it wakes up before the wind”; there is a strong determination to overcome the difficult situation of the blade of the grass. Musically, this scene presented with the *gayageum*'s dynamic crossing of the two octaves and the cello's ascending scale with second degree.

J Very calm and quiet (Tempo IV)

112

R.H.

L.H. *molto p*

114

(hit strings near the bridge with flat hand; make a soft and gentle noise)

p

espr.

mp

Score 4.7. The Passage of Cello, *Gayageum*, and *Janggu*, Stahmer's *Pulip Sori*, mm. 112-115.

For example, in the passage above, *gayageum* plays the spreading chords and harmonics of the D note in a very quiet atmosphere. The cello is going up and down step by step, starting from the bass C1, and gradually overcomes difficult passages (see Score 4.7). Then, the *gayageum* player approaches the bridge with a flat hand and strikes the strings slightly. Through this, the pitch is getting unclear and a very soft noise appears; this tone makes the cello's sound more prominent, revealing the appearance of gradually moving in a clear direction. These cello and *gayageum* produce a calmer atmosphere, unlike the urgent situation in the introduction.

In this aspect, the music correlates to the poetry, and seems to proceed to the contents of the poem in specific ways. However, the composer Stahmer does not simply describe the contents of the poem as it is. In some parts, the contents of the poem are not clearly revealed; instead, the relationship between the grass and the wind implicitly expresses through the process of abstraction, allowing the audience to speculate its meaning and situation.

Above all, this work carries out the process of internalizing Korea's condition of reality at the time, beyond the literal meaning of poetry.²²⁹ Although

²²⁹ This process used cultural memory to discover hidden meanings embodied in music. This could be

the realistic situation of the Korean War in the poem is unfamiliar to him, he leaves connections through his cultural memory by himself, which contains the composer's in-depth cultural exploration. Thus, he has gone to the stage of empathizing beyond just acquiring such poems with his head. This internalization process has been implemented as an important lubricant in expressing the implications of the war, including the scars of Korean poetry, in a much more vivid and dramatic way in his music.²³⁰

③ Expressing the Emotion and Atmosphere of Korean Modern Poetry in an Abstract Way: Redmond's *Closed My Dark Eyes* for Piano, Violin, *Daegeum*, and *Ajaeng* (2017).

When referencing to Korean literature, the composers symbolize the stories' atmosphere and the character's internal psychology. One of the good examples is Jared Redmond's *Closed My Dark Eyes*.²³¹ This work is based on the cultural translation through abstraction of the Korean modern poetry; he inspired one of the modern Korean poems, Hyung-do Ki's "The Graveyard Cemetery 1." Also, he picked one of the phrases in the poem and set the piece's title, *Closed My Dark Eyes*. In this poem, the poetic narrator misses his deceased father, and brings to his mind whenever his father approaches him and calls him on the vineyard, implying the bitter and terrible feelings. When the composer deals with Ki's poem, he does not take the whole phrase, but only the fragments of the poem. The poems below are of Ki, and the composer's selection is as follows (in boldface).²³²

interpreted that the composer remembered the past and continuously interpreted and internalized Sooyoung Kim's poetry, which became the material of his creation.

²³⁰ From the late 1980s, memory emerged as an important research topic in cultural studies. Aleida Asman has drawn the discourse on the identity of music, arguing the important thesis of "cultural memory." The concept that composers, performers, and listeners functioned as part of the "cultural convention," implied that how do they understand the sound and structure of music, and how they relate to special concepts within the existing social and cultural environment of the role of music. There was an inherent reflection on whether or not it was. Aleida Assmann, *Cultural Memory and Western Civilization: Function, Media, Archives* (NY: Cambridge University Press, 2011).

²³¹ Commission: GEORI. This piece premiered at Ilsin hall on Dec. 22, 2017.

²³² What a unique is that the composer translated the original poem into English. However, a closer look at the translation reveals a little difference in the use of words when the composer understands the original. When observed from the point of view of "the fidelity of the original poetry," this interpretation leaves room for doubt in understanding Korean poetry by translating it into their own language rather than understanding

The Graveyard Cemetery 1

Hyung-do Ki

In the autumn of that year, when the owner was gone and the summer was devastated, a man's shadow rose briefly in the great light every evening and disappeared, resulting in a walk of my low visibility. Friend, throughout the autumn of that year I lived in silence. I still remember the false beliefs I had then and the little shocks I sang behind them. Why don't I know that at the time. Why was I so scared of those dark, light religions that were not supposed to be hope or death. I used to watch for a long time that the black grapes fell aimlessly on every thirsty foot, and each time I looked up, the offspring of **strange grass** flew in and **full white smoke** of fields. The darkness always walked to the vineyard, picking out the shadows of the living, and I waited for my master while **I turned my whole body to ruins**. But waiting is like forgiveness, always exhausting the body. When I tire my tired field and make some movements, I used to meet strange disorder like habits, but my friend, I already had **no streaming tears remained**. So, every night I lay down like **the evening lying like dripping wax** in my beloved vineyard, the darkness and the breathless hope was too cumbersome for me. **I remember**, that fall, when the owner was gone and longing was used randomly like a few bowls, I would burn short candles with trembling hands. As autumn went by and even the memories of a few leaves slowly lost strength, my friend, I then met **a surprising space** of thousands of dried grape leaves drifting away. Just as the sun saves its own light in time, I also began to protect my tired spirit in autumn, so I and death became each other's dreams. But I could not leave the vineyard after all. **Any moving thing was absent**, but I changed everything. So, one day, I looked at the fearful eyes of a man who lifted his rope and entered, and every time he called me master, I turned my head in bewilderment and **I closed my dark eyes**. The vineyards that returned to all the land of leaves before summer passed, the miserable fall of that year, I now use those empty joys, my friend.

(Translated by Min-gyeong Son)

Korean poetry itself as an American composer. No matter how well translated into English, there are still parts that are not translated smoothly, because this raises doubts about how close it has come to the originality.

... 그 해 가을 ...	(in autumn of that year)
... 떨어져 쫓겨처럼 누운 밤 ...	(the evening lying like dripping wax)
... 기억한다.	(I remember)
... 낯선 풀잎, 가득 흰 연기 ...	(strange grasses, full white smoke)
... 내 정신의 모두를 폐허로 만들었다 ...	(I turned my whole body to ruins)
... 움직이는 것은 아무것도 없었다 ...	(absent of any moving thing)
... 놀라운 공중 ...	(a surprising space)
... 나에게서 흘릴 눈물이 남아있지 않았다 ...	(no streaming tears remained)
... 캄캄한 눈을 감았네 ...'	(I closed my dark eyes)

[Redmond's Rearrangement of Ki's poem]

The poems above are mainly composed of the poet's painful emotions and dark atmosphere, using colorful vocabularies such as black grape grains, and white smoke. In general, the idea is near at the modernist inclination such as nihilism, expressionism,²³³ symbolism, etc. The composer's selection of the poetic words expresses a very strong image, and he divided it into nine lines based on the poem. The poem contains the static atmosphere of the poetic language and reveals inner emotions in an expressionist context such as "desolation," "nothing" and "tears."²³⁴

Unusually, the composer has a direct translation to understand the original poem; the composer's translation of the Korean literature is so strong that the music is expressed in a modernist way. The composer maximizes the dimension of poetic nihilism or expressionism as well as its meaning. The translating process from Korean poetry to English one seems somewhat superficial as an "abstract poetic symbol." Yet, through the process of translating from poetry to music, his music is

²³³ Expressionism music is unfolded from the early 20th century to just before World War II centering on the Second Viennese School (Schönberg, Webern, Berg, etc.). It focused on expressing an inner unstable and fluctuating psychological state against French Impressionist painting and music. The main musical features included sharp dissonance and progression of chromatic pitch, extreme contrast, and annoyance.

²³⁴ This abstract implementation of modern poetry seems to deviate from the form of the Western typical structure of A-B-A' (it begins with a dark and static musical flow in the overall music, and then suddenly comes out of a dynamic passage around the middle, and finally returns to its place). Instead, the composer constructs dualism- so that the music proceeds through the dialectical interaction of two large pillars; one is a dynamic narrative with a teleological character, and the other is a landscape that gives a static image. The two proceed by following the scene from the previous poem, and music flows at the intersection of the scenery and the narrative. These two axes are also connected with the linear direction, a principle prominent in Western classical music, and the cyclical and static atmosphere that appears in non-Western music.

more emotionally expressed. There are exaggerated expressions in an unpredictable or extreme way, and dramatic expressions in his music; these expressions represent a detailed sentiment such as the terrible and complex emotions in the original poem. Rather than following the poem's narrative, Redmond expresses the stories in more flexible ways based on the composer's own selection and rearrangement. In other words, this piece symbolizes the "psychology," "emotion," and "image" inherent in the narrative, focusing on the sound itself in an abstract way. Therefore, this work demonstrates a dramatic implementation of the atmosphere of the whole poem in the context of a modernist. Rather than focusing on the connection between poetry and music, the poetry-inspired composer recontextualizes his own musical language.

In this way, the composer uses modern Korean poetry as the basis for program music. This is not only depicting the dark external situation, but also portraying the atmosphere and the character's fluctuated emotions.²³⁵ The music represents this context in detail through several sections. First, the composer's rearrangement of the nine lines describes the dark mood. The first line, "Autumn of that year," is drawn somewhat slower, wider, and darker. This part illuminates the theme and atmosphere of the whole piece; also it reappears at the end, pulling the whole piece cohesively (see Score 4.8). The second line, "the evening lying like a dripping wax," reveals the very fine vibrations of the *ajaeng* and violin, and the long tones in the middle move freely using *nonghyeon*. It slowly reveals itself as a soft wave, creating a calm atmosphere that night. The third line "Remember" presents the intrinsic tone of the *daegeum*'s long sound very quietly. The sound of the *ajaeng* and the violin moves similarly, so each sound is not easy to discern; yet, the *daegeum*'s sound is clearly perceived as the wind's sound. The sound expresses like the wind's sound coming from outside in a dark night. The piano has a rather heavy pedal tone with atonal passages and disappears gently by tapping the texture with the minor and diminished chord. Then, the piano reveals a variety of rhythmic

²³⁵ It should be noted that the composer did not follow the temporal flow of the poem as it was when compared to the nine verses selected by the composer from Hyung-do Ki's poems and the arranged program below. The order of these words changed slightly, that was, the poems selected by Redmond were revealed differently from the order developed by the poet. It was arbitrarily rearranged from the composer's hands. The composer extracted the 2nd row (dripping wax) and the 3rd row (remember), which could be seen as an arrangement to create a dark and tranquil atmosphere, and the 6th row (nobody moving) was also placed in front of the original position. It created a dramatic effect and makes sure it conveyed the message of "death."

patterns, and is transformed into a regular rhythmic type at the end; the violin stands at the blurred boundary between the microtones and the vibrato and reveals the linear progression.

After that, the character's feelings are revealed in an expressionist method. In line 4, "strange grasses, full white smoke," presents the piano's free arpeggio with a sudden and rapid expansion of the sound register. At this time, it plays a main role in revealing the transition of the scene, but it continues the very unstable pitch (such as the minor 2nd and the major 7th), reflecting the anxious and agitated mental state. In this way, the sounds in the poetic atmosphere appear as if the traditional aspects of Korea are secretly working in the hidden place rather than being explicitly exposed.

closed my dark eyes - 껌잠한 눈은 감았네

Jared Redmond 2017 ①

Score 4.8. Redmond's *Closed My Dark Eyes*, mm. 1-9

However, a reversal part appears suddenly in the middle part. It reveals that Korean and Western instruments are completely twisted. These instruments play at the highest volume as if they are unrecognizable burning the unique sound of the instrument. The speaker's rising emotions are dramatic in the music, and this aspect is also linked to the main message of the work, "death." Using a long tone of "I turned my whole body to ruins" in line 5, the very violent tone turns into a dramatic atmosphere of *fff*. Then, in the next line, "absent of any moving thing," the *ffff* volume, which is explosively burned in the foreground, having a sudden change to

ppp. It appears like a kind of “shock effect,” and at this time, the sound of the music changes dramatically to a state of “zero, nothing” and is almost inaudible. The remained sound is the resonant reverberation of *fermata*, creating a very empty and futile atmosphere; the sound appears half-and-half of the *ajaeng*'s small harmonics, and the sound of *daegeum*, which creates a lonely atmosphere of the one left alone after death. This part corresponds to the climax, but it appears quietly and towards the end.

Afterward, the rest of the lines instigates a dark and tranquil atmosphere as if returning to the introductory part. At this time, Korean musical instruments borrow from Western techniques; Western musical instruments also adopt Korean traditional music's tone and rhythmic patterns. In line 7, “a surprising space” the drone sound of *daegeum* and *ajaeng* plays a prominent part, implying an empty space between the sky and the earth. The *daegeum*'s melody flows around the central note of C, moving up a quarter-tone and then descends a quarter again. This presents that it continues to revolve around the middle C as if it has returned to its origin. In the case of *ajaeng*, its pitch is somewhat unclear by turning the bow largely in a round shape.²³⁶ In the last passage, “closed my dark eyes,” Western musical instruments cross over the style of Korean music. This part has an acoustic effect rather than a melody, and by using a pedal tone, it sounds like the sound is floating in a hazy atmosphere like a fog. The pitch of the piano sounds very unclear, there is a slight dynamic curve, but it creates a very floating atmosphere; the notes appear slower and slower. When they are playing the chords of the piano, they make a striking sound with the aid of *gung* and the *chae* while playing the *gutgeori jangdan*. The piano's chords continue until a little C-pitched tone of the Korean traditional tones is revealed. Yet, the low-pitched pedal tone and drone bass (piano) continue to lead it in the second half, and the rest goes up to the very high-pitched area and ends with the sound gradually decreasing and disappearing. This progression reveals a dark atmosphere similar to the beginning of the piece; the intro part presents an instrument's clear tone with a linear flow, whereas the latter part creates an ambiguous pitch with a curved flow. This flow illustrates the interaction of the imagery of the landscape/image that gives a dynamic narrative and a static image; these two areas give the impression of music's moving forward and the music should stop through overlapping them.

²³⁶ In the next 8th line, the intersection of the Western- Korean musical instruments extends even in “I had no tears to shed.” Unlike the previous verse, the *ajaeng*'s sound consists of a soft bow tone, in part.

By examining from the intro to the ending part, the composer rearranges the specific poetic words in the music; he abstracts the poetry's mood and the character's emotions. In the musical expression, he considers the narrative of the original Korean poetry: rather than following the poem as it is, he renders them to the nuances of expressionism.²³⁷ This point is to expand this meaning in music, which gives a glimpse of the composer's modernist consciousness.²³⁸ In particular, the subtle changes in the pitch and the irregular speed of vibrato are influenced by the Korean *nonghyeon* technique. Also, the slow change of pitch reflects the Western linear thought, which closely combines the context of Korean traditional living tone.

Ultimately, this piece expresses the original poetry's atmosphere and the character's complex emotion. Based on the translation of the composer, Ki's poems in Korea were dramatically expressed through his music. I view this expanded representation as an act of "cultural translation" in a kind of Benjaminian sense. According to Walter Benjamin's writing *The Task of the Translator* (1923), the cultural translation is not a mere literal translation or paraphrase of the original text's meaning, but an act of "creation."²³⁹ In other words, the translation is not a secondary product or subordinate to the original. Instead, they have an interrelationship in which each complement influences the other. It allows expanding the language of one's own country by translating what has not been realized. The contemporary sensibility corresponds to Redmond's music aesthetics, which leads to creative ideas. Consequently, this results in effective translation when representing poetry into music. In this regard, Redmond's translation of the poem in music conveys the original text much more creatively than the mere literal translation; he enters the process of understanding the context through the Korean-English version. Hence, I insist that this creative potentiality of translating between Korean and Western cultures makes this work presents various possibilities, even more artistic.

²³⁷ The term "modernism" used in Western music history includes not only the musical style, but also the attitude against traditions. This flow appears in the second Viennese in the early 20th century.

²³⁸ It is not just to represent the contents of poetry, but a ceremony to negate the existing sounds of Western customs and to find a new sound.

²³⁹ Walter Benjamin, *The Task of Translator* (University of Chicago Press, 2012), 253-263.

4.1.2. References to Korean Visual Materials²⁴⁰

Visual art inclines to express what the work is trying to say, while presenting something. However, in music, its sound has opposite properties because it indirectly reproduces the message of the work.²⁴¹ According to the German philosopher Hegel's *Musical Aesthetics*, architecture and visual art have a nature that represents something through color and image in a direct way, whereas music has unrealistic and abstract properties to convey through non-material sounds. Since the music is essentially a high symbolic art based on sound, it would be a very challenging work to properly implement visual art as music.²⁴²

Western composers also create by referencing to various visual objects such as Korean paintings, calligraphy,²⁴³ ceramics, traditional crafts, and *dancheong*. Nevertheless, the term “visual form” used in this chapter refers to encompassing all visual arts as well as dynamic movements.

When Western composers reference Korean visual materials, they do not simply pay attention to their outer appearance, but also reflect the deep-rooted heritage and spirit of Korea. To be specific, they tend to explore and accept the spiritual thoughts of Korean *shamanism* and *Buddhism*, which are historically embedded in the figures.²⁴⁴

Composers who referenced these figures are Redmond, de Jaer, and Moser. In common, they are enjoyed expressing music outside of music that contains Korean emotions and visual things. They use these materials for their inspiration. First, Redmond paid attention to the visual objects containing Korean traditions. He communicated these things with Korean performers so that their body and the spirit could be embodied as a whole. Composer de Jaer evinced his interest in the paintings with the ideology of traditional Korean *Buddhism*. He explored its transcendental character and metaphysical meaning, and used it as inspiration. Moser watched *salpuri*, one of the Korean traditional dances by chance, and

²⁴⁰ I distinguished this section from the previous one because this one did not use direct language text. Accordingly, a different context appeared in the process and aspect of implementing it into music.

²⁴¹ George Bertram, *Art Seen by Philosophy*, 235.

²⁴² Georg Wilhelm Friedrich Hegel, *Music Aesthetics*, 38-39.

²⁴³ Predecessor composers Klaus Huber and Isang Yun were inspired by Korean calligraphy and applied them to their works.

²⁴⁴ When Western composers used visual images in music, they tended to express images' intuitive impressions. Also, symbolically they considered implementing the image's spiritual meaning.

attracted the dancers' splendid gestures with a static atmosphere as if time had stopped. These musical representations are differed slightly from composer to composer, yet the composers utilize Korean musical elements in various ways. In this chapter, I focus on three works, Redmond's *The Space Between*, de Jaer's *Closing one moment eyes*, and Moser's *Salpuri*.

① Sensuously Embodying the Beauty of the Space In Between: Redmond's *The Space Between* (餘白) for Solo *Geomungo* (2018)

When Western composers reference to traditional Korean paintings, there are some cases that the composers sensibly represent the deep thoughts and philosophies contained in the paintings. One of the representative works is Redmond's *The Space Between*. In this work, he tries to capture the spaces related to the Korean traditional visual arts in various sensational layers. To this end, the composer understands the space between as follows.

The Space Between (餘白, *yeobaek*) takes its inspiration from the historical role of the *geomungo*: not primarily an instrument of public performance, but a tool for self-cultivation (*suyang*). The title comes from the elegant and empty space in visual art, not only in traditional Korean painting, but also in contemporary art. In this piece, it refers not only to the spaces of silence between the phrases, but also the resonance of each note, the meaning between the lines of the music notation, and the internal world of the performer, the breath inside the bones of her body.²⁴⁵

Redmond interpreted the meaning of the space between as the spirit of image, breath, and discipline. He implemented not only visually revealed it in the score (sensory level), but also presented specific breathing and physical gestures to the performer (physical level). Furthermore, he instructed the performer to internalize the essential meaning of white space beyond these instructions (mental level). The complex layer within the space provides an opportunity for the performer to feel the space enough based on the composer's search. In this way, I will search at the process of embodying the visual properties of the space in real sounds, from each level of sensory, physical, and mental.

²⁴⁵ See Redmond's program note

느리고 명상적이다
slow, meditative

모든 악절이 한계 속에서 나타나고 있다
each phrase as if emerging from mist

(7) aggr. (accl.) (m)

속 *poco f*

A

하스키하게
hoarsely

V V

마지막 비슷한데 더 깊게

f A. (rem.) p mf p pp

B

C

fz pp

white space. Also, it suggests that he paid attention to the essential meaning of the white space and realized the sound through the actual performance very specifically.

These physical instructions extended to the mental level and contained the meaning of the space between them. The composer understood that the true meaning of the space between was a dimension of self-discipline (self-cultivation). This space between is to communicate with the performer to internalize the meaning of it. Thus, it is expressed as a sincere sound, not simply by the movement of the performer's body, which led to an inner understanding beyond the external expression of the space between. This approach provides an opportunity for the instruction to be "slow and meditative" in more practical ways.

② Emphasizing the Intuitive Impression in Korean Painting: de Jaer's *Closing One Moment Eyes* (2012) for *Daegeum*, Two *Gayageums*, *Geomungo*, Percussion, and Soprano

On the other hand, when Western composers referenced traditional Korean paintings, they sometimes emphasized the intuitive images and impressions on the paintings. One of the representative works is *Closing One Moment Eyes* by Belgian composer de Jaer. This work originated from the composer's inspiration to the Korean Buddhist paintings; this piece is combined with the unrealistic atmosphere in Belgian Renaissance paintings and the transcendental context in Korean Buddhist paintings. The meaning of the title is that "if I close my eyes for a moment," which contained the composer's intention that a lot of things would happen in the blink of an eye, and implies the meaning of momentariness (刹那).

Interestingly, this work went through to conceive ideas and getting into the composition. The composer built a conceptual framework to express his first impression of the Korean painting and proceeded to musicalize it. The composer said that he had received a special impression of the grand appearance of the subject and the vivid texture of "light" in the Korean Buddhist painting *Avalokitesvara from Water and Moon*²⁴⁷, a treasure of Korea in the Goryeo period (see Fig. 4.1).

²⁴⁷ Baudouin de Jaer, "'Closing One Moment Eyes': Baudouin de Jaer composition for Korean traditional instruments orchestra presentation file," 2012.

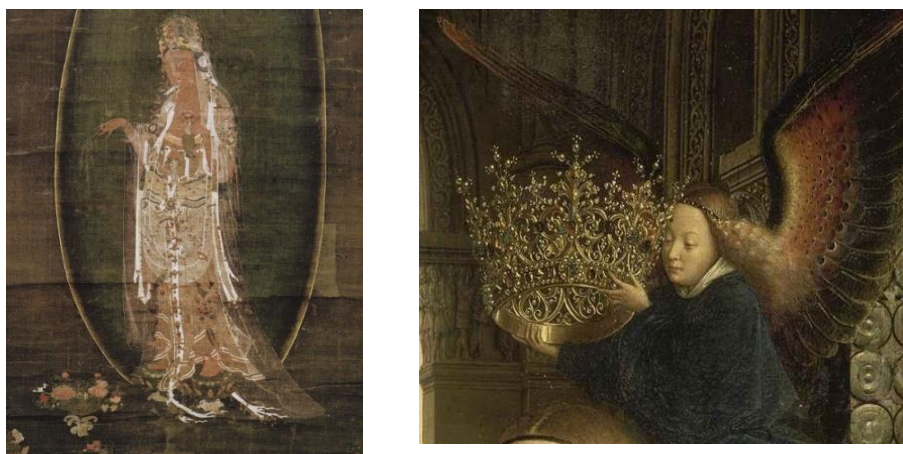


Figure 4.1. *Avalokitesvara from Water and Moon*

**- Compassion Bodhisattva, Goryeo period (14th century). Korean review Culture et Art de Corée Vol 12 N°1 spring 2011 (left)
Jan van Eyck, *Vierge au Chancelier Rolin*²⁴⁸ (right) (photos provided by de Jaer)**

In the picture above (left), there is a bodhisattva wearing colorful ornaments in a large circle in the center; this painted brightly in white shows the shape of the jewel reflected in the light. The grace and brilliance of the *Bodhisattva* are buried with transcendent and divine nobility. The composer has been intensified by the *Avalokitesvara Bodhisattva*, the center of the painting, the radiance and surreal features surrounding him.²⁴⁹

In order to approach these Korean Buddhist paintings more intimately, the composer focused on the appearance of Buddhist paintings and their intuitive impressions. He might refrain from digging into the cultural/religious meaning and context inherent in the paintings. In other words, the composer shed light on the color, texture, contrast, volume, etc. of the painting as well as the sensuous atmosphere and impression of the object, which would be the main subject of music.²⁵⁰

Among them, the composer concentrated on the “light,” and connected it with his traditional paintings to grasp the first impression he had received; he recalled the memories when he got the similar impressions of *Vierge au Chancelier*

²⁴⁸ Ibid.

²⁴⁹ Written interview via email with composer Baudouin de Jaer, Jun 25, 2020.

²⁵⁰ Note that the Belgian one was used as a means, not to understand Korean texts.

Rolin, a painting by Belgian painter Jan van Eyck (1390-1441)²⁵¹ in an art gallery with his father as a child (see Fig. 4.1. the right part of the picture). Eyck's painting was known as one of the representatives of the Belgian Flemish Primitives of the Renaissance style. His works were characterized by an attractive awareness of human nature and the radiance of the figures.²⁵² In this painting above, an angel in the center holding a huge golden crown appears in the foreground with a big light. The angel's back has large wings, so the overall atmosphere is unrealistic and transcendent. This aspect is the same in Korean Buddhist paintings that composer de Jaer impressed with. Although there is cultural jetlag between the two paintings, in stylistic and ideological ways, this painting exposes not only the sensational impressions outwardly, but also the surreal atmosphere in both paintings. In this respect, the composer might approach Korean paintings through the impressions and atmospheres reveal in both Eastern and Western paintings. As cultural theorist Peter Burke mentions, natives tend to draw visual schematics or basic ideas from other cultures to understand unfamiliar foreign traditions, so they interpreted this in familiar and accustomed terms.²⁵³ This cultural understanding serves as an opportunity to promote familiarity with Korean traditional texts, and becomes an ideal basis for dealing with Korean elements in music in earnest.

Based on this material, the composer expresses his music in harmony with Western music's idiomatic expression and traditional Korean intonations. First of all, the whole piece of music is filled with phrases of an atonal nature. Unlike the style of the second Viennese school of the early 20th century, it is clearly expressed in a very bright tone. The melody embraces not only the progression of the step-by-step pitch based on the Western-style equal temperament, but also the fluid tones in Korean traditional music and the accompanying decorative notes project mainly.

²⁵¹ Eyck was a representative painter of Flemish painting in the early 15th-century Renaissance and was a painter working in Bruges. He was interested in the character's portraits and religious subjects. Also, he had a great influence on Dutch and Belgian paintings in the Flanders region.

²⁵² Baudouin de Jaer, "'Closing One Moment Eyes': Baudouin de Jaer composition for Korean traditional instruments orchestra presentation file", 2012.

²⁵³ Peter Burke, *Cultural Hybridity*, (Cambridge: Polity Press, 2009), translated by Sang-woo Kang, *Cultural Hybridity: A Guide for Understanding Mixed and Flowing Cultures* (Seoul: Lee Eum, 2012). 191.

Score

잠시 눈을 감으면

(Version for Daegeum, 2 Gayageums, Geomungo, Percussion and Soprano)

PART I

♩ = 50

BAUDOUIN DE JAEER (2012)

대금

가야금 solo

가야금

Soprano

geomungo

장구

Score 4.10. de Jaer's *Closing One Moment Eyes*, mm. 1-2

In the introduction, Korean instruments appear first, followed by the first bar, with a vocalist's song, and these musical arrangements are mainly used to describe the delicate and soft atmosphere in the visual objects. At this time, the soprano in Western music illuminates not the regular piece in Korean music; the soprano's tone is predominantly very fine and soft, reminiscent of the Western-style *bel canto* singing. However, the soprano is slightly different from the traditional *bel canto* with a unique accent. In terms of lyrics and melody, several notes are included in one syllable. These are associated with the melismatic character of the Western traditional vocal genre. However, the decorative sound in this piece contains several beatings, trembling, and flowing sounds. This exhibits a closer aspect to the *sigimsae* in Korean music. For example, in the lyrics, "Earth" is syllabic, whereas "ga" is melismatic. This is reminiscent of the vocal technique of Korean traditional court music.

In terms of melody, the main tones with decorative sound are centered on the A note from the foundation. The main and the decorative tones have a melodic line back and forth at intervals of 2-3 degrees. In other words, the decorative sound on the short notes that accompanied the long A note follows a clear Western articulation and represent the *sigimsae* of Korean music and produce a very subtle sound. This creates a unique form of Korean music since it combines the melody's intonation and the Western-style pitch. Also, it intermingles between pitch and microtones, between linear and curved sounds, etc. as if the tone is alive, the outline

of the pitch appears fluidly with the energy remaining after the strong beat accent. In this way, the soprano is embroidered with dissonant notes that deviate from the conventional tonality. In the actual sound, ironically it creates a mysterious atmosphere in that it spreads a clear and bright tone. This arrangement of music is surreal in the lyrics, “the Earth is approaching. My head goes into it and doesn't move...” This could link to the texture of “light” seen in Eyck's paintings in the Belgian Renaissance style; this reminds us that the composer built the conceptual foundation with his inspiration.

On the other hand, the composer brings up the historical musical idioms of his country at the end of the phrase (see Score 4.11. right). He uses the polyphonic technique of Flemish (Belgium music, 15th century) music from about 600 years ago (Renaissance period) in Western music history to try to fit into the modern music scene.²⁵⁴ The composer specifically presents several Renaissance-style musical patterns (permutation, retrograde, transposition, etc.). The method unveils that one pattern is used higher or lower (permutation), shifted from right to left (retrograde), or alternately placed between treble and bass (transposition). For example, the *daegeum* and *gayageum*'s melodies, which are prominent in the score of de Jaer below, unfold like Renaissance music. This reveals properties similar to the outline of the sound form of *The Cricket* in the genre of madrigal genre of Flemish composer Josquin des Prés.

The image displays two musical scores side-by-side. The left score is Josquin des Prés' madrigal 'per a-mor-e', featuring four staves of vocal parts with lyrics. The right score is de Jaer's 'Closing One Moment Eyes', featuring five staves for different instruments: 대금 (Daegu), s. 가야금 (s. Gayageum), 가야금 (Gayageum), s. 거문고 (s. Gumo), and 징 (Jing). The notation includes various musical symbols like notes, rests, and dynamic markings such as 'p subito'.

**Score 4.11. *The Cricket*- Madrigal Josquin des Prés (left)
de Jaer's *Closing One Moment Eyes*, mm. 116-118. (right)**

²⁵⁴ For example, he used these musical idioms such as Johannes Ciconia 1370-1412), Gilles Binchois (1400-1460), Guillaume Dufay (1397-1474), Johannes Ockeghem (1415-1497), Jacob Obrecht (1457– 1505), and Josquin des Prés (1450–1521).

This madrigal renders the pattern of the avant-garde in the style of Renaissance music. In the case of de Jaer, *daegeum* and *sanjo gayageum* are progressing in parallel with the isorhythmic pattern. The soprano plays the oblique motion, with the trill technique, while the *geomungo* begins by lowering the octave, with the final cadence progressing in unison. In particular, Korean *nonghyeon* was used in the soprano's trills near the cadence. These reverberating and lingering sounds might be seen as the central figure of “light” in the Korean Buddhist paintings. Thus, Korean music and cultural materials are being combined with polyphonic music, the composer’s music tradition.

In this way, the composer's introduction to the tradition of his country (polyphony) is not performed simply in the context of pluralism. The composer's traversal of the musical style of 600 years ago is also related to the original meaning of a moment of “momentariness.” This presents countless things unfold in the blink of an eye, as implied in the title of the work; it demonstrates the surreal aspect that countless things happen in a short moment. Also, this aspect is related to the archaic-transcendental nature of Buddhist paintings that the composer built as a conceptual framework.

Ultimately, what value does this work have in music when referencing to Korean visual figures? The composer emphasized the compatible cultural properties to approach the specific Korean culture. Through this process, it was possible to draw music in a familiar relationship with Buddhist paintings in Korea. Composer de Jaer gradually overcame the cultural barriers on the paintings, so it provided an opportunity to realize the Korean sound less heterogeneous ways in actual music. The message in Korea’s long tradition matched the composer’s basic interests. When implementing it in the music, it had synergistic effects by expanding the horizons of the sound of Korean traditional music. Also, he expressed the colorful tones with various mixtures of Korea and Belgium. This might be attributed to the combination of the splendor of the light of Korean Buddhist painting, the extraordinary atmosphere, and the expressionist context of Belgian painting.²⁵⁵

²⁵⁵ Overall, this work expresses the beauty, diversity, evolution, and movement of the universe beyond the human world.

③ Reinterpreting Korean Rhythms and Gestures in Terms of Temporality: Moser's *Salpuri* for an Ensemble (2017)

Inspired by Korean visual figures and used them as the main subject of composition, Daniel Oliver Moser composed *Salpuri*.²⁵⁶ As the title suggests, this work represents Korean traditional *salpuri* dance, a shamanic ritual performed to relieve the bad energy of the flesh, which is used as inspiration material.²⁵⁷ Moser has explored Korean traditions and accidentally encountered the video recording of Korean *salpuri*. After watched it, he was strongly inspired *salpuri*'s ideological and spiritual meanings with the mysterious gestures, and immediately decided to write a piece. A *salpuri*, one of the Korean folk dances, is performed following the melodies of the *sinawi*, to eliminate the poisonous and harsh energy of flesh that harms humans and objects.²⁵⁸ He especially focused on *salpuri*'s impressive gesture, which is presented on the cover of the following sheet music.

Daniel Oliver Moser

SALPURI

for Ensemble

2017



Figure 4.2. The Cover of Moser's *Salpuri*

²⁵⁶ German composer and violist Daniel Moser studied composition and viola with Alfred Stingl and Brian Finlayson at a conservatory in Carinthian, Austria, followed by Wolfgang Liebhart at the Vienna Conservatory. He studied composition with Christian Minkowitsch and Tristan Murail at Mozarteum in Salzburg. Over the years, renowned musicians and ensembles commissioned and performed his works internationally. He has been teaching music theory subjects at Vienna University of Music and Arts since 2018. (Source-<https://www.danielolivermoser.com>)

²⁵⁷ This work was performed by the AsianArt Ensemble and guests (Jieun Kang from *haegeum*, Yejina Kim from *ajaeng*, and Woongsik Kim from *janggu*) and premiered at the Elizabeth Church in Berlin on July 19, 2017.

²⁵⁸ Originally, he said that there were many cases where a title was attached after the song was finished, but interestingly, he said that this work was started with a title attached before writing the piece.

The picture presented the curved gestures of the *salpuri* dancer and the fluttering of cloth. Moser reflected its specific spots and shapes in his music.






However, he did not directly cite or write the piece itself when dealing with the subject matter of *salpuri*; he did not realize the Korean tradition by taking a distance from the perspective of a foreigner or an observer.²⁵⁹ In other words, the piece did not explicitly expose the *salpuri* music itself or the related traditional melody. This would be different from the precedents of predecessor composers (Henry Cowell, Lou Harrison, etc.) who composed oriental music or aroused the sentiment of oriental music.²⁶⁰

Instead, the most important factor is “time” in terms of the visual representations of *salpuri*.²⁶¹ Moser focused on the unique temporality of *salpuri* remarkably distinct from his homeland’s culture. This could be seen largely in the pre-setting work and the music passage. First of all, in the case of pre-setting, a specific playing method was instructed for each instrument; he undertook the work of crafting the timbre, which obscures the linear sense of the sound. Second, in the case of musical instruments, Western (violin, viola, cello, and contrabass) and Korea (*haegeum*, *ajaeng*, and *janggu*) were quite set equally, but in actual music, it is not a simple combination or mixture. He instructed the sound shape in detail and in doing so, a unique tone appeared. This method was specifically presented in the instructions for each Korean/Western musical instrument below; it was possible to examine the sound coordination between Korean and Western musical instruments with an in-depth consideration of the essential “sound” of the instrument.

²⁵⁹ The composer allowed him to melt into artistic language, based on his serious exploration of *salpuri*. This was similar to the fact that although the melodies of our folk song “*Saeya Saeya*” were used as the main subject in Penderetsky’s “Korea” *Symphony No. 5* (1992), the traditional melody was internalized in the actual music, making it almost inaudible.

²⁶⁰ This work is not a work of the past exoticism of oriental taste, and it does not reveal the tradition of Korean music itself like composer Lou Harrison’s *Pasifika Rondo* (1963). Rather, more specifically, it was recreated based on exploring it by entering the Korean (individual) music field locally/regionally. While digging into the fundamental vocabulary of the structure, type, pitch, tuning, playing, and use of Korean musical instruments, things that were previously sounded as related to “East (Asian) style” were now starting to appear in detail and reflected in the work, giving a new direction.

²⁶¹ Time is the most important musical component. However, there is a cultural difference in understanding time. While in the West there is a strong linear concept of time in which the direction of past-present-future is set based on a dialectic flow, in the East, time is seen as a static, mental, and cyclical concept in which the past and the present are simultaneously combined. This Eastern view is adopted in *salpuri* in Korea.

Instru.	Signs	Performance Notes
Western Strings		- Mute string; place all fingers on the fingerboard with almost no pressure - Avoid harmonics by playing <i>molto sul tasto</i> the pitch is hardly audible, but somewhat recognizable. - Hollow sound
		- Play on the bridge, "white noise" ²⁶²
	<i>vib, poco vib, molto vib.</i>	- Vibrato resembling European string instruments, smaller than a semi-tone
		- Large vibrato; semitone and more.
Korean Instru.		- Marks pitches for <i>ajaeng</i> , that need to be produced by bending a lower string
		- Play on <i>byon-Juk</i> [byeon-juk]
	Rim	- Edge of the drum (not <i>byon-Juk</i> ! more dry sound)
	Finger trill	- Play with one hand, like a piano trill; possibly fast, very soft sound

[Table 4.2. The Performance Notes of Moser's *Salpuri*]

On the table, Western musical instruments deviate from the Western-style sound through the cracking of pitch, noise, and empty sound. Korean musical instruments add numerous traditional playing methods (e.g., a variety type of vibrato) or make use of percussive sounds. For example, in the case of Western string instruments, the sign of the muted strings creates the sound that is detected but the pitch is hardly heard. It is requested to avoid Western-style pitches or harmonics by reducing the distinct pitch of the instrument, making a hollow sound by muting it without pressure on the fingerboard, or playing it with a *molto sul tasto*. In addition, he instructs to play the strings on the bridge so that it produces a "white noise" sound rather than a pure tone. His experiment is to peel off the typical context of European traditional music.²⁶³

²⁶² White noise (same noise as when the frequency of a TV or radio is not correct)

²⁶³ In addition to that, it produces a flexible pitch by using *molto sul tasto* - *sul tasto- ordinario* - *sul ponticello*- *molto sul ponticello* or a microtone of 1/4 or 3/4.

On the other hand, Korean musical instruments tend to weaken their heterogeneity with European sounds. For this, he suggests an extended playing method while having the original sound of the musical instrument. First, in the case of Korean strings (*ajaeng* and *haegeum*). One of the signs should perform vibrato similar to European string instruments. It is exposed delicately, such as a large and a small vibrato. Also, it is set to be implemented close to the Western playing method and timbre by playing the Western pitch according to the signal.²⁶⁴ In addition to the basic tones, the *janggu* also has a Western-style performing technique, such as using the piano trill, which makes *janggu* not only expands the tradition, but also embodies a unique timbre. Through these instructions for Western and Korean musical instruments (especially instructing to twist a lot of Western timbres), it could be seen the composer's critical consideration of the instrument's intrinsic sound. This is a foothold that forms a distinctive shape of a sound by being combined with various phrases; yet, it has the possibility of becoming ambiguous about how the sense of sound is created in terms of temporality in the future.

The above instructions find unity in each section of *Salpuri*. By controlling the traditional static temporality and the Western linear temporality, this piece embodies it in various ways. At first glance, this work is composed of a three-part form with a 4/4 tempo ♩=50, which is similar to Western traditional temporality. However, *janggu*'s rhythmic pattern creates a very static atmosphere, as if reminiscent of the *jinyangjo jangdan*, one of the slowest tempos in Korean music. In particular, the composer instructs the tempo marking to be “ritual (祭儀),” as the overall atmosphere of the music; this method is related to take into account the religious and shamanic contexts inherent in the Korean *salpuri* with different time perspectives. On the other hand, the tempo proceeds very flexibly even across the bar, rather than progresses according to the Western metronome.²⁶⁵ This is supported by the composer's thought of time, freeing from the existing accurate and regular one. This perspective of a view of time creates a sense of improvisation,

²⁶⁴ In the case of tuning of *ajaeng*, it is composed of Ab-Bb-C-Eb-F-G-A#-B# in Western-style.

²⁶⁵ Since the 20th century, as the style of music had undergone rapid changes, a complex pattern has arisen even in the musical time. It appeared as cyclical time in pluralistic style, undecided open time in contingent music, static time rather than teleological and dialectic time in minimal music, and time in the flow of consciousness, not real-time. Refer to the following thesis for the various changes in temporality in Western music. Hee-sook Oh, "Aesthetic Meanings of the Changes in Musical Time: A Study on the Musical Time After the Late 20th-Century Music," *Music and Nation* 49 (2015): 13-50.

which occupies a large portion of Korean traditional music.²⁶⁶

Section	Measure	Time	Characteristic
A	1	mm. 1-29	-2:09 -A continuous sound of “C” -Create an inaudible empty sound -Tempo increased to $\text{♩}=50-80-92-108-120-132$. -Expressed reverberation after lingering echoes and scratching sound strongly
	2	mm. 30-62	-4:28 -Tempo lowered to $\text{♩}=60$ -Floating notes. The bass strings are bending to produce pitch. -As the melody of <i>haegeum</i> appeared, the strings played harmonics -The heightened bass of the strings, and crescendo and descending notes stand out. -Melody improvisation with <i>ajaeng</i> ’s leap pitches and motions
B	3	mm. 63-84	-5:43 -Temporality -Repetition of sound coming in and going back in -Repetition of descending notes
	4	mm. 85-101	-6:56 -Slowly and calmly, <i>col legno battuto</i> -Granular notes - <i>Haegeum</i> ’s main melody appears
C	5	mm. 102-110	-7:40 -The dark-colored tones of Western strings -The appearance of noise due to special playing techniques
	6	mm. 111-139	-9:59 -The emergence of Coda – playing one beat at a time consisting of high-pitched harmonics -The space of pitches’ interval is dissonant; contrast with playing mainly on the descending pitches and lowered notes from the previous sections

[Table 4.3. The Structure of Moser's *Salpuri*]

The music consists of three upper sections and six lower sections; each has a unique combination of Western and Korean materials surrounding the *salpuri*.

From the beginning of introduction (A), an interesting passage unfolds while refracting the existing sense of time. The basic elements of Western music

²⁶⁶ This temporality could be linked to the unique temporality of Korean music. As a mental and cyclical time, not a linear or material time, it showed an interesting temporality as if the time of the past and the present, the time of the underworld and the world were mixed, and two different times were mixed. The composer revealed that it was an idea for the process of “dismantling” of temporality and an attempt to utilize the improvised characteristics of Korean musical instruments. At the time, he was very attracted to this idea and used it in other works as well.

are hardly revealed such as melody and harmony, and melodies' upward and downward progression (see Score 4.12.). Also, the motif's development is hidden in the music. *Janggu*'s beat moves first, and then Korean and Western musical instruments begin to appear quietly from mm. 3. They implement a heterophony texture by using the central note technique (*Hauptton Technik*), which moves up and down around the basic sound "C."²⁶⁷ The very long pitch of the central note continues, and the *ajaeng* and *haegeum* are extending the vibrato as long as possible. Their vibrato is so long that they counteract the bar, obscuring the Western-style sense of beat/meter.

Salpuri

2017

Daniel Oliver Moser

Rituel
♩=50

Haegeum

Sanjo Ajaeng

Sheng

Janggu

Violin

Viola

Violoncello

Contrabass

Score 4.12. Moser's *Salpuri*, mm.1-6.

The string instruments also play with the pedal tone of the central note; while they are crossing the bar, their dynamic is lowering to *pppp*, and a hollow sound continues, which is almost muted, and its pitch hardly heard on the pitch. The cello is played on the bridge, creating an ambiguous sense as if the sound mass is placed

²⁶⁷ This part is technically difficult to jump to the pitch and does not move, but moves while staying at one pitch. The Korean affection is faintly felt with the feeling of trying to bring out a dynamic style in a static sound. In this respect, it is reminiscent of Isang Yun's *Hauptton Technik*, but Moser interpreted it as a negation of Western temporality. He implemented it as a floating time as if the past and the present were unified.

regardless of the measures. The other strings produce a C-pitched drone sound with the very fine dynamics of *pppp*, reminiscent of the sound of the space between. The violin lasts a very long C note, but goes down to the microtones of B and D; the cello continues to play C sound by alternating chords and notes. When they are combined, it generates a subtle tone. After that, the grand pause appears in units of time (for about 5 seconds). These rests often occur in the whole piece of music, but mostly appear in Part B.²⁶⁸

A peculiar sound is expressed in fragments of Korean traditional melody and the extreme “crossing of the beats” of the Western strings in the midst of a twist from mm. 30. It is expressed at the moment where the extreme bass of Western string instruments and the unique idiom of Korean musical instruments unfold. Particularly, due to the bending pitch on the *ajaeng* part, several microtone pitches are generated, forming a sophisticated shape of the sound. On the other hand, small glissando and harmonics constantly appear in the string. *Sheng* maintains a sense of tension due to the sharp contrast between *sff* and *p*, and *jangu* appears intermittently, showing the strength and flexibility of the rhythm.

Score 4.13. Moser's *Salpuri*, mm.35-37 (Upper part)

²⁶⁸ From mm 16, *ajaeng* and *sheng* (tremolo) indirectly embody the tradition with the attack of the central C note and its reverberation while the texture is gradually thickened. It shows a gradation that sounds when four or more notes are strongly attacked simultaneously. Then the tempo rises dramatically to ♩=50-80-92-108-120-132 in units of two bars, the frequency of which is getting faster, the density of the rhythm is getting narrower, and the tension is getting accelerated. The reverberation caused by the trill and tremolo occur after scratching with three strong *fffs* continued; the tension is strengthened by moving the strong dynamics of *ff-pp* within a few words.

**Score 4.14. Moser's *Salpuri*, mm. 39-40:
Critics of Western Based Beats and Temporality**

From mm. 35, the *haegeum* played its traditional sound freely, whereas the strings produce a mysterious atmosphere with high-pitched harmonics faintly, sounding like a silhouette (see Score 4.13).²⁶⁹ Unlike the arranged strong and weak beats in the Western meter, the *haegeum*'s sound moves its own accent and intonation, resulting in a transposition of the strong and weak beat. Then, the tempo gradually accelerates, and *ajaeng* plays the quintuplets on the low range, illuminating in a free atmosphere with a distinct melody made up of augmented and diminished intervals. The violin and viola also present a melody that gradually goes to the bass with the *glissando*. At this time, the strings go down without hesitation, even invading the bar line in order to emphasize the linear flow/living tone's sound breath (mm. 39-40, see Score 4.14). These gestures form a very large spectrum artistically in the range of notes. Above all, this can be interpreted as the ritual meaning of *salpuri*, which descends to the underworld even to the invisible world, which has a hidden view of time and ideas.

In the second half (C), it moves similarly to the tempo of the introductory part, reminiscent of the recapitulation part in the sonata form in Western music. However, it plays a completely different in the case of the coda section. The phrases that are previously moved in the low-pitched range have an epoch-making transition to the high-pitched range, and the *sheng* and the strings produce a sacred

²⁶⁹ In particular, it is worth paying attention to the gestures of *haegeum*, which are separated from the uniqueness of *haegeum*.

mood as the dissonant “choral” of the high-pitched harmonics, composed of a spectral harmony with atonality is played regularly in two beats with half notes.²⁷⁰

On the other hand, from mm. 117, several pieces of the sound fragment of *haegeum*, *ajaeng*, and *janggu* are listed as parts corresponding to *ad-lib*. These short fragments have a pitch but are scattered horizontally without taking into account the meter, and the material is selected to suit the player's freedom and played (however, in the case of *janggu*, the given tempo and beats are maintained) (see Score 4.15).²⁷¹

The image shows a musical score for three instruments: Haegeum (Hg.), Ajaeng (Aj.), and Janggu (Jg.). The score is for measures 120 to 123. Each instrument has a specific tempo and instruction for improvisation:

- Haegeum (Hg.):** Tempo $\text{♩} = 70$. Instruction: "Use material freely, but stay with the given pitches". The notation shows a series of notes with wavy lines above them, indicating improvisation. The instruction "continue ad lib" is written at the end of the line.
- Ajaeng (Aj.):** Tempo $\text{♩} = 62$. Instruction: "Use material freely, but stay with the given pitches". The notation shows a series of notes with wavy lines above them, indicating improvisation. The instruction "continue ad lib" is written at the end of the line.
- Janggu (Jg.):** Tempo $\text{♩} = 80$. Instruction: "Use material freely, but stay with the given metric structure". The notation shows a series of notes with wavy lines above them, indicating improvisation. The instruction "continue ad lib" is written at the end of the line.

Score 4.15. Moser's *Salpuri*, mm.120
***Ajeng* and *Janggu*'s Improvisation Performance**

In the case of *haegeum*, *ajaeng*, and *janggu*, the performer selects and freely uses the given sound materials, but it embodies aleatory music in the direction of maintaining the given notes.²⁷² The above playing method is similar to the method

²⁷⁰ In the coda, the harmony structure plays a central role. Under the influence of teacher Tristan Murail, it has a similarity to the specific harmony structure of spectral music. However, it is ambiguous to call it completely spectral in this work, because computer-generated analysis or pitch composition was not used a lot. Chords were mostly generated by the imagination and permutation of a central chord or set of musical strings.

²⁷¹ In addition to this, the composer utilized the improvisational characteristics of the instrument according to the critical perception of Western beat and timing. In this way, the existing regular and linear Western-style notion of “deconstruction” of time is supported.

²⁷² These passages emerged in the mid-20th century and were reminiscent of aleatory music, which sought uncertainty by introducing contingency into the performance process, breaking away from the traditional notions of Western music. Representative composers include Cage, Lutosławski, Stockhausen, and Penderecki.

of Stockhausen's *Klavierstücke XI* which is composed of only a few shorts and the performer selects and plays the excerpts randomly from among them. However, Moser's is different in that there is no instruction for the next phrase after playing a short phrase; the player's *ad-lib* is given more so that the performer's liberty is getting broader.

Such an allegorical passage shows a pattern that somewhat deviates from the linear temporal structure of the exposition-development-recapitulation, which is the most basic structure in Western traditional music. In addition, there is no motive, and its variations and developments are also omitted, revealing an unconventional process. This aspect supports the composer's consciousness to break away from the traditional view of time; also it shows an attitude not to follow the Western-style motif, which is a classic method in Western traditional music, and repetition and variation through it.

Therefore, this work recreates the tradition by refracting the essence of Western traditional music (pitch, temporality), emphasizing the properties compatible with Korean traditional *salpuri*. First of all, there is an instruction to strictly control the sounds that make the existing musical instruments for granted. In Western instruments, muted sounds, hollow sounds, noise, and silence are used to avoid the instruments' intrinsic sound. By paying attention to the static mood of staying at one pitch and its subtle movements, it became closer to the sound of Korean traditional music. Second, in terms of temporality, this piece has a strong connection with Korean traditional *salpuri*. From the time the composer would establish the structure of the music, he breaks away from the typical three-part form. He actively demonstrates the improvised music and chance, against the absolute tempo and temporality of the beat, to contain critical consciousness of the quantified temporality of the Western classical music;²⁷³ this does not imbue linear temporality, but cyclical and curved flexible temporality. Interestingly, *Salpuri* coexists two temporalities, a mixture of several axes of time, which acts as a power to pull the whole piece of the music; he references to a more specific Korean tradition and reflects Korean tradition directly or indirectly in the music. In other words, this work enters a more specific Korean tradition, not merely imitating, consciously distancing, or integrating them into Western art music. When reproducing the Korean tradition, he boldly unfolds the open attributes of time by making it coordinative to contemporary music. This consciousness further breaks

²⁷³ The note extends quite long, provocatively countering the note line so that the tempo and the beat also obscure the measure.

the conventional idea of “tradition = past= Korea,” “modern = contemporary = the West.”²⁷⁴ Thus, this work gives the impression that free and flexible dance lines, as if the dancer is loosening the cloth in the actual *salpuri*. This allows the composer to put the intense impression and freshness after his first encounter with *salpuri* dance into the sound. Therefore, when referencing to the Korean tradition, this work is considered to have an artistic effect by being interlinked with the composer's unique musical language.

²⁷⁴ However, it would be raised doubts that how much the composer's fundamental vitality/ideology/ideology of *salpuri* in Korea has been represented in that the material focused on the shape of the material in music. Because this analysis focused on the “how,” this part appeared in a very local passage, so it was not expanded and dealt with in detail. In other words, in some parts, it gives the impression that it stays only on the external layer of the sound itself. At this point, doubts are left whether the “supposed Koreanness” still persists in this work as to whether the “imaginary geography” mentioned by Edward Said.

* * *

Until now, I have searched at the aspects that are projected when referencing to Korean cultural materials in the works of Western composers in conjunction with the dynamic movement of cultural interactions since 2000 in the global era. In their works, Western contemporary composers used Korean elements as individual and regional cultural materials. Also, they contained their own unique compositional method, which associated with the individual's emergent ideas, as mentioned by the cultural theorist Arjun Appadurai. The creator's idea is important because it constantly digs into the niche through agitative interaction at the space between where different cultures meet.²⁷⁵ Rather than the dominance of Western culture, their exploration of Korea unearths a creative meaning in the process of crossing over between niches in a comparative relationship with Korea.

When composers are interested in Korean literary works and their traditional visual figures among the cultural materials, they directly or indirectly express them in music according to the nature and content of the objects they reference to. When Western composers reference Korean literature, there is a tendency to describe the impressive appearance of a person/object; they express the atmosphere of the text dramatically, or abstract the character's inner psychology and atmosphere. They understand the flow of literary works and reflect them in music in common (among them, the music proceeds narratively a similar aspect to the program music in Western traditional music).²⁷⁶ On the other hand, when referencing a visual object, Western composers sensibly embody objects or emphasize the compatible properties of both Western and Korean cultures. This aspect is seen as a tendency to focus on expressing the characteristics of the object in detail in traversing between music and other art genres.

After all, what is it that Western composers referenced Korean culture? This reflects a transitional movement where the relationship between the West and Korea is no longer a rigid relationship between the center and the periphery, the subject and the other that was discussed in the past, but is gradually moving in a more balanced direction. Specifically, there is an attuned part of converged cultures that the West approach the specific country/region and individual culture of Korea.

²⁷⁵ Appadurai, *ibid.*

²⁷⁶ In the mid-and-late 19th century, works that presented such a character, such as Berlioz's extramusical symphony *Fantasy Symphony* (1830), broke the framework of the notion that music can create high artistry only by having an inner form of pure resonance itself. This was instrumental music but had a narrative and descriptive.

4.1.3. Example: Cord Meijering's *Marsyas* for Percussion Solo Symphony (2018/19)²⁷⁷: The Declaration of Independence with Percussion Instruments

About 100 years ago, on March 1, 1919, 33 Korean national representatives proclaimed the Declaration of Independence in the US and promoted the Korean independence movement. Meijering created the world's first solo percussionist's gigantic symphony *Marsyas*, inspired by the history of the March 1st Movement and the spirit contained in the declaration. In cooperation with Korean percussionist Eunbi Jung, the composer arranged more than twenty different types of percussion instruments from the East and the West and led the stage by themselves for 90 minutes.²⁷⁸ “Long live Korean independence!” (대한 독립 만세!) a voice of determination fulfilled in the hall. The meaning of the Declaration of Independence and the melodies of commemoration for the victims of the March 1st Movement resonated in Germany.

(1) The Compositional Process of the *Marsyas*²⁷⁹

The composition *Marsyas* is based on the story of Marsyas, the tragic protagonist in Greek mythology: Marsyas makes beautiful music more than any others and he challenges Apollo, the god of music. After competed with Apollo, unfortunately,

²⁷⁷ This work has been performed in Germany and Korea to this day. In Germany, on March 1, 2019, in celebration of the 100th anniversary of the March 1st Movement, it was premiered in the solo performance of percussionist Eunbi Jung at Wilhelm-Petersen Hall (Akademie für Tonkunst, Wilhelm-Petersen-Saal) in Darmstadt, Germany; so far, this piece was performed four times: one in Germany, three in Korea. When it performed in Germany, it received intensive hype from the audience. In Korea, this piece was played at the Tongyeong Concert Hall on February 28, 2020, the Chuncheon Culture and Arts Center on March 1, and the Korean History Museum in Seoul on March 4.

²⁷⁸ More than fifty percussion instruments are used in the entire movement.

²⁷⁹ The creation history of *Marsyas* is very unique. Composer Meijering was commissioned music for the closing ceremony at the historic German contemporary music festival. He conceived to write a solo percussion, so he contacted the Korean performer Eunbi Jung. However, when she heard that the performance date was set for March 1, 2019, she politely said “no.” This was because the day would be the 100th anniversary of the March 1st Movement in Korea, so it might be difficult to perform together if there is requested a performance related to the Republic of Korea. Nevertheless, the composer expressed his big interest and said, “then, I will compose music related to Korean culture with the subject of “the March 1st Movement.” He immediately researched the Declaration of Independence by himself. After all, on March 1, 2019, his symphony was put on the stage in Darmstadt, Germany for commemorating the victims of the March 1st Movement in Korea.

Marsyas was defeated. As punishment, his skin was peeled off, covered with hollow wood, and made into a first drum. This story tells of Marsyas's pride in playing great music, but becoming arrogant, and then the tremendous cruelty and unimaginable suffering due to his challenge to god.

The composer drew this story into music by exquisitely connecting it with the history of the March 1st Movement in Korea.²⁸⁰ Specifically, the cruelty Apollo inflicts on Marsyas and the suffering of Marsyas is reflected in the work. This connects to the Japanese oppression of Korea, generating a number of Korean victims. Following this connection, the entire composition is organized into four movements: the contents of Greek mythology appeared in the 1-2 movements, and the Korean history appeared in the 3-4 movements (see Table 4.4). Marsyas's beautiful music is equivalent to the first movement (the art), the confrontation with Apollo is the second movement (the challenge), and the scene where Marsyas' defeat and his punishment (The flaying) corresponds to the third movement. In particular, the third movement is overlapped with Korean histories, such as the National Independence Movement and the Declaration of Independence. This follows the commemoration of the victims of the March 1st Movement in Korea. Finally, the fourth movement (Catharsis), presents his desires for purification for pain and cruelty. These stories are woven to make the entire music.

Mov.	Concepts	Title
1	Greek Mythology	THE ART – DIE KUNST
2		THE CHALLENGE – DIE HERAUSFORDERUNG
3	March 1st Movement in Korea	THE FLAYING – DIE HÄUTUNG To the memory of the victims of March 1, 1919 Zum Gedenken an die Opfer des 1. März 1919
4		CATHARSIS – KATHARSIS

[Table 4.4 Concept for Each Movement, Percussion Symphony *Marsyas*]

²⁸⁰ Marsyas was very proud of the aulos and thought that the instrument made the most beautiful sound in the world; he finally challenged Apollo, the god of music, over which sounded more beautiful, Apollo's lyre performance or his performance with the aulos. Apollo accepted the challenge on the condition that the loser must follow any demands of the winner, and their match took place. Both performers performed with full strength. Then Apollo suggested to Marsyas to play the instrument upside down. Apollo could play the lyre well upside down, but Marsyas could not play the aulos well, so Apollo won the competition. The punishment for Marsyas's arrogance in challenging the god of music was severe. Apollo hung Marsyas from a pine tree and then skinned him alive. By spreading his skin on a hollow tree trunk, it made the world's first drum.

In other words, these four movements play a role in opening the door to the Greek Marsyas myth. It transforms the history of the Korean independence movement into a story of the victims' memorial and constructing a huge narrative.²⁸¹

How did the composer come up with an innovative idea that linked ancient Greek mythology to the modern history of Korea? The composer's note contained the process of establishing connections between two cultures. Meijering linked ancient Greek mythology with the Korean history of March 1st like this: the confrontation between Apollo and Marsyas was linked to the conflict between Japan and Korea, and Apollo's flaying to Marsyas was associated with Japanese oppression and cruelty to Korea. The quotation below is the composer's notes.

Both Korea and Japan have abundant and great culture and art. Their cultures are based on the millennia-old Chinese culture. In this sense, Korea and Japan are actually siblings.²⁸² The Korean proclamation of independence of March 1st, 1919 is filled with awe for independence. However, Japan behaves towards Korea as Apollo did towards Marsyas. Instead of respecting and working with the beauty of the other culture, the Japanese murder innumerable Korean protesters in response to the proclamation.²⁸³

According to the note, the composer finds the intersection of Greek mythology and Korean history. They are distant in time and space, as a political situation containing domination and conflict. He might interpret that Apollo's oppression against Marsyas is comparable to Japan's oppression against Korea. In other words, by crossing the two cultures of the West and Korea, transcending time and space, he might approach the individual history of Korea. As the cultural theorist Peter

²⁸¹ The percussionist alone leads the stage for 90 minutes by herself. This performance makes the audience feel like the idea of "giantism" usually appeared in the symphony of Mahler and Bruckner.

²⁸² In the composer's note, "Korea and Japan were virtually brothers" or "(they) were based in the Chinese culture area," he understood the Korean culture in broad categories such as East Asian and Chinese cultures. This part raised some doubts about his understanding of Korea as the individual and local cultural attributes of Korea itself. Some might question that he was understood by connecting the culture of "Korea" itself with China's Chinese culture or Japan.

²⁸³ The original text is as follows. "Sowohl Korea als auch Japan haben eine reiche, wunderbare Kultur, eine großartige Kunst. Die Kultur beider Länder basiert auf der Jahrtausende-alten chinesischen Kultur. In diesem Sinne sind Korea und Japan eigentlich Geschwister. Die koreanische Unabhängigkeits-Proklamation des 1. März 1919 ist voller Schönheit im Gedanken, in der Sprache und in der Freundlichkeit. Jedoch, Japan verhält sich gegenüber Korea so wie Apollo es Marsyas gegenüber tat. Anstatt Respekt vor der Schönheit der anderen Kultur zu haben und mit ihr zusammen zu arbeiten, ermorden die Japaner als Antwort auf die Proklamation unzählbar viele der koreanischen Demonstranten."

Burke points out, this could be seen as an attempt to translate an unfamiliar culture. For this, the translator connects one (familiar) culture to another (unfamiliar) culture.²⁸⁴

However, in the process of translation that connects the composer's cultural time and space, it raises some questions. First of all, whether the god-human is smoothly replaced to the relationship between the ruler and the subject, Japan-Korea even though the process of this translation has similarities in the keyword “pain.” Because god has omnipotent power beyond human abilities, it is hard to connect Japan whether this country has supernatural and absolute power across the world. In addition, Marsyas is defeated by his arrogance against god, whereas Korea is politely demanding the legitimacy of independence through an official declaration to the international community; it may mislead the cause of Korea’s suffering and victimization. In this respect, a “cultural jetlag” occurs in the process of cultural translation, which leads to raising questions about whether the composer has a closer understanding of the history of Korea.

Nevertheless, the composer allows not only himself but also an overseas audience to “effectively” approach a special Korean culture.²⁸⁵ His cultural translation has not simply compared the two phenomena, but made a natural connection from a universal/global story to a special/regional one. It would have been effective to present Greek mythology first, in order to convey the unfamiliar history of Korea to overseas audiences. In addition, rather than telling the politically sensitive issues in advance that have arisen between certain countries from the very beginning of the piece, he presents a universal story first that is widely known to the international audience. Therefore, this method allows Meijering to tell the message in this work in a natural and less burdensome way and is an opportunity for the audience to access this in better ways.

In order to weave stories from the different cultures in this music, the composer himself explored Korean materials and communicated with Korean percussionist Eunbi Jeong for a year. The composer constituted the structure of the creation and listened to the performer’s ideas who had a closer cultural background with an open mind (Especially in the third and fourth movement that contained Korean history). Also, in the process of acquiring background knowledge, Meijering eagerly searched for data related to the history of the March 1st

²⁸⁴ Peter Burke, *ibid*, 90.

²⁸⁵ Burke, *ibid*, 90.

Movement in order to fully understand the history of Korea.²⁸⁶ He even deciphered the original text of the Declaration of Independence in order to adequately understand the facts of history. He said that it was a very time-consuming task, so he had to translate both Chinese and Korean in order to understand it because the text was filled with very unfamiliar Chinese characters about 1,200 characters. He even rummaged through a dictionary of Chinese characters to understand the characters' meaning in the declaration.²⁸⁷ The original text of the Declaration of Independence is as follows:

²⁸⁶ The collaboration between the performer and the composer took place for a year. Although Korea and the Netherlands had very different cultural backgrounds, the composer's youthful experience as a pop band music player gave him a sense of freedom to communicate with Korean musicians with the characteristics of folk music. In particular, he said that he and Jeong had a common view of music called "expression of universal energy" through the physical tapping of musical instruments.

²⁸⁷ Un-kyung Kim, "[National Report] March 1st Movement, Becomes Percussion Symphony in Germany." KTV National Broadcasting, August 2, 2019, [Accessed on August 12, 2020]

吾等(오등)은 茲(자)에 我(아) 朝鮮(조선)의 獨立國(독립국)임과 朝鮮人(조선인)의 自主民(자주민)임을 宣言(선언)하노라. 此(차)로써 世界萬邦(세계만방)에 告(고)하야 人類平等(인류평등)의 大義(대의를)를 克明(극명)하며 此(차)로써 子孫萬代(자손만대)에 誦(고)하야 民族自存(민족자존)의 正權(정권)을 永有(영유)케 하노라. 半萬年(반만년) 歷史(역사)의 權靈(권영)을 仗(강)하야 此(차)를 宣言(선언)함이며 二千萬(이천만) 民衆(민중)의 誠忠(성충)을 合(합)하야 此(차)를 佈明(포명)함이며 民族(민족)의 恒久如一(항구여일)한 自由發展(자유발전)을 爲(위)하야 此(차)를 主張(주장)함이며 人類의(인류적) 良心(양심)의 發露(발로)에 基因(기인)한 世界改造(세계개조)의 大機運(대기운)에 順應並進(순응병진)하기 爲(위)하야 此(차)를 提起(제기)함이니 是(시) 天(천)의 明命(명명)이며 時代(시대)의 大勢(대세) 1며 全人類(전인류) 共存共生權(공존동생권)의 正當(정당)한 發動(발동)이라 天下(천하) 何物(하물)이던지 此(차)를 沮止(저지) 抑制(억제)치 못함지니라.

舊時代(구시대)의 遺物(유물)인 侵略主義(침략주의), 強權主義(강권주의)의 犧牲(희생)을 作(작)하야 有史(유사) 以來(이래) 累千年(누천년)에 처음으로 異民族(이민족) 箝制(겸제)의 痛苦(통고)를 嘗(상)한지 今(금)에 十年(십년)을 過(과)한지라 我(아) 生存權(생존권)의 剝奪(박탈)됨이 무릇 幾何(기하) 1며 心靈上(심령상) 發展(발전)의 障礙(장애)됨이 무릇 幾何(기하) 1며 民族的(민족적) 尊榮(존영)의 毀損(훼손)됨이 무릇 幾何(기하) 1며 新銳(신예)와 獨創(독창)으로써 世界(세계) 文化(문화)의 大潮流(대조류)에 寄與(기여) 補裨(보비)할 奇緣(기연)을 遺失(유실)함은 무릇 幾何(기하) 1노. 噫(희)라! 舊來(구래)의 抑鬱(억울)을 宣暢(선창)하려 하면, 時下(시하)의 苦痛(고통)을 擺脫(과탈)하려 하면, 將來(장래)의 脅威(협위)를 芟除(삼제)하려 하면, 民族的(민족적) 良心(양심)과 國家的(국가적) 廉義(렴의)의 壓縮銷殘(압축소잔)을 興奮(흥분) 伸張(신장)하려 하면, 各個(각개) 人格(인격)의 破壞(파괴)를 遂(수)하러 하면, 可憐(가련)한 子弟(자제)에게 苦恥의(고치적) 財產(재산)을 遺與(유여)치 안이하러 하면, 子子孫孫(자자손손)의 永久完全(영구완전)한 慶福(경복)을 導迎(도영)하러 하면, 最大(최대) 急務(급무)가 民族的(민족적) 獨立(독립)을 確實(확실)케 함이니 二千萬(이천만) 各個(각개)가 人(인)마다 方寸(방촌)의 刃(인)을 懷(회)하고 人類通性(인류통성)과 時代良心(시대양심)이 正義(정의)의 軍(군)과 人道(인도)의 干戈(간과)로써 護援(호원)하는 今日(금일) 吾人(오인)은 進(진)하야 取(취)하매 何強(하강)을 挫(차)치 못하랴, 退(퇴)하야 作(작)하매 何志(하지)를 展(진)치 못하랴.

丙子修好條規(병자수호조규) 以來(이래) 時時種種(시시종종)의 金石盟約(금석맹약)을 食(식)하였다 하야 日本(일본)의 無信(무신)을 罪(죄)하러 안이하노라. 學者(학자)는 講壇(강단)에서, 政治家(정치가)는 實際(실제)에서 我(아) 祖宗世業(조종세업)을 植民地視(식민지시)하고, 我(아) 文化民族(문화민족)을 土昧人遇(토매인우)하야, 한갓 征服者(정복자)의 快靚(쾌靚)을 貪(탐)할새 1리오 我(아)의 久遠(구원)한 社會基礎(사회기초)와 卓犖(탁력)한 民族心理(민족심리)를 無視(무시)한다 하야 日本(일본)의 少義(소의)함을 責(책)하러 안이하노라. 自己(자기)를 策勵(책력)하기에 急(급)한 吾人(오인)은 他(타)의 怨尤(원유)를 暇(가)치 못하노라. 現在(현재)를 綱繆(구무)하기에 急(급)한 吾人(오인)은 宿昔(숙석)의 懲難(징변)을 暇(가)치 못하노라. 今日(금일) 吾人(오인)의 所任(소임)은 다만 自己(자기)의 建設(건설)이 有(유)할 새 1리오 決(결)코 他(타)의 破壞(파괴)에 在(재)치 안이하도다. 嚴肅(엄숙)한 良心(양심)의 命令(명령)으로써 自家(자가)의 新運命(신운명)을 開拓(개척)함이고 決(결)코 舊怨(구원)과 一時的(일시적) 感情(감정)으로써 他(타)를 嫉逐排斥(질척배척)함은 안이로다. 舊思想(구사상), 舊勢力(구세력)에 羈縻(기미)된 日本(일본) 爲政治家(위정가)의 功名의(공명적) 犧牲(희생)이 된 不自然(부자연) 又(우) 不合理(불합리)한 錯誤狀態(착오상태)를 改善匡正(개선광정)하야, 自然(자연) 又(우) 合理(합리)한 政經大原(정경대원)으로 歸還(귀환)케 함이로다. 當初(당초)에 民族的(민족적) 要求(요구)로서 出(출)치 안이한 兩國併合(양국병합)의 結果(결과)가 畢竟(필경) 姑息의(고식적) 威壓(위압)과 差別의(차별적) 不平(불평)과 統計(통계) 數字上(숫자상) 虛飾의(허식)의 下(하)에서 利害相反(이해상반)한 兩(양) 民族間(민족간)에 永遠(영원)히 和同(화동)할 수 업는 怨滿(원만)을 去益深造(거익심조)하는 今來(금래) 實績(실적)을 觀(관)하랴. 勇男果敢(용명과감)으로써 舊讎(구수)를 廓正(확정)하고 眞正(진정)한 理解(이해)와 同情(동정)에 基本(기본)한 友好的(우호적) 新局面(신국면)을 打開(타개)함은 彼此間(피차간) 遠禍召福(원화소복)하는 捷徑(捷徑)임을 明知(명지)할 것 안인가. 1리오 二千萬(이천만) 含憤蓄怨(함분축원)의 民(민)을 威力(위력)으로써 拘束(구속)함은 다만 東洋(동양)의 永久(영구)한 平和(평화)를 保障(보장)하는 所以(소이)가 安일새 1리오 안이라, 此(차)로 因(인)하야 東洋安危(동양안위)의 主軸(주축)인 四億萬(사억만) 支那人(지나인)의 日本(일본)에 對(대)한 危懼(위구)와 猜疑(시의)를 갈스록 濃厚(농후)케 하야 그 結果(결과)로 東洋全局(동양전국)이 共倒同亡(공동동망)의 悲運(비운)을 招致(초치)할 것이 明(명)하니, 今日(금일) 吾人(오인)의 朝鮮獨立(조선독립)을 朝鮮人(조선인)으로 하야금 正當(정당)한 生榮(생영)을 遂(수)케하는 同時(동시)에, 日本(일본)으로 하야금 邪路(사로)로서 出(출)하야 東洋(동양) 支持者(지지자)인 重責(중책)을 全(전)케 하는 것이며, 支那(지나)로 하야금 夢寐(몽매)에도 覓(면)하지 못하는 不安恐怖(불안공포)로서 脫出(탈출)케 하는 것이며, 1리오 東洋平和(동양평화)로 重要(중요)한 一部(일부)를 삼는 世界平和(세계평화) 人類幸福(인류행복)에 必要(필요)한 階段(계단)이 되게 하는 것이라 이 옛지 區區(구구)한 感情上(감정상) 問題(문제) 1리오.

아아, 新天地(신천지)가 眼前(안전)에 展開(전개)되어도다. 威力(위력)의 時代(시대)가 去(가)하고 道義(도의)의 時代(시대)가 來(래)하도다. 過去(과거) 全世紀(전세기)에 鍊磨長養(연마장양)된 人道的(인도적) 精神(精神)이 바야흐로 新文明(신명문)의 曙光(서광)을 人類(인류)의 歷史(역사)에 投射(투사)하기 始(시)하도다. 新春(신춘)이 世界(세계)에 來(래)하야 萬物(만물)의 回蘇(회소)를 催促(취촉)하는도다. 凍水寒雪(동빙한설)에 呼喚(호흡)을 閉塞(폐쇄)한 것이 彼一時(피일시)의 勢(세) 1라 하면 和風暖陽(화풍완양)에 氣脈(기맥)을 振舒(진사)함은 此(차) 一時(일시)의 勢(세) 1니. 天地(천지)의 復運(부운)에 際(제)하고 世界(세계)의 變潮(변조)를 乘(승)한 吾人(오인)은 아모 躊躇(주저)할 것 업스며 아모 忌憚(기탄)할 것 업도다. 我(아)의 固有(고유)한 自由權(자유권)을 護全(호전)하야 生旺(생왕)의 樂(락)을 飽享(포향)할 것이며, 我(아)의 自足(자족)한 獨創力(독창력)을 發揮(발휘)하야 春滿(춘만)한 大界(대계)에 民族的(민족적) 精華(정화)를 結紐(결紐)할지로다.

吾等(오등)이 茲(자)에 奮起(분기)하도다. 良心(양심)이 我(아)와 同存(동존)하며 眞理(진리)가 我(아)와 并進(병진)하는도다. 男女老少(남녀로소) 屢시 陰鬱(음울)한 古巢(고소)로서 活潑(활발)히 起來(기래)하야 萬衆羣衆(만중군중)으로 더부러 欣快(흥쾌)한 復活(부활)을 成遂(성수)하게 되어도다. 千百世(천백세) 祖靈(조령)이 吾等(오등)을 陰佑(음우)하며 全世界(전세계) 氣運(기운)이 吾等(오등)을 外護(외호)하나니 着手(착수)가 곳 成功(성공)이라. 다만 前頭(전두)의 光明(광명)으로 薊進(맥진)할 3트름인디.

The 33 national representatives of Korea proclaimed the Declaration of Independence of Korea during the March 1st Movement in 1919. This text contained peace, integrity, and not emotionally opposed, but had a belief based on justice and guidance in the spirit of national self-determination and

independence.²⁸⁸

Meijering studied the texts intensively by referring to a dictionary of Korean as well as Chinese characters until he was able to understand each word of the Declaration of Independence. Also, he had a desire and willingness to seek the truth about what was the real society in history. According to the interview, he first read the English translated version, to grasp the overall knowledge.²⁸⁹ After that, he read the text of the modern Korean version in earnest and read it very carefully. While interpreting, he encountered cultural barriers and difficulties, he asked for advice from a close composer, Geon-Yong Lee. Lee kindly explained the details of background knowledge and helped him understand it; yet, he also advised Meijering to read the original text in Chinese in order to grasp the real proclamation. Meijering was inspired enough by the Korean Declaration, but he decided to read the original Chinese text to get a sense of the true spirit. He tried to translate all the number of characters while visiting the dictionary of Chinese characters in order to decode over 1,200 Chinese characters that were difficult for Koreans to easily understand at once. In the interview, the composer said that it took the longest time and was a little stressed as the premiere date approached; but, he made his mind again to inform the world of the Declaration of Independence, which contained the beautiful spirit of Korea.²⁹⁰ Through these works, he presented his strong internal motivation about knowing Korea; he not only comprehended Korean history, but also attempted to understand its specific cultural history as a foreigner.

After translating the Declaration, Meijering did not understand the Korean victims as being persecuted under Japanese imperialism, complaining of suffering to the world, or full of hostility toward the Japanese imperialism. Instead, he paid homage to Korea's pride and willingness for the declaration. According to the program note, he mentioned that "Korea's Declaration of Independence on March 1, 1919, is full of awe for independence." He understood the Korean Declaration did not simply rebel against the Japanese oppression, but they proclaimed the independence of the Republic of Korea all over the world through the spirit of universal independence of mankind with justice and a peaceful attitude. Through his understanding, he might be impressed with the purpose and practices. In an

²⁸⁸ Korean History Dictionary Compilation Society, "The Declaration of Independence [獨立宣言書]," Korean Modern and Contemporary History Dictionary, 2005. 9. 10.

²⁸⁹ Meijering Interview, August 29, 2020, Zoom Meeting.

²⁹⁰ Ibid.

interview, Meijering said, “The Declaration of Independence was not belligerent.²⁹¹ Instead, it was very poetic, polite, and a request for understanding. It even contained self-critical content.” That is to say, he did not view the Koreans as merely “victims,” but as a willingness to diagnose suffering times, request understanding, and overcome difficult times with rational reasons.²⁹² In other words, he did not simply accept the declaration as a mere text containing the Korean’s “victim mentality” owing to the oppressor. From this point of view, Meijering did not merely translate the contents of the original text of the Declaration of Independence and accept the contents superficially. Instead, he seemed to have advanced to the stage of exploring and empathizing with the deep spirit contained in the Declaration of Independence.²⁹³

(2) The Musical Structure of the Composition *Marsyas*²⁹⁴

When he designed the musical structure and its form, he referred to the grandeur atmosphere of the large symphony of former late 19th-century Western composers Gustav Mahler and Anton Bruckner. However, he attempted to embed Korean sounds in the contents of the frame. The first movement is a late-romantic atmosphere, with a splendid opening, the second movement is a slow Andantino, the third movement is an unrefined scherzo, and the fourth movement is the finale. This work has a structure similar to that of the Western-style symphony; yet, in the actual sound, it evokes a Korean affection or reveals a unique cultural interrelationship (see Table 4.5).²⁹⁵

²⁹¹ Un-kyung Kim, “[National Report] March 1st Movement, Becomes Percussion Symphony in Germany.” KTV National Broadcasting, August 2, 2019, [Accessed on August 12, 2020]

²⁹² Sehee Kim, “The Declaration of Independence Written by Western Musicians... Composed for the Victims of the March 1st Movement,” KBS News, August 11, 2019, https://www.youtube.com/watch?v=4Pn_cPOZaH4&feature=emb_logo

²⁹³ The composer’s translation also needed to understand the documents involved in the history of the March 1st Movement and the socio-cultural background in which this document came out. In other words, it seemed that he approached the history of the March 1st Movement, focusing on the meaning and spirit according to the contents of the Declaration. Also, he knew that he needed extensive study of the history, culture, ideology, etc. in Korea at the time. Of course, there might have been a limited time for composing a new piece because he had to double work. So, it was a little disappointing that his understanding of Korean modern history has been limited in more broad areas.

²⁹⁴ This part also uses Korean instruments and their playing methods, but the main thing is to use Korean materials to describe the title/story well.

²⁹⁵ I analyzed by referring to the following video; the time for each movement was also entered according to

Mov.	Title	Time	Characteristic
1	The Art	~00:25:00	- Drums' polyphonic playing - Counterpoint proceeding
2	The Challenge	00:25:00~00:40:00	- Various performance techniques with the only bass drum: scraping, tearing, hitting, rubbing - Playing symphonic polyphony - Reflect inner consciousness, monologues sound
3	The Flying-To the memory of the victims of March 1, 1919	00:40:00~01:00:00	- Recitation of the Declaration of Independence - Performing <i>gutgeori jangdan</i> as a shamanistic instrument - Evoking peaceful atmosphere while describing nature's sound - Beaten with <i>jukbi</i> (bamboo clapper, one of Buddhist instruments) and called each member of the 33 national representatives
4	Catharsis	01:00:00~01:30:00	- Meditative and static atmosphere - Performing <i>jinyangjo jangdan</i> related to <i>han</i> (恨) of Korean traditional music - Evoke the sound of "purification" with the ocean drum - Encounter with the statue of Peace

[Table 4.5. The Structure of Meijering's *Marsyas*]

Through the analysis of each movement, I will find out what forms of cultural hybridization are produced.

In the first movement, "the art" is unfolded the mysterious sound of East and West percussion instruments and beautiful polyphonic music according to their counterpoint progression. It depicts Marsyas's beautiful sound with Apollo. The figure below indicates the entire percussion of all movements; the first movement used a yellow and gray musical instrument spread in the middle half-moon shape (see Fig. 4.3). There are seven Thai gongs (orange), nine cymbals (yellow), eight Tom Toms, two Timpani (beige), and a thunder sheet. Although the East-West sounds resonate together, they unfolded harmoniously with little distinction; this allows the audience to hear a variety of timbres and pitch arrangements.

this video.

<https://www.youtube.com/watch?v=IdmZOvp6OhI&feature=youtu.be&fbclid=IwAR0CisfK1bETzNNq9ZH0U7rvG6NffKB-2Qlm6cVJRYqV2QdqyO0fvOafI20>

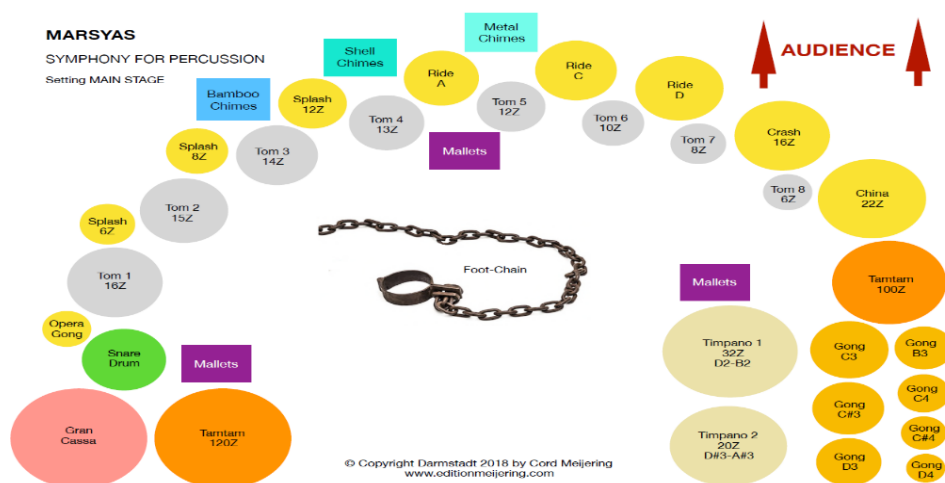


Figure 4.3. Percussion Placement in the *Marsyas* (photo provided by Meijering)

For Western instruments, only two timpani are used, and for Asian instruments, seven Thai gongs are used, which consisted of four pitches (B, C, C#, and D). (Note the orange-colored gong and beige-colored timpani on the bottom right in the Figure above.) The drums and cymbals create a parallax of different rhythms, such as 3:4 and 5:4; they form a thick polyrhythmic layering by spreading colorful and flashy rhythms, respectively. In addition, their arrangement makes a counterpoint flow that interlocks vertically and horizontally, which exudes exciting energy through the contrast of strength and weakness and speed. Their intersection creates a mysterious atmosphere through the contrast of metallic sounds (cymbals) and leather sounds (drum).

Moreover, the first movement not only evokes an exotic feeling but also forms a polyphonic sound layer of percussion instruments. In this way, Eastern and Western instruments' own melody is intertwined, building up a polyphonic melody. In the above layout, both Tom-Toms and Symbols are laid out sequentially from low to the high pitch, so they are intersected in different directions. That is, when one side is arranged from low to high, the other is arranged from high to low. This is due to a specific musical passage, and when the percussionist moves two instruments simultaneously with both hands, it is intended to easily express a polyphonic sound including contrary and oblique motion.²⁹⁶ This polyphonic

²⁹⁶ The use of polyphony melody was also related to the Dutch, the cultural background of the composer, which contained the rich heritage of polyphonic music, where the harmony of plural melody was prominent in Western music history. Not only the horizontal flow of each melody but also the combination of the

resonant is mixed with the context of Eastern percussion instruments, so the audience can hear the beauty of hybrid music.

The second movement corresponds to a scene where Marsyas and Apollo, compete for music under the subtitle of "the challenge," and is expressed in Marsyas' inner conflict and confrontation with Apollo. Unlike the first movement, where the energy's direction is expressed from the inside out, the second movement moves the direction from the outside to the inside and is used only the bass drum; it is similar to the inner and monologue atmosphere. This atmosphere is realized through detailed playing instructions, focusing on one instrument so it used only the bass drum. For example, the player beats a drum with her fingers, rubs on the drum with her palms, and scratches with her fingernails. According to the Marsyas percussion font in the music notation program made by the Meijering, it contains not only the various types of mallets required for percussion but also the symbols of the player's gestures.

MARSYAS PERCUSSION FONT



























key	meaning	meaning	key	symbol	meaning	key	symbol	meaning	key	symbol	meaning
a		bell stick	h		mallet marimba	o		normal ride	v		wipe up
b		bell tip	i		mallet medium	p		rim position	w		wipe up down
c		bowed	j		mallet soft	q		wipe circle	x		wipe up straight
d		brush metal	k		mallet superball	r		wipe down	y		wipe up up
e		brush rod	l		mallet timpani	s		wipe down down			
f		drum stick	m		mallet vibraphone	t		wipe down straight			
g		mallet hard	n		muted completely	u		wipe down up			
 Version 1.0		© Darmstadt 2018 by Cord Meijering		www.editionmeijering.com							

Figure 4.4. Marsyas Percussion Font by the Composer (photo provided by Meijering)

From a to m are instructions for the stick/mallet type while playing the percussion instrument, while n to y are instructions for the player's gesture. Overall, this font required a lot more of the player's hands and gestures than the tools used to play percussion instruments. The performer plays with a lot of excitement, using a variety of mallets, and this exciting beat evokes one of the Korean traditional

sounds of different instruments resonating vertically at the same time could be said to have originated from the traditional polyphony style, which has deep historical roots in the composer's hometown. The Netherlands belonged to the Flanders region in the context of the Western music tradition, and during the Middle Ages and the Late Renaissance, it led the music of Europe, including polyphonic music. Representative composers included Johannes Ockeghem, Jacob Obrecht, and Josquin des Prés. They cultivated Flemish music and performed music such as Mass, Madrigal, and chanson based on vocal polyphony. (Donald J. Grout, *The Western History of Music*, W. W. Norton & Company; ninth edition, 2014)

rhythmic patterns of *jajinmori*, *eotmori*, and *hwimori*. The audience might hear the various tones of the drum through various hitting tools with physical gestures. As a result, this work demonstrates the possibility of symphonic polyphony, expressing this diversification of playing methods and diverse rhythms with only limited instruments.

A significant part of the symphony is the third movement. This movement, “The Flaying-To the memory of the victims of March 1, 1919,” naturally transformed into the scene where Marsyas was defeated in the competition with Apollo and suffered a punishment of being flaying. In this movement, Korean texts gradually appeared with a fast-paced percussion performance with a cheerful Korean *kkwaenggwari* (small gong), and *jing* (gong). In detail this movement consisted of 1) the recitation of the entire text of the Declaration of Independence 2) Three chapters of pledges and a list of 33 national representatives, 3) Long live Korea Independence!²⁹⁷ In this movement, the text is not simply recited, though it is used together with a number of Korean musical elements such as Korean traditional percussion instruments, shamanistic instruments, and *gutgeori jangdan*.²⁹⁸

After the opening of the third movement of the splendid *kkwaenggwari* (small gong) and *gong*, the performer shouts “oh~” as if singing a shaman song (巫歌). She recites the first verse of the Declaration “We herewith proclaim the

²⁹⁷ The lyrics of 2) and 3) are as follows.

Our Three Pledges First, our Declaration of Independence today represents the wish of our people to safeguard and advance justice and human principles in their lives. Therefore, we shall only spread the spirit of freedom far and wide and avoid being exclusive of others.

Second, everyone, down to the last of us, shall represent the voice of our people’s rightful will.

Third, all actions shall be respectful of order to demonstrate our honorable cause and rightful conduct.

On the first day of March, in the four thousand two hundred fifty-second year since the founding of our nation (1919).

Representatives of the Korean people

Sohn Byeonghui	Gil Seonju Yi Pilju	Baek Yongseong	Kim Wan-gyu	Kim Byeongjo
Kim Changjun	Gwon Dongjin	Gwon Byeongdeok	Nah Yonghwan	Nah Inhyeop
Yang Jeonbaek	Yang Hanmuk	Yu Yeodae	Yi Gapseong	Yi
Myeongnyong	Yi Seunghun	Yi Jonghun	Yi Jong-il	Im Yehwan
Bak Junseung	Bak Huido	Bak Dongwan	Sin Hongsik	Sin Seokgu
Oh Sechang	Oh Hwayeong	Jeong Chunsu	Choe Seongmo	Choe Rin
Han Yong-un	Hong Byeonggi	Hong Gijo		

²⁹⁸ Korean materials are mainly expressed in shamanism, Buddhist instruments, and *gutgeori jangdan*.

independence of Korea~” in the chanting tone while shaking the shaman’s instrument (bell). The performer is directed like a shaman who connects with a transcendental god. While shaking a shamanist instrument with both hands, she becomes very clear of Korean character from this point on.



Figure 4.5. Playing Shamanist’ Instruments in the Third Movement of *Marsyas*
(photos provided by Meijering)

According to the composer, this movement set the performer as a shaman, which not only tries to communicate with the divine world but also actively reveals the Korean traditional elements.²⁹⁹

In addition, in the performance the player not only uses shaman instruments while reciting the Declaration of Independence but also uses percussion instruments that imitate the sounds of various animals to describe the vitality of nature, thereby creating a peaceful and hopeful atmosphere. These percussion instruments express the sounds of birds, rabbits, ducks (quacks), owls, foxes, turtles, and frogs, and these instruments are rarely used in Western art music.



Figure 4.6. Percussion Instruments that Make Animal Sound in the Third Movement
(photo provided by Meijering)

²⁹⁹ Interview with Meijering via Zoom online, August 29, 2020.

These animal sounds and natural sounds are closely related to the text of the Declaration of Independence: “the era of power goes away, and the era of morality comes.” It is also connected with nature in the context that Korea would enjoy the thriving nature and life so that Korea could form a pure and shining culture in the heavens and earth full of spring energy. It conveys the important meaning of Korea's independence from the realm of mankind in the world to the realm of nature.

In fact, in the Declaration of Independence, the ritual influence surrounding the shaman is not directly revealed,³⁰⁰ but the aspect of the shaman's faith for blessing in music and the possibility of communication with nature plays a role in enhancing the utility of the Declaration of Independence. This is because shamans are not ordinary human beings, but are more like beings who manage communication with the gods as well as take care of nature and souls. In other words, the setting in which the shaman proclaims the Declaration of Independence unveils an atmosphere where Korea's desire for independence. This is not only fulfilled in the real world but also in the supernatural (nature, god) world.

During the reading of the Declaration, the *gutgeori jangdan* is actively expressed in the Korean musical context with treasure and a strong spirit. When the performer's recitations and gestures quickly hit the Korean rhythm with percussions, the contrast between the strong and weak beat of the rhythmic grooves intersect quickly. It raises the sense of tension, continuing to make the audience attended with the desire for independence.

Korean percussion instruments are also used in the three chapters of pledges and the list of 33 national representatives; when the voice and text are used together, it has the effect of emphasizing the text. In the three chapters of pledges, it plays a shaman instrument (a bell), a thunder sheet, and a basket-type percussion instrument, respectively. Then, in the list of 33 Korean national representatives, the performer calls out the 33 members and intermittently beats the *jukbi* (bamboo clapper), an instrument of Buddhist meditation. Whenever she shouts each person, she taps the beat each time, and focuses on the timbral effect of the instrument itself. Thus, the bamboo's clear timbre creates an awakening effect. However, rather than considering the religious context surrounding the sound (religious and spiritual content of Buddhism or shamanism), Meijering focuses on the sound itself such as

³⁰⁰ Since independence activists and shamans are different existences, it occurs cultural distances subtly. At this point, it is very necessary for a careful diagnosis of the composer's consciousness toward Korean shamans and the hybrid linkage between their own culture and music.

steadfastness, neatness, and clarity. Through this, it plays a role in highlighting the content of the text.

The highlight is the third movement. As the performer finally recites the key lyrics, “Long live Korean independence!” The line in a voice of determination conveys the percussion performance, as the martyr Gwan-soon Yu, who devoted herself to Korea’s independence and sacrificed it. After the end of the Declaration, the performer re-plays the *gutgeori jangdan* and sings the first verse of the Declaration, “We herewith proclaim the independence of Korea and that Koreans are a self-governing people.” In particular, in the last verse, “I declare,” she shouts as long as she can at the top of her voice. Immediately, she strikes the thunder sheet behind her at high speed, ringing traditional percussion *kkwaenggwari* and *gong*, playing other percussions very quickly and intensely, which gives a strong impression. This represents very realistically as if a Japanese soldier aims a gun at a Korean who desperately resists it. The spirit of the Declaration of Independence delivers the willingness of independence to the world against the Japanese persecution 100 years ago. This reawakens once again with art music beyond the times and spaces.³⁰¹

The fourth movement is "Catharsis" as the subtitle, comforting the Korean victims of the Japanese invasion, and the beautiful rhythm of *jinyangjo* resonates with the desire for a moderate reconciliation. Basically, the term catharsis has the meaning of healing and purifying complex emotions in the mind by seeing tragedy based on Aristotle's poetics.³⁰² *jinyangjo* has something in common with catharsis in that it usually wipes out and heals complex minds; yet it differs in the sense of comforting souls who have died unfair way through shamanic music.³⁰³

³⁰¹ However, there is an issue to be pointed out from the perspective of translation even in the part from the third movement to the fourth movement. Rather than trying to unfold the complex historical problems of the two countries, the composer focuses on solving them promptly and reconciling them. With the introduction of “resolving themes,” the message of the spirit of the Declaration of Independence in the 3rd movement has a nuance of slightly shifting. In other words, it is trying to establish a somewhat peaceful and moderate context by responding with “cleansing” to the unresolved time and conflict that was not resolved in the fourth movement as revealed in the third movement. As the composer understood this proclamation as “a symbol of peace and a symbol of cooperation and independence,” the atmosphere immediately shifted to the direction of calm and reconciliation in the next movement (i.e., rather than seeking a solution for unresolved pain, just wash away the cores. This is one of the somewhat regrettable parts that have not been fully translated and corresponds to the 'political issue that must be watched by Korea and Japan even today; the pain and wounds still indelible and unresolved, which are the remains of and conflicts due to the Japanese colonial rule.

³⁰² It is based on the definition of Chapter 6 tragedy in Aristotle's Poetics. In Aristotle's poetics, catharsis means purification and excretion.

³⁰³ *Jinyangjo* is the first *jangdan* that appeared when playing the *sanjo*, creating a very slow and lyrical

The composer's use of *jinyangjo* enhances the meaning of consoling and commemorating the victim's *han*(恨), a deep sorrow. For this, the percussions create silence, resonance, serenity, and meditative atmospheres. Pulling out the instruments creates a feeling of peace and healing.

In particular, the Eastern sentiment partially perceived in the fourth movement has aroused in acoustics as well as the Korean *jinyangjo*. This is not based on the “imaginary of Orient” but based on the exploration with locals in Korea. Even it has been used more carefully than any other previous composer.³⁰⁴ This movement, with the largest number of percussion instruments among all movements, used lots of local instruments; he selected them with the advice of locals since the composer visited Korea. This movement was revised as Korean instruments were continuously added whenever unique instruments were available. The new instruments accumulated with the percussion instruments, recommended by a Korean composer, bamboo percussion from his acquaintances; he even carried a mobile from North Korea and various instruments (e.g., rain sticks) made by himself. This process would not be the composer's vague imagination, but his actual visit to Korea; he expressed in the piece through specific inter-cultural exchanges, and in doing so, the actuality/reality was highlighted, not imagination/virtuality.

For example, instruments like brooms could be used to strike or sweep the floor, reminiscent of the scenery in a *hanok* (Korean traditional house); a temple bell could be used in the context of Buddhism (hanging outdoors at the end of a curved roof in a Korean temple, and the sound is formed by the wind), mobiles, and *moktak* (wooden percussion instrument used for chanting by Buddhist clergy, 木鐸) used by Korean monks. These instruments have embodied the mood of nature in recreating the atmosphere and background in detail through a specific

atmosphere; it also maximizes the emotion of *han* in a long breath. Not only that but it is also connected to the context of the former shaman in that is widely used in shamanic music such as *ssangim-gut* and *namdo* folk songs and *sinawi* music. BangSong Song, *The Hankyoreh Grand Dictionary of Music*, Seoul: Bogosa, 2012. However, Meijering's connection between *jinyangjo* and catharsis in some parts needs to be explored more from the perspective of cultural translation.

³⁰⁴ For reference, the aspect of “imaginary oriental” in music would be seen in John Cage's in the US and Tan Dun's in China. Cage's interest in Eastern philosophy was influenced by the Chinese *I-Ching*, which explained the principle of natural phenomena in all things change. On the other hand, Tan Dun produced organic and natural sounds using water, stone, paper, and handmade ceramic instruments, but expressed the oriental nuance of the work by confronting the sound of the orchestra symbolized culturally. (Music Aesthetics Research Society, *East Asian Contemporary Music in the Global Era*, 2015.)

Korean musical instrument.

However, it is necessary to examine the translation of the oriental context from the perspective of shamanism or Buddhism when converting catharsis into music in the fourth movement. The translation of catharsis into shamanism or Buddhism is somewhat different from its original meaning in the West. Western concept of catharsis means resolving the negative thoughts and emotions accumulated in the mind by seeing the tragedy. However, the Buddhist perspective of it is key to gain “realization” by emptying the anguish in the mind through the performance of silence and meditation. In addition, shamanism believes in the existence of spirits in nature, so it encompasses a different point from the Western catharsis in the sense of washing away the humans’ bad energy in a state of “ecstasy” through dynamic interactions with the gods.

In the fourth movement, the catharsis draws a more concrete and realistic message from Korea rather than simply ending with a musical “solution, purification.” One thing to note is the Statue of Peace, which sits in the middle of the stage. The Statue of Peace, a symbol representing the damage of the comfort women problem that Korean girls were forcibly dragged to by the Japanese military during the colonial period. This statue is always placed in front of the stage from the beginning to the end of the work, but the fourth movement projects it more centralized. The performer, who focused on playing percussion in the front, stared at the Statue of Peace in front of the stage and circling (see Figure 4.7). Her sight concentrated on the girl, and by the second half, she carefully sits in an empty chair next to the girl and held her hand. Finally, she was looking at the stage in front of her with determined eyes. This performance suggests that the issue of a comfort woman was so complex that conflicts between countries so, it needed international cooperation and helps. This did not stop at simply embodying artistic catharsis, but it brought the room to think of specific and realistic issues in Korea.

The Statue of Peace on the stage regarding the controversial issue of comfort women reflects the desire that the spirit of the March 1st Movement would be passed down through generations.³⁰⁵ Also, it conveys the social message of the

³⁰⁵ The statue is of a girl, who is sitting barefoot with her short, irregularly cut hair, holding her hand tightly on the chair and raising her heels slightly. On the left shoulder of the girl is a bird sitting, and on the floor where the statue of the girl is located is a shadow of her grandmother’s appearance. There is an empty chair next to her statue. Short-haired hair signifies disconnection from parents and hometown and bare feet with heels raised to signify the wandering of victims who could not settle down after the war. The bird is a medium that connects the victims who have passed away and reality. The empty chair next to the girl's

work, which is not being solved easily.³⁰⁶ This offers that the works of art are expanding in a social and political realm. In the premiere, Meijering said that “social participation through music is necessary. Composers should fight for human rights. *Marsyas* is a declaration against colonialism and sexual slavery.”³⁰⁷ It reveals the purpose of composing this work and insists on solidarity with Korea through resistance and criticism. When performing in Germany, fundraising activities were also conducted for the establishment of the Statue of Peace.³⁰⁸ This demonstrated an unusual devotion of outsider’s sincerity and dedication to Korea.

The composer's comments remind us of German philosopher Theodore W. Adorno's “Mimesis” in that he actively close-ups the sensitive issues of society in contemporary art. This reveals the terrible truth behind it, drawing the audience's practical participation. Mimesis, often translated as imitation in ancient Greek philosophy, means not simply a “sensory” representation of an existing phenomenon for Adorno, but a “mental” aspect that resists its painful inner order.³⁰⁹ Adorno insists that true art mimesis the terrible state of society. At the same time, it should be able to contain even the rejection of a terrible life.³¹⁰ The audience actively asks questions and encourages participation in the art that illuminates the dark reality and the harsh and painful truths. This uncomfortable truth has realistically come upon us behind the sublime spirit of the March 1 Movement, encouraging participation. In this sense, the aesthetic meaning of the work of art *Marsyas* extends to the social meaning.

statue is a seat for all victims who have passed away or have not been revealed to the world. It contains the meaning of joining in the pain of the grandmothers. Encyclopedia of Korean Folk Culture, “The Image of the Statue of Peace [少女像 of 平和],” Central Research Institute of Korean Studies. <http://encykorea.aks.ac.kr/> [Accessed on August 23, 2020]

³⁰⁶ Of course, bringing up the image of a girl of peace symbolized the “pain” of Japanese oppressive exploitation of women, which was slightly different from the spirit of independence through the March 1st Movement. The purpose of commemorating the victims of the March 1st Movement was now subtly changing (although there are similarities with Japan), such as voices calling for righteous action against Japan. This yearned for resolution, but rather suggested “unending tension, conflict,” which raised curiosity about the true meaning of “catharsis,” which was the true subject consciousness of the work.

³⁰⁷ GutentagKorea, “In-depth coverage of Marsyas Percussion Symphony,” GutentagKorea, January 15, 2020.

³⁰⁸ Not only is it unusual to have the Statue of Peace on the stage and performed with a performer, but according to the composer, when performing in Germany, a fundraising concert was also carried out to establish the Statue of Peace. GutentagKorea, *ibid*.

<https://www.youtube.com/watch?v=sRT3RuC0Fwk&feature=youtu.be> [Accessed Aug 23, 2020]

³⁰⁹ Hee-sook Oh, “6. Adorno and Music,” *Music in Philosophy* (Seoul: Shim Seoldang, 2009).

³¹⁰ Hee-sook Oh, *ibid*.



Figure 4.7. Stage Layout in *Marsyas*: Percussionist Jeong and Percussion Instruments, and the Statue of Peace in front of the Stage³¹¹

(3) Responses and Limitations After the Premiere of *Marsyas*

Overall, *Marsyas* could be a special work that not only realized a huge orchestra sound with only the East and the West percussions but also conveyed a specific and meaningful social message related to Korea to the audience. After the premiere, many audiences were deeply touched even though the local German audience did not understand Korean. They impressed that the Koreans fought for independence enthusiastically 100 years had embedded so deeply.³¹² According to an interview with a local audience in Germany, “it wasn't boring for a second” (Carola Obermüller), “even though the Declaration of Independence was a hundred years old, it still had the same effect as a hundred years ago. The tension and explosive power were not disappeared at all even now (Frank Hekel).”³¹³ The spirit of the Declaration of Independence, which moved the hearts of Koreans 100 years ago and informed Korean's willingness to the world against Japanese Imperialism. It was sublimated into music beyond the times and spaces and made the hearts of

³¹¹ Photo source from YouTube, <https://www.youtube.com/watch?v=IdmZOvp6OhI>

³¹² Un-kyung Kim, “[National Report] March 1st Movement, Becomes Percussion Symphony in Germany.” KTV National Broadcasting, August 2, 2019. [Accessed on August 12, 2020]

³¹³ Ibid.

Europeans resonate.³¹⁴ Performer Jeong said, “I was worried that the audience would not understand because of the different languages and cultures, but I had a feeling that I was impressed by both the Germans and the Koreans who enjoyed it enthusiastically.”³¹⁵ It is proved through the actual performance of *Marsyas* and the audience's reaction. The desperateness and historical sincerity of the March 1st Movement could be communicated with music. Although this piece used East and West percussion instruments, various performances were possible as the boundaries broke down. Thus, it was delivered to the international audience with an attractive sound that was equivalent to the grandeur of Western symphonies. This response was attributed to the composer's strong belief in the perusal of the Korean Declaration of Independence, which shed light on the world stage.

However, his translation process raised some questions: the composer's schematic narration of the Korean independence movement in comparison to Western Greek mythology, and the addition of shamanic associations to the reading of the Declaration of Independence. This part is inevitable to communicate with audiences from diverse backgrounds and cultures.

Nevertheless, this work has a specific exploration of Korean's spirit and willingness in history. His communication has the potential possibility to perform cultural translation from one culture to another. As translations between two languages, story, and history, Korean music and Western music, this composition deepens the message through continuous cultural dialogue with Korea (communication with performers, communication with text, etc.). This journey would not end up with a temporal event because Meijering has consistently referenced Korean musical elements in his music for the past 20 years. I expect that he continuously composes new music with a close relationship with Korea.

³¹⁴ Ibid.

³¹⁵ Sehee Kim, *ibid.*

4.2. Cross-Cultural Encounters Through Instruments

The second aspect of the Western composers' engaging Korean musical elements is to use Korean traditional instruments. In this context, British musicologist Andrew Killick argues that "the most obvious way of involving the cultural hybrid between Korea and the West is to combine traditional instruments of two distinct cultures."³¹⁶ Many works might belong to this type in that they have used Korean instruments, but this type involved advanced exploration of the unique musical usage and idioms of each instrument.

The term of cross-cultural encounters refers to the tendency of two or more instruments from different cultures used in a single work. In other words, it means that both Korean-Western musical instruments are encountered cross-culturally in a musical piece.³¹⁷ Musicologist Hee Sook Oh, who has studied the cross-cultural instrumentation of Korea and the West, interprets the music of contemporary Korean composers in four aspects: fusion (a mediation rationally of two heterogeneous worlds through acoustic fusion), juxtaposition (the aspect of contrast and juxtaposition by setting each world as the other), the use of media (by using it, other cultures utilized as a tool for individualization), crossing the boundaries (seeking a third space beyond the division of the two worlds).³¹⁸ However, in this paper, there might be some differences in that the cultures are used by Westerners, not Koreans even if the two cultures are reciprocally used.

When two different cultures meet, there is a form of mutual conformity as a direction to make a narrowed gap. Yet, encounters and tensions between instruments also arise by dealing with two heterogeneous worlds. In other words,

³¹⁶ Andrew Killick, "Nationalism and Internationalism in New Music for Korean Instruments." *Korea Journal* 31(3), 1991, 113. However, because Korean and Western musical instruments are made with different mechanisms and aesthetics, it is difficult to completely combine the two areas. For example, the clear and absolute pitch and tuning on the West and the flexible and natural tone of Korea reveals the different points, so these two cultures might lead to difficulty to combine.

³¹⁷ For Western composers to organize cross-cultural musical instrumentation, they are not used only Korean and Western musical instruments. Other East Asian instruments are also engaged, or electronic music, including Western classical instruments and technological tones, are also used to form mixed musical instruments. In this mixed/composite instrumental organization, the sound of Korean musical instruments is proactively exerted, leading to an extension of tonality. However, since this study focused on the aspects between Korean and Western instruments, other aspects would be left for further study.

³¹⁸ Hee-sook Oh, "Focusing on contemporary Korean music pieces of 'interculturality' in the 'cross-cultural instrumentation'," *East Asian Contemporary Music in the Global Era*, 2015, 97-118.

this type has the mutual interactions through crossing and exchange between the two cultures, and often emerges the conflicting and penetration. In this chapter, I will explore the aspects of music in two categories: 1) transplanting the original instrumental sound into the counterpart instrument, and 2) contrast between cross-cultural instrumental performances by maintaining the dichotomy.

4.2.1. Transplanting Articulation into Instrumental Counterparts

Transplanting refers to implanting plants or removing tissues or organs from a living body and transferring them to the same part of the same/another entity. Transplantation occurs not only in the realm of living things but also in cultural and musical interactions between Korea and the West. For example, when Western or Korean musical instruments are used, the original tuning, articulation, and decorative notes are removed and applied to the counterpart instrument for the performance. In other words, Western composers tend to incorporate the unique sounds of Korean musical instruments into Western musical instruments by playing them simultaneously or intercross. Conversely, it includes implanting Western musical instruments into Korean musical instruments. Specifically, the implantation of musical instruments occurs in the same type of musical instrument in Korea and the West (e.g., between Western and Korean string instruments) or between different instruments (e.g., between Western string and Korean wind instruments).³¹⁹ Through this sound implantation, it brings out the expansion of the timbre that is not found in Korean musical instruments. Also, it emerges the possibility of narrowing the difference in tonality with the counterpart instrument.

This aspect is accomplished by knowing the peculiar characteristics of the sound of Korean musical instruments and practicing an acoustic balance with Western musical instruments. Therefore, this aspect is not acculturation or assimilation in which existing cultural elements are absorbed by the distributed cultural elements, but inter-cultural harmony and coexistence according to the comparative relationship between two cultures. One of the representative composers in this regard is Volker Blumenthaler from Germany. He has a special interest in the arrangement of instruments cross-culturally, and attempts to express

³¹⁹ It appeared mainly in articulation, but it tended to appear comprehensively, such as the tuning of the instrument, and the variation of the instrument's tone, etc.

the sound of Korean instruments with “mutual respect and a common artistic spirit between instruments from other cultures.” In this chapter, I will focus on his works *Approximation* (2010) and *Cantico* (2016), which demonstrate that aspects well.

① Transplanting the *Daegeum*’s *Nonghyeon* into a Western String Instrument: Blumenthaler's *Approximation* for *Daegeum*, *Janggu*, and String Trio (2010)

Blumenthaler's *Approximation* for *Daegeum*, *Janggu* and String Trio³²⁰ contains the spirit of cooperation between one of the Korean instruments *daegeum*, and Western string instruments. The composer retains the unique timbre of each instrument while seeking harmony with the timbre of the other instrument. Through this, he allows the implantation in the piece, and the direction of the composer's creation is as follows.

In the overall composition, my focus was more on the atmosphere and nuances than on the structure. In order to do that, I paid attention to the use of the unique tones of instruments with very different music/cultures, including *daegeum* and *janggu*. For example, I carefully considered that *daegeum* has an unpredictable fascination with diagonal sounds and *janggu* has a vast spectrum of sound. However, the *daegeum* is generally used as a Western flute by playing a clear pitch except for Korean playing techniques and articulation. Sometimes, I made to be heard Korean elements, such as irregular vibrato (*nonghyeon*) or irregular speed trill (the influence of the *jangdan*). On the other hand, string instruments generally presented a variety in timbre by using playing techniques.³²¹

The composer bears in mind various tonal spectrums according to the combination and arrangement of instruments cross-culturally based on the unique characteristics of Korean musical instruments. In particular, this piece is reflected by the transplantation and crossover between Western strings (Vn, Va, and Vc) centered on *daegeum*.

³²⁰ This work, composed under the commission of the AsianArt Ensemble, premiered at the SON/Berlin gallery on October 8, 2010.

³²¹ Blumenthaler’s the program note.

At the beginning of the piece, one of the notable cases is that where the *daegeum*'s *nonghyeon* is transplanted into the viola. For example, *daegeum* is used a chromatic pitch to match the flow of Western string instruments while making use of the unique *nonghyeon* of the instrument. In addition, Western stringed instruments are also equipped with sliding tones or stylized vibratos, and sometimes reveal microtonal sounds, harmonizing with Korean instruments. The score below displays a stylized vibrato implanted in Western string instruments along with *daegeum*'s *nonghyeon*.

The image shows a musical score for measures 11 of 'Blumenthaler's Approximation'. The score is written for five parts: Daegeum (Dg.), Chamberlain (Ch.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature is one flat (Bb) and the time signature is 3/4. The Daegeum part starts with a chromatic scale (piano to forte) and a stylized vibrato. The Chamberlain part has a single note. The Violin part has a chromatic scale (piano to forte) and a stylized vibrato. The Viola part has a chromatic scale (piano to forte) and a stylized vibrato. The Violoncello part has a chromatic scale (piano to forte) and a stylized vibrato. The score includes dynamic markings (p, f, sf) and articulation marks (accents, slurs, vibrato lines).

**Score 4.16. *Nonghyeon* Implanted in Western String Instruments,
Blumenthaler's *Approximation*, mm. 11**

In the above score, the viola plays vibrato not to vibrate in Western systemized ways, and its sound has gradually enlarged the width of vibrations to create a wide range of sound resonance. Interestingly, this stylized vibrato is similar to *nonghyeon*, and the *daegeum* also plays the above technique; the *nonghyeon* initially progresses at irregular intervals and speeds with a small width, and then gradually expands as the dynamics louder. For example, the viola has a *nonghyeon* occurring in Bb after the upward sliding tone of E-Bb, and then the living tone is revealed after the upward sliding tone in a longer length.

Interestingly, viola's and *daegeum*'s *nonghyeon* are "overlapped." This playing method is neither unison nor simultaneous performance, nor is it an interactive call and responsorial form. It is adjusted to the articulation of the viola and is arranged in the direction of overlapping these two articulations. (This overlap has a pattern in which two *nonghyeons* are not completely overlapped, but the

beginning and the end are at different points. Yet, in the middle of the *nonghyeon* is overlapped by different times; the viola's *nonghyeon* gradually expands, and then *daegeum*'s *nonghyeon* begins. When the viola's *nonghyeon* disappears, the amplitude of *daegeum* appears in an expanded form. The timbre has been changed like a gradation in that the two *nonghyeons* are gradually overlapping as time goes by.

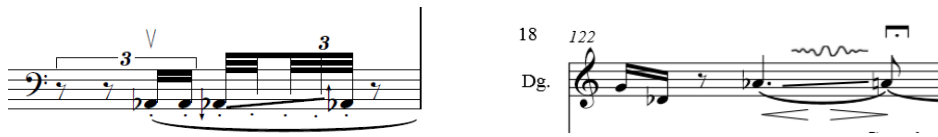
In addition, although pitch Bb overlaps with the viola, the *daegeum*'s pitch rises slightly from Bb to B with a slight glissando in the second half. This reveals a subtle pitch gap. While maintaining the stylistic vibrato for the viola, the *nonghyeon* for the *daegeum*, the glissando is implanted with a subtle pitch- shift between Bb and B at the end of the *nonghyeon*. As a result, this tone creates an experimental sound, which associates the transplantation of timbres due to the mutual intersection between the viola and the *daegeum*.

Later, in the mid-term, a case of transplanting the *daegeum*'s *nonghyeon* to the violin by turns has appeared. The strings gradually rise above the surface, revealing the intermittent transplant in the living tones.

Score 4.17. The Living Tones that Inserted Additionally in the Violin, Approximation, mm. 88-89.

After the *sul ponticello*, the violin raises its pitch to the semitone higher, and the micro-glissando is unfolded very softly for more than three beats. It presents the transplant of the living tones of Korean music into the instrumental counter. Thus, flexible curves and smooth pitches stand out as it has a contrasting tone with other stringed instruments (viola, cello).

In the second half, there is a method of transplanting *daegeum*'s tonguing techniques to the cello. In the melody of the cello, the implantation of *daegeum*'s special tonguing technique has appeared.



**Score 4.18. Special Timbres Inserted to the Cello (left)
Daegeum's Playing Technique (right)**

As the cello plays $A\flat$ as a staccato, it reveals a gradual sense of upward movement by processing many random notes between the top and bottom of the microtonal pitch ($1/4$) in the same note as staccato (see Score 4.18). This musical instrument's sound contains microtonal pitches that do not fit into the perfect equal temperament. Also, its sound being bent and ascending finely, takes on a similar pattern as *daegeum*'s being blown with the tonguing technique. This means that a part of the context of Korean musical instruments is transplanted into Western musical instruments; the characteristics of the wind instruments of *daegeum* are utilized, in doing so, the transplantation between the type of musical instruments occurs, resulting in a distinctive tone (This cross-transplantation between instruments could discover a timbral similarity in the previous passage of *daegeum*). However, this is not simply a dimension of imitating the instrument, but is based on the composer's search for the actual Korean sounds.

In *Approximation*, the crossing between *daegeum* and Western strings is not a simple alternation of Korean and Western sounds. Intersections of the two instruments are brought out in detailed forms, such as overlapping, interactive, and even reflections. Through this, it indicates that the inherent timbral difference between Korean and Western musical instruments would be harmonized as the gap gradually narrowed. Although the cross-cultural encounters do not form a complete united sound, there is a subtle gap between the instrumental timbre. This interpretation associates the title of the work; this work has not belonged to the complete or absolute standard but is a bit incomplete, and "approximate" expressing the closeness/nearness by interlocking the other instruments.

② Transplanting Articulation between *Gayageum*, *Daegeum*, and Western String Instruments: Blumenthaler's *Cantico* for *Daegeum*, *Gayageum*, *Koto*, *Janggu/Jing*, Violin, Viola, Cello, and Double Bass (2016)

Six years later, Blumenthaler has introduced another piece *Cantico*³²² with a more extended instrumental arrangement, utilizing *daegeum*, *gayageum*, *koto*, *janggu/jing*, violin, viola, cello, and double bass. His method of implanting articulation on the Korean and Western instruments has been more active than before.³²³

This piece starts with a sound division that has been used for granted in Western music based on the composer's intercultural spirit. German writer Christoph Meckel (1935-2020)'s poem 「Cantico」 “What would have been bel canto, vibrato, laughter. /Nothing. And I will be lying dead on the road.” This involves that the composer experiments to use bel canto, vibrato and laughs in another way, which had in common with the natural vibrations and curves of the sound. This is because he attempts to do not to realize these elements in his music that were taken for granted in Western classical music. From his point of view about the culture, the aesthetics of separation are revealed, based on his reflection about universal and familiar things (Western elements). In other words, it contains his consciousness of decoupling from the familiar things with expectations and natural things in Western contemporary music. This means he re-examines the Western composition in the perspective of simply erasing specific articulations in music; this piece implies his reflection as a Western composer through distancing the music materials he used so far without any doubts.

This separation and reinterpretation of the Western composition lay the primary foundation for transplanting the Korean musical elements in *Cantico*. In order to examine whether cultural “transplantation” in the use of Korean and Western musical instruments is made concretely, I explore the main sections based on the structure of the music; and then I examine what aesthetic meaning is suggested through such a method.

First, the overall structure of the work consists of a total of ten sections, and each section contains a unique passage (see Table 4.6). Broadly speaking, it is

³²² See Chapter 3 for information about the premiere of the work.

³²³ This is not a Korean character that flows from the tone itself of Korean instruments, but rather a sound reminiscent of Korea, along with the restraint of Western composition through the relationship with Western instruments and the tone's variation.

developed in the manner of A-B-A', ternary form; it starts slowly at first, then rises in the middle and ends calmly at the end.

Section	Measure	Time	Characteristics
A	mm.1-7	~0:52	♩=152 Opening: playing <i>koto</i> and <i>gayageum</i>
B	mm.8-16	~1:26	The string's <i>pizzicato</i> begins in earnest Playing <i>daegeum</i> 's melody
C	mm.17-25	~1:58	♩=76 The group of strings plays the arco Koto's Bartok pizzicato
D	mm. 26-34	~2:39	♩=50 Cello's sul tasto without vibrato Glissando leaping with harmonics
E	mm. 35-44	~3:20	♩=152 Playing pizzicato and intense staccato with <i>gayageum</i> and <i>koto</i> Accompanied with <i>janggu</i> Stravinsky-like glissando beat
F	mm. 45-63	~4:02	<i>Daegeum</i> 's virtuosic performance The strings are baton-touching to play fast fashion
G	mm. 64-87	~5:36	♩=120 <i>Koto</i> 's playing D#: Quietly intersects with the string's repeated G# strokes Continuous progression of harmonics, one beat, regular staccato
H	mm. 88-118	~6:57	♩=100 <i>Koto</i> 's rapidly descending pitches and chords <i>Gayageum</i> followed by a few notes- after crossing several times, solo <i>gayageum</i> plays
I	mm. 119-142	~9:01	♩=44 A static ringing with gong. However, intermittently wide vibrato appeared in strings and <i>daegeum</i> Strings seem to have lost their focus. Transplant Korean sound into Western instruments?
J	mm.143-163	~10:56	♩=152 The strings again appear in spiccato, but move like section B, but appear very intermittently. <i>Gayageum</i> and <i>koto</i> appear in part A, recapitulation.

[Table 4.6. The Structure of Blumenthaler's *Cantico*]

The cultural transplant in this work is prominent especially in the shaded areas of the mid-sections E, F, G, H, and I. Sections E, F, and H stand out in the Korean instruments *gayageum* and *daegeum*, while G and I stand out in the Western instruments. Particularly the transplantation does not simply inject the other's (the cultural other) into the self-culture. Transplanted instruments (Korean/Western) and non-transplanted (counterpart) instruments have overlapped each other and are dynamically opposed to each other. It results in a unique cultural exchange in the same relationship between self-cultural instruments and other cultural instruments. In other words, the transplantation of Western-style Korean musical instruments and non-Western or Korean-style transplantation into Western musical instruments are being revealed actively. This analysis discusses the implantation of Korean and Western musical instruments (*gayageum-daegeum*-Western instruments (in the order of E-H-F-G-I)) focusing on the shaded areas.

Section E has remarkably revealed the encounter between Korean and Western musical instruments. *Gayageum*'s unique main technique, the string-bounce technique, is transplanted into the modern Western-style Bartok pizzicato.³²⁴ Accordingly, *gayageum* forms a tone similarity with Western string instruments but plays notes that match the *koto*. However, the Western string instruments show the difference in density by playing the notes sporadically. In other words, a mutual interaction emerges in the way of intersecting between the group of the Korean and Western musical instruments.

³²⁴ In particular, the conversion of staccato to Bartok pizzicato is noteworthy in that it fully reveals the Western composition. Bartok pizzicato means that the strings are bounced and hit against the fingerboard. When it is used in the *gayageum*, a slightly different sound was embodied on the front.

are linked to the continuous strong accented passages in Stravinsky's *The Rite of Spring* (1913). The endnotes of each note's glissando are not indicated as the specific pitch, yet it gives the impression of a sudden screaming. In other words, the passages emit rapidly from the short pitch of the eighth note, as if from B \flat to the highest pitch. At this time, the group of instruments suddenly is merged unity as the fluctuations continued to appear irregularly. The meter of 12/8 is changed to 7/8, 12/8 in units of 12/8, 6/8, 4/4, and 3/8. The playing method of Western musical instruments is implanted in the *gayageum*, creating a dramatic effect with the cross-intersection of the ensemble of Korean and Western musical instruments.

In Section H, the representation of Korean sound through the implantation of Western and Korean articulations in *gayageum* is disclosed to the foreground. This is transplanted with Western vibrato, trill, glissando, sliding tone, and Korean *nonghyeon* and *sigimsae*. There is a sign that the composer is trying to peel off Western-style sounds little by little from what he has faced. Although there are still Western European sounds, the Korean sound in the traditional context of *gayageum* is carefully reproduced. This can be seen in the transcription; the various sounds (*nonghyeon*, *sigimsae*, smearing, and plucking notes) in the *gayageum* are reproduced with diverse articulations. After the encounter and crossing of the strings from mm. 106, the passage of *gayageum* comes to the foreground.



Score 4.20. Blumenthaler's Transcription of *Gayageum, Cantico*, mm. 106-108

In order to represent the *gayageum*'s original sound, the composer leaves a detailed notation (such as *nonghyeon* as vibrato, *sigimsae* as glissando, banding tone as sliding/backward decorative notes, front decorative notes, and plural tones as Western-style chords). On the score, there are the specific finger number or knuckle instructions of the *gayageum* technique (two circles on the score should be snapped with the middle-front finger/one circle should be snapped with a fingernail). In the case of the trilled notes, the note would be sliding up slightly (at this time, the ending note is opaque and bracketed or omitted), and the note is quickly pushed up and down again smoothly while using dotted notes or double dotted notes. This reflects the composer's consideration of the idiomatic sound and the usage of the instrument's sound when the *gayageum* instrument is played in the context of

traditional music. In addition, the Western articulations subtly cross-intersect, creating an experimental and modern atmosphere.³²⁶ This is an adjacent description of the original *gayageum* sound with Western and Korean articulations on the staff notation.³²⁷

In section F, strong implantation of Western articulation appears on the *daegeum* instrument. In the case of *daegeum*, it expresses fast and sophisticated passages and glissando, as if reminiscent of a Western flute; the *nonghyeon* is used with a very small proportion. Overall, the sustained sound from *daegeum* and *sigimsae* that makes bending pitches frequently are refined within the Western meter system, resulting in a sharper and more sophisticated passage.³²⁸

16 **F**

Score 4.21. Blumenthaler's *Canto* mm. 45-48.

In the F section, *daegeum* expresses with 32nd notes from a division of its original *sigimsae*, revealing accents and implantation into staccato and tenuto. In other

³²⁶ This is an attitude of mutual respect for the deep-rooted history and spirit of other cultures in the composer's previous work *Approximation* (2010), which could be related to the careful use of the unique tones of Korean musical instruments.

³²⁷ In *gayageum*, articulation implantation is mainly revealed, centering on staccato and vibrato, and accordingly, it embodies an experimental and modern atmosphere. Specifically, there are aspects of reducing *nonghyeon* to vibrato or trill, expressing *sigimsae* to glissando. Also, it presents that traditional Korean *chuseong* and *toeseong* to Western style sliding, forward/backward ornaments, and converting harmony to harmonics or arpeggios.

³²⁸ *Daegeum*'s original cut and rhythm and fluidity of tone were also diluted. Instead, *nonghyeon*, which is often heard in the context of Korean music, or similar vibrato or trill tended to be rarely used.

words, it shows a virtuoso-like passage with short breaths and frequent articulation variations, and it plays leaping melodies with a complex tempo. That is, it is important to hear the clear pitch of the note instead of the reverberation of the notes. This reveals how the Western-style precise and systematic mechanisms of pitch, rhythm, and articulation are strongly implanted in Korean musical instruments. For example, in mm. 45, the *daegeum*'s playing method is unfolded like that of a flute. This is because the *daegeum*'s original sound of the living notes is based on the mouthpiece techniques; its energy of the beat and leaping motion is important, similar to the flute's playing technique. Unlike *daegeum*'s melody, Western string instruments are arranged in the background and create a sharp contrast sound, while Western strings are reduced their picking and scratching bows sound, *daegeum*'s melody-based progression has been highlighted. In short, the aspect of Western articulation implanted in *daegeum* has been multifaceted.

<i>Daegeum</i> (before transplantation)	<i>Daegeum</i> (after transplantation)
<i>Nonghyeon</i>	Wide vibrato or trill
<i>Sigimsae</i>	Glissando, tenuto, accent, staccato, or 32 nd notes
<i>Chuseong</i> and <i>toeseong</i>	Sliding, decorative notes

[Table 4.7. Blumenthaler's *Daegeum* Transplantation]

For example, the Korean *nonghyeon* is transformed to a wide vibrato or trill, and the *sigimsae* is expressed by unraveling it with glissando, tenuto, accent, staccato, or short pitches of 32nd notes. *Chuseong* and *toeseong* are treated with Western sliding techniques and decorative sounds. The most important thing in *daegeum* transplantation is the implantation of a Western-style virtuoso context on the flowing melody of *daegeum*, which demonstrates the dialectic way between relaxation and tension, naturalness, and artistry.

Daegeum's transplantation is revealed strongly, but it also underlined the *daegeum*'s original sound; this is complemented by the arrangement of Western instruments and the arrangement of the sounds. For example, the *daegeum* is

implanted by Western musical techniques.³²⁹ In the context of Korean music, the intrinsic playing method of the instrument is partially explained in detail. This shows a wide spectrum of the instrument's sound, but the pitch moves on the basis of the Western scale, so the unique Korean tone is slightly diluted. Nevertheless, the string instruments (non-transplanted instruments) as counterparts instruments are accompanied with arco, col legno battuto, col legno tratto, etc. With these sound organizations, it blurs the original tone of Western instruments.

While Korean musical instruments (*gayageum*, *daegeum*) are implanted in a relationship close to or apart from the Western context, Western instruments used the context of Korean instruments extensively/experimentally. In Sections I and G, non-Western sounds, including Korean musical instruments, are implanted mainly in Western instruments. First of all, in this section I, Western string instruments rarely use vibrato, but are inserted *nonghyeon*, *chuseong*, and *toeseong*; the Western's playing method is tried unfamiliar sound, toning down on the Western custom-curved trill, vibrato, and straight legato.

Score 4.22. The Passage that Transplanted Korean *Nonghyeon* into Western String Instrument, Blumenthaler's *Cantico*, mm. 125-127.

This passage representatively reveals a phrase in which the sound, melody, and articulation of the Korean traditional *nonghyeon* are implanted in a Western string instrument (see Score 4.22). The amplification of the vibrato is getting expanded, unlike the vibrato being controlled in the first measure. (what is clear is that it makes a clear distinction from vibrato). Western stringed instruments from mm. 125 exhibit the idiomatic expression of Korean instruments. It is centered on the melody of C-F# augmented 4th, vibration, microtonal sound, *toeseong*, double

³²⁹ Nevertheless, the use of musical instruments reflects the understanding of the creator, so I think it is an area that should be carefully examined.

dotted rhythms, sliding tone without a pitch, etc. In mm. 126, a Korean *sigimsae* is implanted into a Western musical instrument; it is expressed in detail with a short note and a layered brush, not a Western-style decorative sound or ornamentation sign. As a result, it plays a large role in saving the original idiom of the instrument in Korean traditional music. The waving and bending notes reminiscent of *sigimsae* and the vibrato reminiscent of *nonghyeon* are delicately embodied in narrow-wide-narrow movements, and subtle tones composed of several fine tones are expanded with the minor second. Its augmented fourth sound implies the Western-style dissonance and the nuance of the Korean mode, *gyemeonjo*.

In particular, the notes of mm. 130 are implanted with the unique sustained sound of Korean instruments on top of Western instruments. It is transplanted into several pitches that appear between the long-stretched notes of Korean instruments. This sound is transcribed into Western-style music, represented by a tenuto accent and a long-stretched note.

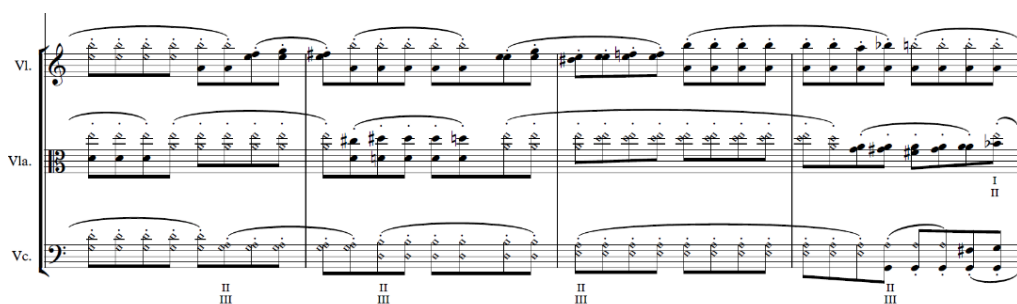
Score 4.23. Section I mm.130, Blumenthaler's *Canticó* – Transplanted Korean Instrumental Sound into Western Stringed Instruments.

In the above score, some semitones and microtones subtly move up and down between the tenuto and the accent followed by a long pedal tone. In this way, the composer implants the natural movement of slightly raising and lowering the notes at intervals of an only minor second and major second between B and D. Specific elements include short and intense resonant and pedal tones, subtle rhythms of overlapping pitches, and unstable pitch shifts. In this way, Korean musical elements are involved in this implantation; the strings move together as a group, but overall, it was difficult to see the exact pitch/interval based on the Western-style equal temperament by continuing to move between B-C#-A-C♭. Through Western musical instruments, this served as the basis for transplanting into Korean pitches

as well as recreated by interlocking with modern passages. The instruments play a flexible and stylistic tone as if constructing a melody by using the strokes of calligraphy in Korean traditional art/painting.

Another point to pay attention to in Section I is the bar, and the line (straight line) disappears and is treated as a “dotted line.” This can be seen as an attempt to dilute the strict distinction between measures and to obscure the boundary gradually. It would be an attempt to break away from the absolute Western style and to implant a relatively flexible Korean style. Rather these four quarter notes fit exactly in a measure within a 4/4 beat, it could be seen these quarter notes as a single one by embracing at several measures as one. It contains a delicate consideration of temporality while cracking the original Western-style beat and systematic structure of the meter. This breaks away from the Western-rhythmic counting, and it achieves separation in the concept of compulsion and weakness in the Western-style beats. By dividing it into a time axis different from that of Western notation, allows the performer to create some degree of flexibility. Thus, the performer faithfully implements the natural flow of notes while breathing according to the absolute metronome beat. This is because a kind of Korean “flow,” “tone,” and “musical phrase” are inserted with each other. This allows the distinct traces, which are largely standardized in the West to fade gradually.

Lastly, in the G section, indirect transplantation appears from Western instruments to the transparent resonance of the pitch and harmonics of Korean instruments. In Western musical instruments, the harmonics are repeated with tenuto staccato of the same sound, passing on the dozens of measures. At this point, it introduced the style of early minimalism. However, the Western-style of the correct pitch is hardly heard by blurring the pitch. Western string instruments (except for *gayageum* and *koto*) use the original tuning, but in this section, the sound is made by using more than a few dozens of harmonics to deviate from the original Western-style tuning and pitch. At this time, as the composer says in the program note, it emanates the twisted sound of both the Western-style pitch and scale.



Score 4.24. Blumenthaler's *Cantic*, mm.69-72.

From mm. 69, the string instrument has homogeneous harmonics, and plays regular staccato one beat at a time, producing a sound that deviates from the Western-style pitch (see Score 4.24). At first glance, it is rhythmically reminiscent of a minimalist passage. Yet, the form in which several layers of harmonics are stacked operates differently from the early minimalist style. This is a part of a violin, viola, and cello instrument with a non-Western instrument implanted. When two notes are played simultaneously, one note is a normal, whereas the other note is a harmonic note, producing a distance from the Western-style. In addition, the spacing pitch produces a dissonant sound when playing notes with considerable intervals, such as major 7th, minor 7th, and minor 10th. These layers move differently into three layers: each of them has a different length of breath, but through overlapping, its breaths are continuously extended. For example, each layer draws different phrases horizontally; the beginning and the end of the phrases are shifted from each other, tying with eleven-eighth notes together and tying with seven-eighth notes together. Thus, each breathing is linked together: when the phrase is cut off in one layer, the other layer fills in and continues the phrase, which makes it sound as if the breathing continues for a very long time.³³⁰

In contrast to E, H, and F, the Korean-style transplants have been carried out on Western instruments in Sections I and G. To that degree, it has been subjected to the work of removing the original sound of Western instruments, thus it reveals separation from Western universal and general sounds. Moreover, due to

³³⁰ In other words, it produces a heterophonic sound that subtly produced a heterogeneous sound while playing the same melodic passage in Western musical instruments. Unlike polyphony, where the vertical/horizontal melody moved oppositely, the heterophony plays an attractive melody due to the string notes that sound slightly different pitches while playing Western-style unison or equivalent melody. This heterophony continues to be aligned until the end of the piece, and it shows a new aesthetic possibility due to the hybrid of Korean things that had to be seen as limited in Western music.

the ensemble with Korean musical instruments, the cultural discernment of Western string instruments is obscured. This methodology of transplantation is a method of emptying or subtracting the original sound of the instrument. This is different from the original instrumental sound in the way of “adding” and “expanding” to the original sound, and in doing so, the scenes of various sounds are being built.

In summary, in *Cantico*, the pattern of transplanting articulation from one of the cultural instruments to a counterpart instrument differs for each tone. It plays method, and reverb, and is largely concentrated in two directions. 1) It is revealed by implanting Western ones while producing the original sound of Korean musical instruments. 2) It is also expressed by implanting a Korean vibrato on Western musical instruments. In the case of 1), it is specifically implemented by inserting the physical gesture of vibrato, the type of *sigimsae*, the microtonal sound, and the Bartok pizzicato. In the case of 2), it is unveiled by twisting the original sound of Western musical instruments or imitating the sound of Korean musical instruments. The method of 2) is often revealed in the works of other composers. However, this work has the critical consideration of Western sound which is reflected and implemented in intercultural ways.

These two methods of transplantation are not merely displayed by the insertion of sound, but by an in-depth grasp of the unique idioms and usage of the instrument, and this is made in the direction of mutual intersection with the counterpart instrument. The composer even entered the specific context of Korean traditional music (not East Asia) and listened to the original sound; he transcribed the idiom of the instruments to represent the sincere aspect of the Korean sound.

Hence, *Cantico* reduces the sonic distances from the indigenous Korean and Western instruments employing cultural implantation. Rather this piece embodies the expanded articulation according to “crossing the border.” In other words, various sound layers are formed in the intersection and the complement between Korean and Western music, strings and winds, and curved and straight sounds. This relationship creates a distinguished sound composition through dialectic interaction, and through this, it demonstrates the possibility of an artistic rebirth of a cross-cultural encounter in instrumental work.

4.2.2. Maintaining the Dichotomy in Instrumental Performances

When Western composers use cross-cultural performances in instruments, they form two worlds of musically different characteristics and express them by confronting them. This pattern sharply contrasts the timbral differences between Western and Korean musical instruments. In order to contrast, the composers utilize a pattern of contrasting pitch ranges, dynamics, articulation, and sound patterns. This arrangement allows you to see dynamic gestures of Western and Korean musical instruments, and draw the audience's attention with interesting sounds.

However, the two disparate worlds do not simply refer to the opposing composition of Korean and Western instruments. The Korean musical instruments encounter Western musical instruments, and their crossings advanced in a much more complex relationship depending on the musical passage. The musical works related to this aspect include Vedran Mehinovic's *Between Worlds* (2009), and Noah Meites' *Together/Without* (2010, rev. 2012),³³¹ etc. These pieces share in common that the two different worlds are implied in the titles of the work, and this chapter will explore the form and meaning of the two different worlds in the works.

① Confrontation Between Western and Korean Stringed Instruments: Mehinovic's *Between Worlds* for Ajaeng, Violin, Viola, and Cello (2009)

The confrontation between Korean and Western instruments through the cross-cultural encounters presents intense due to the conflict and friction. The composers deal with Korean and Western musical instruments with fierce tension by operating harsh tones and various cracks and noises. One of the representative composers who unfolded this aspect is Vedran Mehinovic, an American composer.³³² He has paid attention to *ajaeng* among Korean instruments while being interested in combining the unique sounds of the instrument with Western ones. He said, "*ajaeng*

³³¹ In the case of Noah Meites's *Together/Without* for *Daegum* and Cello, each instrument is played by individually illuminating each other on the fragmented material. Although the two instruments are "talking" similar things, each one is tensely being heard. As a result, each voice ultimately fails to understand the similarity of the musical language of the counterpart instrument, which remains "with and without" as the title suggests.

³³² Composer Mehinovic said that as part of his doctoral program, he became interested in Korean shamanic music and court music, and participated in *gugak* workshop while traveling to Seoul and Jindo in 2010.

is difficult to play fast-scale passages, but unlike Western strings, it formed a unique texture, including a nostalgic and nasal tone."³³³ This indicates that he wanted to create a work that woven this instrument with Western ones.³³⁴

In his work *Between Worlds*,³³⁵ he delineates chaos in which the notes flow in a disorderly manner; it arises an extreme and fierce confrontation between Korean and Western instruments. In his program note, the composer mentions the principle of working the cross-cultural performances in instruments:

The title of *Between Worlds* refers to the notion of a confused, uncertain state, like after waking from a chaotic dream. In order to do this, I paid attention to the depths of tradition, represented by the *ajaeng* and its ancient method of playing (with a wooden stick, contrary to the more recent employment of the bow). The masters of old are not necessarily pleased with the contemporary practices on the instrument, but the breadth of techniques and sonic colors, based on the *ajaeng*'s material properties (large size, tremendous resonance, etc.) are as old as the physical world itself, and convincing in their timeless permanence.³³⁶

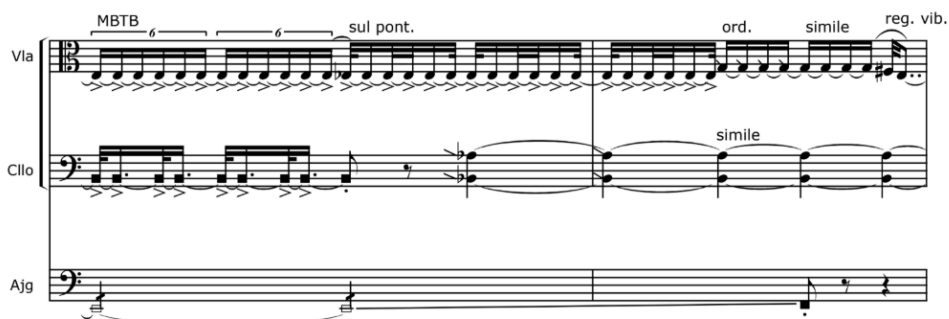
The composer planned the unconventional sound and arrangement of the instrument based on an in-depth understanding of the *ajaeng* instrument. This concept is revealed in detail in the beginning and middle of the piece. First, in the beginning, string instruments other than violins scratch the bow very strongly in the bass. It expresses a very rough tone, and the bow is pressed very strongly to the strings to make a jarring sound as if the instrument is ruptured. Due to these instructions, string instruments sound more intensely than the original sound of the instrument, resulting in a thicker texture.

³³³ He said "since Korean music has a rich texture of *nonghyeon*, it is very natural to expand the spectrum with more modern techniques." (See composer Mehinovic's program note)

³³⁴ In this work, he consulted with *ajaeng* performer (Sang-hoon Kim) to further expand the resonance of *ajaeng* while making *ajaeng*'s low-pitched range sound attractive. *Ajaeng* has a vibrato with a flexible depth and a rough expression reinforced with a wooden bow. It is said that the cross-cultural organization was made to dig deeper into Western instruments with a bow occasionally, and that the tone was made to be shared with *ajaeng*. Particularly, when playing vibrato, it was made to form an interesting texture with a dense practice of speed.

³³⁵ Premiere Information: UCSC 2017, Pan Music Festival.

³³⁶ See composer Mehinovic's program note.



Score 4.25. Mehinovic's *Between Worlds*, mm.17-18

In terms of articulation, Western strings emphasize one by one with continuous accents for one note, while *ajaeng* directly plays tremolo and glissando, depicting the state of chaos (see Score 4.25).

However, the confrontation of musical instruments is not necessarily revealed as an encounter between Korean and Western sounds. The confrontational sound occurs that Western versus Western. For instance, at mm. 35 (see Score 4.26), the violin sweeps the moving notes at a high register as quickly as possible. The rest of the instruments (viola, cello, *ajaeng*) remain at a constant pitch in the low register, forming a confrontation. After the violin runs through the chromatic scale confusingly, the rest of the string instruments (viola, cello), including *ajaeng*, are playing the low-pitched notes. They struck them strongly, giving off rough fricatives. Thus, a strong confrontation is produced between the violin and the rest of the strings including *ajaeng*, and interestingly, the confrontation frame of the musical instruments takes a shape that escapes from the dichotomous encounters between Korea and the West.

Score 4.26. Mehinovic's *Between Worlds*, mm.35-36

The score is filled with numerous notes. Viola, cello, and *ajaeng* connect the same notes to the slur, but each note is emphasized very much by pressing the *nonghyeon* to play according to the rhythmic division with a strong accent.³³⁷ *Ajaeng* and viola play unspecified notes by taking advantage of the elasticity of strings by *jete* and *ricochet*. In addition, *ajaeng* is presented with tough articulation, such as scratching the string to make a sound very fierce. In this way, the two worlds of the violin and the rest strings (viola, cello, *ajaeng*) collide together, and then they move into an irregular and chaotic stage of anomie as if they were into a black hole. This presents an opportunity to refract the dichotomous encounter between Western and Korean instruments, which could be commonly guessed in the arrangement of cross-cultural performances.

Moreover, in order to strongly contrast these heterogeneous worlds, changes are made in the technical level of the instrument. In order to express the contrast between the instruments, *ajaeng* is used an ancient playing method rarely used today. The composer does not instruct to use the modern techniques commonly used in Korean music, but the ancient playing methods are rarely used today (e.g., long wooden bow instead of using a bow). The *ajaeng* produces a strong wooden tone by pressing the bow roughly as well as makes a percussionist tone when it was tapping the body or strings of the instrument. It embodies the idea

³³⁷ Before composing this work, the composer revealed that he had a habit of recording the vibrato of various speeds of Korean musical instruments. As he recorded so, he said he learned how prominently the *nonghyeon* technique and technique of Korean musical instruments were prominently displayed; he said that *ajaeng* has a characteristic sounding of pulses using heavy vibrato.

of retreating from today's point of view by tracing far more past playing methods in the universal practice of musical instruments.

Thus, in *Between Worlds*, the cross-cultural performance combination of *ajaeng* and Western string instruments has not necessarily been a dichotomous confrontation between Korean and Western cultures. *Ajaeng*'s harsh expressions and the use of old wooden bows are coincided with the Western musical instrument's sul ponticello and its special techniques. In addition, he brings back the ancient techniques of *ajaeng* and recalled to this day; this has formed two worlds that were different from those of Western modern techniques, but also exhibits homogeneous properties in expressing the tones of rough cracks and friction. Therefore, a complex sound unfolds in the composer's use of cross-cultural instrumental performances: it encounters the two worlds of friction and pure tones, continuous and static sounds, dynamic and static sounds, and the old and modern playing methods beyond Korea and the Western music.

* * *

The works that focused on the encounters and crossings of cross-cultural performances give various possibilities in the arrangement and harmony of musical instruments. First, in the work, the transplantation of musical instruments between the West and Korea is suggested as an intersection of cultures, and appears a contrasting figure between the instruments. The above works presented various spectrums of the natural timbres of Korean musical instruments through a complementary cross-cultural arrangement between tradition and innovation, crossover and refraction, and heterogeneity and homogeneity. This demonstrates that there are many sound layers in it, beyond the simple intersection and contrast between Korea and the West possessed by instruments cross-culturally.

This aspect is based on the constant exploration and contact between two instruments according to the process of continuous encounters with the other cultures. As a result, the shape of various music pieces, such as mutual harmony, mediation, and conflict, has been emerged. This identity proves the possibility of destroying and obscuring the hierarchical relationship between which culture is superior in the complex friction between Korean and Western cultures. As cultural theorist George Lipsitz mentioned, it creates a dangerous cultural “crossroad” that emerged where different cultures meet and are continuously interacted through crossing and exchanges.³³⁸ Therefore, it can be said that this aspect is pioneering an unknown realm that emerged as a horizontal and equal relationship, rather than the superiority or inferiority of any culture in complex friction.

In the end, the use of cross-cultural encounters in instruments by Western composers could not be viewed simply as a physical combination of Western and Korean cultures, nor could it be viewed as expressing Koreans outright. I insist that their method would be rather close to discover potential sounds contained in Korean musical instruments and implant them in today's modern sound space. In other words, several sound layers are accumulated to form a unique combination of sounds of heterogeneity and homogeneity in the “between” of Korean and Western instruments and the “inside” of each instrument.

³³⁸ George Lipsitz, *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*, 6.

4.2.3. Example: Donald Reid Womack's *Intertwined for Gayageum, Viola, Janggu* (2016)

This work was composed in 2016 as a trio of *gayageum*, viola, and *janggu*, and premiered on February 3, 2017, in Honolulu, USA.³³⁹ At the time of its premiere, the composer himself played *janggu* himself and became a remarkable topic. This work received attention with a variety of programs that expanded to the quintuple of *haegeum*, viola, *geomungo*, *janggu*, and piano in 2017, as well as the quintuple of *daegeum*, *haegeum*, viola, two *sanjo gayageums* and, *janggu* in 2019. The title of this work “Intertwined” refers to twist or twine together, though this is not simply an intersection of lines; this contained Korean’s excitement, *heung*, and melody, and Western chords and beats are interestingly dealt with, which beared significant implications of cultural hybridity. The program note for this work is as follows.

Intertwined explores the ways in which the instruments complement, contrast, and converge with each other. The idea of “Intertwined” is several-fold, as the word itself connotes multiple meanings — intercultural, string instruments (twine), interlocking lines that blur the boundaries between musical traditions and between the instruments themselves. The piece spins an interwoven texture of multiple rhythmic layers, constantly shifting accents, and gritty, buzzing energy.³⁴⁰

In the program note, the composer focuses on the interaction between Korean and Western instruments when the meaning of the words in the title is transposed to music. In particular, by focusing on the “line/string” of the instrument as well as the *jeong* (image, 靜) and *dong* (action, 動), the intertwined shape of the lines is drawn as the intertwined shape of the heterogeneous lines of the instruments. These lines are the strings of viola, *gayageum*, and *janggu*. Rather than moving on the body of each instrument, they form a network of musical instruments with culturally different identities to move across each other's strings. In other words, Womack has largely embodied the cross-cultural hybridity as 1) twisted and tangled strings between Korean and Western string instruments, and 2) intercultural

³³⁹ The piece was performed on February 3, 2017 with Viola's Anna Womack, *Gayageum*'s Ji-young Yi, and *Janggu*'s Womack. Later, the quintet version was also played in Honolulu on September 9. This work was also released in October 2019 on the album <Albany TRoY>. It was performed on January 22, 2020, with a quintet of *gayageum*, viola, *janggu*, piano, and *geomungo* at the College of Music at SNU.

³⁴⁰ Womack’s program note, *Intertwined*.

aspects between Korean and Western instruments through the mediation of *janggu*. These two points could be said to be a search for the inner possibility of each musical instrument and expressed the meaning of the title by aurally structuring the word intertwined. This would be significant in the compositional method of the work and the reproduction of Korea, and such an aspect could be examined centering on the sections and sounds of the instruments in the introduction, mid, and ending parts.

First, in the introduction of *Intertwined* (see Score 4.27), the cross-cultural performances of *gayageum* and viola have centrally coexisted. These strings perform harmoniously with Western harmony and melody materials, while *gayageum* moves with the unique Korean articulation. In the score below, both *gayageum* and viola slide down while playing the perfect 5th (D-A) at the same time, indicating that the *gayageum* uses *nonghyeon*, and the strings move down to glissando by subtly changing the pitch by sliding. While the *gayageum* goes to *ff*, the viola goes from *pp* to *ff*, which has a dramatic effect when heading to *ff*, creating a synergies effect. Since then, the *gayageum* also has a sliding downward movement, which is much more emphasized because the pitch-bending is longer than that of the viola, and expresses the microtonal pitch better.³⁴¹ Both instruments exhibit intense dynamics while retaining their respective cultural identities.

³⁴¹ American composer Henry Cowell is famous for his frequent use of sliding tones. For example, his music has a wide range of dynamics and dissonant sliding tones frequently appear, adding to the suddenness, and thus the modernist nature is more pronounced. Both Womack and Cowell have an unstable atmosphere and variable pitch in common, but in the context of the music, Cowell is extreme and grotesque, and Womack has a moderate mood and gradually expresses a smooth but dynamic sliding.

Intertwined

Donald Reid Womack
도날드 위맥
2016

Aggressively 적극적으로 ♩ = 90

가야금
Gayageum

비올라
Viola

장구
Janggu

Score 4.27. Womack's *Intertwined*, mm.1-6

가야금
Gayageum

비올라
Vla.

장구
Janggu

Score 4.28. Womack's *Intertwined*, mm.7-13

However, after *janggu's* *ff* (mm. 7) (see Score 4.28), the encounter between each instrument is revealed in such a way that the two string instruments, the *gayageum* and viola, maintain their own domains while revealing their differences. *Gayageum* has a short homophonic passage, while the viola draws a long Korean traditional

intonation, and in doing so, a splendid chromatic up-and-down melody is revealed. The texture of the sound gets thicker and thicker from the linear one to the side as the layers of harmony are accumulated. *Gayageum* consists of a dense texture that utilizes the *sigimsae* while using G as a central tone, while the viola quickly moves the pitch between the augmented 4th (D \flat -G) and the perfect 5th (C-G) from the perspective of harmony, stacking multiple melodic layers. This could be seen as a heterophonic shape in which the strings construct each other's area in their own way; the strings sometimes are entangled in a semitone relationship, a crossover.

The contrast between the strings of *gayageum*, along with the rhythm of *janggu* reveals the deeper and deeper layers. Here, the *janggu* is not simply used as a function to support the two strings, nor does it regularly follow the original beat of 3/4 or the beat. Instead, the complex and irregular verses created by the composer are frequently used, constructing a unique dynamic. When *gayageum* and viola are played in the form of encounter and crossing, call and responsorial, etc., the *janggu* articulates a rhythm that mediates them or crosses them, thereby the tensions of the strings are increasing (see Score 4.29).³⁴²

Score 4.29. Womack's *Intertwined*, mm.29-31

³⁴² Refer to Chapter III for the reason Womack learned one of the Korean instruments *janggu* and applied the complex rhythms of the *jangdan* in his music.

10

Score 4.30. Womack's *Intertwined*, mm.90-92

Score 4.31. Womack's *Intertwined*, mm.138-141

In the middle, the rhythmic system of Korean and Western music is intertwined together, so the complete strong-weak-weak system does not fall apart. The *janggu* technique in mm. 138-141 (see Score 4.31) is reminiscent of the traditional rhythmic pattern of Korean *jangdan* (*semachi*), if only the location of the accent is seen, but it usually works 3/4 beat within the Western meter system. Therefore, rather than revitalizing the Korean curvaceous intonation, unique to *janggu*, this passage moves the linear style richly.

With the addition of the hemiola technique, the beat becomes more hybridized. In mm. 171 (see Score 4.32), the *janggu* is played in three beats, “one, two, three, one, two, three,” but the viola player's main melody is played with the lump of D-Bb-C#-A as “one, two, one-two, one-two.” The assistants are played slightly alternately.



Score 4.32. Womack's *Intertwined*, mm.171-173 "Hemiola"

This embodies an interesting rhythm through contrast relations. When this rhythm becomes accustomed, the irregular rhythm becomes more complicated due to the sudden change of the *jangdan*. In other words, the complex characteristics of Korean *jangdan* formed a quasi-meter in the Western meter system, and the hemiola technique was added to show a variety of mixed rhythms. The composer said that "I was originally interested in rhythm, and complex rhythms sometimes overlap with the rhythm of Korean music, which is suitable for doing many kinds of rhythms that I like and creates a natural fusion."³⁴³ His statement could clearly be found in his interest in *jangdan* and rhythmic creativity.

In addition, in terms of the playing method of *janggu*, rather than dividing the *gungpyeon* (left) and *chaepyeon* (right) to play a rhythm that fits each role, he opens the number of cases that the *gungpyeon* also strikes the middle and rim in an irregular pattern, which forms a multifaceted flow of the original timbre of *janggu* (mm. 171-173).³⁴⁴

Janggu plays a role in facilitating and mediating the confrontation between viola and *gayageum*. To this end, *janggu* plays the cadenza, which contains the free rhythm and timbre of *janggu*, not as an accompanist, but as the main performer. It would be a multifaceted attempt to make diverse "timbre-lization" to the instrument while maintaining its own character. The idea is specially applied by Womack, who discovers that it possesses not only the colorful rhythm of the *janggu*, but also the

³⁴³ Womack, *ibid*.

³⁴⁴ In addition to that, it is used as *gungrichae* when playing *gungpyeon*, but in the case of Womack, it is unique in that *gungpyeon/bukpyeon* is also used with *jangguchae*.

timbre and interval. *Janggu*'s unique playing method is carefully written down in the notation, taking into account the difference from the Western-style rhythm. This is a part in which 1) fluctuations in the pitch of the long sound by using a tightening of the *janggu*'s leather and 2) changes the rhythm's density (see Score 4.33).



**Score 4.33. Womack's *Intertwined*, mm.186,
"Change the Density of the Rhythm in *Janggu*"**

In the first case, the arrow on the note runs diagonally from left to right. This is played with lowering the pitch of the note by loosening the tightening of the *janggu*'s leather; even inside the *janggu*, it presents the Western-style pitch, its glissando, and the sliding tone. In the second case, the difference in the spacing of the notes gives a change in the rhythmic pattern. This is because *janggu*'s unique sound, "striking repeatedly," and each note could be heard in a flexible length. Originally, the rhythm of *chaepyeon* is characterized by a groove, so if it is strictly calculated, the spacing between notes is not the same. In the notation, the parallax interval of the notes starts wider, narrows more and more, and feels fast, and then gradually increases the interval of the notes increases and becomes slower. This means that the density of the rhythm might change.³⁴⁵ This is a part in which the gap between the rhythm becomes denser and more fragile, and by applying the rhythm of Korean *janggu*, a unique solo is unfolded. When the tail of a note becomes wider toward the right, the pitch becomes narrower and gradually higher; when the tail of a note becomes narrower, the pitch becomes wider and gradually slower. This passage contains enough mediation to negate the entanglement between two stringed instruments. The composer explores the possibility of Korean *janggu*'s percussion instruments and expanding them.³⁴⁶ This could be seen as

³⁴⁵ The reason why Womack was fascinated by rhythm is that Korean rhythms do not belong to the Western meter system. As for Korean rhythms that originate from the Korean spirit, culture, and social structure, most of the Korean folk music is composed of 7 beats or 9 beats. In the case of Korean classical music, there are as few as 20 to as many as 360 different rhythms and patterns. (Interview with Womack, via email, April, 25, 2020.)

³⁴⁶ The composer's view is to write "what the instrument does well" when using Korean instruments. The history of musical instruments could be traced back thousands of years or more. He could find instrument's

reinforcing the diversity of tones by adding Western-style playing methods while maintaining the original *janggu*'s unique playing method.

The musical score for Womack's *Intertwined*, measures 187-189, consists of three staves. The top staff is for the Gayageum, the middle for the Viola, and the bottom for the Janggu. The Gayageum staff begins with a 'Free' tempo marking and a 'C' time signature. The Viola staff includes a 'pp' dynamic marking. The Janggu staff includes a 'p' dynamic marking. The score shows complex rhythmic patterns and articulation for all three instruments, with various notes, rests, and dynamic markings.

Score 4.34. Womack's *Intertwined*, mm.187-189

In the second half, the keyword “unification” of Korean and Western instruments is expressed; this passage is revealed by using the “articulation” of two stringed instruments to reduce heterogeneity and focus on homogeneity. The *gayageum* plays its role, as well as the viola's role, and the viola plays *gayageum*'s role. The *gayageum* used *nonghyeon*, while expressing staccato and accents, producing a more accurate pitch and matching the timbre of the viola (see Score 4.34). The viola sometimes produced harmonics making a chord and expressed the glissando with the microtones between the notes in accordance with the microtones of the *gayageum*. As a result, it also sounded the fluctuating pitch of the two strings.

In this way, the two instruments move in and out of each other's realms and move structurally as if weaving the weft and warp threads. These weaves become more rigid and sturdy due to the sequence towards the end. This creates a sound that leads to mutual unity as the cultural boundary between the instrument's blurs. They actively utilize the unique sounds of each instrument and articulates the other instruments' sounds while forming the harmonious structure that has been traditionally used in Western music. Therefore, *Intertwined* deals with the possibility of sound in the existing playing method of the musical instruments through the coexistence, confrontation, and unity of the *gayageum* and the viola.

Intertwined expands into a multi-layered entanglement by adding a complex layer of rhythm to the confrontation and coexistence of the strings.

playing the method people used at that time, and do things that the instruments could do well. (Womack, *ibid*).

Through this, it provides not only the structure of the sound and the absolute musical artistry of the resonant itself, but also an interesting intercultural auditory world. The flow of coexistence, confrontation, and unity of the strings transform the Western sense of rhythms into an open relative rhythmic sense. Also, it raises the sense of Korean excitement by bringing in elements of the Korean rhythm, *jangdan*. This creates a new sense of groove by penetrating gaps through the rhythmic pattern, timbre, and style of the *janggu* or by forming a Korean aura (nuance) in the cultural gap that occurs when the heterogeneous violas and *gayageum* strings are intersected. This is based on the composer's learning and exploration of the instrument on the consideration of the unique sound of the instrument. Although he communicated with Korean performers to extend the instrument's potential sound abilities, he did not force musical instruments to the limit, nor uses them in a too virtuosic way. In Womack's music aesthetics, he said that "using the traditional playing method in a new way," as an intercultural exchange with the Western ones through a thorough understanding of the Korean musical context of the instrument. Among them, interest in cross-cultural encounters between instruments is exquisitely reflected in this piece of music. Therefore, this work demonstrates the specific aspects of cross-cultural interactions between Korean and Western music by reconstructing various elements of Korean traditional music.

4.3. Modern Transformation of Instrumental Techniques & Notation

In the works of Western composers using Korean musical elements, the unique playing method of Korean musical instruments has been used in various ways.³⁴⁷ Composers utilize not only its original traditional playing method but also expand its playing method; or they sometimes apply it in an avant-garde way, giving the instrument a new tone. Specifically, it has experimented with dealing with *sigimsae* and *nonghyeon*, which are representative Korean traditional playing methods. Also, this aspect has introduced new playing techniques by combining external body gestures such as scratching, hitting, rubbing, and striking the instrument's body with the sound of the instrument.

Interestingly, when Western composers transformed these traditional techniques, they have paraded a difference from the original technique; they also change in order to express the instrumental technique in detail the notation method. In the microscope, the instrumental special playing method or instructions are partially changed; in the macroscope, the Western staff notation system would completely be modified.³⁴⁸ This has drastically changed the way Western composers capture the sounds and communicate with Korean performers.

In this way, the expansion of the traditional playing method and the change in the notation method is working in close correlation with each other; both have a common aim in creating a modern sound. In this paper, I examine these aspects in three categories: 1) diversification of the contours of *sigimsae* and *nonghyeon*, 2) expansions of instrumental timbre through the human body, and 3) modern transformation of staff notation and reinterpretation of *jeongganbo*.

³⁴⁷ The reason why the playing methods were separated from the foregoing instruments is that differences appeared 1) in cases where the discussion focused on the detailed performance method inside the instrument rather than the overall arrangement and composition of Korean and Western instruments and 2) in cases where attention was paid to the dynamic instructions of performance. That is, the playing method and instruments were discussed separately in this chapter since different contexts appeared between playing methods and instruments in the process and aspect of realizing them in music.

³⁴⁸ For example, in Ji-young Yi's modern *gayageum* notation method for performers and composers, the various state notation methods of *gayageum* are revealed. Many foreign composers who composed with Korean musical elements, refer to this literature a lot. They could understand the principle and applied how to notate special sounds. Ji-young Yi, *Contemporary Gayageum Notations for Composers*, translated by Hee-sun Kim, (Seoul National University Press, 2011).

4.3.1. Diversification of the Contours of *Sigimsae* and *Nonghyeon*

In Korean music, *sigimsae* and *nonghyeon* are the most unique and characteristic expression techniques as many Western composers have explored and paid attention to. American composers Womack and Osborne said, “‘*nonghyeon*’ or ‘*sigimsae*,’ changes the notes in various ways with the unique techniques of Korean traditional music. It also produces a specific sound that hardly is found anywhere in the world.”³⁴⁹ *Sigimsae* is commonly translated as “embellishment” or “decoration,” animates pitches and in doing so, gives them direction and shape; this creates the pitch gesture, as well as ornaments the sound in front or behind the centered tone that makes up the Korean traditional melody.³⁵⁰ In the case of *nonghyeon*, it is a technique revealed in the Korean strings’ sound by shaking the tone or plucking a subtle tremor producing various decorative sounds. *Sigimsae* and *nonghyeon* create lively sounds such as *yoseong*, *chuseong*, *jeonseong*,³⁵¹ and *toeseong* by embellishing the melody horizontally. In the view of technique, it gives a variety of changes to the reverberation of notes, such as flows down from one note to another, pushes it up, shakes a note, or breaks down momentarily. Thus, it has profound possibilities that develop into a wide range of contemporary music.³⁵²

³⁴⁹ Composers Womack and Osborne said, “broadly Korean traditional instruments are similar in appearance to those of China or Japan, but each sound is very different. In particular, *nonghyeon* is very specialized in Korean traditional music, unlike China and Japan.” Ji-young Jang, [Interview] “Professor Donald Womack and Thomas Osborne, who meets Professor Ji-young Yi and composes Korean traditional music, “produced the only sound in the world of *nonghyeon* and *sigimsae*, traditional Korean techniques. Kookmin Ilbo <http://news.kmib.co.kr/article/view.asp?arcid=0923503260> [Accessed on March 17, 2021]

³⁵⁰ Myung-won Yoon and 4 others, *Korean Music Theory: The Splendor and Spirit of Our Music* (Paju: Music World, 2003), 82-83. There has been a heated debate in the Korean music academia over the exact etymology of *sigimsae*. Depending on this view, it could be mentioned as a decorative sound, or as sound mass—that is, “living tone.” In a narrower sense, it has been defined as “a small chord with a short or decorative sound,” and in a broader sense, it has been defined as including “expressive functions such as *nonghyeon*, *jeonseong*, *chuseong*, and *toeseong*.” Seongcheon Lee, *Korea, Koreans, Korean Music* (Pungnam, 1997), 163-164.

³⁵¹ This part is one of the main methods of *geomungo* and *gayageum*, played at the pitch marked with the symbol, then rolls quickly and returns to the original note.

³⁵² Ibid. 82-83.

Western compositions tend to make various experimental attempts when dealing with Korean *nonghyeon* and *sigimsae* techniques.³⁵³ In the case of *nonghyeon*, it appears in small width of vibration, *nonghyeon* in large width of vibration, and fast tempo of vibration.³⁵⁴ Also, it could express freely by changes in width, length, speed, and method through exchange opinions with performers.³⁵⁵ American composer Theodore Wiprud has praised Korean *gayageum* masters, Aeri Ji and Hyo-in Kang for having a tremendous amount of expressive power in their performance. In particular, he was fascinated by the Korean master's *nonghyeon* techniques, striving to develop its new method by capturing it in three dimensions through notation. He said, "unlike Western string instruments, Korean *nonghyeon* had a wide and long resonance, and had a variety of characters because it contained lyrical expressions."³⁵⁶ He acknowledges the potential value of the musical and craftsmanship of *nonghyeon* in Korea. In this paper, I will focus on Theodore Wiprud's *Nonghyun* (2017), George Lewis's *Dreams of Traveller* (2017), and Oliver Schneller's *Transience* (2012/13), which signified such aspects well.

³⁵³ This aspect tends to be more clearly revealed in the notation because it is more of a reconstruction of the tradition by transforming it into smaller musical units (melodic, rhythmic, articulation, etc.). In other words, this category can reveal the composer's more free and innovative approach.

³⁵⁴ Sometimes *nonghyeon* is judged by the performance skills of the performers who have learned the 'natural language' for a long time and have accumulated skills in which *nonghyeon* is used.

³⁵⁵ National Gugak Center "Understanding and Application Korean Traditional Instruments for Composition," 263-264.

³⁵⁶ Interview with Theodore Wiprud, March 20, 2021.

① ***Nonghyeon Mixed with Korean Excitement, Heung:***
Wiprud's *Nonghyun for Gayageum* and String Quartet (2017)

American composer Wiprud's *Nonghyun*³⁵⁷ was inspired by Korean *nonghyeon*, one of the important playing methods in Korean traditional music. He combined the profound spirit and emotional characteristics underlying *nonghyeon* to reflect it in the mobility and vitality of the string. The composer understood the Korean *nonghyeon* as a “wide and resonant vibrato,” and attempted to express it in arhythmic and eurhythmic tones.

In particular, the two different cultural worlds are united by implementing *gayageum* and string quartet in organizing musical instruments. The composer said, “I made the string quartet sound like a one giant *gayageum*. Unlike the string quartet, the *gayageum* envisioned the difference to give a unique sound in the work.”³⁵⁸ This means that when a string quartet played an extreme vibrato with an arco, it reminds him of resonating sound and expressive mobilities blending with the Korean *nonghyeon*. Given this notion, Western string instruments are not focused on the accurate pitch, but the flexible tone by focusing on the intonation, style, and flow. In the case of *gayageum*, he tries to express the conversational progress and its excitement. Thus, a subtle transformation of the playing technique would be unfolded of drawing, pushing, and pulling the mobilities notes centered on the main melodic sound.

³⁵⁷ This work has been performed several times in the United States and Korea. In Korea, TIMF ensemble and *gayageum* performer Aeri Ji participated and performed under the theme of <Mixing and Matching with Asian Instruments> at Ilshin Hall on September 13, 2018.

³⁵⁸ Interview with Theodore Wiprud, March 20, 2021.

121 ord. p

121 pp

ppp match and extend gayageum nonghyeon

pp

meno mosso - tempo ad libitum

Score 4.35. Wiprud's *Nonghyun*, mm.121-126

In the above score, *gayageum*'s natural *nonghyeon* (a small width of vibration) is unfolded and expanded as matching with the Western string instruments' articulation gradually. The sound of the *nonghyeon* of each instrument has lasted about four beats, overlapping and intersecting due to the time difference. This overlap is also carried out in imitative counterpoint by string instruments dividing parts entirely or partially, forming two or more independent melodies horizontally and vertically, centering on the *gayageum*'s *nonghyeon*. This setting is reminiscent of the call and responsorial style of traditional Korean folk songs.

On the other hand, Western stringed instruments are sometimes ripped and twisted instruments with their fingers using a main technique reminiscent of *yoseong*, *toeseong*, and *jeonseong*, or without a bow. However, they are carried out following Western beats, creating a very different atmosphere from traditional music contexts. Plus, there is a difference in the resonance or Western strings' timbres. On the other hand, *gayageum* plays the brilliant arpeggio freely in a wide range of notes, without being tied up to the beat; it proposes a playing method that made one note sound deep, which also leads to the expansion of *nonghyeon*'s gesture.

The musical score for Wiprud's *Nonghyun*, measures 245-248, is presented for five instruments. The Gayageum part (top staff) begins at measure 245 with a glissando spanning more than two octaves, indicated by a wavy line and a downward arrow. The Violin I and Violin II parts (second and third staves) play a rhythmic pattern of eighth notes, with dynamics *p* and *sfz* marked. The Viola part (fourth staff) plays a rhythmic pattern of eighth notes, with dynamics *ff* and *p* marked. The Cello part (bottom staff) plays a rhythmic pattern of eighth notes, with dynamics *ff* and *p* marked. The score is in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.





Score 4.36. Wiprud's *Nonghyun*, mm.245-248

Gayageum plays a glissando that spanned more than two octaves (A3-A5) beyond the existing playing method (see Score 4.36), which at the same time expresses an extended gesture and a playing method similar to the Western harp. On the other hand, Western stringed instruments are seeking various effects of tone through subtle changes in pitch (similar to *nonghyeon*, which is dropped or raised the pitch) with pizzicato, and externally reminiscent of *gayageum*'s *sigimsae*. Since then, with a short emphasis with *sfz* with Bartok pizzicato, it illuminates a phrase that contrasted with the fluid flow of the previous sound. These *nonghyeon* and *sigimsae* provides a variety of vitality to the modern techniques; they have an opportunity to expand the existing range through symbols applied in the unique language of *gayageum*.

In Wiprud's *Nonghyun*, he inspired a pleasant atmosphere in the various transformations of the *nonghyeon* technique and the harmony of *gayageum* and Western string quartets. As two cultural instruments are played, the audience speculate that at least one of them would act as the main position. Yet, in real music, he creates a variety of *nonghyeon* in excitement and rhythmic movements, as if playing one giant *gayageum*. Rather than highlighting the boundaries between the two cultures in actual music, this composition paradoxically demonstrates the “auditory illusion” effect of seeking unity and making a single instrumental sound.

② Exploring and Applying Individual Parameters of *Sigimsae*: Lewis's *Dreams of the Traveller* for the Korean Orchestra (2017)

Western composers have inclined to focus on the Korean *nonghyeon* itself and use it to physically transform its appearance. For example, the category of the *nonghyeon* is changed by setting different parameters such as pitch (up, down, left, and right), width and height, shapeliness, and tempo of vibration.³⁵⁹ Representatively, in the case of *Dreams of the Traveller* for the Korean Orchestra of American composer George Lewis, has revealed a reinterpretation of the parameters of *nonghyeon* in the grand scale of Korean instruments.³⁶⁰ First of all, the composer expresses the *sigimsae* and the *nonghyeon* in detail by dividing it into a degree of width, a location of intensity, and a volume to give a difference in timbre. Unlike the tremolo, trill, and vibrato that has consistent speed and regular waves in Western music, *nonghyeon* in this work has distinguished the width, persistence, and concentration of vibration differently. This suggests the composer's sophisticated dealing with Korean music in terms of instruments' idiomatic playing method.

	Very wide
	Narrowly
	Accentuating
	As if disappearing ³⁶¹

[Table 4.8. Lewis's Exploration of *Nonghyeon*]

³⁵⁹ 1) *Nonghyeon* that draws a note without *nonghyeon* and then becomes deeper and deeper 2) *nonghyeon* that changes the width of the trembling 3) *nonghyeon* that changes the width of the vibration 3) *nonghyeon* slowly and gradually 4) partial use of *nonghyeon* in the connected note 5) *nonghyeon* that vibrates deeply while loosening was used.

³⁶⁰ Conductor: Chi-Yong Chung, 2017 Pacific Rim Music Festival, Music Center Recital Hall, UCSC, October 29, 2017.

³⁶¹ In addition to the case of Lewis, other Western composers' usage of *nonghyeon* revealed in different ways: the category of *nonghyeon* was divided at pitch (top, bottom, left, and right), width and width (height) map, and the tempo of vibration.

The *nonghyeon*'s intensity, width, and length, the location of the pitch, articulation, and changes in accent, etc., made a shape a variety of timbral layering of the *nonghyeon* (see Table 4.8). Based on these instructions, "changes in pitch" and "changes in the amplitude" and "changes in the strength" in *nonghyeon* were uniquely applied in the music practical way.

The image shows a musical score for multiple staves. The staves are labeled on the left: Sg., Dg. 1, Dg. 2, Dg. 3, HPI. 1, HPI. 2, HPI. 3, and Dp. The score is for measures 12 and 13. A red box highlights the first four staves (Sg., Dg. 1, Dg. 2, Dg. 3) in measure 12, where a continuous sound of a note is shown with a vibrato line. The score continues to measure 13, where the sound disappears and the pitch descends.

**Score 4.37. Lewis's *Dreams of the Traveller*, mm. 12,
Nonghyeon Continued to Expand, and then Disappear, and Its Pitch Descended
with it.**

For example, in mm. 12, after a continuous sound of a note passed through a Korean wind instrument, the *nonghyeon* appeared, its vibration width expanded as the vibrato went backward, and then, the descending vibrato (from C6 to C5) was unfolded at the end of the line. In other words, the vibrato was played as if the *nonghyeon* disappears as the note goes down at the third beat. This playing method contained not only the width, length, and the degree of the flow of the *nonghyeon*, but also the gradual change in the pitch of up and down. According to the vibration of the pitch, it would be developed in multiple layers.

On the other hand, the main playing method of the string instruments had been added in the huge-scaled orchestra, including not only Korean *nonghyeon*, but also Western special stringed instruments. By playing *sul ponticello* and vibrato, it created a timbral change of the *nonghyeon*.



Score 4.38. Lewis's *Dreams of the Traveller*, mm. 101-102
Gradation Effect of Korean Stringed Instruments

The tremolo and vibrato of the string instrument are connected to the glissando between the long-lasting tone and the normal tone; as the pitch fluctuated, the dynamics gradually increase and decrease (see Score 4.38). In addition, although it is not a common playing method, it is possible to change the weight of the tone by varying the pressure to press the string (*hp*), and produces pure noise while making heavy notes. As a result, it creates a metallic percussion-like sound. Another peculiar thing is the *bisbigliando*,³⁶² which is used for the main tone's tremolo with different fingerings of the same note. This technique is applied in Korean woodwind instruments, which draws a dynamic and colorful tone; Western strings also perform dynamic gradation while injecting modern techniques such as *sul tasto*, *sul ponticello*, and *col legno battuto*. In this way, the contrast between the playing methods and the gradual acoustic transitions are implemented in the passage, providing a dramatic effect.

However, the composer does not only change the appearance of *nonghyeon*,³⁶³ but also recognizes that Korea's deep-rooted spirit and philosophy

³⁶² Bisbigliando is one of the acoustic effects that belong to the smallest pitch change among the types of trills. There is no limit to the pitch range, the speed can be adjusted freely, and it has the effect of giving a change of various and delicate microtones. It is one of the unique tremolos mainly used in Western harps, producing a special effect like a whisper.

³⁶³ Lewis participated in a Korean traditional music workshop held in Seoul in 2010. He has applied it to various works with interest in the politeness of *sigimsae* and *nonghyeon* of Korean traditional music. In particular, he came to realize through the instructions of the professor Hee-kyung Kim, the director of the Pacific International Music Festival, that Korea's *sigimsae* is melted in the profound Eastern *yin-yang*

of Korea is projected in *nonghyeon*. Thus, Eastern *Yin-Yang* (陰陽) ideology, has an effect in Korean *nonghyeon*; in one *nonghyeon*, light and dark, strength and weakness, tension and relaxation are created in a single *nonghyeon*. This could be found in aesthetic value in that a fluid curve movement is expressed as a living tone.

③ Expanding the Resonance of *Nonghyeon*: Schneller's *Transience* for *Koto*, *Gayageum* (Composer: *Kayageum*), *Guzheng*, and *Janggu* (2012/13)

The third aspect that emerges when Western composers use *nonghyeon* and *sigimsae* is expanding *nonghyeon*'s resonance to the extent that it crosses the measure. In other words, when extending the length of the *nonghyeon*, it is not limited or confined to the boundary of the meter, but it allows the energy possessed in the first note to flow naturally and not be strictly bound by the measure.

In this regard, there is a specific work from the German composer Oliver Schneller's *Transience*.³⁶⁴ This work proposes the various possibilities of the field of “resonance” in terms of the *nonghyeon*. He captured the peculiar characteristics of Korean *nonghyeon* and expressed it by encompassing modern playing techniques such as microtones,³⁶⁵ sliding tones, portamento, glissando, etc. Also, he made the colorful and rough tone of the *gayageum*; *gayageum*'s *nonghyeon* has a unique idiom and naturally expands the area of meter by playing resonance with various colors such as denseness and sparse, thickness and space, attack, and reverberation.

ideology and Korean spirits.

³⁶⁴ This work was composed under the commission of the Soundscape East Asia Project, and premiered on February 9, 2013, in Berlin with a performance by the AsianArt Ensemble.

³⁶⁵ This work showed the various possibilities of the *nonghyeon* playing method by finely refining the pitch tuning. Schneller developed a tuning system made by him rather than used a universal method of reducing each instrument to a Western-style average tuning; it was calculated in hertz (Hz) by considering each pitch of the original instrument and calculating it to the decimal point. Reducing these Hertz to pitch, the 1/4 to 1/8 microtones are produced. Due to this sophisticated microtone, the width of the pitch was widened, and the exceptional pitch could be heard even when implementing the sliding tone and glissando technique.

Score 4.39. Schneller's *Transience*, mm. 51-56: *Nonghyeon* was Emphasized When *Gayageum* Appeared (5:00')

In the score, a feast of *nonghyeon* of dynamic curved East Asian stringed instruments takes place.³⁶⁶ In mm. 51, *koto* and *gayageum* are playing with one phrase, and at the end of the phrase, the irregular *gayageum*'s *nonghyeon* is drawn. *Gayageum*'s *nonghyeon* extended its sounding so that he is not strictly bound by the bar line. As a result, the large *nonghyeon* gradually narrows and the volume weakens, making it resonate like a reverberation. The *koto* and *guzheng* then attack a large chord along with the *gayageum*, and play a similar traditional *nonghyeon* (a form that increases and decreases in width).

It should be noted that the bar line is drawn as a dotted line rather than an exact solid line. It is because the length of *nonghyeon* is not strictly restricted by the bar line. As a result, *nonghyeon* exposes natural echoes in accordance with the flexible beats, emphasizing its length and living breath.

³⁶⁶ The placement of these traditional Korean, Chinese and Japanese stringed instruments revealed cultural differences. When each musical instrument was used, it sought equal coexistence with other cultural instruments through preservation, not a distorted cultural identity.

These colorful appearances of *nonghyeon* are remarkably transforming the Western style vibrato, which is generally stylized through several variations of the waveform of reverberation. It is characterized by a bold width and length as the sound of *nonghyeon* in the score is marked with a rough symbol; this implies that the performer's breath and *ad-lib* are embraced together. Thus, this composition demonstrates the composer's representation of Korean elements: he could firmly capture reverberation and lingering through the performance practices.

4.3.2. Extension of Instrumental Timbre Through the Human Body

When Western composers devise the playing method of Korean musical instruments, the performer's physical gesture and its sounds are sometimes added to the Korean instrumental playing methods. For instance, the performer's hands, fingernails, and fingers could involve this aspect of music. Also, the composers could direct in detail human voices such as lips, tongue, throat, and wind noise (voiced, non-voiced), similar to the theatrical instructions. In this case, additional discretions are depending on the body organs of the performer, and through this, various tones of the instrumental playing method could emerge.

This tendency to combine physical voice over instrumental music is not entirely new. A similar pattern is often found in Europe after the mid-1960s in the *musique concrète instrumentale* of Helmut Lachenmann (b. 1935), as well as in works such as Luciano Berio, György Ligeti, Dieter Schnebel, etc. In the case of Berio's work, the audience might see the tendency of organizing not only the physical gestures of the performers but also noises in the progress of the work. For example, in his *Sequenza III* (1965/66), the sound of musical instruments revealed the tendency of fragmentary decomposition and recombination of language components such as tapping with lips, air friction, and tooth sounds.³⁶⁷ Through this work, noise elements that are previously somewhat suppressed stand at the center of the material. In the case of Lachenmann's *instrumental concrete music*, the visual performance is added to the actions of using the player's specific body on top of everyday sounds.³⁶⁸ In this way, the body-involved music thus extend beyond acoustics of the content of free emotions expressed by the performer's enthusiastic movements.

Accordingly, the expansion of Korean traditional methods by actively reflecting the performer's body on the instrument contributes to the Western composers' usage of Korean music. Especially this method affects to enlarge the modern sound for Korean musical instruments. Major composers who attempted this aspect are German composer Stephen Hakenberg and American composer Laurie San Martin. In common, they are characterized by experimenting with the various sounds of instruments through close communication with the *gayageum*

³⁶⁷ In-sun Shin, *20th-Century Music* (Paju: Music World, 2006), 212.

³⁶⁸ Jeong-eun Seo, "A Music-Historical and Aesthetic Interpretation of Helmut Lachenmann's *Musique Concrète Instrumentale*," *The Musicological Society of Korea* 11/3 (2008): 67-116, 100-102.

player. In this chapter, I will focus on works that discuss those aspects, such as Hakenberg *Sir Donald* (2000), Martin's *Elective Affinities* (2009), and *Einfluss* (2017).

① Implementing a Percussive Sound: Hakenberg's *Sir Donald* for Baroque Cello, *Janggu*, and *Gayageum* (2000)

Among the works of this study, in Hakenberg's *Sir Donald*,³⁶⁹ indicates an expanded intervention of the body's gestures, revealing the expansion and intersection between baroque cello and *gayageum*. He uses a baroque cello, an old musical instrument, to reproduce the sound with a somewhat rougher, thicker texture. Compared to a modern cello, the baroque one appears a bit of a low registered tone;³⁷⁰ the sound itself is not loud, but it gives a more flexible and cheerful mood. When he used it as the basic structure in instrumental technique with Korean instruments, he referred to the Korean "*sanjo*."³⁷¹ While researching Korean music on his own, the composer was fond of *sanjo* as a genre the most, so he listened as much as possible and tried to write what he naturally internalized. Among the characteristics of *sanjo*, its liberal spirit and gradual change of tempo from slow to fast were attracted to him, which is reflected in his *Sir Donald* as the way of the tempo gradually changed over time.³⁷²

In addition to the speed, it also showed the interaction between Korea and

³⁶⁹ This piece was premiered in 1999 at Northern Lights United Church in Juneau, Alaska, by *gayageum*'s Aeri Ji, *janggu*'s Woong-shik Kim, and Baroque cello's Phoebe Carrai. It was then aired for the first time on Arirang TV in Seoul, Korea in 2000, and the Asian premiere was performed at the National Gugak Center in Seoul the same year and was reenacted at the Rene Weiler Recital Hall in Greenwich House, New York, the USA in 2003.

³⁷⁰ Luise Buchberger, "Introducing the Baroque Cello," 2018. 3. 16. Youtube video, <https://youtu.be/ZO88Ydj-S9k> [Accessed on Feb 21. 2021]

³⁷¹ *Sanjo* is an instrumental solo piece that improvised the rhythms developed from the *sinawi* and *pansori* rhythms in accordance with the rhythm of the *jangdan*, meaning "Hutton's rhythm(허튼 가락)", that is, a freely scattered rhythm. It has a form of playing melodic instruments such as *gayageum*, *geomungo*, and *daegeum* accompanied with *janggu*. In other words, *sanjo* is a representative instrumental music performance style of Korean folk music. Central Research Institute of Korean Studies, *Encyclopedia of Korean National Culture*, 2020. This is characterized by a gradual and rapid transition from *jinyangjo*, whose rhythm is very slow, to *jungmori-jajinmori-hwimori-danmori*, etc.

³⁷² Central Research Institute of Korean Studies, *Encyclopedia of Korean National Culture*, 2020.

the West in terms of how to play musical instruments (see Score 4.40). The Introductory (A) was mainly composed of a static atmosphere with a slow tempo that was faithful to the *sanjo*. The active sound of using the player's body appeared positively such as tapping, knocking, hitting, plucking strings with fingers, and pushing up the wooden body of the instrument, appeared positively. This percussive and tactile sound³⁷³ embodied the *assemblage* of strings and percussion instruments by making modern sounds audible even in Korean instruments. Moreover, with the complex rhythmic playing of *janggu*, giving an interesting playing technique, the differences in the tone of each instrument became ambiguous.

lb = legno battuto
mv = molto vibrato

Score 4.40. Hakenberg's *Sir Donald*, mm. 1-5

In the score, the sound of knocking on the body of a string instrument, stabbing, beating, and percussive sound with the fingers were presented; the sound has an effect on making a percussive sound, even though it was a string instrument.³⁷⁴ Due to the rhythmic development of a certain pattern that appeared around the eighth note of the 6/8 beat, the traditional rhythm of the *janggu* was hardly revealed (yet, its nuances remain in a unique context). At this time, the baroque cello had a rough and flexible tone compared to the modern cello, making it a strange harmony with the *gayageum*.

The middle part contrasted with the front part with an unexpected, frantic atmosphere, and the performer played the repeated striking sound at a sharply fast tempo. The performer's body was actively used, accelerating the sense of tension.

³⁷³ In section 2, pizzicato, arco, and staccato appear frequently, while the *gayageum* plays the main melody in a solo rhythm vividly.

³⁷⁴ Hakenberg frequently wrote pieces in his other works on the subject of *sanjo*, but he saw *gayageum* as one of the percussions *janggu* and rarely recorded the *janggu* part. He said that in the *sanjo*, the sounds of *gayageum* and *janggu* sounded as if they were a single instrument and as a single entity.

These repeated striking sounds were required a specific part of the body continuously, sometimes alternated between noise and pure tone. On top of *janggu*'s Western-style meter system, the baroque cello and *gayageum* were going in a very Western way along with the augmented 4th (F#- Bb) and the diminished 4th in a contrapuntal way. However, sometimes a resilient rhythm was revealed, eliciting a sense of tension with a role similar to a *janggu*, such as continuously pressing the plucking sound at intervals of perfect 5th.³⁷⁵ *Gayageum*'s repeated strokes were intentionally matched to some Western pitch tuning, while the baroque cello consciously produced a sound that deviated from a clear pitch; the *gayageum* produced a straight scratching sound, and thus showed an unfamiliar sound that deviated from the conventional techniques of Western-style instrument.³⁷⁶ The baroque cello and *gayageum* were playing with short notes at a fast tempo, and they were energetically intermingled; these textures were getting thicker than before with the repeated strokes of the pitch.

The latter part was the composer's experimental vocabulary maximized the intervention of the performer's body. It increased the physical pressure on the instrument, making the noise louder than before. This slowed down the tempo to ♩= 44, but it sounded very fast, because of the sharp movement of the performer made up of short notes. Each player used a lot of hand gestures and motions to express the complex textures presented in the score. Musicologist Clark reviewed his work "Modern (新) *sanjo*."³⁷⁷ However, Hakenberg said that this composition

³⁷⁵ The gradual change in tempo reminds of Korean *sanjo* characteristics, but *janggu* moves very energetically and gives the impression of rock music.

³⁷⁶ Western string instruments are tuned tightly so that they can play Western functional chords. However, it is difficult to make a pressed note that is properly tuned due to the different mechanisms of *gayageum*. This made numerous pitches and unfamiliar chords progress, just as a cello produced a chord without using an open string. For situations in which it was difficult to make a sound in a normal way, the composer had a dense, soft, and vague sound at the end (section 7). (This part produced an unfamiliar sound as the texture of the *gayageum* thickens.) In this part, the composer used a special technique on the *gayageum* glissando to alternately produce octaves for each bar. Although the performance itself was difficult due to the cadenza-like performance, the four strings sound in the same pitch class within one bar, creating an interesting thick chorus effect. At this time, the cello mimics the *gayageum* glissando as an arpeggio that stroke the strings similar to the *gayageum* glissando (showed an upward moment toward the climax). Stephen Hakenberg, "Considering a Players' Cultural Background," International Symposium on Cultural Comparison: East and West and The Fifth International Asian Music Conference, The Korean National Commission for UNESCO Asian Music Research Institute, Seoul National University, Oct, 5-7, 2000.

³⁷⁷ Jocelyn Clark, "Scattered Thoughts on Scattered Melodies: *Sanjo* in the Twenty-First Century," *Seoul:*

was not the same as the *sanjo*, although it created a chain of similar tempo and rhythm in the context of the *sanjo*. Also, his piece was experimentally changed more dynamically, so it embodied a modern *sanjo*. For example, in *gayageum*, the performer's pain was revealed by scratching the same notes and chords in succession at a very high speed; the baroque cello presented modern playing methods such as *molto sul ponticello*, one of the special playing methods of stringed instruments with metallic sounds, playing fast and small notes with a tremolo. Furthermore, these instruments operated not only a virtuosic aspect but also an avant-garde sound. This was developed as an unexpected sound beyond the scope of institutional use of the instrument, attracting the listener. The fast-scratching gesture brought about a bow-scratching sound instead of a note on the baroque cello's rough tremolo; the high-pitched harmonic sound was added, making the noise sound harsher and harsher. As a result, the cello and the *gayageum* produced splendid sounds. Some creaks and bumps were made, as the restrained and refined playing techniques of each instrument were messed up. In this way, the range of usage of the playing method was enlarged through the various intersections of sounds: between the player's body and the internal instrumental sound, between the old and modern instruments, between the natural and the physical sound, and between the noise and pure sound, etc.

② An Intimate Approach Using the *Gayageum's* Special Performing Method: Martin's *Elective Affinities* for *Gayageum* (2009)

On the other hand, the *Elective Affinities*³⁷⁸ composed by Laurie San Martin, is used Korean *gayageum's* special technique. She researches the various ways of playing *gayageum* through dramatic body gestures and expressive passages.³⁷⁹ The solo *gayageum* is illuminated in such a way that the passage reminds the audience of cadenza from the beginning of the piece.

National Center for Korean Traditional Performing Arts (2009): 73-102, 88.

³⁷⁸ It was composed for *gayageum* virtuoso Ji-young Yi and Lydian Quartet for the 2010 Pan Music Festival.

³⁷⁹ Refer to her next piece *Einfluss* for the meaning of the playing method suggested in the score.

♩ = c. 76 dramatic, freely

Gayageum

Gygm

Gygm

Score 4.41. Martin's *Elective Affinities*, mm.1-12

The playing method of *gayageum* encompasses both traditional and modern techniques; the performers actively exercise their body to express various instrumental techniques, such as pulling or tearing the *gayageum* with their fingers, flicking with bare skin or fingernails, and sweeping the entire instrument with both palms (see Score 4.41). In doing so, *gayageum* exhibits a wide range of spectrums and dynamics from *ff* to *pp* in a free beat such as arpeggios, striking repeatedly on grouped notes (*yeonttingguim*), glissando, tremolo, etc.³⁸⁰ With this modern playing method that actively utilizes the performer's body, the effects of sonic timbre are revealed in abundance.

In the first bar, the arpeggio chord appears, in which seven notes sound quickly in *ff* at the same time from the beginning; the player rolls the notes using both hands to the hands' palm. When playing a chord, the order of resonating notes is indicated in the up and down (high to low register, low to high register), so that the player could change the direction when she rolls both hands. Afterward, in mm. 2, the performer uses the hands' techniques while settling on one note (E), and is beaming the notes, getting faster and faster as it moves forward. This is similar to that of *gayageum*'s repeated striking technique at high speed, which presents a bright and brilliant tone. After that, from mm. 3, the body is transformed and used

³⁸⁰ It proceeded with a mixed beat, so its beat counting is complicated as presenting a peculiar sound effect with a free beat.

fingernails with bouncing technique (it displays as a parabolic symbol on the note). The so-called “fingernail tremolo” moves the strings back and forth, while scraping the outside of the *anjok* (moveable bridge) to produce a dissonant sound, changing the contrast sound. Later, in mm. 12, the difference in gestures is shown in detail even in the depth of pressing the strings. The area indicated by the down arrow is an indication to press very deeply, and vice versa means a return to normal. These gestures and deep reverberation make the Western string instruments foggy sound.

In other words, this work focuses on the *gayageum*'s playing method, revealing various possibilities as a manifestation instrument such as glissando, arpeggio, harmonious performance, and special playing method.³⁸¹ It also shows the aspect of expanding the original instrumental tone by actively intervening in the player's body. This can be seen from the preliminary instructions of the piece. The composer's effort and affection for it were embedded with her approach to *gayageum* intimately. Like the composer's reference to *gayageum* as "a unique, flexible and dramatic instrument," this work demonstrates the composer's strong impression by showing the various techniques of *gayageum* in a specific spot in a compressed way.³⁸²

③ Using Special Techniques Involving the Human Body in Korean and Western Ensembles: Martin's *Einfluss* for *Haegeum*, *Gayageum*, Violin and Cello (2017)

Another work that well represents the expansion of instrumental tones involving the body is Laurie San Martin's *Einfluss*.³⁸³ In this work, the performer's body is involved in the playing method of *gayageum*, *haegeum*, and Western string









³⁸¹ National *Gugak* Center “Understanding and Application Korean Traditional Instruments for Composition,” 36-40.

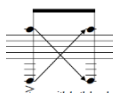

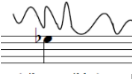

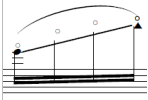

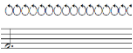

³⁸² The string quartet comes in with bright harmonies and introduces the role of a large instrument. The roles of soloists and large musical instruments are maintained throughout the work. Western stringed instruments also have a physical method. However, they are not used as much as *gayageum*. For example, there is an instruction to show various harmonics of harmonics by using various fingerings, and playing behind the bridge is obscure. There is a request for a percussive sound at one pitch, or there is an instruction from a *sul ponticello* or *col legno battuto* (strike the wooden part of a bow).

³⁸³ This work was premiered by the director Eduardo Leandro, with performers Soo-yeon Kim of *haegeum*, Jung-min Song of *gayageum*, Erica Dicker of violin, Chris Finckel and of cello at the Pan Music Festival on October 27, 2017, in Santa Cruz, California.

instruments to show various types of timbres in the foreground. The title of the work *Einfluss* means “influence” in German, and Korean and Western string instruments are arranged in a 1:1 ratio. The composer interpreted the commonly expected role in organizing such instruments differently in terms of “performing techniques”; it set the front and rear sides of the instrument’s sound to tell in detail how the instrument’s role changed when the instrument’s position shifts from the foreground to the background (accompaniment).

Einfluss is elaborated in terms of playing the instrument; this work involves many body movements such as nailing, hand gestures, tapping, rubbing, tearing, pressing hard, fast sweeping, lifting, vibrating widely, and whipping both hands, etc. These gestures create a distinctive sound: from sounds derived from *nonghyeon* or *sigimsae*, to sounds partially revised by the composer, or sounds that are not in the original Korean playing method, which are detailed in the score with easy-to-read symbols and directions. In particular, the unique sounds of Korean musical instruments are sensitively captured and elaborately crafted. Before the start of the piece, the composer instructs sixteen playing methods with body involved for the ensemble (group), including not only the Korean instruments, *gayageum*, and *haegeum*, but also Western instruments.

Instru.	Special Notations	Directions		
G A Y A G E U M		① Rolling up a tone from a lower tone		⑦ Accent on specific tone with big vibrato
		② Vibrate widely		⑧ Feathered beaming: slow to fast
H A E G E U M		③ Vibrate after plain sound		⑨ Push the string to make a higher note which is made by the upper string.
		④ Vibrate before plain sound		⑩ To return to the standard tuning after pushing string higher

E N S E M B L E		⑤ Strum with both hands, opposite directions. One hand strums on each side of bridge ³⁸⁴		⑪ Pluck with the top side of the nail
		⑥ Vibrato wilder		⑫ Nail
		⑬ Harmonic gliss to unspecified note. Rhythm and exact harmonics are not specific except for the starting note		
		⑭ Unspecified pitch		
		⑮ Circular bowing. The speed for circular bowing is not specified but a pitch is given. The pitch is not as important as the rhythmic air sound but if the pitch is part of the harmony so if a pitch pokes through, it would be better it was notated pitch or a harmonic of that pitch.		
		⑯ Jeté: Unspecified numbers of ricochet notes becoming sustained note		

[Table 4.9. Martin's Direction of Playing Methods on *Einfluss*]

Gayageum and *haegeum* are reinterpreted in Western perspectives of their traditional techniques, or applied techniques used in Western contemporary music.³⁸⁵ In addition, the entire ensemble exhibits a pattern in which such traditional and modern techniques are used evenly. Instructions can be examined in terms of pitch, articulation, and rhythm. First of all, in terms of pitch, the pitch is divided into a pitch that is not clearly identified (⑭), a dynamic pitch (change of

³⁸⁴ *Gayageum* originally had a mechanism to put the pitch on one hand and played articulation on the other hand, but due to the composer's unfamiliar x-shaped gesture instructions, both hands were used for the pitch part, applying a unique playing technique of swiping strings and glissando. Thus, the experimental and wild tone was further revealed, which in turn revealed the discrimination of the reproduction of the playing method.

³⁸⁵ This notation method was developed from the notation written in *Elective Affinities* for *Gayageum* and String Quartet (2009).

vibration) which changes due to sliding or rough vibration, and a static pitch that generally maintains pitch (③④). In the case of a dynamic pitch, the pitch is slightly raised from the low pitch (①). The pitch is tuned by strongly/weakly pressing the open string (⑨⑩), or the sound that is difficult to identify due to the high-pitched harmonics and glissando made from an unspecified tone (⑬). In terms of articulation, it is characterized by sweeping the fingerboard in opposite directions with both hands (⑤) or by revealing an unfamiliar tone with the string sound scraping with a fingernail (⑪, ⑫), or it shows the characteristics of Korean *nonghyeon* by rough (⑥), wide (②), and softening vibrato (⑦). When striking a note, it also reveals an extended interpretation by using a jeté (⑯) which produces a variety of unspecified notes by the simultaneously produced sounds of several strings. In terms of rhythm, when the performers play the same note several times, they play a beam at gradually increased speed to narrow the density of the rhythm (⑧); they draw a circle in playing a string instrument rather than a straight line and play it rhythmically regardless of the number of times and speed (⑮). It involves the expansion of the instruments' internal sound to a small level. Even this belongs to the physical sound at a large level such as the sound of a whipping of both hands, the sound of fingernails, and the sound of a finger biting. With instructions involving various body gestures, the audience could experience a dynamic atmosphere in terms of performance practices.

The detailed instructions of the performing techniques are focused on the sound that clashes, unites, and radiates stringed instruments, resulting in the exchange of Korean and Western culture. This means the exchange and crossing of the essential cultural context of the musical instrument, and in doing so the detailed aspects could be found for each of the following movements.

Mov .	mm.	Time	Characteristics
1	mm. 1-49	-3:31	- The intersection of flexibly, freely, and impulsive vibrato techniques - ♩= 76
2	mm. 1-71	-7:33	- ♩= 60 - Contrapuntal crossing of cross-cultural strings - Air sound without a pitch, music without sound - Substitution of Western/Korean instruments playing at ultra-highest register

[Table 4.10. The Structure of Martin's *Einfluss*]

This work has two movements with a flexible and free tempo of C major $\text{♩} = 76$ and a $3/4$ beat. However, in the performance, as if Western and Korean rhythms are located together, the beat flows somewhat flexibly.

In the first movement, Korean musical instruments are exposed to the front. They exchange their performing techniques with each other; *haegeum* starts with an ascending melody of the pentatonic scale (B \flat -C-E \flat -F-A \flat), and allows the original Korean sound to be retained, while *gayageum* is intersected the two textures due to the impulsive movement of the vibrato technique. When *gayageum* plays a chord with the same tremolo and slightly lowers the pitch, the violin receives it and draws a circle with a bowing, making the sound of friction with the hand. Later, while *haegeum* plays the main melody with vibrato, the cello moves the fingerboard while playing the B note as a sustained note. Afterward, it suddenly plays with a small staccato that seemed to sound extremely high, emphasizing the playing method of Korean instruments and crossing the front and back of Korean and Western performing techniques.

After that, the intersection of cross-cultural strings' playing methods are emerged in earnest. When the player is plucked eight notes simultaneously with *sfz* on the *gayageum*, the rest of the instruments lose focus as the Western-style pitch gradually shakes. The violin is played in a normal ord with hopeful emotions and progresses to an ascending scale; it gradually makes the pitch unclear by adding the airy sound to produce an empty tone, and it goes up to the ultra-highest pitch through the glissando. The cello is played in the *col legno battuto*, allowing the fingerboard to be heard directly. When the pitch gradually descends with the faint sound of the violin, the *haegeum* goes down in response to this. When the ensembles all converge at one point, Western strings are again played in the high-pitched harmonic glissando technique, with the unclear rhythm and pitch: the violin goes up to E7 extremely, the cello heads to E5 through the harmonic row with the *molto sul ponticello*. Yet, the *haegeum* plays the beam at a high speed from a slow C note. These Korean and Western musical instruments provide a variety of body sounds when the playing methods are intersected, matched, and contrasted.

On the other hand, in the second movement, physical gestures due to the intersection of Korean and Western instrumental techniques are performed on an extreme level. As the violin plays the *jeté*, its pitch gradually becomes faded and leads to the *col legno battuto*. Their intersection of Korean and Western

instrumental techniques goes to the extreme point, revealing the duel in the highest register.

The image shows a musical score for measures 66-69 of Martin's *Einfluss*. It features four staves: hgm (haegeum), gym (gayageum), Vln. (violin), and Vc. (cello). The hgm and gym staves have performance instructions: "swipe/wipe strings with hands or fingers to create loud AIR sound (no pitch)" and "air sounds. See note below". The Vln. and Vc. staves have a dynamic marking of *f* (forte) and a performance instruction: "loud wiping of strings". The score is written in treble clef for all instruments. The hgm and gym staves have a key signature of one flat (B-flat). The Vln. and Vc. staves have a key signature of one sharp (F-sharp). The score is divided into measures 66, 67, 68, and 69. The hgm and gym staves have a measure rest in measure 69. The Vln. and Vc. staves have a measure rest in measure 69.

Score 4.42. Martin's *Einfluss*, mm. 66-69

The cello's increasingly wild vibrato causes the pitch to become unstable. While it plays a wide glissando from C0 to E4, the *haegeum* boldly performs its modern tone as it is leaping up the wide range from A3 to A5 to the linear form of glissando. After the *haegeum* leaps forward and lands with the high A, it emits an inaudible high-pitched sound, but the violin and cello also are ascending with glissando and present a very sharp tone. The violin produces a high pitch without harmonics; the cello also challenges the realization of super-high-pitched sounds. They are forming high-intense exchanges as well as producing very intense *f*, as the sounds intersected (see Score 4.42). At this time, the *gayageum* and *haegeum* come up from the opposite side and converged at the ultra-high-pitched A. The two performers exaggeratedly use their hand gestures to wipe and sweep the strings with their hands/fingers. In doing so a large airy sound without a pitch could appear, forming a confrontation with Western string instruments (mm. 67). At this time, mysteriously, when the ensemble faces the highest sound, all the playing techniques are tensed; the high-pitched glitch-like sound manifests itself with the warm and cozy tone of nature, like the sound of birds singing (mm. 63-71). All the playing methods of *haegeum* and *gayageum* reflect the opposite appearance, but their confrontation naturally ends by forming an unspoiled sound like a gemstone when they meet at the ultra-high-pitched.

Einfluss delivers us the coexistence of sounds according to the comparable arrangement of Korean and Western musical instruments. As the playing methods of musical instruments become entangled, it projects an interesting aspect in which cultures intersected and opposed. Both present a pattern of confrontation in unity, sometimes through violent interaction through physical intervention. Such gestures are revealed as an ascending glissando, a wide vibrato, and a leap ascending. Through this, this piece not only gives a slightly expanded sound from the unique sound of the instrument but also shows an unfamiliar tone by modernizing the playing method.

In addition, when the instruments play a high note, noise and fricatives come out and resonates with the boundary between pure and noise. Interestingly, the noise sound in *Einfluss* is not hard to hear, rough, raw/wild, but very warm, attractive, refined, unobtrusive to hear, clear and brilliant, providing an interesting listening experience. The noise in general contemporary music is described as rather complex, esoteric, ugly, painful, and incomprehensible. However, in this work, it is reflected in a refined, pure, clear, and beautiful sound. It has potential possibilities to show "the paradox of noise."

This paradox of noise could be interpreted in connection with the work's title (influence or leverage). When Korean and Western musical instruments meet, just as the scales which are divided by different weights, gradually centered around. Martin is trying to see which side is more weighted such as the performer's body and musical instruments, traditional and modern, and pure tone and noise. Rather than showing complete horizontality from the beginning, it expresses fluidity, moving the center of gravity from side to side. In other words, this work represents the transformation of modern playing techniques; it expresses the shifting relationship of influence through cultural exchanges between Korean and Western musical instruments in which the human body is involved.

Hence, if this is the case, what is the true aesthetic meaning of this work? This work directly shows the transitional cultural interactions when the two cultures of Korea and the West meet. In the West, their identity has been peeled off, and in Korea, they give their uniqueness of the tradition and an unfamiliar sound. For example, the composer has paid special attention to the ultra-high range, such as overthrowing the hierarchy or order of the instrument through unclear high notes and unregulated glissando notes; the pitch beyond the harmonics mixes and interlocks with each other. This implies the composer's fresh consciousness of making the dichotomous structure that existed implicitly between the East and the

West instruments, through her real sound. In other words, this work demonstrates the aspect that has been embodied in the scientific system of Western music are gradually peeling off, stripping off the existing cultural foundation and exerting cultural exchange in a new place. At this point, one can recall the concept of "deterritorialization" of the philosopher Gilles Deleuze, which means that it entails the work of rupturing the existing systems or structures that were deeply embedded, and made them into something else.³⁸⁶ This would be to rearrange the dichotomous structure and hierarchy contained in the playing method of Korean and Western music. In this sense, this piece presents the work of removing string instruments from the Western context, meeting the gayageum's sound, and replanting them elsewhere, so it provides an aesthetic result with a unique and new meaning.

³⁸⁶ Mireille Buydens, *The Aesthetics of Deleuze-Sahara* (Seoul: Sanhae, 2006), 195.

4.3.3. Applying Western Staff Notation to *Jeongganbo*

So far it has been a very common phenomenon for Western composers to use the Western staff when using Korean elements in their works.³⁸⁷ Even when using Korean instruments, they have used Western staff notation as it is.³⁸⁸ However, some Western composers have raised the problem that some notations may be restricted to fully expressing Korean traditional music because they are tailored to Western musical systems. Therefore, composers devise a way to capture the potential of Korean music rather than completely relying on the Western staff notation; this leads to the strategic device of the notation. For example, they boldly alter the staff notation, use old music that is rarely used today (e.g., *jeongganbo*), or even break away from the Western conventional notation. This transformation eliminates the weaknesses of the staff notation and interpreted that they respect the oral tradition of Korean musicians, having intimate communication with them.³⁸⁹

Some of the representative composers using this are Redmond and Jon Yu, both are from the United States. They are contemplating how to creatively compose the unique sound of Korean musical instruments as a common point. They have an open consciousness to discover better notation than before through close communication with instrumentalists. In this chapter, I examine how the two composers used notation, focusing on three categories: 1) partial revision of the staff notation, 2) extensive revision of the staff notation, and 3) removing from the staff notation.

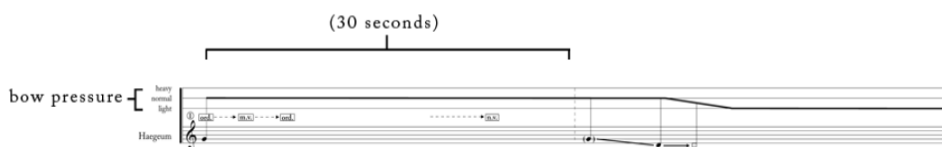
³⁸⁷ Conversely, new *gugak* and *changjak-gugak* in Korean traditional music also tend to become more common to use of Western staff notation through Western modernization.

³⁸⁸ Notation is a medium through which the composer visually captures the view of creation and the sound of musical instruments, so their selection of notational method is very important. In Western music history, Cage, Berio, Crum, Lutosławski, and Lamonte Young had various attempts and some of them were in the influence of Western avant-garde. For example, they had used geometric lines, figures, or graphics, and some of them had a critical view of the conventional notation system that had been institutionalized. (Redmond, *ibid*).

³⁸⁹ In this way, the special mechanism or playing method of Korean musical instruments is implemented in visual ways.

① Partial Revision of the Staff Notation: Jon Yu's *Som for Haegeum* (2016)

American composer Jon Yu (b. 1988) experimented with the possibility of various playing methods of Korean musical instruments through collaboration with *haegeum* player Soo-yeon Lyuh. The composer learned the *haegeum* instrument himself and its intrinsic characteristics. He recognized the bow's tension was arbitrarily adjusted and that the length and speed were important when rubbing the strings with a bow.³⁹⁰ He understood the characteristics of the *haegeum*'s playing method, first; this led him to the revision of the staff notation to better capture the way of its playing. For example, in the case of *Som*, the staff notation is partially expanded to show the sound difference whenever the bow pressure level is different. In the score below (see Score 4.43), the five-lined staff notation is expanded to the eight-lined one. It visualizes the original playing method of the *haegeum*, examining the tone's changes.³⁹¹



Score 4.43. Jon Yu's *Som*, Introduction³⁹²

The score above is written in three stages of heavy-moderate-light according to the strength of the string pressure by adding three lines upward on top of the existing five-lined staff notation (The top line is to play with the very high pressure, and the lower line is to play with the low pressure). The change of the pressure is indicated by the horizontal and diagonal lines with the dark bold line to distinguish the difference. In other words, the changing pattern of the dark line represents the “difference” in pressure (heavy-normal-light) as the phrase progressed. In general,

³⁹⁰ The method of using a bow includes “pulling and pushing (pricking) the bow”, as well as the “carping” technique, which changes the direction of the bow at high speed to create an effect as if filling a sound.

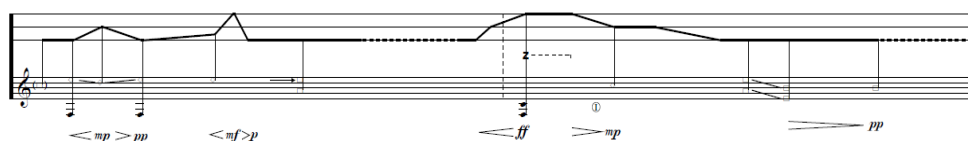
³⁹¹ This work premiered at the San Francisco at the Center for New Music in 2015.

³⁹² The notation above was not presented with the beat and tempo but instead played with the relative length of the note. Also, among the parameters of the sound, this notation presented pitch, dynamics, and the contour of the sound.

this notation gives the visual effect reflecting the subtle differences in the tone caused by the pressure of the *haegeum*'s bow pressing the strings.

In addition, the composer indicates the degree of continuity of the sound by the length of this horizontal line. He notates not only the approximate time on it, but also the relative length intuitively grasped. This meter/beat notation could be seen as a kind of proportional rhythmic notation. The performer roughly distinguishes time by making the difference in relative length. It contains a different perspective from the system and rhythm of the absolute figure of Western-style and provides the performer with freedom from the strict calculation of the beats by the staff notation.³⁹³

Moreover, in *Som*, the dark horizontal line on the time axis changes to a dotted line to indicate the softness of the tempo, which means that the bow's speed gradually slows down. The tempo also makes relative differences, so the time is estimated at the discretion of the performer (see Score 4.44).



Score 4.44. Jon Yu's *Som*, In the Middle Part

The thick line of the score has the advantage that the time can be calculated at the discretion of the player. However, when playing the dotted line in the center, the difference between “how slow it should be?” and “how long it should last?” is not accurately presented. However, the relative difference between the length of the solid line and the dotted line makes it possible to understand how long it should last. This presents a rather loose notation of the tempo change so that the composer and the performer might be required active communication outside of the score. In addition, various interpretations are suggested in the passage at the actual performance, reflecting the performer's right to decide.

The notation of the *Som* has the advantage of being able to visually show the pressure of the *haegeum*'s bow, the length of the bow, and the speed, which has

³⁹³ In the score, the bar lines are not drawn exactly in a straight line, which is different from the traditional Western system (exceptionally, it is similar to playing cadenza in a Western concerto, because it presents only the approximate chords or its comprehensive flows of notes). In addition, it is also related to Korean traditional music's time realignment with flexible beats and breaths.

an aspect that intensively presents the diversity of tones centered on the bow. On the other hand, the notation of this “selection and concentration” method is relatively less exposed, such as *sigimsae*, which moves up and down subtly around the traditional “tone” of the original *haegeum* as well as its *nonghyeon*. However, the composer intensively illustrates a small number of playing techniques not in a way that obscures the essence of the instrument, but in a way that saves the potential of the instrument. This is connected with the composer's aesthetics, examining the possibility of sound and various experiments towards the acoustic world. Through the revision of the staff notation, the original mechanism of the *haegeum* is firmly imbued in the score, expanding the horizon of the sound.

② Extensive Revision of the Staff Notation: Redmond's *An Ever Dimmer Light* for two *Gayageums* (2015-2016) and *Black Flower Blossoming* for *Jeongga* and *Geomungo* (2017-18)

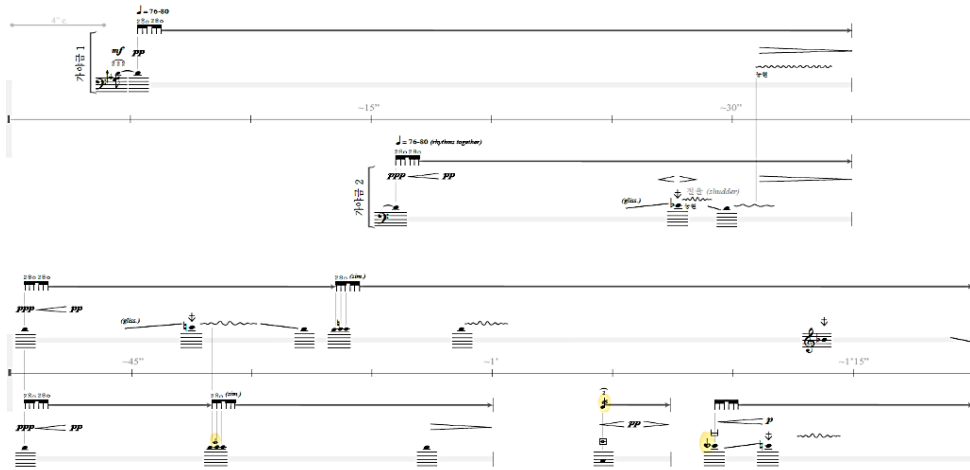
Redmond argued that "the staff notation is a system that limits to contain the original sound of Korean instruments." He did not use the staff notation when using Korean elements, but boldly revised the staff notation and used the unusual scores such as the graphic score, the old tablature, or the Korean traditional notation *jeongganbo*. Corresponding works include his *An Ever Dimmer Light* and *Black Flower Blossoming*, each focuses on instrumental and vocal music. Considering this aspect, I will search the detailed method representing Koreanness on the specific notation.

Among the works, Redmond's *An Ever Dimmer Light*³⁹⁴ explores the various sounds of the Korean *gayageum*'s performing method through the full revision of staff notation.³⁹⁵ He had a claim that the basic elements of the Western staff notation, rhythm, or equal temperament pitches could not fully contain the original playing method and *gayageum*'s tone, so he attempted to revise the staff notation to solve this problem.³⁹⁶

³⁹⁴ This piece is commissioned by Doyeon Kim and Jiyoung Yi, Wellesley University, 3-20-16

³⁹⁵ Before doing this, the composer first revised the tuning method of the *gayageum* into a microtone: *gayageum* I tuned in the original way whereas *gayageum* II tuned in a revised way. (it used the tuning revised by the composer while adhering to the original *gayageum*'s own tuning method); it presented the synchronicity of the original and the revised tune. As a result, some subtle inconsistencies in some pitches occurred, which were important in the subsequent contrast of the performing method.

³⁹⁶ As for the use of microtones, it is not known exactly whether this was dealt with in conjunction with the



Score 4.45. Redmond's *An Ever Dimmer Light*, Intro

From the first sheet of the score, the score is not a complete staff score. There are only solid lines on the center and a few fragments of staff notation.³⁹⁷ The transition of pitch position, dynamics, and slight articulation reflects Western notation characteristics. Nevertheless, it is worth paying attention to the fact that it is influenced the overall form and instructions of the notation based on the unique playing method of *gayageum* from Korea. To this end, I will look at 1) the notation of microtones and 2) the notation of rhythms.

First, Redmond uses the notation method for microtones. He utilizes the standard *gayageum* notation (e.g., in the case of fingering), but also has the composer's own notation. Based on the tuning method, the microtonal pitch used by the composer in this work is indicated by the following symbols: 3/4 flat, flat, 1/4 flat, natural, 1/4 sharp, and sharp (♭ ♮ ♯). This notation shows the difference in subdividing even the pitch inside the semitone when compared to the Western string instruments. At bars 10, 13, and 14 (parts marked in yellow), while the first *gayageum* plays while pressing E[♯] on the glissando, the second *gayageum*

modernist aesthetics of Western contemporary music, or whether it appeared by paying attention to the peculiar characteristics of Korean traditional music. This issue requires a more in-depth approach and discussion.

³⁹⁷ At first glance, this notation reminds me of a graphic score, such as Cage, Cathy Berberian's *Stripsody*, Stockhausen, Berio, and Ligeti's.

produces a 3/4 flat pitch from E. When these sounds are combined, the difference in pitch occurs. Redmond observes a small number of notes very specifically, so it often shows linear and dynamic properties such as raising the pitch below to a small unit of frequency. Since this passage plays with a few notes in a very quiet atmosphere, he focuses on the subtle changes in pitch and its pattern.

In addition, these microtones illuminate various tones according to the *gayageum*'s position. For example, the timbre of the microtones is diversified with the addition of microtonal notes and the use of one hand with a fingerboard several times (e.g., *sul ponticellos*, playing near the bridge, finger joints, the sound of leaves or bones). In this way, the unique *gayageum*'s tone is expressed with the microtones, and the special playing method is used in Western string instruments, expressing an abundant tone.

The second interesting thing is that Redmond uses the rhythmic notational method. From the beginning, the composer does not note the meter or rhythm in detail, instead instruct it to be notated on a time grid, so that the performers could play according to the relative difference in time. Looking at the score above (See Score 4.45), there is a horizontal line in the center of the score, the time mark in the middle. This allows the *gayageum* player to play around the pitch or sonic units, but not be bound by the exact rhythm or beat. Instead, the different rhythmic shapes and approximate durations of time are presented at the starting point. Therefore, after presenting the approximate form of pitch and rhythm, the rhythmic forms are continuously repeated within this horizontal line. Since the exact beat is not revealed, the cooperation between the performers and the flexible perception of the beat become more important; this means the two performers to breathe and match the sound while discussing the entering timing at the same time. This is the timing of the entry of the other player when one player plays, or where to end up together. In other words, this notation is becoming more important for the performers' actions and decision rights beyond the score in terms of rhythm and beats.

The notation of microtones and rhythms is noteworthy. They are trying to make a "linear movement" dynamically moving forward in the sound while zooming in on subtle changes in pitch, *nonghyeon*, and articulations. A small number of notes are approached very specifically: they often exhibit linear and dynamic characters in the process of subtly moving up and down the pitch, (for example, raising the pitch in very small units, and paying attention to the differences of this change). This situation is further highlighted by the gradual and

subtle changes in pitch (e.g., mobility, directionality, and propulsion) because it plays with several notes in a very quiet atmosphere; it is a calm state with a static background, though, in the actual sound, the more purposeful and straightforward flow of the sound is emphasized, giving a hybrid sense of listening between Korea and the West.³⁹⁸

Redmond's *Black Flower Blossoming*,³⁹⁹ which presents a new insight into the notation with his research *gagok*, Korean traditional notation for the vocal genre. (For instance, he referred to the early notation of *gagok* in the way of notating lyrics and the way of notating the arrangement of melodies and lyrics - This will be discussed in detail later) This composition implies a much stronger consciousness and practice of breaking out of Western staff notation. This work belongs to the genre of a small-scale music theater approximately 15 minutes. This piece brings together an unaccompanied female *sorikkun*'s chant of a rearranged Korean poem and active use of stage lighting. There is one vocalist alone in a dark stage, and one of the lines "dead center of an open field there is a flowering tree" is mainly used as the lyrics in the I-Sang's poem *Flowering Tree*.⁴⁰⁰ In this work, the composer gives detailed instructions to the *pansori* (traditional Korean sung storytelling genre) vocalist, such as movement and gestural instructions, choreography, and a few chants with a very shallow light in the middle of the stage.

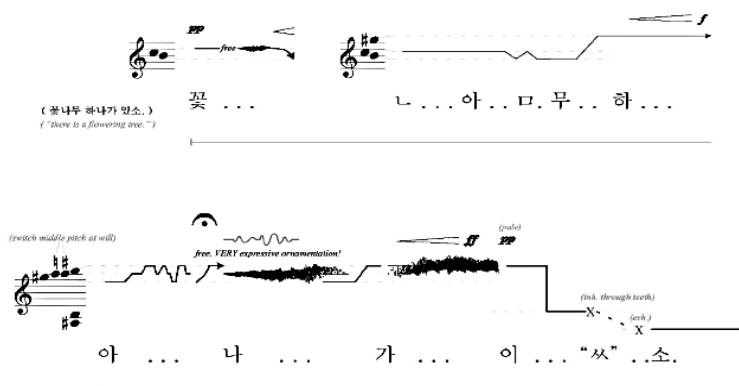
In this work, a *pansori* vocalist moves, makes a sound and sing. The composer dictates not only the music but also the form and motion instructions of the choreography through his notation. In order to notate the passages that are singing in this score, the scores are originally written, similar to the notation style for the traditional *pansori* learner. In particular, he refers to the old Korean music scores, *karakseon* and *supahyeong*, so his notation here (See Score 4.46) reflects the way *pansori* players receive performance training from their masters in the past. Although this piece is an experimental work at present, Redmond aims to remember what he learned in Korean traditional classical music. His score helps us to feel the style of oral tradition for vocalists, preserving the performer's similar movement in such a musical environment.

³⁹⁸ In some ways, this can be interpreted as a more straightforward, more Western, rather than a curved feeling used in Korea. Rather than an oriental curved articulation, the audience can hear a linear direction and propulsion.

³⁹⁹ This piece premiered by performer Seo-yoon Jang (female singer) at the Mullae Art Center in 2016.

⁴⁰⁰ Redmond "The Effects of Music Education on Contemporary Art Music Notation for *Gugak* Instruments," 257-196.

Overall, the score of *Black Flower Blossoming* is revealed with the least weight of the Western five-line staff notation. His notation is prominently used various geometric arrows, straight lines, and curved movements, and the thickness of the lines reminiscent of a graphic score. Also, Western-style harmony, pitch, and notes (dynamics, fermata, etc.) are included, containing the composer's highly experimental attempts.⁴⁰¹



**Score 4.46. Melody Phrases and Rhythmic Breathing,
in *Black Flower Blossoming*, p. 11**

In the uppermost sheet music, the Western five-lined staff notation is presented at a pitch level (C-B-A), which is sounded in association with the curves of the dark lines and the flow of straight lines.⁴⁰² He uses a small staff notation as a reference point to indicate how much pitch is played, and it is inevitably used to convey the melody and harmonious shape of the composer to the performer. After the staff

⁴⁰¹ The shape of the score reminds me of John Cage or Luciano Berio's avant-garde-style graphic score. In his notation, the point that the up and down of the melody is drawn in a wave shape resembles Cage's graphic score *Aria*. The wavy shape represents a general melody outline, and the color of the line refers to different singing methods. Also, the lyrics are individually marked on it. However, in the case of the Cage, the specific pitch, duration, and tone are not revealed; this is left to the discretion of the performer. On the other hand, Redmond presents a difference in that rather than writing something artistic in a cartoon style, he devised that the performer could recognize more universally and specifically expresses the sign that directly linked to the sound.

⁴⁰² The reason why he did not fully use the staff notation was that it was the advantage that being able to express "the concreteness of pitch" in the staff notation. However, in Korea's *pansori* tradition, it was not common for *pansori* players to play the absolute pitch. Nevertheless, considering Western harmony, he decided to keep the pitch between the notes and use a minimum number of staves.

notation, the melody outline of the phrase is presented with solid lines and curves. In this case, *nonghyeon* is presented much more freely than in his *An Ever Dimmer Light*, and the movement of the pitch is visually expressed much more prominently; in addition to the solid lines and curves, the thicker black colored lines indicate instructions to express the sound that combines two or more pitches roughly like a cluster. Afterward, the breath sound comes out from the repeat sign, and the direction of breathing is indicated. These phrases are gradually complicated and eventually end with a long expressive phrase at the climax.

Another notable feature in this notation that does not rely on the staff notation is the expression of the free meter. If the composer has used the staff notation, there would have been limitations in revealing the unique styles in Korean traditional music, such as *sigimsae* or rhythmic flexibility. From the beginning, the composer does not present the beat/meter, nor is the rhythm displayed. It is only possible to know the difference in sound value by the relative length of the solid line. This notation contributes to a certain degree of freedom from moving according to the Western absolute number-based meter.

In the case of the lyrics, they are presented just below the score of melody, and it is characterized by spreading out long syllables as it they are pronounced. Lyrics are used in smaller units (centered on syllables) than words, and segments of language within syllables appear from time to time. The texts appear as they are split into units of morphemes, which are smaller units than syllables. In *Black Flower Blossoming*, one of the lyrics is “별... 파..아...ㄴ. 한..보..옥 판” (beopa..a...n. han..bo..og pan) presented with a language fragmentation method. This vocal fragmentation technique is sung by a *pansori* singer but can be found in the old Korean *jeongga* score, and his notation has a similarity to the notation of Korean *karaksunbo*, a Korean traditional vocal score. This is notated by splitting the lines of various heights and lyrics that are divided into phonemes.⁴⁰³ As the composer said, his score is expressed in succession by referring to the notation of an early version of Korean traditional vocal music.⁴⁰⁴

⁴⁰³ The composer mentioned that when composing this work, he referred to “*hakbo Geumbo*” and “*garakseonbo*”, which were the old music scores in the Korean traditional vocal genre (late 19th century). They were based on his research on old music and its score at *Gyujanggak*.

⁴⁰⁴ This suggested Berio's *Sequenza III* in that the composer paid a lot of attention to present various tones of sound (audible part) by segmenting the language. Although only one verse of the poem was used for the lyrics, the segmentation of the lyrics into phonemes could provide a modern meaning as in the original; it gave the effect of closely connecting words (means) and songs.

As a result, the score is gradually abstracted and simplified, making it easier to read. In other words, it would be possible to intuitively read various elements of music relatively easily. First of all, it is easy to catch that the line of the curve is a microtonal movement within the pitch, and its resonant is also simply marked on the score. In other words, the melody is displayed as a winding line according to the height of the melody; the characteristics of the sound resonant are also clearly shown in the pitch notation, providing an opportunity for the performer to recognize its meaning well.⁴⁰⁵

In addition, *nonghyeon* and *sigimsae* can be expressed naturally without being bound by the meter. There is an aspect of expanding expression in Korean traditional music where there is a decorative pitch next to a certain note.

This free expression of melody and decorative sound has the advantage that the performer can psychologically concentrate on the music. This means the score is easy to read, so the performer can express it with a comfortable state of mind (In terms of readability, it relates to communication with the performer, and representation of Korean elements). This allows the performer to relate to the way of learning *pansori* beyond understanding the Western staff notation. This method of notation could make memorizing the score easy when practicing. Also, this has the effect of moving the score to a level that naturally leads to internalization. It becomes easier for vocalists to internalize *pansori*, because it is easier to understand, and it is easier to remember while practicing because it is easily communicated by his notation. Thus, the performer can express their thoughts more confidently.⁴⁰⁶

However, the question remains, "Would the sound of Korean musical instruments be revealed by completely removing the Western staff notation?" This method also has some limitations in that 1) this score does not use 12 tones at least, 2) the absolute tempo and the beat could be expressed differently for each performer, and 3) detailed elements are left to the performers to judge. Nevertheless, I insist that this work would be a useful notation that could visually express the change of pitch and the dramatic flow. The limitations on the score are not easy to completely overcome the problems until breaking away from the staff notation, but

⁴⁰⁵ This statement is very important because it could reflect in his later composition *Oracle*.

⁴⁰⁶ He asserted that it would be an important factor when the performer presented very expressive freedom at the premiere. According to Seoyoon Jang, who performed this piece, this notation was unfamiliar at first, but after learning the notation, she quickly recognized it. After several practice sessions, she internalized the score, and in live performance, she became much freer from the score. (Redmond, *ibid*)

his ambitious plan has been gradually shown in the next work *Oracle*, suggesting the clues to the solution.⁴⁰⁷

③ Removing Staff Notation: Redmond's *Oracle* (神託) for Solo Daegeum (2017/18)

The work in which the transformation of the Korean instrumental playing method and the notational change are shown in Redmond's *Oracle* (神託).⁴⁰⁸ This work has a unique character in a way that does not use the staff notation at all. The piece for a solo *daegeum* consists of one movement and lasts about 12 minutes. The oracle means that an extraordinary man communicates with god, and it proceeds like an ancient religion in the West. The overall structure moves along the "occult ritual"⁴⁰⁹ in which the secret magicians of the ancient religions of the West take interactions with god through ritual acts while shouting spells in a secret space to receive the voice of god.⁴¹⁰ The *daegeum* player is directed as a protagonist who follows this composition and an extraordinary being who receives a message in face of the god.⁴¹¹ As an intermediary between god with supernatural powers, the composer dictates not only the internal instructions of the *daegeum* player's sound, but also the external physical gestures such as holding the instrument, closing your

⁴⁰⁷ The composers alternatively considered like them: 1) a square box-type notation in the *jeongganbo* style, and 2) a style that notifies using a visual space called an "open" space (for example, like *The Space Between* we saw earlier) and 3) he also proposed a method that combined a joint venture, a historical notation method and a Western tablature.

⁴⁰⁸ This was premiered by Hong Yoo (upcoming: CD, early 2020) at Koreanisches Kulturzentrum (Berlin), Jan 30, 2019; at SNU, May 21, 2019.

⁴⁰⁹ The original meaning of occult is to cover up, and occultism comes from the Latin word "occultus", which means hidden and secret. This refers to respect for mystical and supernatural phenomena that cannot be grasped by ordinary experience or thought. It encompasses fields such as magic, alchemy, and astrology, and explores supernatural and mysterious phenomena.

⁴¹⁰ The composer's imagination was drawn from a religious background in a Western context, but in fact, this trend could also be seen in the context of interacting with the gods of Korean shamans with a very long history. However, the sounds are written in the score- for example, nocturnal birds, water, stones, trees, wind, and mysterious buzzing sounds, differed in that they contained elements of sound that were different from the Korean shamanistic context.

⁴¹¹ However, this flow of consciousness of Redmond was different from that of Cowell, Kagel, and Ornstein, who connected the East to primitive or barbarism. Redmond was close to making the sound of Korea in a more modern space with a modern and sophisticated sense; it recreated the old traditions of Korea that were not used today.

eyes, putting it down, inhaling, exhaling, etc. in the score. This is a solo work, but it renders (private) musical drama;⁴¹² this style is a little different from the program music around 19th-century Western music in that only the performer could know it, though it is not open to the audience.

The overall composition of this piece proceeds in seven sections that evoke mystical emotions. It proceeds according to the specific location and the flow of consciousness according to the table below.

Structure	Night	Cairn	Interior	Trance	Voice	Hollow	Night
Setting	Wilderness	Rock, Wind→ Fissure, Entrance	A cavern	Slow pulse, long breath as if chanting	Powerful and angular	Exhausted	Outside the cairn
Meaning	Ancient place	The occult ritual	A mysterious place	A state of ecstasy	Oracle	-	-
Notation	Tablature				<i>Jeongganbo</i>	Tablature	

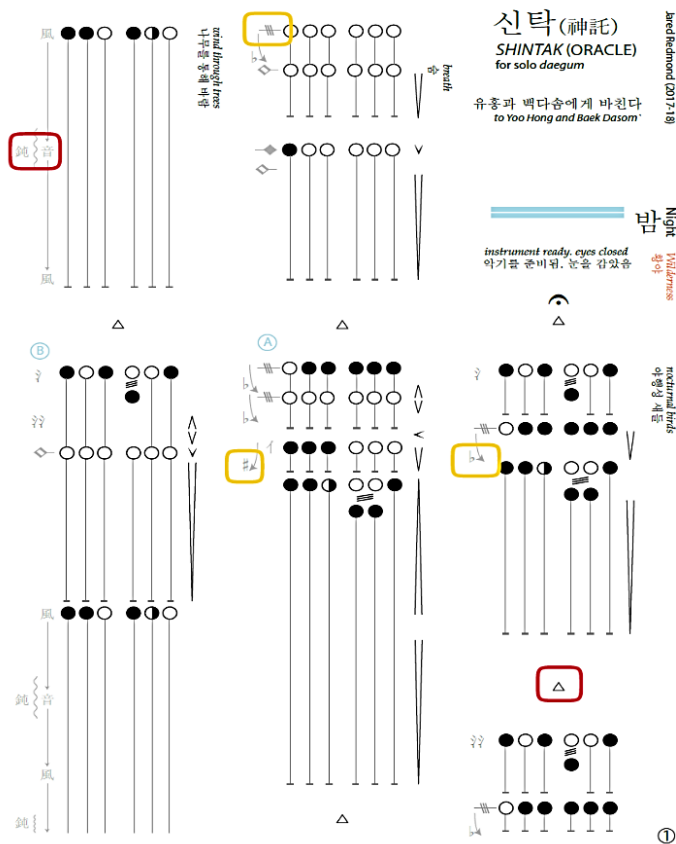
[Table 4.11. The Structure of Redmond's *Oracle*]

This composition proceeds in the order of space and time: night, cairn, interior, trance, voice, hollow, and night. This shows a parabolic shape in that the first place coincides with the last place so that the middle of the “Trance” and the “Voice” is risen and then fades.⁴¹³ Interestingly, depending on this parabolic shape, he uses a *jeongganbo* on the middle “Voice” surrounded by tablatures.

The notation is an unconventional part of this work, devised by the composer based on the notation method of tablature and Korean traditional music theory, and *jeongganbo*. Korean music does not move with a rhythm system based on the meter, (because it moves with a melody rather than harmony), so the composer has a critical sense of using the staff notation as it is. By choosing a different score like this, I explore what the composer pursued with the elements of Korean music, focusing on the notation method and the sound it produces.

⁴¹² In the score, the direct instructions were included in the score, which provided an opportunity for the work to take on a title. However, in the case of Redmond, it was presented poetic, which made it different from Berlioz's program music. Redmond's title was implicitly and symbolically directed, so that the audience did not know it.

⁴¹³ It showed a similar structure to the tradition of Western classical music: exposition-development-recapitulation in that it showed such a developmental flow and formed a climax in the fourth section.



Score 4.47. Redmond's *Oracle*, Intro, Section1 "Night"

Interestingly, from the first page of the *Oracle*, it is spread out in Western-style tablature with symbolic figures. The black/white circle means the finger hole of the *daegeum* (the black one is the closed-hole, while the white one is the open hole), and the solid line means the note's length with a counting rhythm relatively; this tablature notation is centered around these holes. It could be counted by line length. However, in the case of instructions for detailed sound parameters, the elements of Korean notation are partially borrowed, as if reading Korean *jeongganbo*. Redmond's reading is also passed from top to bottom, right to left.⁴¹⁴

⁴¹⁴ The detailed instructions for the *daegeum*'s performing method were expressed using several symbolic symbols. For example, he used arrows along with Western-style sharps and flats to denote *nonghyeon* (yellow), the *fluttertongue*, and triangular breaths (red) to draw a hybrid between Korea and the West. Also, it was a mixture of Western and Korean styles such as Western's dynamic, trill, articulation, and Chinese

In addition, this notation is not operated in a Western-style (exact) absolute numerical tempo, but it progresses with the proportional length of the lines, which is expressed in relative rhythmic notation. It represents the way of counting the rhythm: it divides the space within a measure proportionally (relatively) and arranges the circles and the lines. For example, in the score above, the wider the gap between the circles, the slower you play, and the narrower between the ones you play it relatively quickly. This is played by roughly distributing the difference in a note's length according to the player's breath.

This usage of relative rhythmic notation is based on the historical movement of Korean musical instruments searched by the composer based on melody. At the root of this, the audience might sense the composer's critical view on the Western-style notation, notating the beats and rhythms. The *daegeum*'s beats are not the exact note's length the came from Beethovenian thoughts or a balanced systematic form, instead, it has an open rule based on a flexible and natural breath.

The notation of tablature style devised by the composer through cultural reference has the following two effects. First, the geometric figure itself is closely related to the mechanism of the instrument playing method, enabling a clear perception of what this pattern means. Accordingly, it provides easy readability to performers and other audiences. For example, since it is notated based on *daegeum*'s figure as an instrument, there is an advantage of being able to perform the instrument intuitively according to the instructions in the picture without the need to decode each tone (or character) separately.⁴¹⁵

Second, the length of the note is presented relative way so that the length of the breath could be flexibly interpreted according to the performer. This is based on the relative rhythmic notation, which is organized by relative time, and this notation allows the players to flexibly control the time. In the score of *Oracle*, the wider the interval is, the longer you play with a long breath slowly. With this method, it is possible to express the sound with natural breathing according to the skill and competence of the performer allowing them to express the capabilities of *daegeum* containing Korean unique sound in various angles; this means that it could put down the obsession to match the tempo marking or the specified length

characters (red), and Chinese characters “急 (fast)” and “鈍 (slow).” This score also indicated the relative classification of *nonghyeon*'s speed and other instructions of performing methods.

⁴¹⁵ Redmond's tablature-style notation has the advantage of making use of the characteristics of melody in Korean music, but it can be ambiguous about the beat of the precise system, the tempo, and the speed of the rhythm.

and time of the measures according to the absolute count.

The timbre and articulation in the tablature-style score are implemented in various ways according to the places and the flow of consciousness by section. The introductory part (night) portrays an ancient religious mood and an exotic landscape of nature. In the section, there are several sounds: the sound of nocturnal birds, the sound of trees, and the sound of the wind gently appeared. This is reproduced through the combination of the sound of the air and the sound of the *daegeum*. For example, the sound of the nocturnal bird embodies a chirping sound through a high pitch register and a flutter tongue; the sound of the wood is reproduced in low-pitched intervals with a slow tempo. The sound of the wind is represented by long-pitched sounds and medium-slow *nonghyeon*. In addition to these sounds of nature and living creatures, the composer creates a mysterious atmosphere through a little bit of multiphonics and short *nonghyeon* of *daegeum*.⁴¹⁶ Then, as the wind approaches and splits into several branches, the breath of *daegeum* gets shorter and heads towards the stone tomb. The second (Cairn) depicts many stones' sounds before entering the cave; the *daegeum*'s sound mixed with the air sound with the irregular rhythm, making the wind rougher as if hitting the stones. With frequent *nonghyeon*, crescendo and decrescendo, the wind suddenly blows like a tornado; it becomes quiet and weak again, the nocturnal birds follow the intermediaries and then fly away again; in front of the cave, the intermediary sighs greatly and carefully enter the mysterious cave. The third (interior) scene presents the player enters the cave mysteriously. At the entrance inside the cave, the waterfalls quietly and regularly, where the percussive tone is expressed by the key-click technique. These phrases last several times with long breaths, sounding distant, which suggests that the object and the protagonist enter deep into the cave. This expression embodies an atmosphere that is increasingly distant from the "wilderness" in the previous section. In addition, the mysterious buzzing sound in the cave, there is the *daegeum*'s low-pitched sound; its dynamics are gradually louder and smaller, reproducing the atmosphere that the player is in the cave. There are intermediary whispers secretly and then goes to the section of "Trance" with *attaca*. This fourth section corresponds to the peak, and the "mysterious buzz" sound becomes fierce. The player's breathing becomes harsher, and his longest breathing continues. The *daegeum*'s sound, which reproduces the scenery and sound, appears as if it were talking (the composer describes it as chanting); the

⁴¹⁶ The fast interval embodies the sound of birds, the slow interval presents the sound of trees and wind, and the sound of air and irregular rhythm embodies the appearance of the wind hitting the stone.

rhythm composed of five single notes meets a similar note pattern, repeating up to 5-7 times. Also, the player's breathing gradually becomes steeper, and in that state, the highest note is screamed and sustained with a long breath; it requires high-advanced virtuoso techniques. The *daegeum* passage proceeds almost without breathing (*daegeum* has a series of difficult articulations and has to keep playing high-pitched notes for a long time), so the player consumes extremely high energies. It can be interpreted as a part of a shaman performing a kind of spiritual "struggle" just before receiving a possession while performing a ritual, *gut*. This section also moves directly to the next section (Voice) without a break (*attaca*).

From the fifth (Voice), a dramatic transition of the notation method on the score takes place from the tablature to Korean-style *jeongganbo* as the section where the "Voice" of the god appears. This transition to *jeongganbo* not only visually reproduces the Korean thing but also has a multi-layered meaning in the following three dimensions.⁴¹⁷ First, the conversion from tablature to *jeongganbo* has a tricky decoding process because it converts from symbolic "figure" notation to "letter" notation for the instrument's playing method. In other words, tablature per se is signifier that immediately provides meanings; yet the *jeongganbo* has the traits that the signifier and signified are separated so that the reader should decode the relationship between the two to grasp the meaning.

⁴¹⁷ I contend that Redmond did not simply bring *jeongganbo* because of the relative rhythm notation. He considered how to make the old things naturally harmonize with each other in modern contexts. Also, he reflected the *daegeum*'s dynamics, propulsion, and craftsmanship to the fullest in his transcription.

①

②⑩

③

④

⑤

⑥

⑦

Voice
音聲
always preserve and angular
계승 8월 하고 5월 다

Score 4.48. Redmond's *Oracle*, section 5 "Voice"

Also, in the above score, *yulmyeong* (律名, the note of Korean traditional music) is written in Chinese (see Score 4.48). Unlike the traditional tablature's symbolic sign, the written language containing a specific culture is revealed. Thus, it makes it impossible for a player who does not know the meaning of this language to perform; the performer must decipher linguistic characters, not pictographs, just like interpreting the divine message. In other words, this challenge implies a considerable transition from pictographs, the universal medium of human communication, to special characters (speech) containing the voice of god.

Second, this notational transition to *jeongganbo* symbolically connects the core meaning of the title of the work; this is also linked to the deciphering of "oracle," the language of god. In other words, it can be interpreted as a metaphorical transition from human's decipherable universal words (tablature) to divine's special and esoteric ones (*jeongganbo*). Unlike the previous Western

tablature notation (the sound of a human or mediator), *jeongganbo* (the sound of god) is more than what is visually expressed. It sounds like the composer who created the subject gives a revelation to the performer who is the mediator (encode). In other words, this process of decryption means oracle; it is a kind of god's test that requires the performer to read and understand the score's meaning not only in the moment in which the performer plays on the stage but also in the process of practicing.⁴¹⁸

Third, the notational conversion to *jeongganbo* shows a much more dramatic effect in terms of music drama. This section is the climax part, the most sophisticated and esoteric part of the musical passage, implying the mediator entering another unknown world. From the second half of this passage, the length of the column is getting longer, requiring a lot of breathing. The leap of the sound increases and the progression of the sound increases more and more. Also, at the end of the section, the highest pitch 太 of the *daegeum* is even played with the performer's extremely breath sound (In my opinion, this is the most difficult part to play). Accordingly, the protagonist appears to have a virtuosic divine appearance, as if he is exalted instead of the usual condition before; as if the mediator is passionate about magic, finally accepting the god and receiving the oracle. Thus, this dramatic part can be interpreted as a composer (god)⁴¹⁹ - a performer (mediator) who reflects the idea of composition on the score. Therefore, this change of notation not only indicates a transition in the process of decoding but also has a significant meaning that reminds us of the dramatic situation made up of human-god mediations.

Coming back to *jeongganbo*, at first glance, Redmond's *jeongganbo* looks similar to Korea's old *jeongganbo*, but the difference is shown at the length of *jeonggan* (one square = one beat). In the original *jeongganbo*, one *jeonggan* is a single beat based on one square (= 1 beat), but in Redmond's, one *jeonggan* is a rectangle, and its length is also calculated as two or three beats for one *jeonggan*. It should be reckoned in approximate beats by being moved to the relative width of *jeonggan*.

Furthermore, the pitches notated in his *jeongganbo* use all the 12 *yulmyeong* (12 tones) found in the old music score, not restricted pentatonic scale.

⁴¹⁸ In the "Voice" part, he went through a process that required decoding the details of the notes. Thus, it had a deep meaning in which all the processes from the performer receiving the score, practicing, and performing on the stage.

⁴¹⁹ This is not revealed in the program notes.

This is different from the predecessor composers who borrowed Korean music as an Eastern style; it often used the “pentatonic scale” like clichés. The twelve *yulmyeong* is rarely used in modern Korean music, so the performer feels unfamiliar; it goes through an interpretive process in another way to find the pitch.⁴²⁰ For example, one of the *yulmyeong* “*hyup* (夾)” in bar 10 (corresponding to G \flat in Western pitch) is a note that is rarely used in Korean traditional music today.

In addition, in the *jeongganbo*, Korea's *nonghyeon* is more emphasized. In the previous tablature, *nonghyeon* is marked on the outside or appeared as a figure, so it is difficult to detect it, but after the conversion to *jeongganbo*, *nonghyeon* is marked on the inner part of the *jeonggan*, and the *nonghyeon* method becomes more prominent. This signifies that *nonghyeon* would be more distinguished in that other performing methods (Western style of accents or dynamics) are marked outside the columns.

Unlike Korean music customs where certain types of *nonghyeon* (*yoseong*, *chuseong*, *toeseong*, etc.) are originally given only to specific notes,⁴²¹ Redmond uses all of the components of twelve *yulmyeong*; his use of *nonghyeon* appear in a wider range of pitches. It could be said that the use of *nonghyeon* freely without covering the pitch in this way is presented the use of the main method in the extended range. In this way, Redmond's use of *jeongganbo* would not be imitated or mimicked but reinterpreted the way of playing in terms of the differences of pitch and rhythm in the old Korean music score.

In the sixth (Hollow), it returns to the tablature-style notation again. The composer instructs the score to be tired as if he notices that the performer (mediator) has consumed considerable energy. This implies that the process of receiving a message through negotiations with god is very tight, so it is a difficult process to

⁴²⁰ The important point in *Oracle* is that all twelve *yulmyeong* are used, not the pentatonic scale. Because of this, it is possible to sound all of the 12 notes in the West, but it indicates a different style from the 12-tone technique music of the Western style. The use of these various pitches would amplify the mysterious mood. This has the effect of expanding the spectrum of the melody of Korean traditional music. Also, it overcame the side of overcoming the cliché of the pentatonic scale, which suggested the limitation of oriental representation in 19th-century exoticism.

⁴²¹ Interestingly, in Korean traditional music, a specific decoration (*nonghyeon*, *chuseong*, *toeseong*) was usually used in a fixed tone. In Western music, the decoration could be drawn with any note. In *Oracle*, such an idea was used in this “Voice” section. Thus, various ornaments such as trills, mordents, etc. were used over a wide range of pitches, regardless of specific notes.

devote almost all of the energy to this. The sound appears in the form of a mixture of inhalation and exhalation, and gradually decreases and enters the section of “hollow.” From here, the sound is reproduced in an empty state in a status of zero. The player follows the procedure of “lower the instrument slowly to his knees, close his eyes, and breathe normally” as instructed on the score. It implies the end of the passionate and mysterious ritual in the play. In the last section (Night), there is a scene that becomes completely calm and comes out of the cairn, which coincides with the place in the introduction (section 1) and is similar to the first section in a musical atmosphere, reminiscent of the recapitulation often encountered in Western traditional music. Then, in a quiet and delicate mood of the night, the mediator (performer) prepares the instrument again, expressing the wind and the bird’s sound again. It expresses a musical perspective as the observer’s point of view is far away, going to outside air; it is possible to feel the movement of space, implying a return to the wilderness where it is in its original place. In this way, the *Oracle* is performed with a short and intense ritual.

This work that contains the composer’s musical, dramatic, and cultural consciousness has a considerable artistic meaning by operating on deep sound and senses. First, Redmond in-depth examines the playing method of musical instruments and innovatively changes the existing staff notation. This reflects the meticulous thoughts of “how can I better reveal the original sound of Korean instrument, *daegeum*?” or “how to capture this sound and transcribe into the score,” reconsidering the function of the existing Western stave music.⁴²² Due to the *daegeum*’s characteristics that used fingerings a lot, he brings it back to the present day by referring to the tablature score, used in the Western Middle Ages. Referring *jeongganbo* also reveals the composer’s innovative strategy who took the tradition of old Korean and Western music scores flexibly. He investigates the instrument’s mechanism and the context of musical drama after closely exploring the characteristics of the *daegeum*.⁴²³

⁴²² The two scores are by no means decoratively used, instead, it contains the composer’s sincere attitude and searches for Korean music, and the authenticity of Korean representation.

⁴²³ However, there is a limitation that comes by discarding the staff notation and taking other traditional notations. Redmond realizes that tablature’s intrinsic limitations are also present, but problems with the speed of “rhythm” and “articulation” are brought about in practice. The tablature intuitively has the advantage that it is much easier for players to read, but it does not specifically say which notes are played with how much breath (length and speed). In addition, in *jeongganbo*, it is only about how long it is approximately how long it is about two beats. In other words, the “relative difference” is distinguished by measure, not by absolute time and length. This means that it presents the possibility that the tempo and

Redmond's attempts had novel ideas, which led to the following important questions: ⁴²⁴ many people thought that Western staff notation often had an advantage of systematic notation, is that true? Also, it would be possible to interpret the tablature scores as outdated, but would it be a regressive meaning to use these scores again? I propose that it had a different meaning at least in *Oracle*. He broke the prejudice of past and tradition is less sophistication or less concrete, yet the tablature expressed the ability to produce a sophisticated sound as well as the Western staff notation. This was to dissolve the hierarchical order between Western and non-Western music systems; it presented the practice of notifying all musical instruments in such a way, by taking a distance from what had been implicitly agreed with the score of the staff notation. As a result, it was meaningful that many Western composers criticized the use of Western music for staff notation when using Korean musical instruments.

Second, in the score of the *Oracle*, the composer reinforced the artistry as close cultural communication with the performer. Redmond reported that he had more than ten hours of discussion with *daegeum* player Hong Yoo when practicing this piece. In particular, in the “Voice” part, there had been a lot of conversation about the esoteric passage that drove the breathing to the extreme in the high-pitched range. Also, he discussed the use of twelve *yulmyeong*, which was not used today. This was not to illuminate the composer's individuality nor was it loosely recorded for the composer's convenience. However, it was based on a delicate and intimate dialogue between the performer and the composer as a process of “reading between lines” by opening the space of creation. Thus, the composer had a delicate cultural and musical dialogue that allowed the performer freedom of interpretation

required time of the performance can be markedly different depending on the player's interpretation because there is a difference in breathing length depending on the player and the measure. From the smallest to the phrases and detailed musical instructions, the actual performance can be significantly different from the tempo and time. The tablature and *jeongganbo*, which contained the relative rhythm of the instrument's characteristics and playing method, showed a breakthrough idea, but there are some doubts about how close to the composer's ideal sound and how much tempo and nuance should be produced in the acceptance of works and performances. In real sound, both performances of Dasom Baek's and Hong Yoo's were very different. See Dasom Baek's performance <https://www.youtube.com/watch?v=CpDSm9q416s> Hong Yoo's performance https://www.youtube.com/watch?v=muEs_Yzq3GQ

⁴²⁴ Furthermore, this could be seen as a critical response to the Western-style ideology and hierarchy inherent in the use of the staff notation. In general, many Western composers took the notation method of the staff notation for granted even if they used Korean traditional instruments. However, Redmond's notation took a step back and reconsidered the function of the existing Western staff notation.

and expression; it recreated the meaning of the oracle through Korea's sound to this day.

Musicologist Nicholas Cook, who considered this issue, argues:

What is determined by the notation and what is not, given and left as a matter of interpretation, defines how music is conveyed and how people imagine music within a given culture. This constitutes the way the composer conceives his music, which can be said to be a shared imagination that unites all members of the music community. Composing within a given tradition means imagining the sound from a point of view that fits that tradition, which means that notation is deeply involved in the act of composition beyond what many explanations of the composition process claim.⁴²⁵

Although the notation is often regarded as a composer's appropriation, the musicologist Cook argues that notation performs a more complex task in the process of communicating from composer to performer. Also, more generally between performers, it conveys "a holistic way of thinking about music." In other words, notation has a function that the work gradually advances to a deeper level through the process of an endless dialectical dialogue between what is given and what is not. The notation of *Oracle* captures the composer's meticulous consciousness and makes the performer interpret it. Also, it gives a lot of thoughts and questions about how it should be made into sound, creating detailed communication.

Therefore, Redmond's *Oracle* reflects the "philosophy of notation." He supplemented the current notation that most Western composers use in terms of Korean musical elements; he even devised a new notation. To compensate for this, he searched for scores used in other countries/regions in the contemporary era, or went back to the past, searching for old scores and reconstructing them to fit the context of today. He even unearthed the elements *yulmyeong* rarely used by Korean musicians and dragged them into today's space.⁴²⁶ This means that the composer's

⁴²⁵ Nicholas Cook, *What is Music*, translated by Hoyeon Jang, (Seoul: Dongmunseon Modern New Book 169), 72-75.

⁴²⁶ This attitude contains 1) self-reflection and reflection on whether you use Korean music correctly; this is supported 2) the attitude of respecting and expanding the natural language of Korean traditional music through communication with local performers. In other words, when learning the vocabulary of Korean traditional music, it is to find a sound that expresses vivid music accommodated by mixing the two cultures. When using Korean music, it embodies living traditional music, not the displayed Korean traditional music.

search for music and pitch reflects Korea itself. That is, the process of exploring individual deep-rooted history and culture within Korea. Therefore, Redmond's *Oracle* convincingly affects the aesthetic of the composer who wants to pursue "Korean traditional music that has left from the museum." This is ultimately reborn from today's contemporary music considering the tradition and potential of *daegeum*'s sound.⁴²⁷

* * *

Until now, the main aspects that appeared in the work when Western composers used the playing method of Korean music have been examined in terms of 1) the modern transformation of traditional playing methods including *sigimsae* and *nonghyeon*, 2) the combination of physical gestures, and 3) the transformation of staff notation. Starting with changing the basic tuning of the instrument, the shape of the *nonghyeon* is expanded, or a special tone is implemented by the intervention of the performer's body other than the instrumental sound. Furthermore, all aspects of the work are reflected in the work until the transformation of the staff notation itself, which has been used in general. This is supported by the composers' unique and experimental ideas and a thorough inquiry into Korean music.

It should be noted that for Western composers, the usage of Korean music is not a native language from the beginning, so their work would be contained some experimental and heterogeneous aspects. Nonetheless, their works are different from the common distortions, appropriations, and outright exoticism practices of the past. There are significant differences in the direction of the composers actively applying musical instruments and playing techniques in search of the aesthetic value latent in Korean music. The continuous exploration of Korean musical instruments by composers in this way has been revealed in several interviews, talks, and several articles on the use of Korean musical instruments. Through practical exchanges with the performers, they have constantly questioned whether their use of instruments and expressions are close to Korean ones, correcting errors, and stripping off existing cultural practices of their home country one by one. Western

⁴²⁷ This naturally expresses the capabilities of the instrument and plays a role in helping the performers to perform comfortably according to their breathing capabilities by expressing the relative rhythm. This method reflects the meticulous concern about how the composer would capture the sounds of Korean musical instruments one by one in the score.

composers do not hesitate to go through hardships to bring closer and more reasonable Korean sounds to the audience in their work. As a result of such efforts, the work not only expand the externality of Korean music itself, but also demonstrate various timbral combinations and the possibility of playing method of Korean musical instruments in modern music.

I assert that the works of Western composers have a consciousness to revive the voice of the other, Korea, which was in the periphery due to the difference in power. In other words, when the West used the Korean playing method, it presents signs of a gradual change in the asymmetrical relationship between the subject and the other in the past. Also, it has overcome the past trend when only the voices they wanted to hear from their point of view were made. At this point, it convincingly links with the cultural theorist Gayatri Spivak's assertion, saying "the restoration of the true voice was achieved by 'talking' to the other and finding ways to listen to their voices."⁴²⁸

⁴²⁸ Gayatri Chakravorty Spivak, "Can the Subaltern Speak?," *Die Philosophy* 14/27 (2003): 42-58.

4.3.4. Example: Jon Yu's *The Spine with Throatless Hum* for Ensemble (2019)

This work consists of a combination of *daegeum*, *sheng*, violin, viola, cello, double bass, and percussion instruments. This includes unique hybridity with various playing methods involving the performing body in Korean and Western instruments.⁴²⁹ The composer Jon Yu, who is interested in embodying a “new sonic body”; finds a link between his experience of creating experimental music in band activities with his usage of Korean musical elements. This connection leads to a new musical synergy that uses Korean and Western instruments, but does not lead to the often expected cultural sound but goes beyond it, and this is intensively revealed in *The Spine with Throatless Hum*.⁴³⁰

This piece has a peculiar title: the title of this is a slightly reconstructed phrase taken from the poem by the American poet Gerda Dalliba (1885-1913) that the composer discovered by chance. The composer saw one of the verses “and now, the moon with throatless hum,” from the original poem, and he changed the word “moon” to “spine” setting as the title of his work. The meaning turned the creatures of nature into human bodies.⁴³¹

Composer Yu does not distort the uniqueness/originality simply by controlling the traditional sound of the instrument. It contains his considerations on the musical parameters and instrumentality with its cultural implications. At this point, it is differentiated from the aspects of musical exoticism that are often revealed when predecessor composers (Harrison and Hovhaness) used Korean musical instruments in the past. In the case of existence, detailed acoustics are reflected after learning the internal characteristics of the instrument sufficiently. Methodologically, it is emphasized the combination/integration of sound through individual instrumentation and grouping between instruments. In order to systematically approach the musical aspect of existence, I first explore the transformation of existing musical parameters through individual settings for each

⁴²⁹ This work was commissioned by the AsianArt Ensemble and premiered at Villa Elisabeth in Berlin, Germany on August 11, 2019.


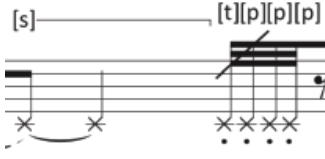

⁴³⁰ I viewed this phenomenon of lowering the concentration of the identity of Korean and Western musical instruments to express a different level of sound from the existing Eastern and Western tones as a “neutral hybrid.”

⁴³¹ The reason for this was not clearly stated by the composer, but I think it may have been conceived to embody the sound related to the meaning of the word.

instrument and the grouping of Korean and Western instruments. In the second part, I observe the sound of each section along with detailed notations. Through these examinations, I discuss the aesthetic meaning of this work in terms of cultural hybridity, both artistically and aesthetically.

(1) Pre-Planning Before the Performance: Setting Individual Instruments⁴³²

First, at the level of individual instruments, Yu presented detailed musical instructions as well as the playing method of each instrument in detail. It explained that how the instrument played, how it made sounds, and what kinds of tone/timbre they had. Although the contents of each instrument were slightly different, they had something in common that expanded the listening area. Yu was experimenting with unfamiliar playing methods as well as original instruments’ playing methods. For this, let us first look at *daegeum*.

The Instructions for <i>Daegeum</i> .		
1		Very airy sounds, diffused pitch
2		“X” notehead indicates the use of voice. Speak the indicated consonants (s, t, p, f, etc.) into the instrument at the indicated fingering. Very little pitch, mostly voice.
3		Speak the consonant while covering the embouchure hole with a mouth, so that the voice is amplified through the <i>daegeum</i> . N.B. glissandi should be performed by changing embouchure positions as much as possible.

[Table 4.12. The Instructions for *Daegeum* in Yu’s *The Spine with Throatless Hum*]

⁴³² This work uses Korean and Western musical instruments, but paradoxically creates a peculiar sound that barely reveals traces of Korean and Western sounds. This sound realization is based on a systematic musical work method of respect, which is achieved step by step from the level of individual instruments to the combination of group instruments and arrangement of musical flow.

In the case of *daegeum*, it is suggested as an excessive intervention of air, transplantation of unvoiced consonant voices; this instrument is the exaggerated spread of voice that mitigates cultural implications through various techniques and articulations. Thus, it fluctuates between sound and air, between voice and instrumental music, and between speech and song.⁴³³ In the case of no.1, it uses a lot of air as if the wind is blowing; the pitch is dimmed with a diffused sound, and this makes it difficult to discern the pitch because of the glissando moving in the microtones. Also, tonal variations occur such as sudden increase or decrease in the amount of air entering the mouthpiece. As an indefinite pitch is generated, it results in the effect of reinforcing the sound of the wind more than the sound of an instrument.

In addition, *daegeum* attempts to introduce toughness rather than lively. As in no.2 and no.3 (See Table 4.12), it creates a tonal difference from *sheng*: the use of human voice (of unvoiced consonants) while making almost no pitch, or the sound of musical instruments and human voices (slightly consonant sounds- p, t, s, etc.) to amplify the sound (see Score 4.49). The performer is spitting it out weakly and shortly or by increasing it long and strong, or by exaggerating use to adjust and direct the position of the mouthpiece. To this end, various parts of the body, such as the mouth, lips, tongue, throat, and fingers, are generated when a specific part is pronounced. They are used to produce multi-dimensional voiceless sounds, and instruments and air are combined to produce a different sound.



⁴³³ The insertion of the performer's body into a musical instrument represents decomposed elements such as consonants and vowels that have lost partial sounds. The composer Dieter Schnebel (1930-2018) also pursued musical liberation from the late 1950s, and he composed it by expressing it as an overthrow of consciousness. He no longer followed the composition as the text (the semantic one). For example, in *Dialects* (1959/60), he was drawn to the connection with noise in instrumental music, used vocal music experimentally; he used only fragments of word pronunciation written in various languages (German, Greek, Latin, Sanskrit). Also, the text is combined with noisy elements such as hum, cry, and laughter. (Insun Shin, *20th-Century Music History*, 212)

Score 4.49. Jon Yu's *The Spine with Throatless Hum*, mm.41-45, *Daegum's Continuous Use of Unvoiced Consonants*

The consonants are used predominantly harsh, and they move very quickly and briefly. Since it appears as a fragment (morpheme) of language, it is not based on any specific linguistic meaning, but focuses on the extension that expresses the sharp and harsh tone of the sound. The involvement of various articulations in the instrument results in a lower cultural concentration.

This type of physical intervention reminds me of the method of *musique concrète instrumentale* by the composer Helmut Lachenmann (1935-) in the late 20th century in the West. He has considered the player's body, that is, his/her physicality. This idea is revealed on the sound source by the playing method. While Lachenmann emphasized the percussive nature of the instrument, Yu has used a more organic atmosphere with an emphasis on the use of voice, and Yu carefully considered the “sound” piece of Korean instruments. Thus, it expands the potential possibility of tone from the pure sound of the instrument, while making cultural sources not stand out in the context of the ensemble. Unlike the previous wind instruments, the instructions of the strings are presented in this way. The strings are instructed more systematically in the areas of playing method, bowing, and pitch.

[Table 4.13. The Instructions for Strings in Yu's *The Spine with Throatless Hum*]





The Instructions for Strings					
1) The Use of Special Techniques		2) Diversification of the Bowing Techniques		3) Dismantling of the Pitch	
MSP	molto sul ponticello ⁴³⁴	level	The pressure of bowing		- "Control" Bowing behind the bridge on the winding of the strings. - Mute with finger(s) as much as possible so that no discernible pitch sounds.
		1	Light bow pressure		
		2	Normal bow pressure		
		3	Slightly heavier than normal bow pressure		
SP	sul ponticello	4	Heavy bow pressure		- "Removal- pitchless" - Use two or more fingers if possible, to ensure no harmonics are sounded.
ORD	ordinario				
ST	sul tasto ⁴³⁵				
MST	molto sul tasto				
		Crine/Legno	Bow with hair/wood		
		Col legno battuto /tratto	Play as if you are striking a string with a stick		

The de-cultural aspects of string instruments are divided into three categories: 1) the use of special techniques for musical instruments,⁴³⁶ 2) diversification of the

⁴³⁴ This means that bowing on the bridge.

⁴³⁵ When playing a string instrument, drawing a bow "on the fingerboard."

⁴³⁶ The instructions about performing techniques are given in detail, such as bowing direction and bow's speed.

Directional Bowings (The speed of the directional bowings is determined by the rhythmic values)	
	Move the bow down the string from tasto to pont. with horizontal movement
	Move the bow down the string from pont. to tasto with horizontal movement
	Bow in a circular motion
crackle	Press the bow against the strings and turn like a crank to produce a series of crackling sounds as the bow hairs move against the wood of the bow.
	Nail pizz

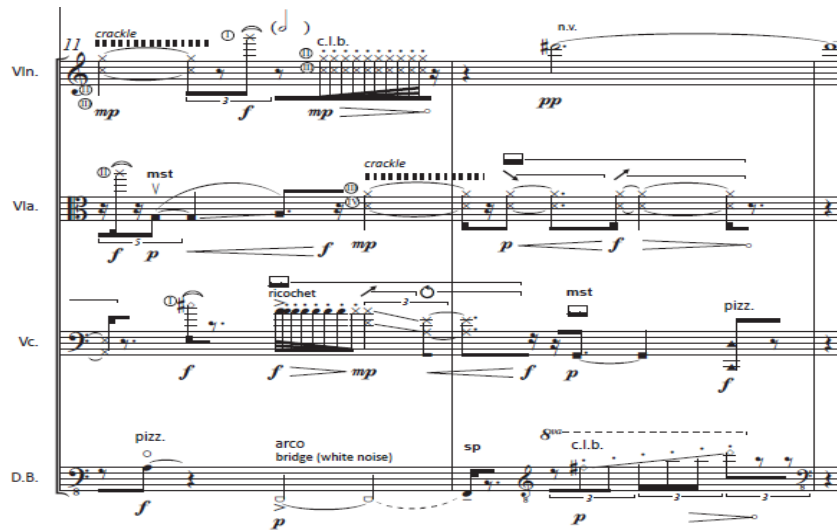
[Table 4.14. The Directional Bowings in Yu's *The Spine with Throatless Hum*]

bowing technique, and 3) dismantling of the pitch. The first aspect is to systematically create a tone by dividing the intensity into five levels, from the strong *sul ponticello* (MSP) to the strong *sul tasto* (MST), which bow on the bridge or fingerboard of the string. As a result, when a bow is drawn on a bridge or fingerboard, a subtle difference in sound is generated, and various sounds including noise appear depending on the intensity. 2) In the diversification of the bowing technique, the pressure of the bow of the string is divided into four levels; each level expresses various sound textures. Also, utilizing the sound of bow hair or wood, special techniques such as *col legno battuto* or *col legno tratto* are revealed as more wooden sound on the string. Through this, not only the sound of the strings, but also the sound of the instrumental body is intertwined, and in doing so, a subtle tone has emerged. 3) The dismantling of the pitch is classified into two categories, control and pitchless, in which the pitch is slightly controlled or removed. In the case of control, the strings are bowed behind the bridge on the winding of the strings, muted with fingers as much as possible. Also, the strings become pitchless, using two or more fingers touching the fingerboard, and then it makes the pitch sound or harmonics almost "nothing." As a result, the sound crossed between tone and silence, pure tone and noise: when the three instructions of the strings and the playing method are combined, the range of tones is gradually enriched.

The musical score for Jon Yu's *The Spine with Throatless Hum*, measures 6-8, illustrates a range of string techniques and dynamics. The score is written for Violin (Vln.), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.).

- Violin (Vln.):** Measures 6-7 feature a *sp arco* (sul ponticello arco) section with dynamics *pp* and *f*. Measure 8 includes *c.l.t.* (col legno tratto) and *f*.
- Viola (Via.):** Measures 6-7 include *st* (slow bow) and *ord* (ordine) markings. Measure 8 features *st* and *slow bow* with dynamics *pp* and *mp*.
- Violoncello (Vc.):** Measures 6-7 include *st* and *ord* markings. Measure 8 features *st* and *slow bow* with dynamics *pp* and *mp*.
- Double Bass (D.B.):** Measures 6-7 include *artificial pizz.* (artificial pizzicato) and *f*. Measure 8 features *st* and *slow bow* with dynamics *pp* and *mp*.

Score 4.50. Jon Yu's *The Spine with Throatless Hum*, mm.6-8: Intensity



Score 4.51. Jon Yu's *The Spine with Throatless Hum*, mm.11-12: Bowing

On the other hand, the composer is set the prepared strings on the violin, viola, and cello,⁴³⁷ so that they are not concentrated or converged to a single pitch or a specific tone.⁴³⁸ Here, a small size wedge is stuck in a specific position in certain strings based on the prepared strings.⁴³⁹



Figure 4.8. Jon Yu's *The Spine with Throatless Hum*
(e.g., Prepared String Instrument)

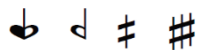
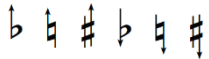
⁴³⁷ In the case of the double bass, it is played with a variety of percussion materials composed of an electric toothbrush, metal plate, and polystyrene.

⁴³⁸ John Cage is a well-known composer in terms of using the prepared instruments. However, Jon Yu differs from Cage's in that the prepared instrumental work is more specifically presented in musical instruments. (Prepared ones are marked with a square on the head of the note.)

⁴³⁹ For example, the prepared devices are installed like this: in the case of a violin, set the third string, a viola set the first and third one, and a cello set on the third one.

The prepared strings are controlled about a semitone lower from the pitch according to the basic tuning. It is not only very different from the basic tuning (GDAE), but also a distinctive sound from the anomalous tuning scordatura.⁴⁴⁰ In addition, the sound of the prepared string contains a bit higher portion of noise than the Western-systemized pitch. Through this, an inharmonic sound appears, different from the original harmonic sound. In this way, the tone of the strings is changed by the tuning method and the pitch. Also, the combination of the noise and the original sound forms differently, from the pitch based on the Western-style equal temperament.

In this way, the transformed pitch through the prepared strings is further deepened through the instructions of microtones notated in the score. This reveals the composer's differentiated view on the need to produce existing Western-style notes and accurate pitch. The microtones are divided into four semitones; they express not only a static status of the pitch, but also a subtle pitch such as slightly raising or lowering a quarter or half tone.

Instructions for Notes		
1		3/4 flat; 1/4 flat; 1/4 sharp; 3/4 sharp
2		Arrows indicate slightly altered pitches; less than a quarter-tone

[Table 4.15. Instructions for Notes in Yu's *The Spine with Throatless Hum*]

In the table above, the microtone accurately and consistently produces a specific note position. This indicates accidentals (3/4 flat, 1/4 flat, 1/4 sharp, and 3/4 sharp). These accidentals and arrows indicate subtle changes in pitch (up to 1/4 degree, down, etc.). By dividing the degree of microtonal sound into stages, it contains not only a static state but also a change that reveals fluctuations in pitch-rise and fall. This reveals an in-depth consideration of the nature of sound in Western “note/tone” and “pitch” that has been taken for granted in European music for centuries.

Although there are detailed differences in the instruments’ playing methods and directions such as the *daegeum*, *sheng*, and string instrument, the

⁴⁴⁰ Instead, this could be interpreted as giving a converged point with the pitch of Korean musical instruments.

composer meticulously explores the unfamiliar tones, grasping the unique characteristics of the instrument. This has contributed to lowering the specific cultural colors of both Korea and the West. For example, an item marked with an “x” in the head of a note reveals a slight distance to the “note with pitch” and a critical consciousness for the pitch. These instruments break away from the sounds that have been traditionally sounded; cracks, tears, and sometimes noises are added to create a torn and cracking tone.⁴⁴¹ This intricate consciousness and consideration of the sound fundamentals links to the aesthetic meaning. It reminds us of the philosopher Deleuze's statement that "artwork should represent units of seconds, tenths, and hundredths of a second."⁴⁴² In this way, Jon Yu's music has been creating aesthetic meaning by focusing on the most detailed parts, until the “moment” that was difficult to capture.

In addition, percussion instruments are used in order to hardly recognize the cultural source of a specific sound from the encounter between the East and the West. However, electric toothbrushes and metal plates have nothing to do with Western or Eastern instruments (*daegeum*, *sheng*, viola, double bass, and cello), but they play the role of a “third musical instrument.” For example, the electric toothbrush contacts a metal plate at the tip of the end, at the same time, a peculiar sounds’ constitution is formed due to the friction between dissimilar materials. The metallic sound and harmonics’ overtones are mixed; it appears a little twisting sound, misalignment sound, and creaking sound, forming a granular texture. As the electric toothbrush is played at various speeds, angles, and strengths, the degree is different even within the noise. In the case of the electric toothbrush, the sound presents in various ways, depending on the angle of contact with the metal plate and its frictions. Also, based on the pressure of the hand, the sound is clarified: small noise, medium noise, and strong noise.⁴⁴³ According to the composer, when it comes to using the percussion instruments with Korean and Western instruments, it would be one of the ways to “mediate” the essential sounds of the two instruments.

⁴⁴¹ However, the composer does not see this as a denial of Western music itself. Instead, it is more of a pure exploration of the composer's personal preference for sound and instrumentality.

⁴⁴² Mireille Buydens, *The Aesthetics of Deleuze-Sahara* (Seoul: Sanhae, 2006), 195.

⁴⁴³ When the electric toothbrush tip is vertical to the edge of the metal plate, high-intensity “noise” is generated. However, the weak noise is rather mild due to the strong noise as a contrast effect. In Western avant-garde music, while listening to noises including percussion and mechanical sounds rather than pure tones, Yu's music finds the noise through the contrast of tone within the noise. Also, he provides their aesthetic sensitivity. From this point of view, the use of noise brings up subtle differences, giving room for the reinterpretation of the artistry.

The percussion instruments do not cover all the sounds of other instruments. However, they help to offset the conflicting parts between the East and the West, Korea and the West, art, and objects, etc. By doing so, the actual sound in the performance is recognized as a cultural dichotomy, consisting of the Korean and Western cultures.

(2) Pre-Planning Before the Performance: Grouping Instruments

Interestingly, the composer has arranged Korean and Western instruments with percussions in balanced ways, so that when they are playing at any sections, their cultural identity is hardly revealed. The instruments are progressed based on the grouping of four different small subsets. The Korean and Western instruments are used as a set, but combined according to similar registers and timbres, they are mixed so that it would be difficult to discern individual instrument sounds. With the cello in the center, the violin, viola, and double bass, Western instruments, are intersected with the Korean instrument *daegeum* and are combined with the percussion instrument, as the object instrument. Specifically, this could be carried out with a grouping of 1) *sheng* and violin on the front side, 2) *daegeum* and viola, and 3) double bass and percussion on the back, centered on the cello.

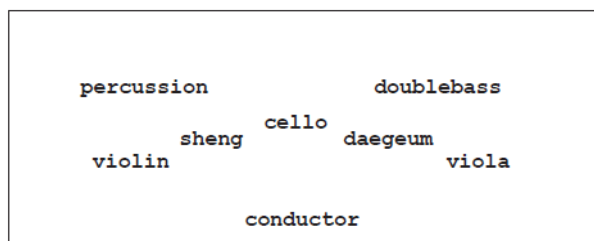


Figure 4.9. The Placement of Korean and Western Instruments in Yu's *The Spine with Throatless Hum*

According to the arrangement of musical instruments on the stage, the two groupings are characterized by forming an “ensemble symmetry” around one central axis. The cello, for example, is centered at the ensemble and provides a stable and grounded sound. The rest of the instruments interact with each other within and between groups. *Daegeum* and viola share some similarities of tonality in a certain range, such as *sheng* or violin. This symmetrical arrangement is an important part of lowering the color of cross-cultural settings by making the tone

unique by focusing on sonic, the sound form, just as it fits with the composer's aesthetics, who put great care on the work of voice. In addition, as these instrument sets interact, they play an important role in bringing new light to the sound of the entire ensemble. In this way, it is possible to find traces that constitute a mediating context while blurring the cultural references of Korean-Western cultures in the overall instrumentation and combination.

(3) Performance Practice: Music Development Method

This work, which is progressed with a speed of 4/4 beat ♩ =70, consists of a total of four sections as shown in the table below.

Sec.	Measure	Time	Characteristics
1	mm.1-54	~3:14	-Timbre is compressed and activated -Emphasis on the relationship between instruments in different subsets
2	mm. 55-74	3:15-4:35	-Duet between percussion and double bass -Transition between the “instrument” section and the “object” section, as the same player, will later play using the electric toothbrush
3	mm.75-93	4:36-6:24	-The appearance of human throat sounds (electronic toothbrush + metal plate) appeared - Music is directed from the sound of objects to the sound of the body - With a duet of electric toothbrushes, the voices of objects are revealed.
4	mm.94-138	6:25-	-With a duet of electric toothbrushes, the voices of objects are revealed

[Table 4.17. The Structure of Jon Yu’s *The Spine with Throatless Hum*]

In the first section, among the subset combinations mentioned above, it adapts to the relationship between Korean and Western instruments (see Score 4.52). With the cello as the center of the axis, the sound sets are paired: 1) *sheng*⁴⁴⁴ and violin

⁴⁴⁴ The sound of the *sheng* itself has a very electronic tone, especially when playing notes close to a cluster at a high pitch (See mm. 47).

2) *daegeum* and viola 3) percussion and double bass. The spectrum of tones gradually expands in an ambiguous state where the unique tones of each instrument would not be detected. He makes the volume similar, using an unfamiliar playing method, or using a sound that hardly reveals the pitch. For example, the violin, viola, and cello produce unfamiliar main characters *sul tasto* and *sul ponticello* while narrowing the difference in loudness.⁴⁴⁵ It gradually weakens the cultural concentration of the tone. They soar together wildly and then fade away, making an auditory illusion that formed sound by a single gigantic instrument. Then, in the middle, the sudden intrusion of drone sound (mm. 12, 38) or multiphonics and dissonance of the *daegeum* and the cello causes a tense intersection. This also produces an unfamiliar sound, making the instrument's unique source unclear, which is supported by the composer's reinterpretation of the physical properties of the instrument.

⁴⁴⁵ In the first section, the notes stimulate curiosity: beating sound with the microtonal sound of *sheng*, the ricochet of string instruments-popping sound, *collegno tratto* (clt) and *collegno battuto* (clb), crine-horsehair of a bow, *daegeum*'s air/friable sounds, cello's *sul tasto* and crackles-crackling, viola's arc, double bass' bridge with white noise. This sound is elaborated by the detailed considerations about a sonic beyond the parameter.

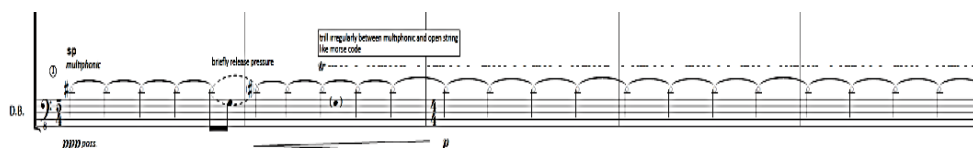
Jon Yu

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2 5 5

In the second section, electric toothbrushes and other percussion instruments appear intermittently, with dense and sparse, movement and rest, straight lines and granular, linear, and non-linear tones; it contrasts and intersections between art and object instruments. The dense and full sound of the *sheng* and violin and the sound of the air and the sound of the *daegeum* and viola are in contrast to each other. The percussion and double bass appear in unexpected beats, raising the degree of tension. In particular, the intermittent duet of percussion and double bass plays a contrasting sound between straight and granola (notes repeated at a high speed) technique (see Score 4.53.); as the texture moves alternately, it forms a contrasting sound. These contrasts and intersections sometimes reveal the instrument's unique sound. Also, it plays a joint role toward cultural mediation through experimental actions; it includes the overlapping and interference between the material aspects of the instrument and the instrumental aspects of the material.

In the third section, a passage appears reminiscent of the sound of the human throat (electric toothbrush + metal plate). In the previous section, art instruments and objects are entangled in a similar proportion. Yet, in this section, electric toothbrushes and other percussion instruments are dominated; the double bass also plays a large amount of role and makes a drone sound. It sounds like lower the intermittent electronic and mechanical sound of the electric toothbrush due to the irregular and ambiguous sound of the Morse code consisting of dots and wires.



Score 4.53. Jon Yu's *The Spine with Throatless Hum*, mm.76-80

In the above score, the double bass expresses a hitting sound with a bow around a low D# and a continuous sound, like the Morse code (mm. 76) as a linear figure of glissando. In addition, electric toothbrushes and metal plates initially present different sounds such as crossing the electricity and objects. As the drone sound of double-bass is maintained on top of the harmonics, human-like voices gradually emerge outward. From this time on, the sound of an object appears in the foreground, expressing a sound similar to the throat. This relates to the title of the work, showing a very close aspect to the culturally neutral sound.

In the last section, a duet with an electric toothbrush and double bass appears, revealing the silent sound of a drone with virtuoso technique; it embodies a sound similar to a “humming spine.” The electric toothbrush unfolds a wide range of tonal harmonics from low to high tones. Also, it contrasts with the double bass that stays relatively low registered; the sound of drones from electric toothbrushes gives lively sounds. It embodies the same sound as a human voice due to the continuous friction between the metal plate and the original plate and gives a unique artistic sound.

Even though the four sections are only ten minutes long, this work has a great ripple effect overall. The main reason (as mentioned earlier) is the change of the articulations and detailed playing method inside the instrument. It could challenge the prejudices of the cultural encounter between Korea and the West. When Korean and Western instruments are physically combined, the sound contains not only the instrument itself but also the body of the performer. In particular, the Korean wood instrument (*daegeum*) are used special instrumental techniques including complex fingerings and flutter tongues. Also, the composer has experimented with the limitations of the instrument itself by adding more the sound of the human body such as the diaphragm chest. For example, the *daegeum* player uses his own tongue to create a sound, and utilizes the position of the mouthpiece and lips, the degree of opening and closing of the mouthpiece, and the change in the angle of blowing the wind into the instrument; in doing so, it opens new horizons for the *daegeum* sound. Also, in the case of string instruments, the original sound of Western instruments/strings is eliminated by changing the mechanism and system of the instruments. By removing the Western perception of the divided world between the body and the mind produced by the instrument itself, he connects it; so, the sound of the body and the instrument is going to be realized. This method further raises questions about instrumentality and identity in Western art music, and it gives the need for reinterpretation of the essence of “instrumental performance.” Thus, playing an instrument is thought to be an act of unilaterally sending out the sound of the instrument itself by controlling the body of the player, expressing it in a different way.

The use of Korean musical instruments produced a completely different level of sound from the comprehensive use of Korean traditional musical instruments by predecessor-Western composers in the past, even in actual performances. 1) There was an individualized use through specific search rather than a superficial and ideological use of the instrument’s sound. 2) There was the

use of the original sound of the Korean musical instruments that were used as an equivalent or controlling the sound of Western musical instruments, not as a tool. 3) There was a view of composition that did not use the uniqueness of Korean musical instruments as it was but reactivated it in a modern context. Through this, Yu's deep-seated consideration of the playing method of Korean musical instruments has revealed in the detailed notation that is carefully woven, and eventually, inspiring the sound of a niche other than the original instrumental sound.

Above all, in this work, two elaborate thoughts disturb this through critical thinking about the stuffed dichotomy of Eastern and Western cultures.⁴⁴⁶ 1) Through the control and elimination of elements of Korean and Western music, he leads his music to a point where he could not confine himself to any one tradition. 2) It changes the foreground and background of the sound by bringing in the sound of everyday life or object instruments with few cultural sources other than instruments containing cultural sources.⁴⁴⁷ These works are different from orientalist (John Cage, Tan Dun, etc.), who used water, stones, wind, and paper to express the feelings and sounds of an oriental style. Jon Yu has not brought up any "imaginary oriental" or similar sentiment but just telling the sound of "mediation" itself.⁴⁴⁸ His work is often beyond the scope of the sound that could be imagined in common sense for the universal project of "East meets the West." This project

⁴⁴⁶ In the academy, many scholars have criticized the authority of the stuffed dichotomy of East and West cultures in the academic world. As German musicologist Tobias Janz and Taiwanese musicologist Yang Chien-Chang pointed out in "Decentralizing Musical Modernity" (Janz & Yang, 2019), this dichotomy between East and West cultures is discussed in the North-South dichotomy within European discourse. For example, in the Greek and Roman era, there has been "more developed or civilized southern and barbaric northern." This frame has been overturned into "reasonable or modern northern" and "reactive and resistive southern" since the Middle Ages. From this point of view, we could see the historical behaviors that have built up various aspects of the dichotomy.

⁴⁴⁷ For example, they are paying attention to the minute differences such as the sound of scratching with a fingernail, vibration, creaking, rubbing, and metal friction. This difference suggested the influence of experimental avant-garde in Western contemporary music in the mid-to-late 20th century that captured the sound that just passed by in ordinary life. However, the composer promoted objects to the context of art music, not only imparting instrumentality, but also made them embodied as the sounds of today's daily life, human sounds, that meant, the sounds of living creatures. Above all, this work differed from the existing work orientation in that it gradually blurred the dichotomy between Korean and Western cultures.

⁴⁴⁸ This trend seemed to form a similar link with a world-renowned Korean composer Unsuk Chin. In Chin's *Shu Concerto*, she harmonized with her orchestra by focusing on the sound of the instrument rather than searching for cultural references of the *sheng*. (Jeong-eun Seo, Hee-kyung Lee, and Min-gyeong Son) However, Jon Yu has focused more on "making the instrument into a life."

is regarded as a simple combination of disparate cultures while the West looked at the East or East Asia on the premise of “difference.” Nevertheless, Yu’s handlings on the sound have produced much more multi-layered and complex sounds.

However, Jon Yu does not unconditionally strip away all the attributes of Eastern and Western cultures to pursue post-cultural/non-cultural things. He also acknowledged that it is impossible to completely remove music because the music has also a part of the culture. Among his works, inserting an electric toothbrush between Korean and Western instruments is one of the ways to dilute the Eastern and Western dichotomy.⁴⁴⁹ Instead, this work breaks the conventional thoughts by presenting that cultural encounters such as Korea and the West, home and other countries, the East and the West, and the domestic and the international countries. They are far more than the intercultural or cross-cultural ways of creating new cultures that had been commonly imagined by individuals.

In the end, this work not only has utilized an innovative aspect that breaks the common perception of the audience but is also based on the composer's aesthetics. Thus, this work embodies a modern, strange sound rather than the basic elements of Western music traditionally used in the West or the unique sound inherent in Korean musical instruments. In this artistic sense, it applies a “third culture” of Homi Bhabha's meaning.⁴⁵⁰ Yu attempts a thorough examination of the intrinsic elements of music (e.g., rhythm, melody, harmony, tone, etc.) in the playing method of the instrument. His music gradually deviates from the generalized conceptual definition that Western composers have built up so far; he takes a detailed approach to “sounds, instruments, and timbre” that have not been noticed. Thus, his music has the meaning of re-examining the existing expected sound, and all in all, Jon Yu's musical process could be synthesized as follows of the schematic diagram.

⁴⁴⁹ Email interviews with Jon Yu. (on May 8, 2020, and Jun 17, 2020). He led his own music to a point where it could not be confined to any one tradition.

⁴⁵⁰ Homi K. Bhabha, *ibid*, 38.

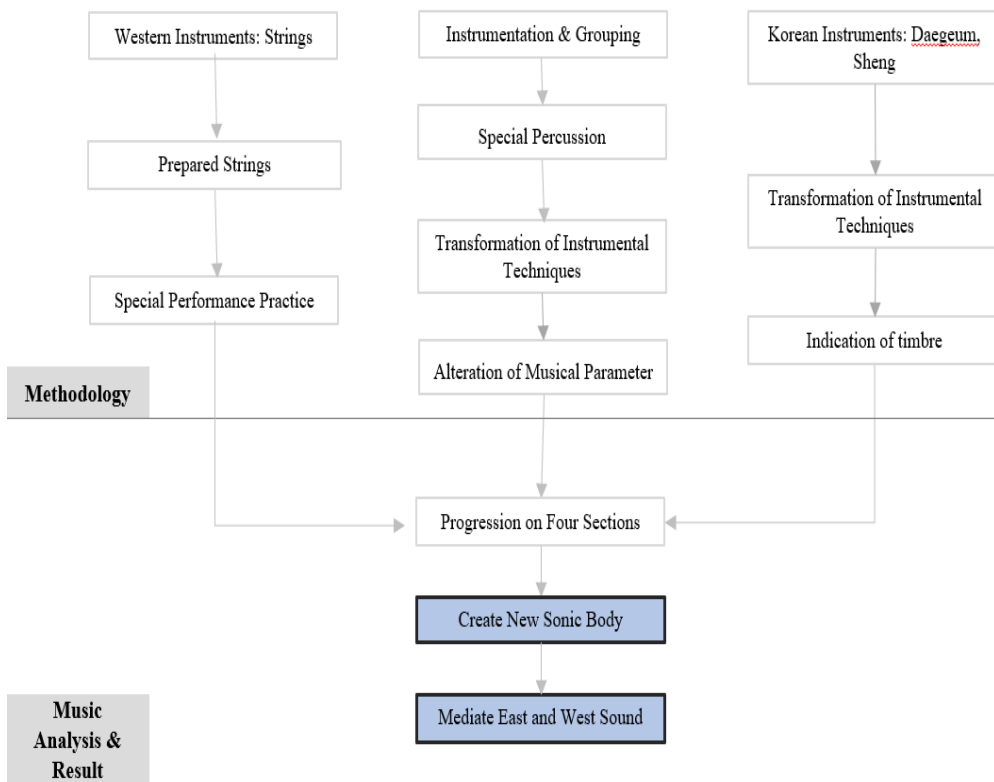


Figure 4.10. Schematic Diagram of the Jon Yu's Musical Process

4.4. Deconstruction of Traditional Forms into Sonic Units

When Western composers use Korean musical elements in their works, they break down Korean traditional genres (*sanjo*, *sinawi*, Korean classical music, etc.) to the melody and the unit of sound. The Korean traditional genres include *sanjo*, *sinawi*, and Korean classical music, and each genre has several musical forms including melody.⁴⁵¹ Western composers have not used the traditional genre as it is, but considers using a large range of musical phrases (or phrases) to be a small unit of melody and pitch, and in doing so, it has emerged very elaborate separation. These fragments are combined through the process of assembling and rearranging, forming a relationship with the whole in a new context.

The sonic units refer to a sound itself, which is a unit smaller than a musical parameter.⁴⁵² The usage of the sound units in particular has in a contemporary musical trend in Western contemporary music.⁴⁵³ Since the last half-century, Western European music would not be obsessed with the musical parameters of the traditional orientation but has increased their interest in the sound itself, such as

⁴⁵¹ Korean traditional music has several detailed genres. For example, various forms of traditional music with different cultural attributes and musical characteristics, such as *sanjo*, *sinawi*, *folk songs*, *jeryeak*, and *gut*, have received a lot of attention from the composers; this has been newly implemented through various cultural combinations. For example, Osborne's *Aura* (2014), influenced by Korea's Dae-sung Park's *sanjo*, *Eternity* (2017), modeled after the meaning of Korean *sujecheon*, and *Oreum* (2019), which attempts to combine Mu-gil Kim's *geomungo sanjo* with Western concerto, Snyder's *Koreana* (2015), collected with traditional Korean folk songs which experienced and referenced the performance of *sitgim-gut* in Jindo, Southern coast in Korea, and Seymour's *Sinawijo* (2011). Among the various genres, many composers commonly chose Korean *sanjo*. Perhaps the composers were fascinated by cultural characteristics such as various forms and variations in the rhythm of the *sanjo*, but I think it might be close communication with Korean instrumentalists.

⁴⁵² The sonic unit is not from the outside (nature, daily life), but is made from the inside. It refers to the larger tonal clusters or purer sonic entities that make up a wide variety of textures. Thus, this transmits a specific noise. Musicologist Khan said that the works in that category create "sonic music." (as cited in Kahn, *Noise Water Meat*, 101.; David Metzger, *Musical Modernism at the Turn of the Twenty-First Century*, 177.)

⁴⁵³ Musicologist Joseph Henry Auner said that since World War II, the history of modern music no longer emphasized the importance of normal melody, harmonious movement, and even individual notes, and "textures, tones, loops, layers, etc." were important. As it emerged as a musical current, it was analyzed that texture, tone, rhythm, dynamics, and range were emerging as the center of music. However, in this broad category, composers pursued individual expression and stylistic diversity. Among them, in textured music, there was a tendency to be fascinated by the way the sound was stacked thickly or decomposed into particles. Joseph Henry Auner, *Music in the Twentieth and Twenty-First Centuries*, 2013, 235.

sound mass, texture, density, and tone, and all aspects surrounding the sound.⁴⁵⁴ The categories of sound are from quiet silence to high-intensity noise, from high audible frequencies to low frequencies. This has also focused on infinite possibilities between sounds, such as the free movement and trajectory of the sound.⁴⁵⁵ These textures have become an important musical element in organizing their musical structure.

Likewise, when Western composers use Korean musical elements, melody and sonic units tend to be concentrated in smaller units, such as finely decomposed, edited, and readjusted notes in an experimental and radical environment. These phenomena are accompanied by a more advanced search and elaboration process for Korean musical elements than the previous types; this occupies the least proportion of the compositional aspects that appeared when Western composers used Korean musical elements. Nevertheless, this trend needs to be illuminated because it directly reflects the artistic values of the creators that allowed Korea to breathe in an artistic space rather than staying in the traditional realm. Therefore, in this chapter, I examine these trends in two categories: 1) the deconstruction and recombination of the *sanjo* melody, and 2) the fragmentation of the traditional forms through the New Complexity.

⁴⁵⁴ Elliott Schwartz, and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature*, (Schirmer, 1993), 193.

⁴⁵⁵ Ibid, 164.

4.4.1. Deconstruction and Recombination of *Sanjo* Melody

The term deconstruction means the contradiction of an idea or text meaning, cutting it into small fragments, or dispersing fragmented elements.⁴⁵⁶ In Western music, deconstruction is one of the important works in the history of music in the 20th and 21st centuries, as the purpose of modernism.⁴⁵⁷ The aspect of dismantling varies depending on the concept of the music and the range of the material. For example, composer Harrison Birtwistle's <... *agm*...> (1979) cuts out the title letters fragmented, giving only initials; and Luigi Nono also presents the aspect of controlling the continuity of the melody by fragmenting the melodies into pieces.⁴⁵⁸ These works have the in-depth aesthetic meaning between the part and the whole by presenting structural limitations such as incompleteness, interruption, and separation.

On the other hand, recombination indicates rearranging and combining fragments that are unfolded in a disorderly manner; this has a deeper meaning as an activity that recontextualizes according to the creator's consciousness rather than a combination. Recombination presents mainly in postmodernist music, in which fragments maintain their individuality in contemporary music and achieve pluralism rather than unity of the work.

When Western composers are using Korean music, dismantling and recombination take place culturally in a wide range of time and space. Thus, the combination of fragments emerges on a much more multi-layered level than the pluralistic trend described above. A pattern of flexibly segmenting and joining the Korean sound itself is revealed, and among them, there is an aspect that often occurred when using the Korean traditional “*sanjo*.” *Sanjo* originally indicated fragmented small melodies, characterized by free melodic progression and flexible form. These fragmented *sanjo* melodies take on an externally fragmented form, but

⁴⁵⁶ Jörn Peter Hiekel, Christian Utz, eds. *Lexikon Neue Musik*, (Springer-Verlag, 2016), 238. Furthermore, deconstructivism proceeded to post-structuralist criticism, and these fragments played the most important role in the writing of Barth and Derrida. David Joel Metzger, *Musical Modernism at the Turn of the Twenty-first Century* (Cambridge: Cambridge University Press, 2009), 104-109.

⁴⁵⁷ The German philosopher Adorno commented the fragment concisely "a part of the whole work against the whole thing." David Metzger, *ibid*, 177. In other words, a fragment is a relationship between a part and a whole. A fragment of a piece serves as a part, but the whole part can take various forms. Fragments show the possibility of pointing to a larger context or picture that functions as a whole.

⁴⁵⁸ Metzger, *ibid*.

are also rearranged according to the creator's standards, as well as *sanjo*'s unique spirit and thoughts remained. Thus, the tension between the original Korean sound and melodic fragments arose, which results in a much more multi-layered deconstruction and recombination in the original context. These Korean and traditional sound sculptures are recontextualized in 21st-century modern music space, so it provides a multi-layered listening sensation.

The representative composer of this trend is Tom Rojo Poller. He has a deconstructivism and an experimentalist aesthetic view based on a reinterpretation of Western rhythms and meter. This perspective is interestingly reflected in his use of the *sanjo* (especially *daegeum sanjo*). Therefore, in this paper, I focus on Poller's two works *6-step Scatter (Dub)* (2017) and *Sanjo Remix- Rescattered Melodies* (2013).

① Dismantling the Section of *Sanjo* and Repeatedly Playing the Method Orally Passed Down Through the Media: Poller's *6-Step Scatter (Dub)* for *Koto* and *Gayageum* (2017)

Poller's *6-Step Scatter (Dub)* is a work that reinterprets the structure and form of music in the context of the 21st century based on understanding the meaning of Korean traditional *sanjo*. *Sanjo*, which originally means “scattered melody,” contains a melody that has already been fragmented, but the composer furthers segments the *sanjo* melodies and reorganizes them again.

To this end, the composer organizes the tempo in his piece by referring to the form of *sanjo*. Due to the characteristics of the change the tempo to dissolve the melody of *sanjo*, this leads to realign the structure of the work. Poller conceived the tempo by dividing it into six stages (60-72-105... 157, etc.) from slow to fast.

Part	Measure	Tempo	Time	Characteristics
1	mm. 1-18	♩=60	~3:03	- <i>Daegeum</i> 's lively opening (it played <i>daegeum sanjo</i> 's first phrase in fragments) - <i>Koto</i> plays the role of drummer and shouts <i>chuimsae</i> -He also plays notes partially, decorating the melody of <i>daegeum</i> (Every time the section ends, <i>koto</i> plays a beam)
2	19-36	♩=72	~4:30	- <i>Daegeum</i> plays the introductory part again -Unfolds brilliant skill in high pitches -Various styles such as <i>yoseong</i> , <i>toeseong</i> , and <i>chuseong</i>
3	37-54	-	~6:00	- <i>Daegeum</i> plays the introductory part again (Yet, there are variations from Part 1) - "Freeze" appears frequently in <i>daegeum</i> , giving the impression that time has stopped.
4	55-81	-	~7:30	- <i>Daegeum</i> often performs a bending tone in the high register -A different development from the introductory part appears. -Frequently leaps and <i>nonghyeon</i>
5	82-108	♩=105	~8:32	- Playing at a faster tempo than before - The section of the video changes in seconds, and the breath of the <i>daegeum</i> player gradually becomes steeper
6	109-139	♩=157	-9:15	-The speed of <i>daegeum</i> is the best, and the most difficult performance appeared. -The video is cut in units of smaller length than the before, and a much radical change occurs due to frequent segmentation from the context

[Table 4.16. The Structure of Poller's 6-step Scatter (Dub)]

This work is based on *daegeum sanjo* by Yong-seok Seo, who is the *daegeum* master in Korea. Interestingly, Seo's tutelage, Hong Yoo worked with the composer Poller; Seo's *daegeum sanjo* videotaped with Seo's performance is the source both for the musical material and the video part. This old video is projected on the screen at the stage without any sound, and the video clip is cut into small units and played them again as time went by. As the parts are repeated, the clip is played much shorter ways. Namely, as the speed of this short section increases, the performer plays short phrases densely and accelerates gradually. Originally, the musical elements of Korean *sanjo* are dismantled, but each piece has a profound value in that it accompanies the music without altering its own sound. (The work seen from this perspective is designed to provide a sense of tradition, but the actual sound has reorganized with modern sense)

In addition, the composer has rearranged the fragmented melodies of *daegeum sanjo*, and attempted to fragment the tone of *daegeum* through the prepared *daegeum*. For example, he made the prepared *daegeum* by using objects such as pegs or screws, creating a percussive sound. Also, he used *chuimsae* or stomps intermitted to accumulate the fragmented *sanjo*.⁴⁵⁹ Because of this, it has added vitality and dynamic to the music and gave a different listening sense. Thus, it brings out a method of crossing the boundary between pure and noise, and between melodic sound and percussion-like sound.

On the actual stage, *daegeum* player Hong Yoo, who is the student of Seo, directly inherited Seo's *sanjo*, and appears visually overlapping with the image of oral tradition (However, since the video has been playing silent, the performer's sound on the stage is presented in the actual performance).



Figure 4.11. Poller's 6-step *Scatter (Dub)*⁴⁶⁰ Performance

Sanjo's video is also reproduced in fragments, interlocking with music and its progression. The video is reproduced in accordance with Yoo's gesture, but it is discontinuous rather than continuous; it has progressed in a somewhat interrupted manner due to partial repetition of a certain section. However, these disconnected images and actual sounds are formed a tense relationship by mediating the Korean traditional method of oral tradition, which gives important aesthetic values. The video of Seo's *haegeum sanjo* has a symbolic meaning of the originality of the past,

⁴⁵⁹ At this time, in a state recombined with Japanese *koto*, several layers were entangled to give a different sound. *Koto* played the role of accompaniment in highlighting the melody of *daegeum*.

⁴⁶⁰ Photo Source: https://www.youtube.com/watch?v=Yq_uRJ0zkuw [Accessed December 11, 2020]

but Yoo's performance has reinterpreted its originality amid today; this would be the reproduced originality through the actual performance. As the past and present are synchronously reproduced, they are strangely connected. In this way, this piece has reproduced on the stage of the 21st century in the space of today's digital media; it sounds like the audience is seeing oral traditions in a contemporary version. Therefore, Poller's work has a modern reinterpretation of *sanjo*'s original spirit of the oral tradition through the dismantling and fragmentation of traditional melody. It expresses the spirit of *sanjo*'s re-transmission in the context of the 21st century.

② Recombining the Disassembled Korean Melody: Poller's *Rescattered Melodies-Sanjo Remix for Daegeum and Cello* (2013)

Poller further develops his idea that attempted to recombine through the fragmentation of Korean musical elements from the same concept. This has revealed in *Rescattered Melodies-Sanjo Remix for Daegeum and Cello* (it also called *Sanjo Remix*). *Sanjo* (散調), which originally means “scattered melody,” is created by the composer as a redispersed melody by additionally dismantling and recombining *sanjo* from this work. The recording of *daegeum sanjo* is used as the material, and performed in a “remix” method. At this time, the recording part of *daegeum* cut into many pieces and re-arranged, but other kinds of transformation or manipulation are not involved. Like this, the work of remix splitting the original *sanjo*, and rearranging and attaching it, occupied an important part of the work.⁴⁶¹

However, Poller did not simply cut *sanjo* out and attached it again but systematically distributed within the structure and system according to the rules of rhythm and beats. The *sanjo* melody was not played to the traditional rhythm but was distributed within various Western-style rhythms including 6/4 and 4/5. It is composed of a complex rhythm that is difficult to count (see Score 4.54). In addition, the tempo is also influenced by the flow of the *sanjo*; and it progresses to the second half of the piece, proceeding an interesting development, as if reminiscent of the *sanjo*.⁴⁶²

⁴⁶¹ This work is also found in Poller's *6-step scattered*, which was discussed earlier.

⁴⁶² Overall, this piece mainly reveals the Korean *sanjo* style through the sound of *daegeum*. Interestingly, on the score only the cello appears; the *daegeum* exists only as a recorded audio track, so it is not recorded in the score. On stage, *daegeum* player listens to the pre-recorded sound source through a headset and plays it while imitating the melodies; this means that the composer reconstructed *sanjo* and this is delivered to the performers through the audio.

Rescattered Melodies

Sanjo Remix

Tom Rojo Poller

00'12" = 30

pizz. arco
III ord. II

01'00"

Cello
Fingering

Stomps
Chulimsae

Sound

01'24"

02'00"

Vc

St
Ch

Snd

Score 4.54. Poller's *Sanjo Remix*, mm.1-11, Intro part

In other words, *Sanjo Remix* is structured in a controlled condition, such as allowing the sound to come at the exact time. This leads to a rearranged *sanjo* melody. In other words, when the *sanjo* is fragmented and reconstructed, it is not simply grafted, but systematically distributed according to the rules of rhythm and meter. On the one hand, the freedom of the performer, who has originally performed in *sanjo* to flexibly increase and decrease the melody, would be somewhat constrained. The principle that proceeded according to the absolute tempo based on this numerical system is revealed a Western character. The composer made the track of *daegeum* part while also creating a click track so that each instrument has individual freedom (e.g., articulation, accent, etc.), but it is regulated to appear simultaneously at the specified time as the click track. The whole part of the piece is arranged so that the instrument could enter together in time with the click track. For example, the cello player performed while watching the time track; the *daegeum* player performed while listening to the track directed by the composer. In the score, the time is partially marked on the cello part; the mm.1 has 12 seconds, the mm. 5 has 1 minute, the mm. 7 has 1 minute and 24 seconds, the mm. 10 has 2 minutes, and so on, so that the music would be played at the exact time. With these tracks, the *daegeum* and the cello players can recognize the appropriate timing to enter each or together; this makes them harmonized well.

However, this work, as in the *6-step Scatter*, does not simply show the aspect of *sanjo* fragments conveying technology as a medium but present the method of learning *sanjo* in Korean traditional music (especially oral transmission). In other words, this work is recreated by 21st-century technology in which a player learns *sanjo* in the traditional method while listening to his teacher's performance.⁴⁶³ Through this principle, this work has recreated through a new *sanjo* "transmission" method in the 21st century, which the performer has learned orally. When the composer listens to the newly created "rescattered melody" of *sanjo*, it sometimes comes out of the original part of the *sanjo*, and sometimes the part of *sanjo* comes out in fragments. However, ultimately, with this construction, the fragment is reborn as another modernized *sanjo*.

The role of Korean/Western musical instruments has actively interacted. Unlike *daegeum*, which played fragments of *sanjo*, the cello plays a role in

⁴⁶³ Although this is somewhat different from the original *sanjo*, this piece has used the idea of learning *sanjo* traditionally. It is reborn through the idea of accepting, interpreting, and placing it in music by the composer.

supporting the *daegeum* performance. This may remind us of the *gosu* (the accompanied drummer in the *sanjo*). Although the cello does not harm the uniqueness of the instrument, it helps to reveal the *daegeum* performance well in the foreground. These include 1) tuning and pitch, 2) register and playing method, and 3) external sound effects. Let us look at the role of the cello in Korean *sanjo*.

In this work, *scordatura*, a tuning method different from the standard tuning of string instruments, is used for the cello, and the microtonal sound is used to reveal an unfamiliar pitch. This coordination had an essential purpose to match the tone of *daegeum*. Unlike the original open strings that are tuned in C, G, D, and A, the arrangement of the notes is converted to C, G, D, and G when *scordatura* is applied in this work.



Score 4.55. Poller's *Sanjo Remix*, Cello's *Scordatura*

On the score, there is a temporary mark similar to the natural and downward-pointing arrows next to G and D, which indicated microtone, meaning to drop a quarter pitch. In other words, the D and G lines of the cello should be microtonally tuned to 1/4 of the original pitch, and the A-line should be tuned to G with a lower whole tone (This is prominent in mm. 7-10). Thus, G1 and G2 are differed in 1/4 pitch, resulting in a different sound from Western equal temperament. In the score, the low C note of the cello remained the same from the first bar, but the pitch of the D note lowered by about 1/4 microtone. When D is played in *daegeum*, it is relatively low by 1/4 of D, so a special tuning is used to match this pitch. Historically, *scordatura* had been used in 18th-century Heinrich Biebr, Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Gustav Mahler. They made it more of a chord change by switching the basic notes. However, Poller's work, *scordatura* is not only different from the Western tonal system, but also his use of microtonal sound is specifically set to match the unique pitch of *daegeum*.

Second, a phenomenon that diluted the uniqueness of the cello appears in the variations of the pitch range and the playing method. The cello usually reveals a straight and upright melody. However, in this work, Poller's cello sound seems to be taken irregularly with short dots, and in doing so the original Western style is

controlled; it goes beyond the low and mid-low ranges that the cello usually sounded. This work has rarely touched such a range and played extremely high-pitched harmonics crosswise, giving the impression of discontinuous and disconnected performance without a mid-range. In addition, this work has rarely used bowing and vibrato, leaving a distance from the archetype of Western composition. In Western music, vibrato has a role that made notes thinner, and it has occupied the core of stringed instruments in history. Interestingly, in this work, the cello's vibrato has cut off and further revealed the percussion-like sound by using the hand. Of course, the cello is used the reverberation of pizzicato and harmonics and harmonized with the *daegeum*'s sound by emphasizing the reverberation of the sound more without using the clear pitch. With the addition of microtonal sound, the Western instrument cello become similar to the pitch of a Korean musical instrument; it gives a similar impression to *ajaeng*. The cello's segmented phrases have the effect of highlighting the unique sound of living tone or *sigimsae* contained in the *daegeum*. As a result, the inherent elements of Western instruments are blurred and disintegrated, and the concentration of sound gradually adjusted to a point similar to that of Korean instruments.

Third, in the cello performance, unconventional external sound effects are used, and expressed direct Korean elements through this. While the previous two elements are displayed the cello's lower colored Western characteristics, this characteristic highlighted Korean elements to the work: “*ha!*” “*ah!*” “*hut!*” – that is called *chuimsae*.⁴⁶⁴ In the score, the role of *chuimsae* is very important so that the music has arranged with a cello fingering, *chuimsae*, and sound while using Western staff notation. The cello player shouts *chuimsae* with stomps at a designated position on the score (The cello player needs to execute percussively, though not too prominent stomps with one foot). In a traditional context, *daegeum* player expresses *chuimsae*, but it is very rare for a cello player to do *chuimsae* (In the *sanjo* performances, this is cheering exclamations by both audiences and the players (especially drummer) made intuitively in order to participate, interact, and express feelings). However, in this work, the cello player is not the focus of the *sanjo* performance, reminiscent of the role of a drummer in Korean music. This is close to the method of “recombining” the Korean musical nuances. In mm. 10-11

⁴⁶⁴ Cello player uses stomps as well as *chuimsae*. Cello is instructed that it is performed with one foot but should be made to produce a percussive sound. This foot sound indicates it is possible to see a different point from the conventional cello performance. For example, at the score above, the music starts from the beginning with the notes and cello's stomps.

of the score above, the part of the note indicates in yellow refers to *chuimsae*. The cello player freely shouts out *chuimsae*, so that it expresses emotions with the musically uplifting flow as well as interact with the *daegeum* performer's *chuimsae*. In terms of communication, much freer communication takes place as elements that had been used in Korean traditional music. This presents an unfamiliar feeling as the meeting of two heterogeneous cultures; it reveals a strange combination of the experimental and slightly contingent attributes often seen in Western contemporary music.

The climax that should be noted most in this work reveals the recombination of the traditional fragmentary nuances in the way it has developed. Previously, *daegeum* and cello are played in certain roles such as main melody and accompaniment, but this part is a similar passage - a passage that goes up quickly in a chromatic scale, giving a feeling of cadenza- in the same position as both instruments. From bar 71, the speed gradually rises, and the two instruments continuously play the difficult passages of continuous 5th chromatic progression of 16th notes. However, at bar 80, it is sounded as if they have entered a trance exceeding the player's limit.

06'50"

♩ = 135 (triple) ♩ = 90

accel

73

Vc

St Ch

Snd

77

Vc

St Ch

Snd

79

Vc

St Ch

Snd

♩ = 135 ♩ = 90

(triple)

7

Score 4.56. Poller, *Sanjo Remix*, mm.75-80: Climax

The cello moves from the downward to the upward chromatic scale repeatedly several times, getting faster and faster; the *daegeum* continues to express high-pitched *ff* sound constantly, heading to the highest pitch. *Daegeum* player's *chuimsae* gradually appear more frequently; the sound of breathing become harsher and harsher. This is the place where energy has most passionately released while maintaining a dynamic atmosphere. When the level of energy of the cello and *daegeum* rose, their passion is almost intersected (mm. 80), expressing the highest volume, range, and dynamics. In the previous section, there was a “dividing point” such as cello and *daegeum* moving while helping each other in their respective roles. However, as the cello and *daegeum* is played very harshly at the extreme point, the timbral boundary between the two is ambiguous. As the melody of the two instruments are intertwined, flowed, and mixed, the boundary gradually blurred, presenting an almost indistinguishable moment of hybridization.⁴⁶⁵ In the meantime, these instruments are played the cadenza-like passage with their maximum capacity, as if entering a state of trance, in doing so another sound emerged beyond the limits of the original instruments sound. Therefore, the climax presents when all the energy of the West and Korea is concentrated; the two instruments with heterogeneous properties are converged together, revealed fragmented aspects beyond it.

Therefore, Poller's *Sanjo Remix* demonstrates fragments and recombination at various levels by investigating the *sanjo* in detail. *Sanjo*'s melodic pieces are embraced and woven in a variety of ways according to the composer's own unique thoughts, and then rearranged. Then, what is the aesthetic meaning that the composer ultimately wanted to reveal in this context? This piece starts with dismantling the forms and melodies of *sanjo*. This has projected the small unit of melody as well as the cello sound. However, in an aesthetic meaning, it does not necessarily mean severance or separation. According to the philosopher Derrida, deconstruction overturns the hierarchical order inherent in the text; this term challenges the dualistic distinction between the subject and the other, paying

⁴⁶⁵ In addition to the context of the cadenza, this point could be interpreted as revealing the culmination of the *shaman's gut* in light of the traditional context surrounding *sanjo* in Korea. Just as a *shaman* who was performing a ritual as if entering another world, the bar 80 is accompanied by a homogeneous sound of a high-pitched tremolo and a very low-pitched sound. This passage emits the most powerful and enormous energy as if it transcends reality.

attention to the marginalized other.⁴⁶⁶ This suggests that the order of the center and the periphery is changed by re-examining the traditions that had been otherized; Western instruments has formed a link with tradition by lowering the heterogeneity and reinforcing the similarities. In other words, if the fragmentary aspect of *daegeum sanjo* is utilized in *daegeum*, the cello forms another meaning by lowering the tone or creating an external atmosphere, connecting and joining those disconnected aspects. In this way, the tension through the intersection and the parts of connection and disconnection has the significance of re-converging and recombining the sound of fragments in Poller's *Sanjo Remix* to create new modern music. Thus, this work contains artistic meanings that pioneered a new horizon of text and suggests the possibility of various tones by using unfamiliar language that is not used in *sanjo* until now.

⁴⁶⁶ Jacques Derrida, *Reading Derrida*, ed. Seong-won Lee, (Seoul: Literature and Intellectuality, 1997), 94.

4.4.2. Fragmentating Traditional Forms Through the New Complexity

New Complexity is a compositional trend that emerged in early Darmstadt in Europe in the 1970s and 1980s, resisting the new simplicity and accessibility. It is characterized by a complex notation with intricate notes.⁴⁶⁷ Representative composers include British composers Brian Ferneyhough (b. 1943) and Michael Finnissy (b. 1946). Musicologist Alex Ross has reviewed Ferneyhough, "the composer who uses the most black dot in 1cm² on the sheet."⁴⁶⁸ This would be evident in the score of *Unity Capsule* (1976) below, and his score is densely packed with black notes so that no space could be found.

The image shows a page from a musical score, identified as Score 4.57, Brian Ferneyhough's *Unity Capsule* for Solo Flute (1976). The page contains three systems of music. Each system has a Flute part and a Voice part. The notation is extremely dense, with many black dots (notes) packed closely together, making it difficult to read. The Flute part is written on a single staff, while the Voice part is written on a single staff. The notation includes various musical symbols, such as notes, rests, and dynamic markings. The page is numbered 3 at the bottom center.

Score 4.57. Ferneyhough, *Unity Capsule* for Solo Flute (1976)

⁴⁶⁷ For the trend of the New Complexity, refer to the following research. Paul Griffiths, *Modern Music and After*. OUP USA, 2010, 298-311; Christopher Fox, "New Complexity," in *New Grove Dictionary of Music and Musicians*, Vol. XVII (2nd ed., New York: Grove, 2000), p. 802.; Richard Taruskin. "Chapter 10 Millennium's End," in *Music in the Late Twentieth Century*, Oxford University Press. (New York, USA, n.d.). Elliott Schwartz, and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature*, (Schirmer, 1993); Arnold Whittall, *Musical Composition in the Twentieth Century*, 1999, 380.

⁴⁶⁸ Alex Ross, *The Rest is Noise*, translated by Byunghwa Kim (Seoul: 21st Century Books, 2010), 780.

Ferneyhough concentrated on microtones, decomposing the melody and rhythm to the limit, but filled constantly changing of the beats, very fine tones, and its various dynamics on the staff notation densely. Ferneyhough stated that "this method allowed both consistency and fracture to appear interestingly complementary rather than resenting each other on an inalienable emptiness."⁴⁶⁹

In addition, musicologists Schwartz and Godfrey mentioned the composer Finnissy as "a composer who is genius with strong dynamics and a super virtuosic rhetoric especially in the piano piece."⁴⁷⁰ The composer tested not only the limitations that the performers could perform but also the limits that the audience could listen to. As a result, the work revealed a precise and detailed expression that had been unprecedented in the work and challenged the "ultra-precision" of music by pushing the normative properties of traditional staff notation to the limit.⁴⁷¹

This compositional trend is also implicitly delineated when dealing with Korean music. Claren has in close coordination with the spirit of the New Complexity, and by maximizing the potential of the sound, he has represented the traditional sound of Korea in a genius sense.⁴⁷² In other words, he analyzes the fundamental nature of the sound (gene) and listens to even a single *sanjo* very carefully and calculates it to the very smallest unit, and transcribes it to Western notation.⁴⁷³ This has not viewed in a single overall context, such as Korean traditional music, melody, and intonations, but rather the composer's fierce determination to implement it on art music based on the precise observation of even one micro-split sonic unit. This trend reflects the composer's thorough contemplation and research, and thus it involves highly hybridized work.

For example, Claren's *Endless Summer*⁴⁷⁴ for *Haegeum*, *Daegeum*, *Geomungo*, *Pak*, and *Jeongga* (2019) refers to the *Ritual Music in the Confucian Shrine* and has recreated the traditional sound, applying the New Complexity. The

⁴⁶⁹ Brian Ferneyhough, *Collected Writings*, 438; Arnold Whittal, *Musical Composition in the Twentieth Century*, 380, requoted.

⁴⁷⁰ Elliott Schwartz, and Daniel Godfrey, *Music Since 1945: Issues, Materials, and Literature*, (Schirmer, 1993), 442-443.

⁴⁷¹ Richard Taruskin, "Chapter 10 Millennium's End," in *Music in the Late Twentieth Century*, Oxford University Press. (New York, USA, n.d.).

⁴⁷² One of the representative composers is Sebastian Claren. In this paper, I focus on analyzing Claren's work, because his work presented an in-depth representation of Korea than before.

⁴⁷³ This thorough transcription is related to Liszt's "faithful" transcription of Beethoven symphony.

⁴⁷⁴ This work was performed at the Arco Arts Theater in March 2019 with a male *jeongga* performer (In-ho Ahn), and in October with a female *jeongga* performer Nare Lee at the Sejong Center for Arts and Culture.

prototype of *Ritual Music in the Confucian Shrine* is divided into small pieces of sound based on his standards. He reinterpreted the perspective of life and death from a modern perspective, making very subtle differences for each measure.⁴⁷⁵ Originally, *Ritual Music in the Confucian Shrine* (it is called *Munmyo Jeryeak*), has used in the ancestral rituals of Confucius and other saints, the oldest existing ritual music in the East. Interestingly, Claren said when he listened to Korean music, focusing on the small musical unit, “it sounded more modern and sophisticated than the Western contemporary music.”⁴⁷⁶ When dealing with this traditional music, Claren tried to express the tradition as alive and breathing within the contemporary music, unlike the stuffed relics in the museum. He refrained from embodying Korean instruments or playing techniques in a nationalistic way and did not put the practice of instruments’ playing techniques into Western vessels too much. He instead planned to maximize the refined sense of *Ritual Music in the Confucian Shrine* by deeply digging into the small unit of the sound.⁴⁷⁷

In this work, Claren focuses on the way of passage of the phrase projecting the tendency of New Complexity. He allows the *pak*, one of the Korean traditional percussions, to play an important role in continuing the following specific pattern: 1) the *pak* is opened, 2) a small-sustained sound of one note continues, 3) the vibrato movement continues, and 4) minute friction occurs and then the *pak* closes immediately, and 5) a speech appears, constituting a constant progression pattern. This pattern leads the entire piece and carefully uses the tradition of *Ritual Music in the Confucian Shrine*. Each pattern presents a modern sense by forming a subtle yet very rapidly changing pattern so as not to overlap. Originally, *pak*, which signals the beginning and the end of *Ritual Music in the Confucian Shrine*, plays a role to draw attention with a peculiar tone. However, Claren's work, not only serves that function but also applies as a very key role, helping to unfold and close subtle tones and melodies.

⁴⁷⁵ From Claren's point of view, it sounded very interesting even though it was very old music. He thought that this music is simplified in the modern sense.

⁴⁷⁶ Korean Traditional Music Broadcasting, 2019. 11. 17. Wonil's Ido Space-An Interview with Sebastian Claren, Korean Traditional Music www.igbf.kr/gugak_web/?sub_num=1384&bcid=303&state=view&idx=177668 [Accessed on April 11, 2020]

⁴⁷⁷ The lyrics were written by Claren in English, and Jieun Kang was in charge of the translation in Korean. The Korean lyrics are presented as the background of “*Munmyo Jeryeak*,” but they sound like a familiar neighborhood story. The *jeongga* performer performs the task of having to change very quickly between the spoken text and the notes/syllables.

endless summer (문묘 제례악)

text & music:
Sebastian Claren

I

♩ = 66

Young pilot crashes into graveyard.
젊은 파일럿이 공동묘지로 추락합니다.

- Hello, dead!
- Hi, dead!

- 안녕, 귀신들아
- 안녕, 귀신아

Pansori

Geomungo

11

- Between ourselves:
나

I'm dead. But don't tell anybody.
죽었어.
근데 아무한테도 얘기하지 말아 줘.

- Oh, you're dead!
- 죽었어?

Don't worry.
걱정마.

Pan.

Geo.

Score 4.58. Claren's *Endless Summer*, mm.1-20⁴⁷⁸

In the introduction, it is progressed in a minimalistic manner and seems to repeat similar patterns continuously. Each small phrase changes slightly with subtle discrimination of each measure. The lyrics are broken into words and unfolded briefly at regular intervals. While maintaining the uniqueness of the instrument's playing method, the composer's systematic and experimental thoughts are causing minor variations in terms of sonic units. For example, in order to indicate the length of the vibrato exactly, it is presented as a ratio of numbers to the beat and the rhythm. This contains a detailed arrangement of the composer who wants to accurately distinguish the difference between the length and speed of vibrations by measures.

Endless Summer presents the combination with the New Complexity by arranging the fine cracks of sound in such Korean traditional music. Various tonal energies are formulated through the opening and closing of the *pak*, pedal tone-like sounds, and traditional melody with specific words, and these organic connections are formulated with the entire musical piece. Most of all, this musical work about death and funeral music in Korea is not interpreted as a Western *lament* or *requiem*,

⁴⁷⁸ Like Claren, Lou Harrison also referred to *munmyo jeryeak*, Korean traditional music: In his *Pacific Rondo* (1963), the 1st movement "The Royal Family" was reflected that his thought about the life of the Korean court with orchestra colors. Harrison tried to portray the *munmyo jeryeak* almost as exotic as it is, but Claren was very different in that he reinterpreted the *munmyo jeryeak* in a modern space and drew it in a modernist way.

but as itself, reinterpreting it with a modern sense with vitality. According to a review of the premiere at the local concert hall, "It was convincing the message that life and death were connected. And this sonic heart became united one by putting the past, present, and future in one space."⁴⁷⁹ This allowed Western classical music about human life and death to be recreated in the context of modern music. This transcended the time difference between East and West, ultimately sublimating the tradition into an artistic space.



Figure 4.12. Claren's *Endless Summer* (performed on Oct. 18, 2019 at Sejong Center in central Seoul)⁴⁸⁰

* * *

Until now, this chapter had highlighted the trend of dismantling Korean traditional forms into melody and sonic units in Western art music. This was the most radical phenomenon among the types that had been dealt with so far while digging into Korean traditional music in detail. Among them, I searched at the following two aspects 1) the deconstruction and recombination of the *sanjo* melody, and 2) the traditional form through the trend of New Complexity. In the former case, it was possible to observe the modern reorganization of the composer taking into account not only the intrinsic form of *sanjo*, but also the melody of a small unit. In the latter case, the *sanjo* and Korean classical music (*jeongak*) melodies were radically deconstructed to extract even minute units of sound, and then weaved them with complex rhythms to illuminate the multifaceted aspects. This allowed us to see the

⁴⁷⁹ Anna J. Park, "Musicians Seek Truth in Compositions on Life, and Death," *Korea Times*, Oct 18, 2019.

⁴⁸⁰ Photo source, article above.

composer's creative ideas in the actual sound, starting with a focus on short moments that would easily pass down when listening to traditional music and digging into older ritual music to discover authentic sounds.

For Western composers in general, the method of "fragmenting" would have to break the context of the whole into sections and separate them from the whole. This method derived from the milieu of early 20th-century Western modernism, was based on consciousness against following traditional customs. However, in the works dealt with in this study, fragmenting the Korean sound does not mean that the original one is disassembled and removed, but rather, it is sounded as if the traditional sound remained very clear. This results in Korean music being revived in a new artistic space through the highly sophisticated cultural retouching of the composer; the meaning of fragmentation is illuminated to consciously overcome the parts that are perceived as unstable or incomplete as a whole."⁴⁸¹

At this point, Claren's aesthetics, "faithfully reflecting the tradition," reveals an important point; this reflects a sophisticated representation of Korean sound in as small a unit as possible to capture even the slightest differences in sound, rather than imitating the external characteristics of the sound of Korean music heard from the outside. This proposes an important meaning - when considering the relationship between the subject and the other - that sought out the artistic value latent in Korean music beyond the plausible oriental style of the past, general appropriation, or distortion.

⁴⁸¹ Jörn Peter Hiekel and Christian Utz, *Lexikon Neue Musik*, 238.

4.4.3. Example: Sebastian Claren's *Today, I Wrote Nothing (Vol.1)* for *Daegeum* (2016)

This work explores the possibility of musical instrument sound and sonic units through the mediation of Korean traditions in the trend of “New Complexity” that spreads widely in the 70s and 80s in Europe.⁴⁸² The basic principle is to dismantle the continuous melodies of the *sanjo* to extract small units of samples, and to stretch them sufficiently to focus on material and instrument details.⁴⁸³ In the work, it is a very long piece with a total of 599 bars, taking about 20 minutes to play. Claren carefully considers the originality, not the melody created by himself. This composition is based on the “Yong-seok Seo's *daegeum sanjo*” made by Seo and Claren was fascinated by Hong Yoo's *sanjo* performance who is Seo's tutelage. Claren requested Hong if he could learn this *sanjo* too, so learned strictly in Berlin for about two years. When Claren attended the lesson, he practiced *sanjo* and transcribed *daegeum*'s sounds to the seconds in exact ways. He had been putting a foothold on contemporary art music composition and modernist style.

It would be noteworthy that Claren does not simply represent “Seo's *daegeum sanjo*” accurately (saving the original), but try to save the authentic sound in the context of “experimental music.” This could be found in the unique creative process: the original *sanjo* is released in short units, and the basic tone is maintained to fully recognize the fragments, but rearranged in various cases by constantly changing them. This approach has in line with Claren's ultimate music aesthetics.

My music should not stay in one place whether the tone changes continuously, the pitch changes, the way I play the instrument changes. It is a very important part of my composition that all musical elements have to change and move.⁴⁸⁴

⁴⁸² The work premiered at the Berlin Concert Hall (Konzerthaus) on November 16, 2016.

⁴⁸³ Instead of exploring from the perspective of *sanjo* or traditional music, I analyze the composer's thoughts and compositional principles.

⁴⁸⁴ Korean Traditional Music Broadcasting, 2019. 11. 17. Wonil's Ido Space- An Interview with Sebastian Claren, Korean Traditional Music Broadcasting
www.igbf.kr/gugak_web/?sub_num=1384&bcid=303&state=view&idx=177668 [Accessed on April 11, 2020]

In other words, the composer started with a small unit of note, but the purpose would be to deviate from unity by putting several variables - timbre, pitch, length, playing method, etc. Also, he made it more and more complicated by changing both the phrase and the nuance.⁴⁸⁵ Originally, *sanjo*'s each sonic particle (cell) could not be heard because it passed quickly when listening to *sanjo*. However, the composer listened to *sanjo* carefully to the unit of “atomic” level and took out the “gene” from it, and played it in slow motion. Thus, this piece reveals the dynamic movements of the instrument and subtle changes of the fundamental material of *sanjo*.

This piece starts intensely from the beginning centered on the pitch *jung* (仲). The pitch moves quickly, changing the sound pattern for each measure in units of short moments of a measure starting with *fff*. Whenever the central tone passes through a bar, it encounters numerous variables. The way these phrases are progressed is different from “repetition and variation,” the principle conventionally used in Western music.

Today, I Wrote Nothing (Vol.1)

for Minsogak Daegeum

to Hong Yoo

Sebastian Claren

♩ = 92
jung

Score 4.59. Claren's *Today, I Wrote Nothing* (Vol. 1) mm.1-16

For example, the first bar goes back and forth between minor 2nd of C and B, which are accented on the 5/16 beat. The second bar gives an accent to B and changes to

⁴⁸⁵ Even the notes in each section do not overlap, and it is difficult to find the same rhythmic pattern. This seems to be the same, but by setting each parameter differently, it presented the “paradox of repetition” that each measure is never the same.

32nd and dotted notes. The length, rhythm, pitch, dynamics, and articulation of accent notes or musical notes change very subtly every single bar and develop to bar 104.⁴⁸⁶ After that, another *yulmyeong* appears and continues to progress tens of measures. The table below presents an example of the tone pattern in which the bars' progression is based on the tone (*yulmyeong*). I summarize the overall structure of how the piece is structured until the end of the piece.

[Table 4.17. The Structure of Claren's *Today, I Wrote Nothing* (Vol. 1)]

mm.	tone	The pattern	mm.	Tone	The pattern
1-104	仲	<p>1-104 Jung</p> <p>fff</p>	326-329	潢南林潢南	<p>326-329 Hwang nam im Hwang nam</p>
105-116	汰仲	<p>105-116 Tae jung</p> <p>mf</p>	330-376	汰南	<p>330-376 Tae nam</p>
117-125	林	<p>117-125 Im</p> <p>mp</p>	377-391	南仲	<p>377-391 Nam jung</p>
126-133	南仲	<p>126-133 Nam jung</p>	392-407	汰南	<p>392-407 Tae nam</p>

⁴⁸⁶ In this way, the conversion of parameters (pitch, rhythm, dynamic, articulation, decorative sound, etc. all differently) proceeds as follows. *Jung* (1-105) → *Tae-jung* (105-116) → *Im* (117-125) → *Nam-jung* (126-133) → *Tae-nam* (134-140) → *Tae* (141-156) → *Jung* (157-167) → *Joong-tae* (168-177) → *Tae-joong-tae-joong* (178-259) → *Lim-nam* (260-319) → *Joong-tae* (320-325) → *Hwang-Tae-Jung-Tae-Hwang-Nam-Im-Hwang-nam* (326-329) → *Tae-nam* (330-376) → *Nam-jung* (377-391) → *Tae-nam* (392-407) → *Tae-hwang-Tae-jung* (408-444) → *Joong-tae* (445-458) → *Tae-hwang-nam* (459-480) → *Lim-tae-nam-tae* (481-498) → *Nam* (499-531) → *Lim-nam* (532-581) → *Lim-jung* (582-599).

134-140	汰南	134 tae nam	408-444	汰潢汰仲	408 tae hwang tae jung tae jung tae jung
141-156	汰	141 tae	445-458	汰仲	444 tae jung tae jung
157-167	仲	157 jung	459-480	汰潢南林汰南汰	459 tae hwang nam im tae nam tae
168-177	仲汰	168 jung tae	481-498	林汰南汰	481 im tae nam tae
178-259	汰仲汰仲	178 tae jung tae jung	499-531	南	499 nam
260-319	林南	260 im nam	532-581	林南	532 im nam
320-325	仲汰	320 im	582-599	林仲	582 im jung im jung im jung

The central “sonic units” are arranged in each section of the bar. This is divided into 22 sections based on all the notes of “jung-im-mu-hwang-tae” (仲, 林, 無, 潢, 汰) the basic pentatonic scale of Korean traditional music. For example, when the middle section of the introduction is finished, the next pitch pattern proceeds,

forming a huge phrase with subtle differences for each bar. It is noteworthy that all patterns are extracted from the continuous flow of *Seo's sanjo*, not from the composer's creation.

His use of complex beats with complicated notes on the score and notation system suggested the influence of the New Complexity. Claren said about this, "I liked the idea of expressing very small details very accurately."⁴⁸⁷ This complex notation followed not only the pentatonic scale, one of Korea's traditional elements, but also presented his transcription of "*sigimsae*" and "*nonghyeon*" faithfully which attached to a specific note with several ornaments on the Western notation.⁴⁸⁸ He reflected that the actual Korean sound should be transferred to the Western staff notation through calculating the decimal number of the rhythm and beat exactly, even the length of trill and ratio of it into beats.⁴⁸⁹

By the way, with these patterns of these fragments, Claren created a section that went against our expectations. In other words, the patterns of the fragments presented earlier are now represented when scattered fragments are gathered again to form a musical instrument that is continuously in long phrases. This is like the puzzle is put together, and the pieces are adapted to their original positions. From here, the direct quotation of the passage of the introductory part of *Seo's daegeum sanjo* (12 *jeonggan*) begins, and is played three times "as is." Interestingly, this part (bars 486 to 498) appears at about two-thirds of the whole piece, which corresponds to the golden rule/climax.⁴⁹⁰ The two scores below are Claren's transcription and Seo's original score written in *jeongganbo*.

⁴⁸⁷ This work is closer to a tempo change rather than a complicated beat. However, the composer mentioned that he wanted to maintain a connection with the basic tempo. Claren said that New Complexity is very important to his music. He tried to keep the details of these extremely small sound particles in the foreground as an integral part of the music.

⁴⁸⁸ Jared Redmond, "The Effects of Music Education on Contemporary Art Music Notation for *Gugak* Instruments," 274.

⁴⁸⁹ It showed characteristics similar to the techniques and principles of Western music in the 20th century. For example, the trend of composers' work that revealed in "Total Serial Music." He used the tone of "parameter" in each bar differently in terms of the sound rhythm, accent, dynamics, vibrato, and rests. It attempted to target (otherwise) the instrument called *daegeum*, and tried to systematize the number of various cases by weaving Western-style parameters like Serial Music.

⁴⁹⁰ This point was not intentionally planned by the composer but attempted to break the continuity of fragments with the desire to try something different from before. The composer described this citation as a "photo," and the repetition of this was to show the "*sanjo*" that existed in the museum as it is (as a static object).

melodic quotation” with the idea of using the *sanjo*’s intro passage (*jinyangjo*).⁴⁹¹

In other words, this part (bars 486-498) is the real melody (Seo’s *sanjo*) that Claren wants to say in a piece that has been played only with fragments. Considering it in connection with the title, this melody is very closely related to the title, revealing that what the composer wants to say is not “I” but “Seo.”

However, it is ironic that even such a title was not created by himself, he worked on this piece so much. The title *Today, I Wrote Nothing (Vol. 1)*, which means “today, I did not write anything” as if saying the composer has no credit for this work.”⁴⁹² It should not interpret the title literally, but present the paradox of creation. According to the program note, even the “title” was not conceived by the composer but was passed on from others; that was taken directly from the Russian author Charms’s one but originally originated from the hip-hop album of “Billy Woods.” It would be very similar to the way Claren approached the sound of others rather than the sound of himself. For example, if the origin of this work was *Seo’s daegeum sanjo*, it came from the experience of this work through the secondary medium, Hong Yoo.⁴⁹³ In this context, this work is supported by the compositional principle by the secondary borrowing of Yong-seok Seo – Hong Yoo - Sebastian Claren and the title implies not mine interestingly for the details (contents) of citation and the way (form) the work.

Seo’s sanjo (Tradition)- Hong Yoo - Sebastian Claren

The hip-hop album of *Billy Woods*– Russian author Charms’ work title -the title of the musical work by Claren

⁴⁹¹ Claren evaluates that Korean musical instruments have a different charm than Western musical instruments. For example, he sees Korean musical instruments as having a diverse tonal spectrum with different tones and timbres in different registers, usually with a relatively narrow dynamic range and noise. Moreover, Korean musical instruments have a very specific method of performance related to this. For composers, if the instrument is used in the context of a general “new music,” the instrument loses many of its intrinsic characteristics. This is often globalized (in a Clarenian sense, European). The composer’s own strategy argues that it is important to understand the mechanism of the instrument and to utilize the performance skills associated with the instrument. (Korean Traditional Music Broadcasting, 2019. 11. 17. Wonil’s Ido Space- An Interview with Sebastian Claren, Korean Traditional Music Broadcasting)

⁴⁹² According to the composer, the title is derived from the hip-hop album of “Billy Woods” and was taken directly from the Russian writer Danil Charms.

⁴⁹³ It is important to note that Claren’s above work contained a detailed sense of self-reflection and aesthetic meaning.

Therefore, this work states that the composer passed down *sanjo* as it is. This piece would not be contaminated by other sounds but be existed his thorough transcription and its application. Thus, there has been so many profound stories that we interpret the title beyond the literal condition.

In the slow 3/8 beat of Claren's transcription into the staff notation, the six-bar structure corresponds exactly to both the visual layout of *jeongganbo* and the slow rhythmic cycle (*jinyangjo*) at the beginning of *sanjo*.⁴⁹⁴ In actual performance, it is almost similar to the original *jeongganbo* sound. This is based on a thorough and high-purity transcription that tries to reproduce the sound/sonic units as it is without leaving even small changes in the sound.⁴⁹⁵ In particular, see how precisely the *nonghyeon* (vibrato part) of Ab in bar 491 is transcribed in seconds by using the 32-note and the trill. The composer specifically informs the exact length and speed of *nonghyeon* itself on the score. This is more than just catching the outline and drawing it, it perfectly embodies the rhythm/meter. He does not simply define the *nonghyeon* of Korean traditional music as articulation or decorative sound, but defines it as rhythm and notates it structurally (time, length, direction, and intensity of the sound). Specifically, articulation, dynamics, and time values are accurately defined, so the staff notation is presented so complexly and bizarre.

This challenging use of notation illuminates a criticism of the latent hierarchy of the staff notation in the West.⁴⁹⁶ The extreme writing notes on the score presented a complex shape reveals a mark of “distance” against the customary use of a kind of Western staff notation. If Korean music has to be accurately transferred to Western-style notation in consideration of the overall parameters of the sound, the score would inevitably become extremely complex. Claren presents a kind of resistance in that he tries to record and capture the original

⁴⁹⁴ Redmond, who analyzed the authenticity of this phrase, revealed that the rhythmic accuracy of Yong-seok Seo's performance and Hong's performance was very similar and coincident. Also, a surprising thing was found in the two performances of Claren's piece [Seoul (2017) and Berlin (2016)] was almost completely accurate. To be specific, on the score the last A-flat's length showed both performances was played exactly as it was. Thus, this is a very faithful performance of *sanjo*, which the composer has captured through his thorough ears, as notated. (Redmond, 273)

⁴⁹⁵ Usually, notation comes from two major considerations: 1) the aspect of expressing the composer's intention, and 2) the aspect of making it easier for the performer to read. Claren's score faithfully conveyed the intentions of composer Yong-seok Seo, and in doing so, his transcription on the score appeared very hard to read.

⁴⁹⁶ In the 1950s and 1960s Europe, new musical notation was born as a means to express instrumental or vocal techniques that were not before.

form of the *sanjo* sound “faithfully,” “accurately,” “specifically,” while distorting the Western-style staff notation.⁴⁹⁷

However, is Claren's complex and esoteric music score readable for the performer? This leaves room for controversy in front of the question of, can even the most professional performers accurately play such a notation? First, it consists mostly of fragmented phrases, but overall, this piece has to be played with a loud *ff* for almost 20 minutes, which is very difficult music for the performer to face the limitations of physical breathing and endurance/physical strength. Second, in terms of time, it is difficult to count technically because the rhythm and beat are constantly changing (That is, it is difficult to accurately read the rhythm of each measure). It requires mathematical accuracy itself, so there is also a limit to playing tightly in a controlled flow. Unlike other Western composers who used the staff notation but gave the performer flexibility through instruction text, Claren produces an absolute length of breathing with absolute beats and tempo marking. This requires considerable practice for the performer to fulfill faithful performance as it appears in the score. Also, there is a limited problem as to how many performers can handle it. This is because all the notations and instructions in Claren's score must not be implicitly ignored (as shown in Beethoven's score) no matter what personal freedom the performer exercises.

The last part comes back like a fragmentary quotation of the original short phrases (*nam/im-nam/im-jung*) in fragments. Also, this unfolding method is not consistent with the solution in Western customs. It seems to show a similar aspect to the form of Western traditional music in terms of the peak to resolution, but this work points out that it does not fit into the Western traditional sonata form. 1) The flow of fragments is “non-continuous-continuous-non-continuous,” but 2) the fragments (in the middle part) are suggested in the introduction as a motive or are somewhat out of the Western sonata form in that they are not recapitulated in the second half. This imbues the composer's modernist sense that tries to escape

⁴⁹⁷ It is interesting to compare Claren's notation with contemporary Western composer Redmond. Although the external results of the notation are quite different, both had a critical view of Western customary notation. Unlike Claren's Western-style notation, *Oracle* for Redmond's was notated using tablature and “*jeonganbo*.” *Oracle* is very free in terms of the length, tempo, and articulation of the rhythm. (This may give the player flexibility and comfort. However, it leads to difficulties for each performer in noticing the composer's intended sound.) However, Claren's *Today I wrote Nothing* wrote notes on the staff notation, but unlike other Western composers, he wrote every note entirely in a very complex way, with a completely different approach to the notation method. By giving detailed information such as the rhythm, beat, and the detailed length of the articulation, it gives the possibility of getting closer to fidelity.

without accepting the existing Western writing methods or customs as it is.

Therefore, the authenticity of this work is regarded as the reproduction of the *sanjo* in contemporary art music. He retains the uniqueness of *sanjo* and reinvigorates the vitality of *sanjo* of Korea in his unique way. From Claren's point of view, it focuses on traditional sounds and the timbre of musical instruments that people do not normally hear. It gives a sufficient amount of time for this unique sound in small units to evoke the essential context through "peculiarly repeat the sound."⁴⁹⁸ This brings out all the subtleties of playing *sanjo* and brings vitality to the *sanjo* while aligning with the New Complexity. Furthermore, the framework of the dichotomy of "tradition = Korea" and "modern = Western" would be shaken, giving room for a reinterpretation of traditional Korea's sound. This might be the reason why the composer observed this *sanjo* closely and recomposed the Korean traditions from various angles.

⁴⁹⁸ "It is important to maintain the characteristics of Korean musical instruments, strengthen them, and consider how to convey them well in the current era. It sounds new and modern, but it does not lose the identity of Korean musical instruments." Korean Traditional Music Broadcasting, 2019. 11. 17. Wonil's Ido Space- An Interview with Sebastian Claren, Korean Traditional Music Broadcasting
www.igbf.kr/gugak_web/?sub_num=1384&bcid=303&state=view&idx=177668 [Accessed on April 11, 2020]

Chapter 5. Creating New Aesthetic Meanings

This thesis examined why Western composers in the 21st century became interested in Korea, what composers expressed in the interaction with Korean music, and above all, what meanings emerged through these works. As cultural exchanges between East and West accelerated in the global environment, Western composers had an opportunity to encounter and learn about Korean music in depth. These phenomena were concentrated in the intercultural aspect of referencing Korean literature or visual objects, applying musical instruments and playing techniques, and upgrading the unit of sound. In other words, from reproducing imaginations and speculations about Korean culture and music, a unique beauty was created that could not have been experienced before by exploring unique values within the region.

As discussed in Chapter II, it is important to note that the global era of the 21st century demonstrates that the Western world, which has been regarded as the center, is changing with the development of the periphery, even when using Korean elements. This is qualitatively different from the past, when the West treated non-Western cultures by establishing dichotomous hierarchical relationships such as civilization and barbarism, dominant and recessive, rational and illogical, justified by Western rule and aggression. People in the West started to reflect on the linear view of the history of modernity that they believed in as the East, which had been otherized so far, grew rapidly and took the lead on the world stage as time passed. In other words, as Arjun Appadurai mentioned, this phenomenon is a movement to reconsider the previous discourse where “culture flows from top to bottom.” With regard to this discussion, the dynamics of cultural flows transformed “local and global processes interactively with new social spaces.”⁴⁹⁹

What kinds of aesthetic implications are implied by the use of Korean musical elements in Western contemporary music? In this regard, the potential and artistic meanings of the use of Korean musical elements in Western contemporary music that have been dealt with so far based on the above context are investigated in depth here. To systematically discuss the aesthetic value of the work, I subdivide it into the aspects of cultural “sound,” “composition,” and the creator's “changing attitudes,” and each aspect is linked to the aesthetic of 1) in-between-ness, 2) heterophony and hybridity, and 3) postcolonialism.

⁴⁹⁹ Appadurai, *ibid.*

5.1. Cultural Sounds: Aesthetics of In-Between-Ness⁵⁰⁰

The Western composer Michael Timpson said that “Korean music is the most distant from Western music, which means, the most non-Western music.” Korean music has fundamentally different systems from Western music, so there is a significant gap when they are combined.⁵⁰¹ In fact, when listening to the musical works covered in this study, there are dissonant and inconsistent sounds in many aspects: the heterogeneous sound and resonance of cross-cultural instruments, the subtle differences between the West’s equal temperament and Korean scales, the gap between the *nonghyeon* and the general playing method, and the time difference between the Korean rhythmic pattern *jangdan* and Western rhythmic patterns stimulate our ears.⁵⁰²

“In-between-ness” does not simply refer to the gap between Korean and Western music, but encompasses the complex relationships that arise between different cultures. According to *The Location of Culture* by the post-colonial theorist Homi Bhabha, the space in between is “the field of dynamic negotiations between the differences when the West and the East, the subject and the other meet.” The term negotiation refers to the process of constantly infiltrating and interacting with each other in the “intermediate space” formed by the encounter of two cultures. This is based on the statement that when the West and the East met, the West’s desire to dominate the East and the prohibition of the East occurred simultaneously, and as a result, the West’s superiority of power could never be stable. Meanwhile, the dichotomous confrontation between the self and the other,

⁵⁰⁰ As mentioned in Chapter IV, the aesthetics of the in-between-ness has a similar attitude as Benjamin’s translation theory. He refers to cultural translation, which indicates the gap between cultures by translating the way different cultures relate to the sound/sound relationship placed in different contexts.

⁵⁰¹ Moreover, in the various decorative tones of Western and Korean music, there is a fundamentally very large difference between the Western-style ornaments composed of trill, tremolo, and vibrato, and the Korean *sigimsae* composed of *chuseong*, *toeseong*, and *yoseong*. Composers frequently used sliding tones, portamento, and glissando to gradually and finely put gaps in both areas, such as straight lines and curves, continuation and flow, and regular and irregular vibrations.

⁵⁰² American ethnomusicologist Provine has argued that the rhythm of Korean music is a complex concept. Robert C. Provine, Yoshihiko Toumaru. “Rhythmic Patterns and Form in Korea,” *The Garland Encyclopedia of World Music* (New York and London: Routledge 7, 2002), 841-46. In addition, Korean musicologist Ki-ryun Sung said that “*jangdan* is a collection of beats” and “the *jangdan* has two meanings: rhythmic pattern and its phrase. Ki-Ryun Seong, *The Issues of Korean Music Theory Research* (Bundang: Central Research Institute of Korean Studies Press, 2020), 144-145.

the inside and the outside, and the center and the periphery gradually became vague and loose, and cultural identity was reorganized again.

The space of in-between-ness defined by Bhabha could be an important keyword that penetrates the aesthetic core of the works covered in this paper. In other words, the research looked at the works of Korean and Western music, traditional and modern music, and past and present time in multiple layers: in some areas, there was a space for incompatible sounds, and the subtle niches that arose from it provided an unspoiled artistic value.

(1) Nonoverlapping Subtle Pitches

In the musical work *Transience* by Oliver Schneller, there is a tendency to produce subtle pitches that do not overlap each other in the melodic progression and tuning method. Although this piece reveals a fundamental difference between Western equal temperament and Korean traditional scale, he scrutinized the difference in frequency to the decimal point, and presented ultra-microtones, which are much smaller than microtones. By penetrating the middle space between Korean and Western music, he expressed a “subtle gap.” The gap created by the work was not fixed and projected an unpredictable auditory manifestation.

In particular, the sound gap revealed in this study has a different character from the gap in the Western history of contemporary art music. There was Arnold Schönberg, who created the twelve-tone technique in a dissonant topography, Krzysztof Penderecki, who actively used the tone cluster and glissando of strings, Pierre Schaeffer, who introduced concrete noises of everyday life into the music, and György Ligeti, who used extreme gestures of vocal and acoustic music. These composers presented niche characteristics, but the main issue was the intention to find a new sound by negating the existing sound. However, in the work covered in this study, there is a field of competition where two different cultures are explored to recognize and accept the differences from tradition, and to cross cultural time and space. The researched music is differentiated because the sounds of Korean tradition and modernity are entangled. Also, there is the sound of struggling in a complex layer of history and geographic space where Western tradition and modern sounds are intertwined in a space that disturbs the linear modernity of the flow of history.

Moreover, the in-betweenness in sound revealed in this work is not the product of an easy combination of Korean music and miscellaneous things, but

rather the basic parameters altered, controlled, or dismantled through consideration and distance from Western traditional music. For example, by using a special technique that made it difficult to determine the timbre of an instrument (Martin's *Einfluss*), or playing a vibrato with clear and regular waves with a controlled pitch (Blumenthaler's *Cantico*), or instructing the sound itself to sound only in an approximate form of sliding and glissando while the sound itself was almost muted, so that it implemented another cultural identity (Jon Yu's *The Spine with Throatless Hum*, etc.)

(2) In-Between-Ness of Incompatible Time

The in-between-ness revealed by Western composers in their works using Korean elements is characterized by a principle of time that is incompatible with Western and Korean music. Korea's curvilinear and cyclical aspects inevitably have fundamental traits in atmosphere and operation in music. Likewise, Western meter has a considerable difference with the Korean one. In the West, rhythms are distributed in a geometric system of Western meter, so the notes proceed within a certain frame. However, Korea has a rhythmic form that proceeds with the living tone by the unit of breath, and this repeats with one cycle.⁵⁰³ For example, in Moser's *Salpuri*, the melody continues to flow through the beat to present the sound's resonances without interruption when playing the lingering sound along with the breath of the Korean *jangdan*.⁵⁰⁴⁵⁰⁵ Although this piece proceeds according to the standard Western style (4/4, 2/4, 4/4, etc.), it presents a time

⁵⁰³ In the works of Western composers who mediated Korean music, the incompatible principle of time presents a variety of broken forms ranging from changes in the density and stress of the rhythm to the collapse and expansion of strict division of the measures.

⁵⁰⁴ The measure appeared in the form of a dotted line or a blurry line. This means that a continuous sound, vibrato, tremolo, etc. flexibly went over the bar and continued for a few more seconds depending on the breath of the performer. As a result, the position and timing of the compulsion changed little by little to an unpredictable place and encountered a subtle gap in time.

⁵⁰⁵ There was also a point where it collided with the measure according to the Western style. Usually, in Western meters, the beat is distributed over a certain length of time. But due to the characteristics of Korean traditional music, the living tone extends longer than expected. In this case, the meter division line appeared on the score (or dotted line), but the phrases of individual units were expressed as flowing naturally without being bound by it. And through this, it realized a flexible sense of time. Although the frequency of appearance of regular beats had decreased, the natural flow of a specific melody could be extended, allowing for a unique experience of time.

discrepancy because the beginning and ending measures are completely different. In other words, this work has completely different times, such as when the beat appears a bit before a strong beat is counted, or when the strong beat appears a little later after the count enters in. Due to the strong sustain of a certain note, it provides an atmosphere that keeps going forward somewhere. This piece creates a static atmosphere that seems to go straight ahead, as if the past and the present time are mixed. The passages found in Moser's *Salpuri*, Schneller's *Transience*, and Blumenthaler's *Cantico* provide an aural experience of “the traversing of time” by acting impulsively in the momentum of the blank time.

This unfamiliar expression of time is quite different from what appeared in musical pieces by the American composer John Cage that used East Asian elements by exploring Eastern philosophy. Cage used timing marked “accidentality,” “the sound of nothing,” and “silence” based on the *I-Ching* (Book of Changes) from Oriental philosophy. Nevertheless, he used them to organize an entangled conceptual framework made by the composer himself; by doing so, he brought out a distant sound from the Asian material.⁵⁰⁶ However, many works dealt with in this study practically reflect Korean traditional elements (especially Womack's *Intertwined*). Also, Western composers searching for them implemented irregular beats and broken rhythms. The heterogeneous encounter between Western and Korean meter is different from Cage's work. This is because there is a peculiar temporal gap that was hardly counted as a beat, and as a result, they composed a much more dynamic and energetic time.

I assert that the resilient sense of time in which the past and present collide in the work in this study leads to aesthetic meaning in that it represents the “in-between-ness” that contains Bhabha's idea.⁵⁰⁷ The compositions illuminate

⁵⁰⁶ Corbett, *ibid.*

⁵⁰⁷ The gaps in this work were not standardized in any specific shape. They appeared as part of the composer's specificity and personality. In other words, the difference between Meijering, Redmond, and Claren also appeared as part of the aesthetics of the “in-between-ness.” This characteristic is reminiscent of the concept of “individual language” in works of art. According to Umberto Eco, personal language is the language spoken by only one individual (unlike the language shared by the community) that is, “individual language.” According to this position, every work of art has its own language. Due to this property, each work can be distinguished from other works as well as the world around it. Such language is based on the aesthetic medium peculiar to the work, and it also means taking the material or form of the work as one's element. In other words, the unique texture created by the interaction of specific materials and forms could be interpreted to be the native language of individual works. (Georg Bertram, *Art Seen by Philosophy*, as Jeonghoon Park, (Seoul: Sechang), 2017, 204.)

various temporal cracks, starting from a change in the density and intensity of the rhythm and breaking down into the strict division of the measures. This also fits with the discourse of "renewing and reshaping the past as a variable 'interstice' space that innovates and disrupts the present practice."⁵⁰⁸ In other words, this temporal shift has provided a unique cultural space that does not belong to the continuum of the past and present.

To sum up the preceding discussion, the works of Western composers mediated with Korean elements did not adhere to dichotomous confrontations such as Western and Korean, traditional and modern music, past and present, and the gaps in them served as a major aesthetic value in the work in this study.⁵⁰⁹ This space in between would never be assimilated into both cultures, and formed a complex and subtle identity that could not be defined beyond the dichotomy of culture. This is different from homogenization that simply mixes or resolves the two areas of Korea and the West, and is different from strengthening heterogeneity by widening the differences. Instead, the works dealt with in this study have a special value in that they reveal the process of "negotiation" that searches for a point where convergence is possible among the different cultures in Korea and the West.

Thus, the works of Western composers that use Korean elements contain the in-betweenness that emerged from the cultural sound. They ultimately formed an emergent gap, sending the transformed music into a new world, and effected a considerable aesthetic significance.⁵¹⁰ In other words, some musical inconsistencies, such as the disparate cultural elements gathered between the West and Korea, provided a space that enabled the advent of new things. According to

⁵⁰⁸ Homi K. Bhabha, *The Location of Culture*, (London: Routledge, 2012), translated by Byeong-cheol Na, *Location of culture: Post-colonial cultural theory* (Seoul: Somyeong Publishing, 2003), 38.

⁵⁰⁹ Sang-hee Park, "The ambivalence and hybridization of post-colonialism," *Criticism and Theory* 6 (2001): 85-110, 100. Also, in Bhabha's discussion, the "third space" is a very important term, so I will focus on finding the confrontational aspects of the space in between.

⁵¹⁰ This presents the point of contact with Jacques Derrida's comment that it opens the possibility of various interpretations by leaving it as an empty space without deciding the meaning of the text. Therefore, the gap that appears in this work has a complex meaning in which the space between the auditory inside the music expands to the outside of the music. Also, the space that appears in the area of creation and performance opens up to the moment of participation of the audience. Jacques Derrida admitted that when interpreting works of art, a multilateral meaning could be produced through the active participation of the viewers. He expressed infinitely changing interpretive differences in his term "différance." "Différance refers to the differential play of differences, traces of differences, and gaps in the way the components are related to each other." In other words, this accumulates undiscovered traces and makes a new supplement as the context changes. Jin-yeop Kim, "The Pleasure or Suffering of Interpretation-Bart, Derrida, Miller's Skeptical Interpretation Theory," *Aesthetics* 21 (1996): 67-92, 82.

Walter Benjamin, the space in-between in the work found a "moment" in which changes were made as the "space of uncertainty" was exerted.⁵¹¹ In other words, as the untranslatable "space" could appear when this translation was uncrystallized. It might be argued that such a gap could lead to a "moment" in which new decisions appear.⁵¹² In music, it is the spatial meaning of an auditory disparity (gap, niches, and in-between) that occurs when a certain beat and an irregular beat overlap with the temporal moment just before the occurrence of an unpredictable sound. As a result, "in-betweenness" is aesthetically newly reborn with a three-dimensional niche.⁵¹³

⁵¹¹ Jowon Yoon. "The Task of Translator: Walter Benjamin and Cultural Translation," *English Literature* 57.2 (2011): 217-235, 228.

⁵¹² Ibid. Above all, the intention of a Western composer is not to borrow strange sounds through the non-Western in a decentralized global space. However, it changes from the previous mode by facing a gap and breaking through barriers.

⁵¹³ In addition, the niche in the combination of Western and Korean music causes cracks, but the absence of the intention of the creator that formed it creates an autonomous void, leading to the audience's participation in the work. Composers explore the realm of Korea and constantly delve into cultural blind spots, but they provide a space for thoughts with the audience by suggesting them on the surface of the work. Such cracks, voids, discrepancies, and inconsistencies draw listeners' attention, ask questions, and create participation. Hyun-mi Kim, "Cultural Translation in the Global Era," (Seoul: Another Culture, 2005).

5.2. Composition: Heterophonic Texture and Aesthetics of Hybridity

In the works examined in this study, the heterophonic texture and weaving relationship of multiple melodies can often be found.⁵¹⁴ Unlike monophony (single melody), homophony (single melody + harmonious accompaniment), and polyphony (multiple melodies), heterophony refers to a texture in which multiple melodies are played together, but each melody is not completely the same.⁵¹⁵ Unlike unisons, in which two or more horizontal melodies are arranged vertically in accordance with the Western systematic theory of harmonics, heterophony is characterized by the “simultaneous performance of heterogeneous melodies.” This provides a specific sound made up of oblique tones and melodies that deviate from the vertical system. Musicologist Guido Adler described contemporary art music of the early 20th century as a heterophony, and described it as “the divergence of multiple unregulated voices.”⁵¹⁶ The musicologist Peter Cooke noted that heterophony has a peculiar identity that is “difficult to find in general Western music and is often found in non-Western music.”⁵¹⁷ Likewise, heterophonic textures frequently emerge in Korean music, and the use of *nonghyeon* and *sigimsae* present a unique formal language.

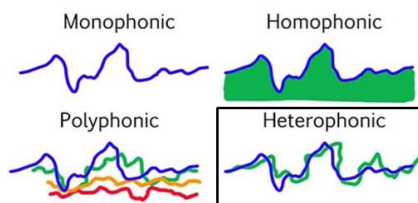


Figure 5.1. The Uniqueness of Heterophonic Melodies

⁵¹⁴ I believe that this can be an alternative concept to discuss post-colonial interpretation in the future, as it goes beyond the European-centered meaning of counterpoint.

⁵¹⁵ Heterophony was first used when Plato discussed unsuitability for education for lyra and vocal music in music education. The category of heterophony ranges from simple references playing octaves or unisons (even unintentionally producing them in an orchestra's violin movement, for example) or singing from the slightest differences to the biggest complexities of counterpoint writing. Peter Cooke, "Heterophony," *Grove Music Online*. 2001; Accessed 14 Oct. 2020. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-c-0000012945>.

⁵¹⁶ Guido Adler, "Über Heterophonie," *Jahrbuch der Musikbibliothek Peters* 15 (1908): 17; Wouter Capitain, "From Counterpoint to Heterophony and Back Again: Reading Edward Said's Drafts for Culture and Imperialism," *Journal of Musicological Research*, (2020): 15-16, re-quoted.

⁵¹⁷ Cooke, *ibid*.

Heterophony is embodied in works by Western composers that utilize Korean elements. It is not a texture that randomly moves back and forth, focusing on the central melody. Instead, two or more melodies with similar but different characteristics are closer to the aspects arranged and designed in the organizational concept of Western composers. Specifically, 1) a heterophony of melody with a difference in the same melody (Blumenthaler's *Cantico*), 2) a form of playing the same melody as well as a different melody (Lewis's *Dreams of a Traveler*), and 3) heterophony (Moser's *Salpuri*) that plays the same melody together but in different ways. Each case is somewhat different, but commonly have independent melodies systematically arranged to have the aesthetic specificity of “connection (consistency) and separation (disagreement).”

(1) Form of Articulation

This feature is reminiscent of the principle of "articulation" by the cultural theorist Stuart Hall, in which nodes are joined together like the joints of bones, and they work as one. According to Hall, a joint is a form of connection that can unite two different elements under a condition, and refers to "a relationship that could be connected to each other but was connected through a concrete link that could be broken again."⁵¹⁸ In other words, the two parts have flexible relations, which are neither absolute nor essential, nor predetermined, and imply the bonding of various and distinct elements.⁵¹⁹ Heterophony is similar to articulation in that two or more similar but different melodies work together, but each has an independent character and moves separately at any time.

Likewise, the heterophony embodied by Western composers is linked to the meaning of moderation in that different melodies, such as straight lines and curves, continuation and flow, and unison and disparity, are systematically connected to each other, but each embodies sound in different ways. For example, when pitch bending is made between straight continuous sounds, subtle heterophony can be heard from the harmony of the melody and the slightly deflected sound, both of which are delicately woven in the framework of a melodic relationship. In addition, heterophony occurs when the same melody is played

⁵¹⁸ Stuart Hall, *Culture, ideology, identity*, edited by Young-ho Lim, (Seoul: Culture Look, 2015), 179.

⁵¹⁹ Stuart Hall, *ibid.*

while giving a slight time difference, but the pitch interval of each melody is almost no different from around 2-3rd degrees. In other words, the melody in various aspects seems to cooperate and sound like a union. Yet, they played slightly different melodies, which had the characteristic of the articulation between connection and separation.

In this way, the two melodies of the heterophony embodied by Western composers form a unique aesthetic sense in that they have a special tense relationship in the structure of the overall piece. The melodies of heterophony are expressed through strong coexistence and tension in the form of connection and disagreement between the same and different melody.⁵²⁰ According to the philosopher Georg Bertram, the aspect of strong tension between the two melodies forms artistic meaning, which means that each element maintains its own identity and forms a connection by interacting with the other.⁵²¹ However, this association is not firm and has the property that it changes again and again every moment.⁵²² In this way, heterophonic melodies form a unique artistic identity by reorganizing a resilient relationship. They attract each other in the midst of coexistence despite predictions and discrepancies, unity and disagreement. The gap between this coincidence and discrepancy stimulates the ears even more as fluctuates irregularly at unpredictable moments.

(2) Accidental Gestures of Korean Performer

Another characteristic of the heterophony that appears in the works of Western composers is that the performer's gestures are naturally added. In addition to appearing as a texture notated on the score, this is actively embodied in unpredictable moments in the actual performance. In particular, in the performer's ad libs and physical gestures, the unique sound derived from Korean traditional cultural heritages is regenerated. The root of this sound might be traced back to the experiences of taking lessons from a teacher based on the Korean oral tradition. For example, in Moser's *Salpuri* (2017), heterophonic gestures of various shapes and curves appear even in one melody, and the player accidentally adds articulation to transform the notes and rhythms. Moreover, the performer hints nuances of Korean traditional music, including *sigimsae* and *nonghyeon*, in several places,

⁵²⁰ Georg Bertram, *ibid*, 93.

⁵²¹ *ibid*, 93.

⁵²² *ibid*.

which inadvertently add Korean musical elements.⁵²³ Even in the same melody, the unpredictable discretion and gestures of performance create a “non-necessary and accidental connection form” from the perspective of Stuart Hall.⁵²⁴ In other words, the unpredictable sounds from the situation where the composer does not control all the parts of the score rather provide a lively Korean sense, allowing us to hear the beauty of the living sound of heterophony.

However, the accidental gesture in heterophony is quite different from Cage’s chance music that originated from the criticism of the total-serialism music in Western contemporary music in that it reflected the interpretation and sounds based on the roots of Korean traditional culture. The composers did not randomly decide the pitch, length, and tempo by flipping a coin. Instead, in the works covered in this study, several cases occurred like this: a melody was given, but there was no rhythm; a rhythm was given, but only the pitch or some melody was given; only part of a melody was given, and there was no rhythm or melody; and only short pieces of rhythm and melody were given and there was neither rhythm nor melody. These aspects could be interpreted as being close to Lutosławski’s limited aleatory technique. In other words, unlike having a very subjective position in an ambiguous music system, it is closer to giving room for the performer to interpret it within some controlled elements.

Above all, I insist that when Western and Korean melody are combined, the heterophony pattern triggers the beauty of cultural hybridity by adding notation, actual performance, and the cultural gestures of creators and performers.⁵²⁵ In other words, heterophony provides a mixed sense of culture, with Korean and Western music intertwined as creators and performers intersect, as well as the unity and discrepancy of the melody itself. This cultural hybridity basically means “a phenomenon in which heterogeneous elements such as Korea and the West, the center and the surroundings, the world and the region were dynamically mixed to

⁵²³ This is due to the fact that when several performers play the same melody in Korean music, each performer plays a slightly different melody. When several instruments play the same melody, the music played by each instrument is clearly heard with certain decorative notes and *nonghyeon*.

⁵²⁴ Stuart Hall, *ibid*, 179.

⁵²⁵ Hybrid was originally a biological term that originally had the meaning of a hybrid or mixed race, and was considered a negative term that defiled or contaminated “purity” or “orthodoxy” from the perspective of essentialism. However, at the end of the 20th century, cultural hybridity was influenced by cultural studies and post-colonial discussions, and began to emerge as a positive perspective beyond the meaning of mere mixing. Burke, *Culture Hybridity*, 2012; Min-soo Park 2015; Seongsu Kim 2013.

create a new culture.”⁵²⁶ The heterophony in the works covered in this study apply a variety of hybrid aesthetics.

In particular, Latin American cultural theorist Néstor García Canclini noted the cultural process of hybridizing diverse cultures, which strategically constituted “multitemporal heterogeneity.” This had meaning of the coexistence of cultural expression at different times, regardless of the modern premise of the same time.⁵²⁷ Criticizing the model of Western modernity that presupposed a dichotomy between modernity and tradition, he suggested a hybrid modernity in which cultural reality was simultaneously mixed with moments of tradition, modernism, avant-gardism, and postmodernism, for example, in a cultural reality where tradition and modernity, region and country, art and traditional music, high culture and folk culture coexist.⁵²⁸ They cooperate and interact simultaneously rather than being separated.⁵²⁹ In other words, the dynamics of the contradictions between cultural difference and temporal and spatial gaps between tradition and modernity dynamically collide and are pluralistically intertwined. In doing so, they exert the core code of hybridity.⁵³⁰

In this study, Western composers’ works that use Korean elements reveal Canclini’s “multi-time heterogeneity,” giving the aesthetic value of cultural hybridization. For example, the idea of cultural hybridity could be considered by referring to Korean traditional and contemporary literature and paintings (Stahmer’s *Pulip Sori*, de Jaer’s *Closing One Moment Eyes*), and interconnecting a Korean *sinawi* with a Western symphony (Timpson’s *Heart-Beat*), and the idea of combining the *sanjo* with jazz, a popular American music genre (Meites’s *Sanjo Blue*), or combining the blues with traditional Korean melodies. In addition, in terms of the outer appearance of the work, such as a complete revision of the Western staff notation and recalling *jeongganbo*, including Korean old music (several of Redmond’s compositions), it closely matched the cultural hybridity discussed by Canclini. Therefore, the cultural hybrid space embodied by Western composers should not be viewed as a simple juxtaposition or blending of

⁵²⁶ Burke, *ibid.*

⁵²⁷ Néstor García Canclini, *Hybrid Culture: Strategies for Translating Modernity*, translated by Sung-Hoon Lee, (Seoul: Greenbee, 2011), 458.

⁵²⁸ Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, (Minneapolis, Minn: University of Minnesota Press, 1995), 6; Yong-gyu Kim, *Theory of Hybrid Culture*, 473.

⁵²⁹ *Ibid.*, 2.; Yong-gyu Kim, re-cited, 476-7.

⁵³⁰ *Ibid.*, 2.; Yong-gyu Kim, re-cited, 488.

miscellaneous cultural elements in the environment of the global era. Instead, it could be a process of fermenting its own artistic value as “a space of prototype of new cultural production where many traditions and unequal modernities are articulated and various processes of articulation coexist.”⁵³¹

(3) Cultural Dialogue Between Performance and Composition

When Western composers use Korean elements, many cultural dialogues between composition and performance are practiced, displaying a multilayered aesthetic of cultural hybridization.⁵³² The colorfully composed musical texture and the principle of progression are fully supported by the interactive cultural dialogue between actual Western compositions and Korean performances, and are expressed as sounds. In other words, the heterophonic characteristics found in the work include the process of “cultural dialogue” between Western composers and Korean performers in terms of not only the musical works, but also cultural community.

One of the many works that clearly indicates the active cultural exchange between composition and performance is Stephan Hakenberg’s *Sir Donald* (2000). During the compositional process, the composer figured out that his sound was not a common way of using instrumental techniques. He asked the performer, and the performer looked for the unity of each other’s desired sound by suggesting an alternative special playing method.⁵³³ For example, when analyzing the actual sound of the *gayageum*’s stylistic chord striking repeatedly and the cello’s monophonic tremolo in the climax of the second half, a subtle heterophony between C# and D is found. Although Hakenberg already knew that unlike Western

⁵³¹ Canclini, *Hybrid Culture: Strategies for Translating Modernity*, translated by Sung-Hoon Lee, (Seoul: Greenbee, 2011), 458.

⁵³² The other musicology is rapidly on the rise as non-Western advances into the international arena are encouraged more than ever due to the global era. The most recent attempt in this musicology is the “conversational method” derived from literature. It is said to be the use of (a dialogic approach). This method embraces one’s own interpretation of a culture insider, and is very useful for different cultures to understand each other. Hyeon-kyung Chae, *New Musicology: Deconstruction, Feminism, and Integration*, (Seoul: Gongri, 2007), 23.

⁵³³ Cultural sharing takes place in different areas of Korea and the West with active mutual interactions. When a composer uses Korean culture, he communicates with Korean performers to turn the unfamiliarity he first faced into understanding. He came to listen to the story of the closest Korean performer, whom he did not know or knew limitedly, about “Korea.” The composer would be aware of Korea again through the detailed information of the performer and have the opportunity to experience Korea more vividly.

instruments, it is impossible to play chords on the *gayageum*, the composer sought to find a playable way through cultural dialogue in contact with the performer. The composer had the idea of implementing a thick texture while presenting the *gayageum*'s colorful virtuoso. Also, the performer Ae-ri Ji suggested a special method that could hold three strings in the same pitch class rather than producing accurate pitched notes. As a result, in the climax of the second half, it created a thick cadenza-like effect with a dense, soft, and ambiguous sound.

This process was supported by cultural interactions between the composer and the performer in the creative principles of the work, and was also demonstrated in his article "Considerations about the performer's cultural background."⁵³⁴ The composer Hakenberg reported that he was able to understand the traditions and techniques of Korean musical instruments and even communicated the culture of Korea as a whole through questions and conversations with the performers.⁵³⁵

In other words, the heterophony melody revealed by Western composers using Korean elements was expressed not only in creations based on the composer's classical notation, but also in subtle variations by Korean performers in close communication with performers. As a result, a sound with a cultural background was realized. It could be said that the mixed space of the work itself was expressed as an intercultural dialogue with the flexible gestures of Korean performers in the realm of performance.

In this way, the cultural dialogue of heterophony expressed in the works of Western composers was carried out in a more flexible atmosphere between Western composers and Korean performers in a relative cultural position. The composers listened very carefully to the performers' opinions, collected these opinions, and found a solution, moving toward a converged decision. The interactive

⁵³⁴ Stephan Hakenberg, "Considering a Players' Cultural Background," 2000. In October 2000, it was presented at the 5th International Asian Music Society and the 2nd International Symposium on Comparison of Eastern and Western Cultures jointly organized by the National UNESCO Committee of Korea and the Institute of Asian Music at SNU.

⁵³⁵ However, their conversations did not appear solely as the communication between the cultural community of Korean and Western music. In consideration of the unique style of individuals belonging to the cultural community, ideas of individual creators and individual performers were exchanged. Hakenberg even considered the musical taste and style of performer Ae-ri Ji and reflected it in his creation. In this way, the cultural dialogue in the work contained in heterophony went from the level of the community to the individual level, and thus not only enhanced the mutual relationship between the composer and the performer, but also intimately expressed and embodied Korea while accepting the individual ideas of the performer.

communication surrounding these works raised the role of the performer and promoted the artistic value of the work together by sharing musical ideas with the composer. According to the musicologist Nicholas Cook, “a strong stimulus to music is emphasized by performance, and requires much more attention as the forefront mediating composition and reception.”⁵³⁶ Indeed, in performance as well as composition, the music is proceeded by encompassing complex activities including the interpretation of the player's sound as well as body movements, and the instrument's visual gestures as well as the notation.⁵³⁷ This dialogue was not only contained in the work by Western composers, but also by the performers, who could participate as much as they wanted. This suggested the possibility of Korean and Western cultures exchanging stories in mutual relationships, indicating that the distinction between the strict roles and hierarchical statuses of the composers and performers gradually became less important.⁵³⁸

Considering that this presented a musical work more as a dynamic organism than a refined object, it could recall the meaning of “musicking,” a term coined by musicologist Christopher Small. He asserted that the real meaning of music was not a noun (thing), but a verb (action).⁵³⁹ In other words, the traditional notion of Western music is that it is not in the work (object), but in the activity, that is, the process by which humans act.⁵⁴⁰ This term places importance on the process

⁵³⁶ Nicholas Cook, *Beyond the Score: Music as Performance*, (Oxford University Press, 2013), 2-3. As Cook questioned familiar assumptions about music and developed new approaches to it, he recognized music as an activity in which meaning was generated in real-time. He explored not only Western art traditions, but also a variety of perspectives, from ethnic musicology to recording performances, from social relations constructed through performances to playing the “body.” He saw that the experience of live or recorded performances was not simply a reflection of a text with a score, but a major form of musical existence. Performance was an indispensable contribution to the culture of the creative practice of music.

⁵³⁷ Cook, *ibid.*

⁵³⁸ This is also related to the characteristics of Korean traditional music, where there is not a relatively large separation between performance and composition. Donna Lee Kwon, *Music in Korea: Experiencing Music, expressing culture*, (Oxford University Press, 2012), 130.

⁵³⁹ Christopher Small, *Musicking: The meanings of performing and listening*. (Wesleyan University Press, 1998).

⁵⁴⁰ In the works where Western composers use Korean music, the heterophony aesthetic appears more realistically in the actual performance and performance scene. This is because it made the meaning of performance in the work more important than before. This meant that the works they represented were closer to the meaning of Small than the stereotypical meaning. In Western music since the 19th century, the domain of *werk* in a stereotyped sense insisted on the firm area and rights of the creator. Then the duty as a composer ended by accurately expressing the intention of the score. Also, its realization was the

of creating a work, and includes exchanges and dialogues between composers and performers. In other words, the concept of musicking plays a key role in considering not only the form, style, and technique of the melody in the researched work, but also the whole process of communicating with the performer, rehearsing, and playing as a performance on the stage.

Ultimately, I insist that a new hybrid aesthetic is exhibited in that the works of Western composers that mediate Korean elements through the fields of flexible production and distribution, creation and performance, and share traces of the cultural community. This is because the voices of the Western and Korean cultural communities are coming in from various levels: the unique structure of the melody, the dialogue with the performer and the gestures in the actual performance, and the concept of a musical “work.” The cross-cultural voice shakes the position of the center and periphery. They creatively orchestrate diverse and unique sound stories by acting in a dialectical relationship between composition and performance, notation and sound, and individual artists.

responsibility of the performer. The composer was in a position that existed only as an original subject who only created his own musical world in an area separated from performance. In 1800, Western music took the form of a “collection of musical works” in which music materials were used and performed as complete, original, fixed, and privately owned units. Lydia Goehr, *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music: An Essay in the Philosophy of Music*, (Clarendon Press, 1992), 207. She said that in order to be a work with autonomy, a *work* must be composed. This presents the division of the individual space between the composer and the performer.

5.3. Changing Attitudes: Western Composers' Postcolonial Musical Practice

Western Europeans' reflections on past actions are emerging. It is one of the struggling to get out of a European-centered view (Janz & Yang, 2019) ⁵⁴¹

Post-colonialism means "the changing movement of the West to subvert the ideology of imperial dominance as a critical response to Orientalism," after the rise of *Orientalism* by Edward Said. ⁵⁴² Orientalism is a specific manner in which the West relates to the East, and can be defined as the attitudes, ideas, and images that the West relates to the East, and the discourse that governs it. Said argues that behind the mystical portrayal of the East by the West, there is a Western-centered view that distinguishes between Eastern and Western cultures. It reflects the supremacy of Western culture. For this reason, the East was also an image of the Other that was repeated deep in the thoughts of Europeans, and made the East an object of edification to be civilized and dominated. ⁵⁴³ Influenced by Michel Foucault's concept of "discourse," Said argued that Orientalism is "culturally and even ideologically represented in one form of discourse." ⁵⁴⁴ This means that Orientalism is not only produced knowledge, but also produced power in the process of thinking, in which the ruler exercised power according to the method of division, classification, and naming. Thus, Orientalism has formed the West's ruling ideology that has led to oppression and exploitation of the East.

However, post-colonialism seeks to capture self-reflection by confronting the problematic realities that emerged from the actions that the West took when it controlled and dominated the East, confronting the state and existence of the East that it has otherized. In this regard, it is attempting to find the cultural identity and

⁵⁴¹ Tobias Janz and Chien-Chang Yang, *ibid.*

⁵⁴² Post-colonialism is translated into post-colonialism and neo-colonialism. This aims to dismantle or subvert the ruling ideology that leads to oppression and exploitation. The prefix "post" has two meanings: coming "after" and overcoming or "beyond." The former emphasizes the continuity of the colonial heritage and the latter emphasizes the departure from the colonial heritage. This paper indicates that post-colonialism is not a concept that simply succeeds and replaces colonialism in time. Instead, it is a concept that engages and opposes colonialism's discourse, power structure, and social hierarchy. Jong-Sung Park, *Introspection on Post-colonialism: Foucault, Fanon, Said, Bhabha, Spivak*, (Paju: Salim, 2006), 7.

⁵⁴³ Sang-ryul Kim and Gil-young Oh, *Rereading Edward Said: Beyond Orientalism, To Reconciliation and Coexistence*, (Seoul: Book Sesang, 2006), 49-50.

⁵⁴⁴ Edward W. Said, *Orientalism*, (New York: Vintage, 1979), 15.

value of the other by changing the perspective on “the other” and “the difference.”⁵⁴⁵ Representative scholars include Said, Bhabha, and Spivak. They have attempted to restore the rights of the non-Western countries and the subjectivity of the cultural other. This is based on their criticism of colonialism and imperialism, which are the basis of Orientalism. Thus, they have shared an intention to break the asymmetrical hierarchical relationship between the subject and the other and to escape from the legacy remaining in Western ideology. Thus, post-colonialism aims to intervene with the power structure exposed in the Orientalism of the West and non-Western to overcome the dichotomous confrontation between the inside and the outside, the self and the other, and the East and the West.

In this chapter, attention is paid to the intention and struggle of Western composers to escape from a European-centered view in works that mediate Korea. Music with this intention of the West presents a pattern in which Korea is no longer considered through the category of East Asia or neighboring countries. Also, it can be found that their work does not try to only reproduce Korea through guesswork or imagination. The works analyzed in this study allowed the West to directly enter and stay in Korea and let them hear more realistic and practical sounds. In the work that is included in this changed center/periphery relationship, I was able to discover the inner consciousness of the West and the aesthetics of post-colonialism. To examine this, this chapter discusses the aesthetic value of works in the areas of (1) finding a local Korea that is distinct from other countries (2) revitalizing Korean traditional music in a modern space (3) making efforts to find Korea’s uniqueness, and (4) having a practical resonance for the global society.⁵⁴⁶

(1) Finding a Local Korea

The musicologist Christian Utz analyzed that as international exchanges have been revitalized since the mid-20th century, composers tend to testify to their works through continuous interactions between individual and collective identities, regional and global identities, and cultural identities of the East and West in modern

⁵⁴⁵ See Edward W. Said, *Culture and imperialism*. Vintage, 2012.

⁵⁴⁶ However, although it was not directly revealed in the musical work, the West’s Orientalist view could still exist on the unconscious level. Nevertheless, there were also Western composers and works that did not belong to the frame of Orientalism and had a specific intention to escape from it.

society.⁵⁴⁷ Later, in the 21st century, when Western composers searched for other cultures, very specific local practices (in personal and long-term contact) emerged, being a hybrid of international practices in various ways.⁵⁴⁸ As with Utz's analysis, Western composers' works using Korean elements in the 21st century could be seen as heading towards regionalism from an internationalist perspective. In particular, as the West's power shifted its sights via East Asia to Korea, it focused on the characteristics of Korea itself, which were different from China and Japan. During their stay in Korea, Western composers used Korean materials that were distinguished from East Asian ones when referring to extra-musical elements, implementing musical instruments and playing techniques. This aspect is different from the practice of Western composers who recognized Korea in the broad framework of the East or East Asia.⁵⁴⁹

For example, in Donald Womack's *Intertwined* from the previous chapter, the composer discovered that Korean musical instruments differed from those of China and Japan, and actively applied *nonghyeon* and *sigimsae* to the *gayageum*. He showed the vitality of the living tones in multiple ways, pushing them up, bouncing them, beating them, and stretching them. Unlike Japan, which rarely uses *nonghyeon*, and China which uses it conceptually by shaping thin and fast, he made a difference in his works by taking advantage of the unique characteristics of Korea that use the width and speed of *nonghyeon* freely.

In addition, the composer Blumenthaler expressed the charm of the *gayageum* in *Cantico* by comparing it with the Japanese instrument *koto*. First, he recognized characteristics of the Korean *gayageum* that were distinct from Japanese musical instruments. While the *koto* is technically capable of playing harmonies and chords, the *gayageum* typically cannot play them. In addition, unlike the *koto*, which is played with a plectrum so that it provides a sizable volume and clear pitch, the strings of the *gayageum* are plucked with the player's fingers, expressing an unclear and natural sound and pitch to bring out the original sense of the instrument. As a result, Blumenthaler focused on the horizontal living shape of

⁵⁴⁷ Christian Utz, "New nationalism, anti-essentialism, and the role of musicology in East Asian art music since the 1960s", Translated by Hyejin Lee, 37, *East Asian Contemporary Music in the Global Era*, edited by Hee-Sook Oh, (Paju: Music World, 2015).

⁵⁴⁸ Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History in the 20th and 21st Century*, transcript Verlag; 1st edition, 2021, 33-36.

⁵⁴⁹ Nevertheless, Western composers critically examined the customary exotic sounds that the West had embodied, leading to a search for something unique beyond a simple interest in Korean sounds.

the melody, which looked like calligraphy, when dealing with the *gayageum*. In this way, he actively expressed the unique voice of the *gayageum* in his works; he received positive comments from the audience. With *Cantico*, Blumenthaler proved that he did not approach the *gayageum* based on the characteristics of other East Asian musical instruments. Instead, he explored the natural sound of Korean musical instruments, which are distinct from those of neighboring countries, in detail.

This trend illuminates the potential aesthetic of post-colonialism in the sense that the West has examined at Korea from the outside. The West faces and reveals the culture of the inside of Korea and the region in detail. Nowadays, the West has been looking for sounds inside the region of Korea, not a clumsy exoticism or world music kitsch. Also, it has sought unique Korean things, as opposed to the large categories of cultural areas or bundles with neighboring countries. This indicates the West's reflective attitude from the context of Orientalism and to address their wrongdoing to other cultures little by little. Due to the unequal power relationship, the West tended to recognize Korea within East Asian cultures, Chinese character cultures, and Northeast Asian cultures; thus, Korean music was consistently silent in the West's representation. However, in the 21st century, Western composers were approaching Korea as a "individual" country, different from an East Asian/Chinese culture area. This view was then considered in the context of a detailed and specific Korea as a region. From this point of view, the musicologist Yamauchi Fumitaka acknowledged the possibility of crossing regions beyond the country in "thinking about East Asian music from a regional and global point of view" and said, "now, it is important to note that the era of thorough exploration of Korean music has come."⁵⁵⁰ Also, musicologist Yujun Choi analyzed that the Western approach to Korea over time could be seen as more specific and minute, not in a comprehensive context from outside countries, and that these changes were leading to a more specific "speech location" selected by Korea.⁵⁵¹ In this regard, this trend implied that Western composers were breaking away from the conventional practices of reproducing the sounds that the West had imagined when using other cultures. They now directly entered the other cultures and explored the real voices of Korea.

⁵⁵⁰ Yamauchi Fumitaka, *ibid*, 313-344.

⁵⁵¹ Yujun Choi, "From Ethnicity/Nationality to Locality: 'Decolonial Cosmopolitanism' of Korean Music," *Music and Culture* No. 42 (2020): 5-27, 6.

(2) Utilizing Traditional Korean Music in a Modern Space

In the works examined in this study, Western composers did not confine Korean musical elements to the frames of “old things” and “traditions,” which were opposed to Western contemporary music. Instead, the work was unfolded in the direction of understanding the context and saving it in a sophisticated and modern atmosphere. This showed a difference from the American experimental music in the mid-20th century, like the composer Henry Cowell, who understood East Asian musical elements as “primitive” and “barbaric,” similar to George Antheil and Leonard Ornstein’s expression of the East.⁵⁵² For example, in Tom Rojo Poller’s *Sanjo Remix* or *6-Steps Scattered*, the works contain the oral tradition of the Korean *sanjo* and are expressed in a modern technological space, recreating the Korean *sanjo*. In *Black Flowers Blooming*, Redmond revised the figure of the five-lined staff notation to express a modern sense by referring to old Korean traditional vocal scores. Furthermore, in *Oracle*, he broke away from Western staff notation, and it contains Korean traditional *jeongganbo* to enhance the modern possibility of Korean instrumental techniques. In *Endless Summer*, Claren reconstructs the musical energy in a modern space by utilizing the unique characteristics of the long breath note based on the old Korean ritual music, *Munmyo Jeryeak*. These works are not simply understood as returning Korean traditional styles, techniques, form, notation, and sounds to the old, underdeveloped, or primitive sounds. Instead, they were used naturally in modern spaces in parallel with Western music, respecting traditional values. Their works proved the possibility of them being reborn as a modern and sophisticated sound, even if it was very Korean.⁵⁵³

It should be noted that these composers' practical attitude was embodied in a way that did not harm the essence of Korea. They tried to maintain the form and tempo of *sanjo*, fully learned and reproduced the essential contents of *jeongganbo*. Also, they played the *nonghyeon* and *sigimsae* of *daegeum sanjo* as it was to save Korea's natural aura. This attitude suggested a changed attitude by

⁵⁵² Corbett, “Experimental Oriental.” Leo Ornstein’s *Danse Sauvage* (1913) and George Antheil’s *The Barbarian Sonata* (1951) presented that they were often interested in what they perceived as raw and savage in “primitive” culture. Corbett commented that these pieces are outright musical exoticism. However, Cowell treated non-Western music in a more moderate way rather than dismissing it as barbaric, but had something in common with the previous two composers in that he limited and appropriated the various elements without distinction.

⁵⁵³ Interview with Redmond, April 17, 2020 at 2 pm, West Bingo, Itaewon, Seoul.

Western composers: from “finding an innovative, developed, new sound, overcoming the past’s conventional sound,” which was the universal aim of Western composers’ music, they now looked inward and refined their views on the value and identity of the other. This led to an opportunity to reflectively consider the flow of modernity in Europe, which they had believed in so far.⁵⁵⁴

Of course, Western composers absorbed a lot of their own culture. So, when examining their works sharply with a framework of authenticity, there were some awkward and inadequate sounds.⁵⁵⁵ When they reproduced Korean culture, there were still challenges to overcome in digesting and expressing the realms of history and ideology beyond the level of understanding the principles of music and sound operation. As mentioned earlier, they tended to use Korean elements relatively close to tradition through a thorough search for Korean musical instruments and techniques. Yet they also seemed to have faced cultural barriers and limitations in the absence of specific comments on whether they fully utilized the profound thoughts and spirits in music. In this regard, I assert that Western composers require more honest and sufficient communication so that they can search for Korean music at a deeper level than before.

Nevertheless, Western composers these days have acknowledged that there was room for even a little Western culture in their own attitudes and behaviors when using Korean materials. Also, they wanted to reorganize their perceptions so that they could get closer to Korean music. This self-critical spirit could prove that they flexibly changed their position to reveal the true identity of another culture. When approaching the cultural other, the attitude of carefully exploring and respecting the roots and heritage was well evident in the composer Redmond's statements:

⁵⁵⁴ Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History in the 20th and 21st Century*, transcript Verlag; 1st edition, 2021, 33-36. Utz analyzed that as the flow of music changed in the global era of the 21st century, when Western composers searched for other cultures, very specific local practices, different from those before, were mixed in various ways in international practices. This trend is implied in the concept of “second modernity” or “reflective modernity,” in which the West began to introspect itself in an increasingly critical form.

⁵⁵⁵ Hee-kyung Lee, “Tradition, Ethnicity, and Region: Changes in the Identity Discourse of Contemporary Korean Music,” 14, 18. Quoted. Ji-young Jeon, *Traditional Desire and Coordinates: Shouting for the Hope of Traditional Art* (Seongnam: North Korea, 2018), 245-249.

[Omitted]...but at least I had to be constantly “self-critical” when I used Korean musical elements. I did not overlook those issues that would be triggered in my use of Korea by being treated as an amateur, Western, or less intellectual. **I dealt with Korea up close, trying to find its essence, and looking for a way to make it less of a problem with cultural authenticity.** [... omitted]⁵⁵⁶

Based on his self-criticism, Redmond admitted that he had the potential for errors/distortions that other Western composers commonly made when using Korea; he also revealed that he had a willingness to improve. For example, when using Korean musical instruments, he tried to escape from past behaviors such as writing for them as if they were Western musical instruments, or expressing Korean traditional music in a Western framework. The composers who were critical shifted their awareness from “What new things can be expressed while using Korea?” to “What is the true sound of Korea?” and continuously attempted to explore Korea’s unique things for a long time.⁵⁵⁷

(3) Efforts to Find Korea’s Uniqueness

Although the self-criticism of Western composers was not directly displayed on the surface of the sound, the composers' difficulties in finding Korea’s uniqueness was hidden. The Western composers touched the Korean instruments and made the sounds themselves. They searched for sounds in documents and books. They even asked Korean performers about Korean music, trying to fully embody the unique sounds of the instruments (e.g., Redmond, Meijering, Claren, etc.). They constantly asked cultural questions to understand Korean music and sought answers while learning about Korean history and language (e.g., Redmond’s *Black Flowers Blossoming*, *Closed My Dark Eyes*, *Oracle*, etc.). Also, they even learned Chinese characters that were unfamiliar to Koreans and reflected them in musical texts (e.g., Meijering’s *Marsyas*). The Western composers continuously searched Korean music and applied it in their works, which were supported by their careful research and conscious discipline over a long period of time.

From a postcolonial point of view, it should be noted that when Western composers were making such efforts, they never performed as a stable Self.

⁵⁵⁶ Interviews with Jared Redmond (April 17th, 2020 2 pm and June 30, 2020 1 pm, Itaewon, West Bingo.)

⁵⁵⁷ With a self-critical spirit, Redmond was more serious about Korean music, not just his own interests, and deeply examined his inner motivations, consciousness, and attitudes.

Interpreted from Bhabha's point of view, the West's inner "ambivalent consciousness," which originally appeared when the subject dominated the other, could be seen. This concreteness now recurred in the process of the subject understanding and reproducing the other.⁵⁵⁸ In other words, when the West dealt with Korea, there was also concern about whether the music was authentic and they honestly heard the sound at the level of others. According to a recent study, Westerners tend to pay extra attention to make "Korean sounds" in front of native Koreans, especially when they perform in Korea. They recognized that unlike other East Asian audiences, Korean audiences are inclined to review as the music through a framework of authenticity, so they perform it with a large amount of tension. The American *gayageum* performer and musicologist Clark confessed that "Korean audiences tended to implicitly examine the foreigner's performing Korea, whether foreigners had taken a high level of authenticity."⁵⁵⁹ This authenticity also determined the success or artistic value of the work, which meant that foreigners in Korea did not utilize Korea music comfortably, not only when learning or playing Korean music, but also composing. This attitude suggested that when Westerners recreated Korea out of interest and adventure, implying that they had a slightly sensitive consciousness at work, their compositions could be negatively evaluated as oriental.

Nevertheless, in the course of promotion in the era of globalization, Western people are now seen to be understanding of and even delve into the fundamental parts of Korea once influenced by Western culture. While Korean composers' use of Korean instruments is gradually becoming prominent in contemporary music, challenging processes appear because Western people who were raised and educated in their culture use Korean musical elements. That is, the West's use of Korean things was a bit different from Koreans' use of them as non-Western subjects that fall into the trap of Occidentalism or nationalism.⁵⁶⁰ The work of Western composers indicated a different dimension from the crisis of preservation of traditional culture, which had emerged as Korean composers rapidly embraced Western culture for more than a century and responded to it with the spirit of nationalism. Of course, there are a few scholars, such as Alan Heyman

⁵⁵⁸ Bhabha, *ibid.*

⁵⁵⁹ Clark, "Searching for a Niche without a Genre: The Case of the Multi-National East Asian Traditional New Music Ensemble IIIZ+," 103-119.

⁵⁶⁰ Utz, "New nationalism, anti-essentialism, and the role of musicology in East Asian art music since the 1960s," 28.

(1931-2014), who have been recognized for their excellent knowledge and performance of Korean traditional music for decades. However, compared to the average level of understanding of Korean music and culture of previous generations, Western composers including contemporary scholars, have been gradually gaining higher levels of understanding and have been overcoming previous inadequateness and awkwardness through numerous trials and errors.⁵⁶¹

Furthermore, the continued research on Korean culture by Western composers gave birth to a more mature Korean musical language in their works. For example, when the composer Sebastian Claren composed *Today, I wrote Nothing (vol.1)* (2016), he expressed an improvement in representing Korean sounds through highly advanced training. Referring to *Yong-seok Seo's Daegeum Sanjo* as a reference, he studied the method of playing the *daegeum* in detail and transcribed it several times with great accuracy. In addition, he received personal lessons from Hong Yoo in Berlin for about two years. As a result, he was able to experience the depth and concentration of Korean sound. With this in-depth exploration, he was able to specify the essence of the sound by notating the *daegeum* playing method on the score with meticulously detail, catching the minute sounds to the second unit.⁵⁶² These outcomes were based on a mind open to the other culture and a respectful attitude for the culture of one's own country. According to Claren's memories about the lessons, teacher Yoo taught him strictly whenever his performance was not like a Korean.⁵⁶³ He said that in each lesson,

⁵⁶¹ Clark, *ibid.* These changes actively took place not only in the industry of composition, but also that of performance. Western performers were working on music with a more serious attitude than Korean musicians, and were accumulating high-level performances. They not only speak Korean very close to native Koreans, but also perform Korean music (such as *gayageum* and *pansori*) much better than ordinary Korean performers. This phenomenon is not simply an eccentricity; it seems that foreign musicians are now focusing on the essential things of Korea. Musicologist Jocelyn Clark said, "until half a century ago, there was a practice for Koreans to absorb Western classical music completely and play it without mistakes. However, Westerners came to Korea to learn about Korea, and even outperform Koreans." This suggests that the position of the West and Korea might not be inflexible, as foreigners who perform more perfectly than Koreans are not only found in the compositional area, but also in the area of performance.

⁵⁶² In addition, Timpson used it for more than 30 years, and Womack and Osborne used it for more than 10 years.

⁵⁶³ He said that "Studying the *daegeum* with a teacher like Yoo, who is very precise and strict, showed me how much my music-making until then was influenced by my European upbringing. At the beginning of our lessons, he said again and again: "No, that's not Korean," because my phrasing was so European. Only after a while, I began to understand how different the approach to phrasing, sound, instrumental gesture, and many other things is in European and Korean music. It was a little bit as if my musical upbringing were

he felt deeply how different Korean idioms, sounds, musical instrument gestures, and many other elements are compared to Europe. At the same time, he faced the sounds of Europe within himself and removed the inner sounds that were deeply rooted in him. Finally, he confessed that he could find another world of Korean music.⁵⁶⁴

As such, the exceptional aspect of the West toward the inborn musical elements of Korea demonstrates the possibility of the aesthetics of postcolonialism in that it seeks to reflect the “epiphany” of the cultural other from the perspective of the philosopher Emmanuel Levinas. Levinas paid attention to face-to-face interaction, suggesting the possibility that the subject embraced the other on a deeper level and communicated with the other deep inside.⁵⁶⁵ In other words, Levinas's manifestation is open to infinity because it is embracing and accepting strangers around him who are different from him.⁵⁶⁶ This can be seen as a place where the borders of the subject and the other are dismantled and the subject enters the other's area and is illuminated inside. Therefore, the ultimate value of epiphany, which Levinas discussed, was that the “innerness” of the subject had a “radical and non-dominant reference relationship to the others.”⁵⁶⁷ Likewise, the works covered in this study were hidden by the Western composers' hard work. The composers found the spirit/consciousness of embracing the silent other's voice in the deep layers of the work and listening to it honestly.

(4) A Practical Resonance Towards Society and the Global

Works where Western composers use Korean elements have a global value in communicating with overseas audiences by being performed in various regions including the Western countries the composers come from. In these works, Korean culture travels far beyond Korea to Europe, the United States, and other parts of

slowly erased - or that it suddenly wasn't the only possibility anymore, but one option out of many.”
Interview with Claren, 1 May 29, 2020 (written)/ 2 July 23, 2020 (written)

⁵⁶⁴ It is noteworthy that in the process of Western composers visiting, discovering, and understanding Korea, there are increasing attempts to make them feel personal satisfaction, interest, and further internalization. This is not a past practice of foreign tastes, but a sincere exploration of Korea. This attempt narrows the cultural distance and provides an opportunity to get closer to Korea.

⁵⁶⁵ Emmanuel Levinas, *Totality and infinity: An essay on exteriority*, Vol. 1. (Springer Science & Business Media, 1979).

⁵⁶⁶ Ibid.

⁵⁶⁷ Ibid.

the world and their sounds resonate. In addition, more than half of the analyzed works have been performed on stage, so the broad influence in the global space and the category of communication with audiences of various nationalities has been considerable.

Many Westerners' works have led to a unique sound that expresses the sounds of Koreanness, such as traditional forms, musical instruments, and playing methods. However, the composers have sometimes participated in Korean politics and expressed criticism regarding social issues. Some of the notable compositions with this tendency include: the composer Jones's *Jeju Epilogue* and *Yeonpyeong Island*, which deals with the political conflict between North and South Korea, Timpson's *Heart-Beat*, which was composed to mourn the victims of the Sewol ferry disaster, and Meijering's *Marsyas*, which was composed about the March 1st Independence Movement in Korea. Among them, Meijering expressed in *Marsyas* an active interest in Korea's social problems and a willingness to solve the problems of Korean society from the standpoint of the local people, beyond the search for pure essential sounds. Also, it is noteworthy that Meijering has a practical voice in society from the perspective of native Koreans. He has participated in sociopolitical issues of Korea such as the Sewol ferry disaster,⁵⁶⁸ the comfort women issue, and the conflict between North and South Korean. Also, he has been earnestly working on these compositions from the standpoint of an insider, although he is an outsider/foreigner. In these senses, his artistic work does not simply stay in the realm of cultural dialogue/communication, but also participates in social issues and makes critical comments.

In particular, while writing *Marsyas*, Meijering actively promoted the issue of Korean comfort women in the international community. In doing so, his attitude made him a patriotic foreigner, that is, a "Korean foreigner." Thus, he tried to seek a breakthrough together by promoting the establishment of a "Statue of Peace" abroad, not on a personal level, but by telling the reality of Korea to the world beyond the national community. This not only broke with the custom of representing the sounds that the West wanted (or wants) to hear when the West uses Korea, but went beyond exploring Korean traditional sounds for personal interest. In this respect, it is considered that this composition had a new nationalistic character with his "transformed subjects" by actively illuminating the current issues

⁵⁶⁸ In addition, Meijering wrote a choral song, "*Meoliseo* (멀리서, from afar)" to commemorate the Sewol ferry disaster in 2014 in Korea and to mourn the victims.

of Korea's internal society and awakening the audience's consciousness.⁵⁶⁹

In summary, Western composers who have used Korean elements present the aesthetic potential of post-colonialism in that they awakened the voice of Korea, which had been regarded as a cultural other.⁵⁷⁰ Korean contemporary composers who were influenced by Western music reexamined Korea to recall the sounds of Korea that were not heard in Western music. Western composers were working on restoring the other by themselves in the 21st century. For example, they tried to illuminate the voices inside the Korean region, stripped from the traditional frameworks of Korean music, and sometimes tried to find the essential sound. Above all, it was possible to examine the spirit of global citizenship to communicate with the audience. They sought solutions together on the international stage by illuminating the social and political issues in Korea. With the trend of the global era, the Westerners and South Koreans are conducting more in-depth cultural exchanges, and Western composers have been steadily striving to explore Korean culture. I believe that this tendency could be interpreted as that the analyzed works were all different in degree, but were close to Korea. After all, I hope this is the spirit (*zeitgeist*) of the 21st century reflecting on their consciousness and practices. Therefore, this shows the flow of reflective globalism in the dimension of acknowledging the existence and value of others.

⁵⁶⁹ Jocelyn Clark, "Scattered Thoughts on Scattered Melodies: Sanjo in the Twenty-First Century," *Sanjo. Seoul: National Center for Korean Traditional Performing Arts* (2009): 73-102, 99.

⁵⁷⁰ Even if they tried to speak up, it was not a real voice, but only some of the voices the West wanted to hear. However, in the 21st century, as cultural exchanges became active, many foreigners have used Korean musical elements in Western music. In doing so, the gap between these cultures narrowed more and more.

Chapter 6.

Conclusion: Towards a Reflexive Globalization

The starting point of this thesis was personal curiosity about Western composers' growing interest in Korean music in the 21st century. This thesis explored how Korea was created and woven into the interaction between Western contemporary music and Korean traditional music. I examined why Western composers became interested in Korea, what composers represented through interaction with Korean music, and the implications that appeared through these works. To delve into this in multi-layered ways, the study was conducted by considering the trends of the times, the creative environment, and the dynamics of individuals.

First, in the research background (Chapter II), I discussed the phenomenon of the decentralization of the Western self, which is gradually seen in the dynamic exchanges between cultures in the global era. This situation is reviewed, as seen in the changes in the relationship between the center and the periphery, the West and the East, and the cultural self and the other in culture and art music. With the fall of the Soviet Union, when the influence of globalization became heightened, the capital, technology, and culture monopolized by some countries entered a phase of decentralization. With the Western world once regarded as the center in the past shifted by the periphery, there was an overturn in its dominant identity. The disintegration of this dichotomous structure between the center and the periphery took place both in the realm of culture and in art music. It became possible to examine the phenomenon where a gradual abolition of the hierarchical order between Western and non-Western cultures became obvious.

Chapter III covered why Western composers were interested in Korea and engaged in creation in the changed relationship and consciousness of Western subjects in the global era. To understand this better, I interviewed several Western composers who wrote Korean music, but their answers were not given in one direction. The reason was largely due to the complex operation of internal factors in Korean music and sociocultural factors. As an internal factor, it originated from Korean music itself, and Korean music's unique sound acted as both curious and attractive features. In terms of sociocultural aspects, the following functioned as the main factors: Since the 2000s, the globalization of Korean music has invigorated Korean performances in Europe and America, creating an environment accustomed to allowing Western composers to have access to Korean music. The increase in the advancement of Korean musicians to the world stage and their

musical excellence have been an opportunity to raise interest in the West. Collaborations between Western composers and Korean performers has facilitated the approach and use of Korean musical elements. Also, academic exchanges through workshops and literature related to Korean music have served as an opportunity for composers to deepen their exploration of Korean elements. As a result of this more active cultural exchange in the global era, there has been a wide range of channels for Western composers to come into contact with Korean music. In this way, the acceptance of Korean music by Western composers has gradually been carried over via East Asia (China, Japan), or progressed through the promotion of home culture by Korean musicians (i.e., Isang Yun and Byung-ki Hwang) who advanced to the international stage with outstanding skills. Through these routes, Western composers have had opportunities to experience Korean traditional music and cultural elements, as well as to explore these elements in a creative way.

In the research on the musical works (Chapter IV), I investigated the representation of Korea in the interaction between Western music and Korean music and identified the aspects of cultural combination within its creation. Regarding this, the usage patterns of Korean musical elements in Western contemporary music were classified into four types: extra-musical elements, instruments, playing methods, and sonic unit. Based on this, the compositional aspects were discussed according to the arrangement of Western and Korean cultures and the artistic effects of cultural exchanges in music: 1) referring to Korean literature, 2) referencing Korean visual materials, 3) intersecting by transplanting the articulation into an instrumental counterpart, 4) maintaining a dichotomy in instrumental performance, 5) diversifying the contours of *sigimsae* and *nonghyeon*, 6) extending instrumental timbre through the human body, 7) applying Western staff notation to *jeongganbo*, 8) dismantling and recombining *sanjo* melodies, and 9) fragmenting traditional forms through the New Complexity. In particular, the last part of each type presented representative work, and I provided a clear understanding of specific aspects of Korean elements in tandem with the process of using Korea in creation and the cross-cultural flow in the work.

Chapter V discussed the aesthetic implications of Western contemporary art music using Korean musical elements. To consider the aesthetic meaning of works in line with the enormous exchange of culture in the era of globalization, I classified them in terms of sound, composition, and spirit. Furthermore, the individual aspect was stated in the context of the aesthetics of “in-between-ness,”

aesthetics of “hybridity,” and aesthetics of “postcolonialism”: 1) “in-between-ness,” is expressed as the space between the incompatible sounds caused by the encounter of Korean and Western cultural music; 2) hybridity includes heterophonic texture, the weaving relationship between multiple melodies, with the implications of the interactive cultural dialogue between Western composition and Korean performance; and 3) postcolonialism contains the West’s critical reflection on the issues of representation of the cultural other as set forth by the Western academic tradition. Each aesthetic aspect implicitly involves the fundamental value of negotiation and contrast between Western and Korean music in compliance with multi-layered cultural exchanges.

All things considered, identifying a transitional aspect from that of Western contemporary composers who had often exerted a central influence when they used non-Western music to expand their musical boundaries with new sounds was made possible in this paper. In the 21st century, Western composers intended to hear the voice of the cultural other, whose silence was dictated by power relations. In this period of change, a rapid reorganization of the relationship between the central and the peripheral countries took place. In other words, when Western composers used Korea in the past, they were inclined to question what kind of new sound they would express with this culture. However, they began to have a reflexive attitude on whether this was truly a Korean sound while exploring the uniqueness of Korea.

These findings have significant implications for the understanding of how these changes were ultimately directed toward a reflexive globalization. Recognizing the reality where international conflicts happen in the existing globalism, this trend emanated from a reflection on Western spirit and practice underlying the fact that a mere power difference results in a top-down cultural process.⁵⁷¹ Through this deliberation, the identity of the region and the local area was designed to provide an opportunity for communication with both the international stage and the world. Musicologist Utz argued that this reflexive

⁵⁷¹ Reflexive globalization is a concept derived from the flow of reflecting on modernity in Western Europe in the global era of the 21st century. This tendency considered the existed globalization in which conflicts and problematic situations occurred in the late 1990s. Christian Utz, *Musical Composition in the Context of Globalization: New Perspectives on Music History in the 20th and 21st Century*, transcript Verlag; first edition, 2021, 33-36. Utz predicted that the issue of identity in art music would be taken more seriously when this reflexive globalization was presented in an authentic way. In the history of Western contemporary music, European hegemony had exerted a substantial influence on the making of new definitions, paradigms, and cultural identities. However, in the present time, this reflexive flow did not appear as one of numerous options, but rather a necessity for advanced art music's survival and prosperity.

perspective by the West is essential for understanding the music culture of others in line with the progress of countries outside Europe, while closely adapting and resisting European modernity.⁵⁷² As an extension of this perspective, a direction was found to identify the progressive efforts by Western composers to explore Korean traditional music, where they commonly encountered barriers, but strived to be as close as possible to other cultures and let their voices be heard in their work. This discovery suggested that Western composers raised awareness and understanding of other cultures, shedding light on the difficulties of reducing the range of misunderstanding. Their arduous work showed significant potential when considered in the context of reflexive globalization in light of the changing era.

This research intended to illuminate the new 21st-century phenomenon by reflecting the flow of the global era in which cultural exchanges were diversified. In the discourse on postcolonialism, this paper attempted to examine each musical piece carefully with a focus on compositional aspects based on the attitude of the creators, who approached Korean culture, and criticize the West's distorted views toward other cultures with Eurocentric attitudes. With its attempt to cross the borders between academic fields more flexibly by forming an intersection between Western and Korean musicology, this study could cast light on the dynamic cultural exchange between the West and Korea in the global era using an interdisciplinary approach.

Despite these efforts, this study had the following limitations. Special cases where the West used Korean elements in the field of composition were collected and a considerable amount of data were identified through various literature and official or unofficial data of composers and works that had not been studied on the international stage. However, it is possible to ask whether the works by the above composers using Korean musical elements substantially influenced the entire history of Western music, considering the Western academic tradition. In other words, it is doubtful that whether their position is in the mainstream of music like Reich's research in the Sahara region of Africa's music, Ligeti's inspiration from Indonesian *gamelan* music, or Britten referring to the Japanese theatrical form *Noh*. Since the works had their own backgrounds, styles, and levels, it would be difficult to put them all on the same level as the previous composers. Nevertheless, it is significant that there is an increasing number of composers who are intrigued by Korean music and who are continuously exploring and composing many potential works.

⁵⁷² Ibid.

Also, this paper tried to trace the composers' compositional process in terms of the relationship between the performer and the social institution, while searching for an appropriate method that is highly relevant to the present time and situation. It sought to find a meaningful way to discuss this by drawing a more organic and mutually flexible connection between composition and performance. To this end, the paper broke away from the composition-oriented discussion in the state of being separated from the performers, and rigid description of the field of performance and composition in the discourse of Western music scholarship in Korea.

However, there may still be undiscovered stories of Western composers' detailed personal interactions with composers and their associated sociocultural influences on their compositional process. This might have come from the author's point of view with an academic background centered on research on composers and their works; there might have been blind spots. Although communities, institutions, and government policies might have an impact on the compositional process of composers, they perhaps were not in the major area that exerted considerable influences over their experience and judgments, and this should be improved in future research.

Lastly, in addition to discussing the aesthetic aspects of the work presented in the study, I aimed to raise issues concerning cultural translation and musical representation when Western composers explore Korean music from a critical perspective. Although Western composers are not stable subjects, they are likely to play a central role in viewing Korea as an object. Nevertheless, it is possible for their works, in turn, to illuminate the artistic value and dynamic flow of Korean music. However, it is undeniably true that the deep realms of Korean history and ideology derived from the sound and musical principles are not probably identified by Western composers researching. Whether it is an attitude of "oppression" and "domination" or "respect" and "tolerance" when reproducing other cultures within the Western subject is an important issue. However, this paper was more careful when judging the hierarchical and political possibilities that were not visible or could be intentionally hidden. Although the music was evaluated as a great work of art, there were instances where the composers were still immature and could not well understand other cultures. Thus, this possibility has raised many questions in need of further investigation. At this point, we are still lacking knowledge of the perspectives, attitudes, and behaviors of Western composers toward other cultures in the present age. I believe that continuous discussion is necessary by paying close

attention to the aspects of Western's representation of other cultures.

Looking at contemporary music in Korea today, it is possible to see that many Korean composers majoring in Western music challenge new music by using Korean traditional instruments on top of Western instruments or by using Korean traditional music. Even in *gugak*, it is common to face a situation where new cultural experiments, such as the convergence between traditional and modern music, are allowed. In such a situation, further research on the differences between the cultural background and the compositional process of the creative "subject" is strongly encouraged. In other words, it is necessary to reinforce research on the use of other cultures in contemporary art music in the changing global era with a more detailed investigation of individual consciousness, relationships, and sociocultural contexts. To this end, the task of analyzing and critically illuminating the work should continue by establishing stricter criteria in relation to the composers' perspectives and linking them to the work. This project may be of assistance to illuminate and analyze the musical work, and serve as another way to shed light on future practices.

Glossary

Ajaeng: a large Korean bowed zither having seven strings

Anjok: moveable bridge on Korean instruments such as *gayageum*, *geomungo*, *ajaeng*, etc.

Arirang: one of the Korean folk songs

Buk: a traditional Korean drum

Byeonjuk: the outer rim and the leather side of the space outside the bridle of *janggu*.

Chaepyeon: the right side of the *janggu* that emits a high sound. It is struck using the *yeolchae* with the right hand.

Changgeuk: a field of Korean drama in which various singers perform on stage and perform in *pansori*

Changjak gugak: music made in a modern way, rooted in the techniques and style of Korean traditional music

Chuimsae: a form of exclamation during Korean traditional music.

Chuseong: pushing the string up to make a sound about two degrees higher or making a decorative note and then pushing the string to produce a higher sound in playing the *geomungo* and *gayageum*.

Daegeum: a large bamboo transverse flute

Dancheong: decorated with multicolored patterns on a wooden building

Dochang: a third person who is not an actor explains the development of a play with a spear behind or next to the stage in *changgeuk*

Dokkaebi: one of the demons possessed in the form of animals or people

Eotmori jangan: a fast ten-beat rhythm with a mixture of two and three beats, used in *sanjo* and *pansori*.

Gagok: one of the traditional Korean vocal genres

Ganggangsullae: a folk game performed on the first full moon day of the first month or on the mid-autumn festival in August.

Gasa: one of the traditional Korean vocal music genres

Gayageum: 12- or 25- string zither

Geomungo: six-string zither

Goryeo: a country established in 918 in Korea by King Wang-geon, made its capital in Kaesong.

Gosu: the accompanied drummer in the *sanjo*

Gugak: Korean traditional music

Gumiho: a fox with nine tails.

Gungpyeon: the left side of the *janggu* that emits a low sound. It is played with the left hand with the *gungchae*

Gutgeori jangdan: a slow four beat used in *pungmulnori*.

Gwaesangcheong: the name of the fourth line of the *geomungo*

Gyemyeonjo: one of the modes used in Korean traditional music. A tone that conveys a feeling of sadness and sorrow.

Gyeongpungnyeong: the name of a song that changes the accompaniment melody of some sections of a *gagok* into an instrumental piece

Haegeum: two-string fiddle

Haetae: an imaginary animal that is able to judge between right and wrong and good and evil. It resembles a lion, but has horns on its head.

Han: one of Korean traditional sadness that is very resentful, sorrow, and sad.

Hanbok: Korean traditional dress

Hanobaengnyeong: one of Korean folk song, originated from the province of Gangwon.

Hanok: Korean traditional house.

Heung: one of Korean traditional witty.

Hwimori jangdan: the fastest *jangdan* that is sung or played, used in *pansori* and *sanjo jangdan*.

Hwang Jini: one of the most famous *gisaeng* of the Joseon Dynasty

Hyangpiri: the longest and most common of all *piris*

Imugi: a monster serpent

Jajinmori jangdan: one of Korean traditional *jangdan* that played at a slower speed than *hwimori jangdan* and faster than *jungjungmori jangdan*, and is one of the *pansori* and *sanjo* rhythms.

Jangdan: a Korean traditional rhythmic form

Janggu: hourglass-shaped drum

Jeongak: one of Korean traditional music that has been performed by the upper classes of the royal court.

Jeongga: literary vocal genre

Jeongganbo: the traditional Korean music notation system

Jeonseong: one of the main methods of *geomungo* and *gayageum*, played at the pitch marked with the symbol, then rolls quickly and returns to the original note.

Jindo: one of the towns in the South Jeolla province in Korea

Jing: a large gong

Jinyangjo jangdan: one of the slowest *jangdan* of one beat and 24 beats, used in *pansori* and *sanjo*.

Jukbi: a bamboo clapper, one of the Buddhist instruments

Jwago: one of the traditional Korean percussion instruments

Kkwaenggwari: one of Korean traditional *gongs*, an instrument made of brass and produced by striking with a stick.

Minsogak: Korean folk music

Minyo: one of Korean folk songs

Moktak: wooden percussion instrument used for chanting by Buddhist clergy

Mudang: Korean shamans who officiate rituals and perform divination in Korean folk religion

Muhyeon: the name of the sixth line of the *geomungo*

Munmyo Jeryeak: ritual music in the Confucian shrine

Namdaemun: the southern main gate of Hanyang City Wall, built during the Joseon Dynasty.

Nonghyeon: vibrato or bending of pitch.

Pak: a wooden clapper used in Korean court and ritual music.

Pansori: traditional Korean sung storytelling genre.

Piri: Korean oboe with an oversized bamboo reed.

Pyeongjong: one of the Korean percussion instruments, struck with a hammer by attaching eight bells tuned in the order of 12 rhythms to a frame with two layers of hooks.

Saenghwang: Free reed mouth organ made from 17 bamboo pipes.

Salpuri: a Korean traditional rite to avoid the bad spirits in advance

Samulnori: a genre of traditional music performed with four percussion instruments

Sanjo: Korean traditional solo instrumental music

Semachi jangdan: one of the fast 6/4 or 9/8 beats of Korean traditional music.

Sigimsae: ornamentation in Korean traditional music

Sijo: a song sung without accompaniment in a three-chapter format established in the Joseon Dynasty

Sinawi: improvised instrumental ensemble music

Sogeum: small bamboo transverse flute

Sorikkun: a person who sings *pansori*, a Korean storytelling song, or folk songs, etc.

Sugungga: one of the twelve *pansori* fields, based on the Korean classic novel *The Story of the Rabbit*

Sujecheon: one of the *aak* made during the Silla Dynasty

Suyang: to raise character and knowledge to a high level by disciplining the body and mind

Taryeong: one of Korean traditional folk songs

Toeseong: the sound of flowing or breaking in Korean traditional music

Tori: a song that is uniquely distinguished by region, such as folk songs or shamanic songs

Yeobaek: an empty area left unfilled with drawings or text.

Yeonttingguim: one of the playing techniques on *gayageum*, striking repeatedly on the grouped notes

Yoseong: the sound produced by dropping wind instruments such as paper, flutes, and *daegeum*. An empty part that is not filled with drawings or text on the same plane.

Yulmyeong: 12 notes' name in Korean traditional music

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- Interview with Jon Yu. On May 8, 2020.
- Interview with Jon Yu. On Jun 17, 2020.
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- Interview with Sebastian Claren. On May 29, 2020.
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Abstract in Korean (국문 초록)

21세기 서양 작곡가들은 어떻게 한국적인 요소를 자신의 작품에 활용했는가?

-글로벌 시대 서양 예술음악에 나타난
한국적 요소의 창작 양상과 미학 연구-

손 민 경

음악대학 음악과

이론·음악학 전공

동양과 서양, 중심국과 주변국, 자문화와 타문화의 상호작용이 끊임없이 일어나는 글로벌 시대! 한국은 작은 영토를 지녔지만, 문화 강국으로 성장하면서 전 세계적으로 관심이 증가하고 있다. 그 중에서도 한국 전통음악에 관한 관심은 두드러지게 나타나는데, 서양인들이 한국 연주자와 함께 앙상블을 조직하여 집단창작을 하거나, 한국 전통음악과 악기를 배워서 직접 연주하기도 한다. 특히 국제 페스티벌과 콩쿠르에서 서양 작곡가들이 한국음악을 활용한 창작 작품을 선보이면서 화제가 되고 있다. 그렇다면 서양 작곡가들이 왜 한국에 관심을 두고 창작에 활용한 것일까? 이들은 한국음악의 어떤 요소에 주목했으며, 음악 작품에서 재현된 한국은 과연 무엇인가?

본 논문은 21세기 서양 예술음악에서 한국음악적 요소를 활용한 작품을 탐구한 것으로 작품에 드러난 문화 혼종 양상과 이에 따른 미적 함의를 고찰한 연구이다. 많은 서양의 작곡가들은 한국인 연주자들에게 한국 음악의 이론적 원리를 배우면서 악기와 음조를

익히기도, 장단의 미세한 박절적 차이까지 인지하여 창작이 이루어진다. 이러한 모습은 그간 한국의 창작계가 서양음악에 영향을 받아온 것에서 이제는 역으로 서양의 작곡가들이 한국의 문화예술에 영향을 받는 시대적 흐름을 새롭게 반영된 양상을 보인다.

그럼에도 불구하고 기존 연구에서는 한국을 동아시아 문화권의 일부로 받아들이거나 주변 국가인 중국과 일본의 연관성에서 접근하고 있어 서양 작곡가들의 한국 음악 활용에 대해 충분히 논의되지 못해왔다. 또한 그간 20세기 중반의 전후(戰後) 상황과 냉전 시기의 시대적 맥락이 아닌, 21세기 새로운 글로벌 시대의 관점에서 창작을 둘러싼 과정과 양상을 조명하는 작업이 거의 이뤄지지 않았다.

본 연구는 오늘날에 한국 내부로 들어가 그 나라의 개별적이고 고유한 가치를 탐색하는 움직임은 기존의 연구와 차이를 지닐 수밖에 없다는 문제의식을 전제한다. 이를 바탕으로 본고는 한국을 주제로 한 구미(歐美)권 작곡가들의 작품을 약 100여 곡 이상 폭넓게 수집하고 실제 음악적 내용을 분석하여 그 구체적 양상과 미학적 의미를 밝히고자 하였다.

따라서 본고는 글로벌 시대 문화 간 역동적 교류 속에서 서구 주체의 탈중심화의 흐름에 따라 문화와 예술 음악계에서의 중심과 주변, 주체와 타자의 변화를 조명하였다. 서구 주체는 그간 서구 중심적 시야로 인한 근대성의 재고 및 타 문화 전유의 문제를 비판적으로 성찰하면서 그 문화적 역학관계는 점차 변화되었다. 이러한 탈중심화는 사회문화의 영역 뿐만 아니라 예술 음악의 영역에서도 침투하고 있었으며, 서구 주체가 타문화를 피상적으로 재현하는 이국주의를 거쳐, 점차 타자의 존재를 인정하는 의식으로 향하고 있었다.

글로벌 시대 작곡가들의 변화된 의식 속에서 본 연구는 21세기 서양 작곡가들이 한국 연주자들과 상호문화적으로 교류하는 환경에서 서구 작곡가들의 한국음악 수용과 창작 연유를 조사했다. 작곡가들은

전통음악 특유의 소리에 매료되었을 뿐만 아니라 사회 문화적인 영향을 받기도 하였다. 이는 해외에서의 한국음악 공연 활성화와 한국인 음악가들과의 협업, 그리고 학술적 상호교류 증진을 그 원인으로 꼽을 수 있었다. 이러한 서구의 한국음악 수용은 반세기 전부터 동아시아(중국, 일본)를 경유해서 탐색이 이뤄지거나, 일찍이 국제 무대에 진출한 윤이상, 황병기와 같은 한국 음악가들의 문화교류 및 전파로 진행이 되어왔다.

작품 연구에서는 서양 작곡가들이 현대 예술 작품 속 한국음악적 요소의 활용양상을 표제, 악기, 주법, 음 단위로 제시하고 이를 혼종 방식에 따라 문화적 표제를 참조한 경우, 이중문화적 악기를 교차하고 대결한 경우, 전통 주법을 현대적으로 변용한 경우, 그리고 전통 형식을 선율과 음 단위로까지 해체한 경우의 네 가지 유형으로 분류하였다. 특히 각 유형의 마지막 항목에 제시된 대표작들은 자문화와 상대 문화의 배치 및 구상에서 창작자의 심도 있는 의식과 예술적인 효과를 선명하게 보여준다. 본고에서 고찰한 서양 현대음악에서의 한국적 요소 활용의 핵심적 특징은 다음과 같다.

첫째, 문화적 표제를 운용한 경우, 한국의 문학 작품을 비롯한 음악 외적인 이야기나 시각적 형상물과 같은 한국 전통문화를 참조하는 경향으로, 한국적 요소 활용 중 가장 많은 비중으로 드러났다. 서양이 활용한 전통문화는 지역 내부 영역으로의 탐색 뿐만 아니라, 장기간 체류하면서 잘 알려지지 않은 문화까지 발굴하는 양상을 보였다. 이는 한국이 과거의 상상 속 아시아풍으로 구현되거나 중국과 일본의 다원주의의 맥락에서 재현된 것과는 달리 작품 구조의 중추가 되어 발현된다는 점에서 차별화된다.

대표작 네덜란드 출신 독일 작곡가 마이어링(Cord Meijering)의 타악기 솔로 심포니를 위한 <마르시아스>(Marsyas, 2018/19)의 경우, 그리스 신화 「마르시아스」와 한국의 3.1운동 역사를 참조하였고, 이를 한국 악기가 포함된 동·서양 타악기 50여 가지를 사용하여 90여

분간의 대곡으로 그려내었다. 작곡가는 한국의 역사를 이해하기 위해 한국인 타악 연주자와 지속적인 소통 및 대화를 나눴고, 기미독립선언문 전문을 자발적으로 찾아 이를 면밀히 해석하였다. 한국인들의 정의와 평화에 입각한 자주독립의 정신을 깨달은 그는, 드럼의 교향적 다성음악(symphonic polyphony), 기미독립선언문 전문 텍스트 낭독, 샤머니즘 무악(巫樂) 발성, 카타르시스적 음향 연출을 네 악장에서 풀어 내었고, 동·서양 타악의 입체적 음향을 통해 강렬한 서사극을 만들어내었다.

둘째, 서양 작곡가가 한국적 요소를 활용할 때 이중문화적 악기의 교차 및 대결이 나타난 양상을 보였다. 이 유형은 이질적인 두 문화적 악기를 결합한 것으로 한국과 서양의 문화 혼종적 양상을 가장 직설적으로 드러내는 특징을 갖는다. 두 악기는 차이를 좁히는 방향으로서의 상호 화합과 조화의 모습도 있지만, 이질적인 두 세계를 형성하여 악기 간의 긴장과 대립 관계도 발생하기도 했다. 이는 과거에 한국악기를 서양악기로 환원하여 연주한 것과는 달리, 한국 악기의 고유한 어법과 용례에 대한 심층적 탐색이 고스란히 반영되고 있었다.

대표작 미국 작곡가 워맥(Donald R. Womack)의 가야금, 비올라, 장구를 위한 <Intertwined>(2016)의 경우, 한국과 서양 현악기, 그리고 한국 타악기의 상호작용에 주목하여 각 악기가 보유한 현들의 교차와 엇갈림을 통해 선들의 뒤얽힌 모습을 역동적으로 그려내었다. 각 문화적 악기는 종류별로 음색적으로 독립적인 정체성을 지니지만, 한국과 서양 악기 사이, 혹은 한국 악기 내부에서 다층적 음향층을 형성하여 각 영역을 보완, 대조, 수렴의 방식으로 상호교차 하도록 한 것이다. 그리하여 이중문화적 악기 소리의 흥겨운 배합을 통해 특유의 ‘소리 그물망’을 직조하였다. 미국 하와이에서 초연한 이 작품은 초연 당시 작곡가가 장구를 직접 연주하여 국제적으로 화제를 모으기도 했다.

셋째, 서양 작곡가들은 한국 악기의 고유한 주법과 상세한 연주 지시사항에 주목하여 이를 작품에 다각적으로 투영하기도 하였다. 이들은 농현, 시김새 등 본래의 전통 주법 뿐만 아니라, 실험적인 주법을 사용하기도, 혹은 아방가르드적으로 응용하여 다채로운 음색을 시도했다. 또한, 한국과 서양 악기 주법에 인간의 신체가 개입되어, 구체적인 동작 지시를 통해 악기와 몸소리의 경계가 어우러지기도 했다. 이러한 변용은 기보법의 기호 형태나 오선보에 변화를 주기도 하였다.

대표작 미국 작곡가 존 유(Jon Yu)의 앙상블을 위한 <목구멍 없이 흥얼거리는 척추>(*The Spine With Throatless Hum*, 2019)의 경우, 한국과 서양 악기 ‘주법’에 집중하여 인간의 인성 및 신체 소리가 덧입혀져 사물과 유기체의 경계를 넘나드는 시도를 한 작품이다. 불규칙적인 진동의 비브라토, 대금 악기에 유성음/무성음의 인성이 도입된 음향 뿐만 아니라, 활의 보잉의 방향을 지시하거나 활을 누르는 압력의 정도를 단계화한 주법이 사용되었고 악보에는 기존의 오선보에 통용되지 않았던 생소한 기호가 준비해 있다. 이는 한국과 서양의 악기 결합으로 인해 흔히 예상할 수 있는 동·서양의 만남의 소리에 대한 작곡가의 비판의식이 담지된 것으로, 각 악기 주법의 미묘한 차이를 인식하고 상대악기와의 복잡한 배합을 통해 융합이나 병치와는 다른 차원의 소리를 창출하였다.

넷째, 서양 작곡가가 한국적 요소를 활용할 때 한국음악의 전통 형식을 선율과 음 단위까지 해체한 양상을 조명할 수 있었다. 이 경향은 20세기 후반 유럽에서 발발한 뉴컴플렉시티의 사조를 비롯한 복잡하고 급진적인 실험적인 환경에서 진행되기도 했으며, 해체 작업으로 인한 파편구들은 조합과 재배치의 과정을 거쳐 전체와 연관 관계를 맺으며 작동하기도 했다. 음 작은 단위로의 분절에 집중되지만, 한국음악의 고유한 분위기는 전체 맥락 속에 잔존하는 양상을 보였다.

대표작 독일 작곡가 클라렌(Sebastian Claren)의 민속악 대금을 위한 <오늘 나는 아무것도 쓰지 않았다>(Today, I Wrote Nothing (Vol.1), 2016)의 경우, 서용석의 대금 산조를 근간으로 각 음의 매개변수를 치밀하게 계산하여 전통 소리의 가능성을 탐색한 작품이다. 특히 작곡가는 서용석의 직속 제자인 유홍에게 직접 개인지도를 받기까지 하였고, 산조의 연속적인 흐름을 아주 미세한 단위로 해체하여 각 조각을 추출 및 재배열하였다. 산조 연음의 길이, 트릴의 개수, 미분음, 농음의 미세한 떨림까지 정확하게 계산하여 사보(transcription) 할 정도로 창작자의 천재적인 면이 두드러지었고, 전통의 소리를 정교하게 재현한 것이다. 그간 서구 예술작품에서 타 문화권의 음악을 활용할 경우, 과정과 문화적 차이를 다루는 양상에서 독창성이나 현대성의 고갈이라는 의구심과 비평이 존재해왔지만, 클라렌의 재현은 충실성을 토대로 전통 산조의 고유성을 보유하면서도, 현대음악의 맥락에서도 생동할 가능성을 보인다는 점에서 차별화된다.

이러한 창작 양상을 바탕으로, 서구 현대음악에서 한국 음악적 요소를 활용한 작품은 글로벌 시대의 흐름과 연계하여 소리, 창작, 정신의 세 측면에서 미학적 의의를 갖는다. 먼저, 문화적 소리의 측면은 한국과 서양음악의 본질적인 관용적 선율과 박절 차이 등이 나타나면서, 양립 불가능한 소리의 틈새를 드러내고 있었다. 이 틈새는 서양이 단순히 한국 음악과의 손쉬운 결합에서 나타난 산물이 아닌, 서양 전통음악에서의 서양성에 대한 고찰과 거리두기를 통해 음악의 기본 구성 요소를 변용하거나 제어하는 등 복잡한 양상으로 나타난 점에서 차별화된다. 이는 어떤 이질감이나 어긋남 등의 청각적 불일치가 오히려 새로운 소리의 도래를 가능하게 했다는 점에서 독특한 사이 공간의 미감을 제시한다.

다음으로 본 연구에서 다룬 작품들은 창작 원리의 측면에서 헤테로포니 텍스처의 미적인 의미를 함축하고 있었다. 여러 선율들의 짜임 관계를 의미하는 헤테로포니는 유니즌과 폴리포니와는 달리,

이질성과 동질성, 공존과 긴장을 통한 독특한 장력 관계를 보였다는 점에서 중요한 미적 감각을 창출한다. 게다가 헤테로포니 선율은 한국 연주자의 우연적 제스처가 현대음악에 상호적으로 움직이면서 ‘혼종성의 미학’을 제시하고 있었다. 이는 서양 작곡과 한국 연주의 쌍방향적 문화적 대화가 뒷받침되며, 더 나아가 창작과 연주, 기보와 실제, 아티스트 개인 간의 상호교차와 번역을 통해 다양하고 개성적인 소리 이야기를 창조적으로 꾸려 나가고 있었다.

마지막으로 본 연구에서 다룬 음악은 정신의 층위에서 미적인 의미가 발현되고 있었고, 이를 포스트식민주의의 미학으로 해석하였다. 에드워드 사이드의 오리엔탈리즘 논의에 대한 비평적인 대응인 포스트식민주의는 제국의 지배 이데올로기를 전복시키는 서구의 변화된 움직임으로, 동·서양의 이분법적 서열 관계에 의문을 제기하여 권력 관계에 의해 침묵 되어온 주변부 타자의 목소리의 발굴을 시도한다. 21세기 서구 작곡가들은 그간 서구가 동양을 향해 통제하고 지배했던 행위에서 나타난 문제 현실들을 직면하면서, 스스로 행위를 고민하고 반성하는 의식이 이들 음악에 내재해 있었다.

논의를 종합하여, 서양 작곡가들의 타 문화 재현에 변화되는 모습은 궁극적으로 반성적 세계화(Reflexive Globalization)의 흐름으로 향하고 있음을 제언한다. 이는 기존 글로벌리즘에서 단순히 힘의 차이로 인해 문화가 위에서 아래로 흐른다는 서구 의식 관행을 성찰한 것으로, 지역 및 주변의 정체성이 국제 및 세계와의 소통 체계를 마련하는 것이다. 서구의 한국 탐색 여정은 때때로 관습이 올라오거나 장벽에 마주하기도 했지만, 오인의 범주를 줄여 나가는 고행과 몸부림이 내재해 있었다는 점에서 변화되는 시대정신을 조명하는 데에 궁극적인 의의를 찾을 수 있었다. 요컨대 본고는 21세기 변화되는 문화적 상호관계 가운데 현대음악 속 한국 음악을 활용한 창작의 양상을 심도 있게 조명하고 그에 따른 미적 함의를 정초하는데 중요한 함의를 갖는다.

주요어: 글로벌 시대의 현대 예술 음악, 현대음악, 한국 전통 음악,
21세기 서양의 한국음악 수용, 문화 번역,
서구 주체의 탈중심화, 틈새, 헤테로포니, 혼종성의 미학,
포스트식민주의, 반성적 세계화

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