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Migration and Integration:
Explorations in Korean and American Intercultural Musicmaking

DISSERTATION

submitted in partial satisfaction of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

in Integrated Composition, Improvisation, and Technology (ICIT)

by

Forest Muther

Dissertation Committee:
Associate Professor Lukas Ligeti, Co-Chair
Professor Michael Dessen, Co-Chair
Associate Professor Amy Bauer

2021

DEDICATION

To

my teachers, in whom I believed everything
my children, who believe everything in me

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CURRICULUM VITAE

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FIELD OF STUDY

Intercultural musicmaking, Korean and American music emphasis

ABSTRACT OF THE DISSERTATION

Migration and Integration:
Explorations in Korean and American Intercultural Musicmaking

by

Forest Muther

Doctor of Philosophy in Integrated Composition, Improvisation, and Technology

University of California, Irvine, 2021

Associate Professor Lukas Ligeti and Professor Michael Dessen, Co-Chairs

Although much research exists on both historical considerations of Korean music and intercultural relations, little attention has been paid to the processes and possibilities of intercultural collaboration of jazz and traditional musicians. As a practice-based inquiry, the research presented herein supported the musical composition and performance of *WindWave*, for mixed Korean and Western instruments. The topic is explored using sociological and musicological frames, and particular attention is given to the interplay of place and personal conviction in forging musical understandings. In addition, the dissertation explores ideas of Koreanness through its manifestations in K-Pop and traditional musics and documents how the findings were applied to a creative intercultural collaboration.

INTRODUCTION

“Please indicate your child’s first language.” Thus was the verbiage on a form I encountered when first registering my children for elementary school in the United States. Back in South Korea (hereafter Korea), where, despite some linguistic diversity due to a substantial population of foreign workers, dignitaries, and executives, fluency in the Korean language is taken for granted, such a question would never have arisen. But arise it did in Irvine, California, where more than 70 languages are spoken at home (Cultural Diversity, 2015). *How thoughtful that the school district gives consideration to the local linguistic diversity when planning my children’s educational curricula!* I thought at the time, though a more thorough analysis would indicate that the purpose of the questionnaire was to secure additional funding for English Language Learners (ELs) (Title III, n.d.), hence the administrative burden to identify as many ELs as possible. So, I did my part to cooperate in the process, and proceeded to fill out the form.

But where was the box for two or more first languages? And what is the definition of a first language, anyway? Does the first word a child utters denote the “first” language? That can be difficult to discern in a multilingual household. Or is it based on the first words spoken by adults nearby? The more I pondered this, the less clear the question seemed. Is a child’s first language that one which is most comfortable for reception or for generation? Is the first language fixed for all time or is it flexible, and, if so, which point in time should I reference? Since that day, I have had many discussions with other parents of children from multilingual households, and the answers we found seem far from definitive. If the purpose of the survey were to determine if the child could learn adequately through the English language, then why not simply ask as much? In

examinations for adults, for example, proctors typically ask if the examinee can understand English “as well as any other language.” If so, then the examination proceeds in English. Then again, if the goal is to secure funding, perhaps the vaguer wording, “first language,” would broaden the crop of students who qualify and thus ensure greater government support to the local educational agency.

Bureaucracies tend toward check boxes and fixed categories, for they make the gathering of data (and its representation in colorful graphs) much more expedient. Here there is no place for the liminal, the in-between, the transitioning. A Korean passport makes a Korean, plain and simple. Likewise, the “blue book,” as the U.S. passport is sometimes called in Korea, makes an American. But passports can be surrendered and changed, as the swathes of immigrants each year aptly demonstrate. When doing so, migrants make choices regarding how much of the old country they will cling to, how much of the traditional ways they will maintain or surrender, and how fervently they will incorporate the influences of their adopted environs (Dizon et al., 2021). Speaking with (or better, getting to know) a number of immigrants, in any country, will likely give the impression that the quantity is not fixed but rather quite variable, not only from case to case but also within an individual across time. “Migrant” can be at once a terminal identity yet also one continually shifting, morphing, and in flux.

I once knew an American man of Chinese ancestry who had immigrated to the U.S. at age 13 and naturally maintained a mild but recognizable accent. The aforementioned survey might require that he list Mandarin his first language, even though did not remember it; traumatic events during his teenage years led him to dissociate with the language and what it represented to him. I also knew a Canadian

grandmother of Japanese ancestry who had lived 60 years in Canada but maintained many old-world customs, including sleeping and dining on the floor and, naturally, speaking only Japanese (she did not learn English). These examples are extreme; most others migrants I met fell somewhere in between, and I suspect that if I had crossed paths with them at another point in time, the integration of various influences would have been different still.

Both of the above individuals made choices, consciously or otherwise, about how they would incorporate the customs and language of their new homes into the development of their cultural identities. The man actively sought to take on a new language—indeed, to replace his first language—whereas the grandmother held firm to her convictions about her heritage and how she should express it in the world. However, the choices were necessarily both limited and enabled by circumstances of their immediate environments. It is this interplay of internal convictions and external environment that interested me as I began this work.

Much as we have a cultural identity, which can be complex, analog, and not at all conducive to ready identification by check box on a questionnaire, and much as we have a voice, which may speak in a recognizable regional accent and yet carry a timbre that has no match, we have an identity when we make music. I posit that this *musicmaking identity* is not fixed at birth, at adolescence, or at some other point, but is, as with the migrant identity, continually shifting, morphing, and in flux, but governed in part by the choices we make (or that have been made by others for us) to integrate stimuli from our environments, and by the convictions we hold to maintain, alter, or upend our musical voices. The more we seek out new stimuli, the more we make

unique choices that lead to a panoply of outcomes that may defy any strict categorization. Under such a rubric, the notion of “Korean musician” or “jazz musician” begins to melt away insofar as we come to rely less on labels and more on a shared curiosity for the process of exploration, both within and without ourselves. Social identity theory considers social groups to be “communities of people who share common characteristics, social experiences, and behaviors” (Korostelina, 2008, p. 26). If, as musicians, our common experiences include making music with others, performing on stage and in the field, conceptualizing and actualizing music, teaching, and interacting with audiences and critics, then we must look beyond the realm of notes and rests, to the lives and travels of the people themselves, to glean an understanding of how musicmaking identities are shaped and reshaped.

I began this research under the operating assumption that I was going to make “Korean and American Intercultural Music.” As I became more involved in the project, and as the world turned around me, I realized that the focus was expanding and shifting. When playing my developing music for groups of self-identified jazz musicians or Korean musicians, I often received feedback to the effect that this was “not jazz” or “not Korean.” Far from being discouraging, such comments generally told me that I was onto something different, and that I should pursue these avenues further. How is it that the musicmaking of a group of musicians, trained in either Korean or Western traditions, can bring their skills, habits, preferences, expressions, etc., to a collaborative project, yet the project eludes strict definition by professionals in their respective fields? Perhaps our musicmaking identities were not fully formed at the time of our meeting, but were undergoing continual development and reinvention as we proceeded.

With these curiosities in mind, the research herein is guided by the following questions: How is a musicmaking identity formed? What is the relationship between conviction and environment in the formation of a musicmaking identity? Does creating intercultural music expand one's musicmaking identity? These questions have led me down a path of inquiry that I had not foreseen but which has proven fruitful in helping me to understand my position as an individual who thinks, operates, and makes music between cultures.

I explore these questions in relation to cross cultural adaptation theory as discussed by Kim (1988). Kim delineates a three-stage process comprising enculturation, acculturation, and deculturation. Enculturation usually takes place early in life and includes the initial socializations from birth (or even prenatally). A person who migrates may undergo acculturation or acquire elements and patterns of the adoptive culture. In order to more fully integrate into an adoptive culture, some degree of deculturation, or unlearning (or muting) habits of the original culture may be necessary. I apply this framework toward an understanding of a possible intercultural identity. Under such a rubric, cultural identity begins to lose definiteness and rigidity. Kim explains:

As strangers undergo adaptive transformation, their internal attributes and self-identification change from being cultural to being increasingly intercultural, and their emotional adherence to the culture of their childhood weakens, while accommodating the host culture into their self-conception. In other words, a stranger's cultural identity becomes increasingly flexible—no longer rigidly bound by membership to the original culture, or to the host culture—and begins to take on a more fluid intercultural identity (pp. 69-70).

My own cultural identity has certainly become fluid, as I poignantly learned upon my return to America. In a way, I had to relearn to be American; or, perhaps, I had never known how, although I left at an age by which time self-concept is usually rather

formed. Perhaps I was an anomaly and unusually open to acculturation; or perhaps we all undergo acculturation and deculturation on an ongoing basis. To shed light on these processes, and to understand whether there is, in fact, a definitive home culture, I undertake this study from several angles.

I begin in Chapter 1 by explaining my own background, musical training, and budding interest in intercultural relations. I trace my move to Korea, and I outline my cultural and musical progression during my 15 years there. I also discuss my culture shock upon returning to America and discovering how much my cultural perspective had shifted.

In order to ground my own story and put it in relation to others, in Chapter 2 I provide case studies for three other musical migrants, Mulatu Astatke, Jin Hi Kim, and Conlon Nancarrow. I explore how these musicians' internal convictions interacted with their native and adopted environments in the forging of their musicmaking identities.

Because my work focuses on and involves Korean music and culture, in Chapter 3 I search for a unique Koreanness by exploring today's most iconic and widely recognized Korean music: K-Pop. I situate my findings in relation to the musics and practices of performers of traditional genres and instruments.

In Chapter 4, I locate a Korean musical genre that offers fruitful grounds for exploration and development: *sanjo* (산조). I discuss the roots of *sanjo*, its development over the 20th century, and forces that would serve to protect it and help yet hinder its progress. I relate the genre to American jazz and find points of intersection regarding improvisation, composition, and rhythm.

In Chapter 5, I discuss my summative musical work, *WindWave*. I relate and apply my findings from my research to the development of this intercultural project, and I detail the formation of the work, the process of musicmaking, and how the contributors found common ground as we negotiated our musicmaking identities.

Notes on Usage of Korean Names and Terms:

In Korea, names are listed in the following order: family name/given names. The family name is usually one syllable but may be two; the given names are most often two syllables, but one-syllable given names are quite common, and occasionally three-syllable given names can be found. (Recently there has been an increase of invented or transcribed foreign names, which may not adhere to these principles.) In this paper, I have transliterated Korean names while retaining the original order. Therefore, the first written name is generally the surname, and if in successive references to the same person I use only one name, then this will be the surname (e.g., Kim Changjo may be referred to as simply Kim, the surname). An exception to the rule applies if the Korean person has an established media presence under the American name order (e.g., Jin Hi Kim, last name Kim); in this case, I follow the usage common to the existing literature.

The spelling of Korean names may present some problems for the reader. Since the introduction of the Revised Romanization of Korean (RR), endorsed by the Korean Ministry of Culture and Tourism since 2000, English transliterations have changed considerably from the earlier McCune-Reishauer (MR) romanization. For example, the syllable “김” would, under this newer system, be written as “Gim” (RR) and not “Kim” (MR). However, because of the historically widespread use of “Kim,” the Ministry continues to use this transliteration and not “Gim.” Because of such discrepancies, the

reader may encounter, in other volumes, many alternate spellings of the same names and words. Under RR, “Kim Changjo” (김창조) should be “Gim Jangjo,” but because most texts continue to use the former spelling, I will do likewise for purposes of this dissertation. The same rule applies for ordinary words. I will herein use the most commonly encountered transliterations found in Korea, those presently used by the Ministry. The reader should recognize, therefore, that “*gayageum*” and “*kayageum*,” are one and the same word, and likewise for “*janggo*” and “*changgo*,” “*daegeum*” and “*taegeum*,” etc.

The first time a term appears in the text (or if it appears again after a long interval), I will italicize it, define it inline, and provide the original Korean language text to facilitate web searches. Thenceforth I will consider the term to be a part of the vocabulary of the dissertation, and, for ease of reading, will use the term in standard font. Readers may refer to Appendix A: Glossary of Relevant Terms for further reference.

CHAPTER 1

Personal Background, Migration, and Reverse Culture Shock

I begin by explaining my own background, musical training, and budding interest in intercultural musicmaking. I trace my move to Korea, and I outline my cultural and musical progression during my 15 years there. I also discuss my culture shock upon returning to America and discovering how much my cultural perspective had shifted.

Early Background

If Jazz is a quintessentially American musical form, then it is ironic that my hometown hosted sadly few practitioners, and interesting that I would be drawn to it in an area where exposure to jazz, either live or via recording, was auspiciously hard to come by. Sacramento, California, was home to a lively live punk rock scene, along with a bevy of popular radio stations that programmed various forms of rock—modern, hard, soft, classic, etc.—as well as pop, country, and Christian music. Undoubtedly, jazz concerts in the park or at a local coffee and dessert shops were not events that I would have experienced, at least locally or on a regular basis. In addition, my family did not own a television, at least early on (I clearly recall my schoolteacher admonishing the device as an “idiot box” that we should fervently avoid). Having had very few opportunities to experience jazz via any medium, at least until I was a teenager, I cannot say that pervasive outside influences played a huge part in the development of my musicmaking identity, at least during the grade school years.

Despite lacking access to a television at home, I somehow managed to watch bits and pieces, here and there; I do not remember where, but to parallel my experience

years later in Korea, where I could not help but learn K-pop songs because they were in the air—literally, on sidewalks, in malls, and in front of stores—I suppose I walked past TVs at stores and may have occasionally sat down to enjoy a show now and again at a friend’s house. One episode I remember vividly was a cake baking sequence on *Sesame Street*. The sequence featured a solo baker decorating a birthday cake with flowers and letters of icing. What struck me here was not the visuals, however, but the accompanying musical track. Although no musicians were shown during the sequence, I clearly remember a snappy, jazzy drum solo, complete with soft-shoe hi-hats and buzz rolls on the snare drum. This made enough of an impression on me at the time that I would never forget it, and if this brief musical encounter was not the cause of my later taking up playing drums, it certainly was a catalyzing moment.

Sacramento did at the time, and for many years (though no longer), host the Dixieland Jubilee, a music festival which, at its peak in the 1980s, drew crowds of up to 85,000 from around the U.S. and beyond (Senior, 2018). Though I visited the Jubilee on several occasions as a child, I do not recall having any unusual affinity for the music (although I would perform there, years later). I do recall looking with interest at bevy of curious instruments like banjos and Sousaphones, and making notes of the sounds they made, timbres which entered my consciousness. (As I child I never thought that other people might have auditory memories different from my own, but through many conversations I later gleaned that I had a rather acute memory for musical timbres). So my attending the Jubilee, no matter how short, must also have contributed to my future musical direction.

The most impactful influences throughout the years, though, were my music teachers. I was fortunate to meet and study with a number of talented individuals who gave me space to learn, experiment, and create. However, the influence was seldom direct rote instruction (the method most commonly used in the Korean traditional music studio), but rather the propagation of environments where experimentation was welcome. An example of this was when my middle school teacher placed me into the stage band despite my having no experience on the drum set (I had had some experience on concert percussion). I do not recall ever hearing that I could not do it; the teacher created an environment of trust. This band was the first time that I had regular exposure to jazz, although the variety was arranged charts for middle schoolers and thus musically quite far from what most students focus on in college. Still, there was something about that lilt, that *swing*, that appealed to the core of my being.

Here was where environment met conviction: I was given the opportunity come to know of this music and the space to experiment with it, and I decided that this was the music on which I would focus my energies for the upcoming years. The decision seems almost arbitrary and rather counterintuitive, for, as I noted, Sacramento was not a place awash in any pervasive jazz influence. Certainly, choosing punk rock would have been more natural and would have made it easier to find collaborators (pre-internet). Perhaps I would have chosen differently had my teachers not exposed me to jazz, albeit of the pedagogic form. Or, perhaps, my forays into jazz would merely have been delayed until I could purchase a car and begin to explore the musical energies of the nearest metropolis, San Francisco. (At age 17, I did buy a car and spend many weekends at

shows there.) As it happened, my conviction was set, and the environment, although perhaps not ideal, was sufficient to allow for the sparking of my musical persona.

The Melting Pot of Berklee

Arriving at Berklee College of Music as I did at the beginning of the summer semester, I was struck by the dearth of American students. As it turns out, most domestic students returned to their homes for the summer, leaving a very few who wished to accelerate their education by taking classes over what for others was a break. This situation resulted in a majority of foreign students, and among them a preponderance of students from Asia. (Reasons for the high percentage foreign students include the high cost of travel and being out of sync with the typical Asian academic calendar, which runs from March through January.) I found this situation fascinating—so much to learn! I did what I could to arrange meetings and attend jam sessions with many students from all over the world, but particularly from Japan and Korea.

A year or two before this, my sister had spent a year in Korea teaching English at a private institute, and she regularly corresponded with news and information. At this stage, and without the internet, my knowledge of the world beyond the U.S. borders was quite limited, and my sister's accounts, including brief instructions on *hangul* (한글), the Korean alphabet, piqued my interest. It was fascinating to learn that people could look at the same world so differently, and I relished the tidbits of information that my sister relayed to me during my run up to and enrollment at Berklee.

So my curiosity had been piqued, and I found myself interacting with as many Koreans as I could. As Berklee is a college of Western music, I did not yet encounter

any “traditional” musicians, but rather students of Western musical practices. I did not, at the time, find it curious that so many international students would be interested in learning jazz. Boer et al. (2013), noticed that a connection between the self and the home nation is expressed through an “ethnocentric bias in the choice of musical preferences,” and that these preferences fulfill a “universally occurring function for the construction and symbolizing of national identity” (p. 2370). If this is so, then, were the musicians with whom I associated, who at the time showed little interest in their national musics, undergoing a process of developing intercultural musicmaking identities by way of acculturation to the norms of a new (American) music? Or were they simply concerned with developing their technical facility? In my case, I can say that I was drawn toward working with people from other regions because I felt that I was developing myself culturally. This may reflect a predisposition on my part toward openness and the possibilities of deculturation, which I would experience later.

What I did encounter at that time was many students of jazz, all eager to improve their skills guitar, piano, winds, brass, and percussion, as well as gain a command of the requisite theoretical knowledge necessary for jazz performance and composition. However, sessions with the Asian musicians proceeded much differently than those to which I was accustomed. There was much less conversation, much less chat. There were plenty of moments of silence, where nothing was said and no notes were sounded. When someone addressed someone else, I noticed hesitancy and great attention to detail in getting across a proper tone of address, one that was mild and respectful of the other party. I became quite comfortable with this new (for me) way of

interacting. I rather liked it—more playing, less banter, and greater respect and deference.

Such attitudes and manners when conducting business were likely influenced by Confucian values such as loyalty, respect, and knowing one's place in the social hierarchy. In his study of Korean behavioral characteristics, Kim (1991) found that the subjects' most highly valued attribute was consciousness of order. I noticed as much in these sessions, as members were generally very deferential toward leaders, and all typically took caution not to talk over anyone else. Although the music we played was nominally Western, the manner in which sessions proceeded would track closely with session of all kinds of musicians that I would later meet in Korea.

Fifteen Years in Korea

If Jazz is a quintessentially American musical form, then it is ironic that my blossoming as a performer of that genre largely took place in Korea. I first moved over in 2002 to play in the many nightclubs and hotels that the country had to offer. At the time, and still today, Seoul boasted a vibrant nightlife scene. Those who partake in it come from many walks of life but certainly are not confined to any one segment of the population. Notably, corporate employees are tacitly required to attend after hours social functions, which may take place several times per week. Such functions typically involve copious consumption of alcohol. Cho (2016) explains: "For business workers, drinking is non-negotiable. Drinks after work strengthen relationships with colleagues, and an invitation to drink with an office superior is a great compliment that should not be turned down." Alcohol consumption thus facilitates many late nights out. Gatherings often take place in neighborhoods, such as Hongdae (홍대) or Gangnam (강남), that

feature an abundance of destinations grouped in clusters. This works well with (and is possibly influenced by) the Korean tradition of moving the party from venue to venue, often well into the night. The first stop is usually dinner. After that, patrons look for entertainment, for which a very popular option is the *noraebang* (노래방, lit. song room, Karaoke bar). Enjoying live music is also common, however, and many venues offer a variety of performances, from solo acts to big bands.

It was in some of these venues that my musicmaking identity was shaped further. I enjoyed playing with and learning from a wide variety of local musicians and bandleaders. Also during these times, I noticed parallels between the general manner that business was conducted here and that of those many sessions in which I participated at Berklee. There was little discussion of music during off times or breaks. Each performer was expected to know, or to figure out, what to do. The bandleaders led by example and did not give many verbal directions. The oldest member of the band, typically the leader, took responsibility for the group and made sure that the players were taken care of. If it was a large band, the members tended to congregate by age cohort when not performing, and the younger players rarely directly addressed the older players or the leaders. This also aligns with Confucian tradition, which is hierarchical by age, and thus Koreans are most comfortable with like-age interactions (Lee, 1998).

This way of conducting business was not new to me, for, as I mentioned, I had experience with Korean musicians in Boston. However, my musical activities in America took place with a wider cross-section of people, and I learned to code-switch and adapt to the prevailing mood of each group. I do not claim that this is at all unique, for adapting one's behavior to fit the situation is a typical social skill. However, many people

either choose not to adapt or to give up due to difficulty, discomfort, or some other reason. (I knew many expatriates who jettisoned contracts mid-year due to difficulties adjusting.)

Upon studying migrant populations, Dizon et al. (2021) also found that identity formation requires making choices. Although their research focused on formation of ethnic identity, I believe their ideas are equally applicable to musicmaking identity. Upon migrating, negotiating their musicmaking identities requires musicians “to make decisions regarding which elements of each culture to retain and integrate” (p. 96). Each night on the stand, and at rehearsals, I observed the interactions of the Korean musicians and did my best to imitate them. These efforts were evidently successful enough for one bandleader to declare, onstage, that I might look like an American but I had the *bunwigi* (분위기, atmosphere) of a Korean. This statement assumes that there is, in fact, a representative Korean atmosphere, which is debatable. There are, however, norms of behavior that, if violated, would mark me as not a part of the in-group, as non-Korean. The fact that this was not the case let many of those with whom I worked to accept me as an “honorary Korean” and treat me as such.

This acceptance was not limited to the bandstand, nor did it happen immediately. During my first months (and perhaps years) there, I put in a great deal of effort to acquire the Korean language. On the subways, I continually listened to a Walkman cassette deck playing vocabulary development tapes, most of which I made myself. During lunch breaks, I frequented the nearest cafés to practice grammar and sentence structure. And I went out of my way to speak Korean whenever possible. But my presentation and mannerisms took a while to develop. During my first months, when I

walked into a store I would often hear shopkeepers or clerks say that I spoke Korean well (I did not). However, after a certain point, perhaps a year in, I noticed that Koreans no longer said that; they would interact with me as if I were another Korean, as if my usage of that language were totally ordinary. I had passed through some type of barrier, some uncertainty or inability to match norms of behavior: how I walked, how I carried myself, how I used my eyes and hands.

To Dizon et al. (2021), migrants ultimately are “enmeshed in both cultures and constantly negotiating complex and multicultural identities” (p. 96). Before I had become enmeshed in the Korean culture, shopkeepers’ remarks of my speaking Korean “well” were in fact recognitions of my outsider status. They saw me as a foreigner, and they appreciated that I made efforts to interact with the locals. But I had not yet integrated any behaviors, habits, or beliefs. By the time such remarks fell off, I had ceased to be simply a foreigner. Even though my stature and complexion would make me a visible minority, my conscious efforts to imitate, learn, and assimilate speech and mannerisms allowed me to develop a multicultural identity and to effectively inhabit Korean spaces. By contrast, one ethnic Korean who had migrated to America noticed an opposite phenomenon:

Actually, when I went [to Korea] I realized how Americanized I have become, people noticed the differences I had with them. When I went to the shopping mall one day they asked “You’re American, aren’t you?” I did not even say an English word. I was just walking around” (Kim & Stodolska, 2013).

Although this traveler to his country of birth shared more with the local population in terms of complexion and features than I did, his manner of carrying himself marked him out as a visitor and not part of the local community.

Crucially, the process of “blending in” involves both acculturation and deculturation. Learning the norms of another culture are a necessary first step. When I first entered the shops, although I could not speak Korean fluently I could nonetheless speak, be understood, and communicate at a level sufficient for daily commerce. However, it was not simply my development of the Korean language that was solely responsible for the shifts in others’ perception. The second part is what I was willing to give up, to not express, to let remain unsaid. Certainly, a Korean atmosphere must not be simply an American presentation overlaid with Korean sentences and gestures. There must be aspects of the American persona that must be dropped, as well. I had not so much pride as to be unwilling to modify my behavior, to code-switch, in order to interact authentically with my Korean associates.

It was this desire and ability (or ability learned through desire) to inhabit Korean spaces that would allow me to be fulfilled in spending bulk of my adult life in that country. During my time there, I did not associate much with the expatriate enclave but rather “went native” by learning the local language, conducting all manner of business almost exclusively with locals, and marrying a Korean citizen. For a newly arrived foreigner, the first year entails the greatest adjustments. The one-year mark was almost a proving point for new arrivals: If they stayed a year, they typically stayed for five, ten, or more. Such long-timers were not a majority; as I mentioned earlier, most foreigners I met figured out that they were not suited to life in Korea and did not make it to the end of year one. Developing a multicultural identity was not for them.

After that first year I noticed myself becoming more and more Korean: I would naturally use both hands when handing items to other people (to show deference by

“lowering” myself), bow my head upon making greetings, and wait until the leader of a party declared the event over before making my move toward the door. These mannerisms, at first studied and practiced, had become second-nature, much as do the motions required when playing a passage on a musical instrument after sufficient practice and training. More surprising than adjusting to Korean customs, though, was finding myself reflecting on my own culture of origin. Developing a multicultural identity allowed me to see more of what was American by understanding the deculturation that had occurred in my time abroad.

Culture Shock in the Homeland

Apparently, I was not quite ready to take back that part of my Americanness that had slipped (or been pushed) away in Korea when I returned stateside in 2017. Navigating Korean society had become so comfortable, and my Americanness put so far on the back burner, that many situations caught me off my guard. I had encountered no such feelings when I touched down overseas in 2002, so I naturally gave little thought to particularities of readjustment. There is a psychological difference between expatriation and repatriation. In his study of returning internationals, Gaw (2000) noted that “the main difference between reverse culture shock and culture shock was the expectations of the sojourners. Sojourners often expected to return to an unchanged home as unchanged individuals, which was not the case” (p. 86). Although I expected changes in American society, I had not factored in the changes in myself.

There was also undoubtedly some cognitive dissonance on my part regarding my expectations for what California was and what I would find there. Although I had spent the vast majority of the period of 2002-2017 in Asia, I had visited the U.S. on a few

occasions. Each time, the country seemed rather myopic, inward-focused, and sleepy. I could not engage any of my peers on worldly topics, and they did not seem to have much interest in learning about ways of living beyond their towns. Nonetheless, I felt that repatriation would be good for my family, and for my kids, who had never lived here. In hindsight, this looks more like faith in the absence of evidence.

It took me a few months to realize how much my perspective had shifted. Once again, the first year required the greatest adjustment. In class, I had to purposefully suppress my vocalization of the Korean language, which tended to pop out in unexpected places. I had to accept that it was okay for each person in a party to order his or her food separately, and I had to understand that when one person needed to leave a gathering early, that this person was entitled to do so. It is curious that I was less willing to code-switch upon my return. This could also be a function of being older and having no connections or relationships here, and having regrets about having had to cut all ties with all of the projects I was involved in back in Korea.

Nonetheless, I did adjust, to a degree. I do not feel entirely American, however, but rather something in between, some kind of hybrid, somehow “enmeshed in both cultures and constantly negotiating [a] complex and multicultural [identity]” (Dizon et al., 2021, p. 96). Having lived as an adult in two very different spheres has shaped in me a unique perspective. Now more mature, I feel relaxed and confident in my ability to combine Korean and American norms as I choose. This flexibility in code-switching between value systems should enable me to function as a bridge between Korean and Western musicians and to interact more authentically with all of performers on

WindWave. Still, I have not totally come to terms with my status in my home country.

Apparently, this is not an uncommon phenomenon:

[T]he sojourner may avoid engaging in role behavior which would be incongruent with his values by with-drawing completely from his status in the host society and going home; or...[the] ex-sojourner may decide that the rewards from his current status incumbency exceed his costs—or the costs of leaving the field exceed the anticipated rewards. In order to reduce his dissonance, while remaining in the cultural context, he might maximize the negative component in his ambivalent feelings toward others in his environment and withdraw as much as possible from interaction with them (Gullahorn & Gullahorn, 1963, p. 44).

Korea certainly offered many affordances that I do not have here. There was a vibrant scene with musicians eager to participate and a nightlife culture of club-goers, particularly among the company worker community, engaged to support it. There was a continual thrust for reinvention and newness—a kind of restlessness described by Koreans as urgency (급함). There was rapidly evolving interest for new music within the academic community and among young people. Without these affordances, I would need to turn inward for inspiration and look globally for connection and collaboration.

This new self-awareness, brought about by this study, leads me to reflect on my own music-making and how it is influenced by my personal relationship to conviction and environment. I have often functioned pragmatically: when certain instruments were available, I wrote music for them; if not, then I found workarounds or alternatives. Although I longed to play jazz in my hometown, finding other like-minded musicians was difficult, so I played in rock bands. When I moved to Boston, playing jazz suddenly became highly practical and I was able to collaborate with many other musicians who also enjoyed playing jazz. In New York City, where I lived for four years after college, I mixed with a great experimental crowd, and my experiences there greatly expanded my perspectives on musicmaking. In Korea, then, not only was I exposed to the fascinating

sounds of traditional instruments and rhythms, but I had practical access to them and was able to participate in many fruitful collaborations.

This dissertation, then, is partly an effort to overcome the reverse culture shock brought about by repatriation. Upon returning to California, access to Korean sounds, instruments, and people became more difficult. I realized, by virtue of this study, that what I truly missed were the relationships that I was able to develop while forging my multicultural identity. The summative creative work, *WindWave*, allowed me to reconnect with some of my former colleagues in Korea, to experience again the sounds and sway of Korean traditional instrumental music, and, importantly, to place the next blocks in the building of my musicmaking identity. But before turning inward, I first look outward toward three examples of musicians whose journeys, sometimes in search of sounds and sometimes away from inhospitality, enabled their unique musicmaking processes and productions.

CHAPTER 2

Three Artists, Three Musical Journeys

One question that non-musicians often ask of musicians is, “Where do you get your musical inspiration?” Some musicians grow up in a particular culture and assimilate, via immersion and participation, the music of their tribe. Other musicians go to conservatories where they are inculcated into particular ideologies of proper and improper musical practices. Still others join a peer group, such as an after-school band, where they can collectively shape and mold their unique philosophies of music. Some musicians, however, point to extra-musical influences. When an interviewer asked Keith Jarrett about the influences on his music-making, he emphatically states that he draws upon “anything but music” (Dibb & Nissim, 2005). Musical output, to him, is a result of a process undertaken by musicians, mediated by whatever foundational skills and values that they acquired during their formative years. The practicing musician may further be influenced by environments that he or she adopts. In order to better understand the development of my own musicmaking identity, I herein focus on the musical journeys of three musicians, Mulatu Astatke, Jin Hi Kim, and Conlon Nancarrow, who all sought out adoptive environments yet interacted with their environments in differing ways.

In forming this chapter, I posed the following questions: (1) What are the relative importances of the individual convictions and the native or adopted environments to the music-making of these artists? (2) How, as individuals, do they represent their cultures of origin, and how do these representations impact their composing? (3) What affordances did their adopted environs offer that they would not have had access to had

they not migrated? and (4) Did the migration allow them to compose music that they otherwise would have been unable to do? By exploring the life and work of these three artists, I hope to shed light on the processes at play in how the internal convictions of performers are modulated by their native or adopted environments. I begin with a short background of the formative years of each artist, followed by a brief discussion of various political forces that may have influenced the artists' decisions to migrate. Next, I address each research question in turn. Then, I discuss my own personal journey and make inferences as to how my findings can influence my own personal music. Finally, I summarize my findings regarding the musical journeys of these three artists and discuss the implications relevant to my own music-making.

Artist Backgrounds

Mulatu Astatke

Astatke was born in 1943 in Jimma, roughly 300 km south-west of the Ethiopian capital of Addis Ababa, to a family of relative privilege. The family relocated to Addis Ababa three years later when Astatke's father began an appointment at the Ministry of Justice, where he would work until his retirement (Zegeye, 2008). At home, private teachers taught Astatke to read the Amharic script. Later, Astatke attended the elite Sandford school, run by Christine Sandford, an English expatriate whose husband, Colonel Daniel Arthur Sandford, had helped lead British military forces against the Italian occupiers in 1940 (Shelemay, 2016). At the school, and upon visits to the Sandfords' country home, Astatke would hear recordings of Western music. About this time Astatke began to recognize a latent musicality brewing inside him.

As a member of the elite, Astatke was afforded many privileges, among them the opportunity to relocate to the United Kingdom to study aeronautical engineering (Zegeye, 2009). However, at the advice of a teacher at the Lyndisfarne High School College in North Wales, Astatke became convinced that a surer path to greatness for him would be through music. Astatke practiced piano and percussion, and quickly achieved enough proficiency to matriculate to the Trinity College of Music in London. There, Astatke performed on some influential sessions (e.g., with Frank Holder), but the seeds of invention would be most deeply sown in Boston, at Berklee College of Music (then the Shillinger House), where Astatke enrolled in 1958 as the first African to attend the institution. At Berklee, where he studied harmony and composition alongside performance, Astatke developed the idea of bringing together melodies utilizing five tone traditional Ethiopian scales and harmonies derived from the 12-tone chromatic scale.

These ideas began to bear fruit in New York City, where Astatke lived until 1968. On the album *Afro-Latin Soul* (1966), Astatke combined five-tone scales, twelve-tone-based chords, Latin piano montunos, and a smooth-riding rhythm-section feel reminiscent of the soul-jazz of Lee Morgan and of other contemporary Blue Note artists. Astatke would continue the blending of these attributes for a large portion of his career. Having established his mode of musical expression abroad, Astatke returned to his home country of Ethiopia and the capital city of Addis Ababa, which has remained his home base (aside from two yearlong stints in Boston) ever since.

Jin Hi Kim

Jin Hi Kim (김진희) was born in the Republic of Korea (South Korea, hereafter Korea) in 1957, 12 years after the end of Japanese colonial occupation. Her father found a newspaper ad for a new high school specializing in traditional Korean music, and he suggested that she apply. Kim chose to study the *geomungo* (거문고) and enrolled in the inaugural class of the National High School for Korean Traditional Music (Kim, 2001). She continued her studies of the geomungo at Seoul National University, the first Korean university to have a traditional music department. Around this time, Kim began to experience negative or ignorant attitudes toward her instrument from the general public, and among her peers in traditional music, few were supportive of her desire to play the geomungo in nontraditional ways. Kim believed that she would find more acceptance of her music outside of Korea; therefore, she followed her convictions and, upon graduating, relocated to the United States.

Kim landed in San Francisco, where she enrolled briefly in the San Francisco Conservatory of Music. In San Francisco, she met guitarist Henry Kaiser, who was instrumental in introducing Kim to many figures that would figure prominently in her career. One of those figures was composer Lou Harrison, who taught at Mills College, where Kim enrolled in a graduate program. After forming a relationship with double-reed artist Joseph Celli, Kim relocated to Connecticut, where she has been based ever since. In the intervening years, Kim has traveled the world to collaborate with many improvising musicians such as Derek Bailey, Peter Kowald, and Elliot Sharp, and her compositions have been performed by groups such as the Kronos Quartet, the Xenakis

Ensemble and the Lincoln Center Chamber Music Society. (See discussion of Kim's musicmaking practices below.)

Conlon Nancarrow

Nancarrow was born in 1912 in Texarkana, Arkansas, to a businessman father who served as mayor of Texarkana from 1927 to 1930. Interestingly, the house had a player piano, which would not bear importance for Nancarrow for many years.

Nancarrow took piano lessons from the age of six with a teacher who rather turned him off to the instrument (Greeson & Gearhart, 1995), but later met a trumpet instructor who took Nancarrow under his wing and brought him to play with the town band. His father as yet had no inkling that Nancarrow would take up music as a career, although it was apparent that Nancarrow suffered from a "continuing lack of interest in formal education" (Gann, 1995, p. 37). Because of this, Nancarrow's father sent him to Western Military academy with hopes of instilling discipline; instead, Nancarrow caught the music bug.

Nancarrow then briefly attended Cincinnati College-Conservatory, and it was here that he first heard *Le Sacre du Printemps*, which impressed him greatly. He moved to Boston, where he studied with Roger Sessions, Walter Piston, and Nicolas Slonimsky. It was in Boston that Nancarrow joined the Communist Party, a decision that would affect events throughout his lifetime.

Following his socialist beliefs, and with a worldly idealism that helping to defeat Franco and the fascists would be a "good thing" (Rohter, 1987, p. 2), Nancarrow went to Spain to fight with the Abraham Lincoln Brigade in 1937. In Spain, he endured difficult conditions: fighting in trenches, lacking in sleep, and wearing the same wet clothes for weeks at a time. Nancarrow returned to New York in 1939, where he associated with

American composers such as Elliott Carter and Aaron Copland. Fearing persecution from the U.S. government due to his communist activities, and after refusal by the government to issue a new passport to replace the one that he had lost, Nancarrow moved to Mexico City in 1940. There, he associated with other political liberals, including the American poet George Oppen and the painter Juan O’Gorman. In 1956, he became a Mexican citizen. In Mexico, Nancarrow built a house on a plot of land owned by his second wife, artist Annete Margolis, and it was here that he built his well-soundproofed and reclusive studio, where the bulk of his creative activity would take place. Nancarrow died in Mexico City in 1997.

Political Considerations

Each of the three musicians discussed in this study was inextricably entwined with politics, although their methods and degrees of involvement differed. Certainly, Nancarrow’s path was the most radical and points toward a very strong inner sense of conviction. And reticent as he was on the subject of politics in interviews, Astatke’s apolitical public stance belies a more sophisticated relationship with public officials in his own country. Among the three, Kim would appear not to be political, at least not on a national level. But what created her very real need to leave Korea in order to find creative collaborators? What conditions led to the prevalent attitudes regarding traditional music among her peers, and what government policies over the past half century led to the smothering of traditional Korean culture? Kim was political on the level of her interactions with her peers, and from this can be inferred her attitudes toward greater cultural policies.

One interesting facet of modern Korean society in the decades after the Korean war was the tendency of Korean people to look up to foreign (Western or Japanese) cultural products as superior to indigenous products. This can be explained by the cultural policies imposed by Japan during the colonial era (1910-1945), when Japanese officials sought to systematically eradicate the Korean language, Korean names, and Korean art forms. In schools, the language of instruction was Japanese. No Korean-language newspapers or radio stations were permitted, although in later years of the occupation Japanese-language stations sporadically aired Korean-language programs. However, Japan had, a half-century beforehand, already opened to Western ideas by importing industrial tools and techniques, and along with them Western cultural ideals. In Korean schools, Japanese authorities formed Western-style bands and choruses, and Western-music was taught at the exclusion of indigenous music. As a result of this colonization of ideas, many Koreans who came of age during the colonial period developed attitudes of superiority toward Western cultural products (e.g., classical music) and inferiority toward traditionally Korean cultural products (e.g., traditional music). Such attitudes were passed down to the generation that immediately followed (Kim's generation). Although today the very youngest generation may have greater pride and respect for Korean cultural products, in most cases this pride is a result of the ubiquitously Western-influenced but localized mass-media forms of *Hallyu* (한류, the Korean Wave) films, TV dramas, and idol dance music (K-pop). (For a broader discussion of Hallyu, see Chapter 3.) Tellingly, and even among the youngest generations, and in spite of the fact that playing a traditional instrument such as *piri* (피리, double-reed shawm) or *danso* (단소, end-blown bamboo flute) is a compulsory

component of elementary education, attitudes among young people in Korea toward their indigenous music remain, at best, mixed.

We can thereby surmise that in 1976, when Kim graduated from the National High School for Korean Traditional Music, she likely did experience awkward stares when carrying her geomungo in public, and likely did field curious comments regarding her instrument. Certainly, the fact that only one high school in the entire country was then teaching traditional music is indeed indicative of general attitudes toward, or at least the ignorance of, traditional music held by a majority of the population. The politics of Kim, then, are a resistance to the apathy of local policymakers toward supporting traditional music and encouraging its incorporation at a broader level, not just at a single (although a few others would be founded) specialized high school but as a part of the broader secondary-school curriculum (presently, the traditional music curriculum extends only as far as grade 6).

Astake's politics are less clear, in part because he has always maintained an apolitical stance by denying, in public statements, any relationship with politics or politicians. However, it is a curious fact that Astatke chose to remain in Ethiopia after the Derg seized power in 1974, whereas many of his fellow musician countrymen fled to avoid persecution. We can surmise that local authorities must have been aware of Astatke's work and, indeed, shortly after the Derg took power, Astatke took part in a few pro-dictatorship creative sessions (Bowman & Plastino, 2016). In addition, when Astatke toured the U.S. as a cultural ambassador of Ethiopia, several of his bandmates defected in Washington D.C., whereas Astatke himself never did so, despite the opportunities afforded to him as a rare Ethiopian artist who was granted broad liberty to travel. In

sum, these actions, or inactions, suggest a tacit support of the Derg regime, or at least a laissez-faire attitude whereby, if Astatke's family and career were safe from persecution (or perhaps because of a direct or indirect threat to his family), he was not about to speak out against the regime in solidarity with those musician peers who did experience persecution.

All of this points to a very pragmatic *modus operandi*. Astatke was born into wealth and afforded luxuries (private schooling, early exposure to non-native music, scholarship abroad) scarcely available to non-elites, and he was not inclined to jettison a very linear and promising career trajectory by riling up members of the Derg regime. Astatke was also a keen businessman who saw opportunities in his home country: as the first Berklee-educated African citizen, Astatke was presented with, and took, many opportunities to teach in and lead various schools and cultural institutions. At the same time, Astatke was driven by a genuine desire to develop the arts culture in his home country; although he could have remained in New York and continued to build upon his rising reputation as both a sideman and as the founder of a new musical style, Ethio-jazz, Astatke returned to his motherland to further his career there. Astatke's avoidance of politics and his tacit support of the Derg regime, then, seem to be a direct result of his pragmatic approach to developing his career.

Nancarrow, on the other hand, was very clear with his politics. He identified as a Democratic Socialist, although after his experience in Spain, his relationship with the Communist party was over. According to Nancarrow, he still believed in the values of communism, but the Communist party, under Stalin, no longer believed in those values. Nancarrow was done with fighting, and he was ready to redirect the passion he had felt

for thwarting the fascist threat toward his exploration of music. The U.S. government, however, was not ready to forget about Nancarrow's associations with the Communist party, or at least such was the fear that gripped Nancarrow when he learned that his application for a passport had been denied. Whether the threat that he perceived from the U.S. authorities was genuine, it seems conclusive that the perception of such a threat was the direct instigator of Nancarrow's relocation to Mexico. Nancarrow was not one to compromise his ideals. Later on, when his health began to decline, Nancarrow and his wife Yoko investigated the possibility of relocating to the U.S. for cleaner air (due to emphysema he slept with an oxygen mask, but on a six-week visit to Texarkana following the death of his brother Charles, Nancarrow was able to forego the mask). Upon consulting with an immigration lawyer, Nancarrow discovered that his Communist ties would not be so quickly forgotten: at the time, in order to apply for residency, let alone citizenship of the U.S., a former member of the Communist Party was required to demonstrate 5 years of anti-communist propaganda activities. Although Nancarrow's politics had not changed so much (even if the politics of the Communist Party had changed), Nancarrow was not about to do this, and so he abandoned any idea of return immigration.

Conviction, Environment, and Musicmaking Identity

Each of these three artists operated from a point of strong personal convictions, and this is a thread that runs through all of their work, despite their divergences in musical styles and manners of working. However, the environments in which they operated affected their music-making in different ways. A commonality, though, is that in all three cases the artists, through their convictions, actively sought out specific

environments in which they could achieve particular creative ends. The amount of feedback, and the ways in which the feedback reentered the three artists' musical consciousness and drove further creative exploration, varied substantially. Again, the environments in all three cases were chosen by the artists, but the extent to which the specific environments directly affected the musicmaking would seem to align in the following order, from least to greatest effect: (1) Nancarrow, (2) Astatke, and (3) Kim. In the case of Nancarrow, the choice of Mexico seems to have been mostly a matter of convenience, with some attention to politics. As he explains, "Without a passport, the only two places I could go were Mexico and Canada, and Canada just didn't appeal to me. It's too cold, for one thing. There was a huge Spanish Republican exile community here, and the Mexican Government just opened the door" (Rohter, 1985, p. 2). There is little documentation as to the extent to which Nancarrow sought out interaction with the the Spanish Republican exile community, but it seems likely that the presence of a Democratic Socialist clique in Mexico may have been at least a secondary factor in his choice. There is no evidence that Nancarrow moved to Mexico for location-specific musical information or to interact with local musicians. Nancarrow, then, chose an isolated location where he could be free from distractions that would hamper his individual work, which was guided mostly by conviction. Nancarrow, in fact, emphasized that his music had not been heard by many people (Greenson & Gearhart, 1995), and he seemed to have little inclination to take the necessary steps to get it heard. Nancarrow's continuing to work on music that almost no one would hear certainly required great conviction; his motivation to compose must come from some other, deeper compulsion.

Next, Astatke, as a member of the Ethiopian elite, was given an opportunity to travel at age 15, and it was then, in Wales, that he seized upon the idea that he could become a professional musician. It is therefore possible that, all other things being equal, if Astatke had not shown an aptitude for physics and had not been sent abroad at this time, that his musical career, if he did indeed pursue one, would have taken an entirely different path. In this way, the adopted environment provided the impetus for Astatke to take the very path that would come to define his career. His next adopted environment, London, allowed for Astatke to meet many musicians and to play locally on sessions and in clubs, and such activities helped to develop his instrumental technique to the point that he would be accepted at Berklee College of Music. In Boston, a college town with a history of scholarship and innovation, Astatke met professors who sparked the idea of marrying five-note scales to twelve-note harmonies. And finally, in New York, Astatke added Latin tinges and soul-jazz rhythms to create a full package that he developed, and branded, as his own innovation.

Upon returning to Addis Ababa in 1968, Ethiopia was a melting pot of emerging new popular styles (Zegeye, 2008). Astatke reveled in this melting pot, and he seized upon the emerging groovy jazz and popular new styles of music. It was these burgeoning trends upon which Astatke was well positioned to make a mark with his new music, Ethio-jazz. No doubt, Astatke is sincere in his expressed desire to develop Ethiopian music, and he has reiterated that his Ethiopian roots were very important to him, and that he always strives to make sure that such roots are present and noticeable. Throughout his long career, then, while his conviction has remained consistent, the effects of adopted environment have been variable. First, the United Kingdom gave him

the idea that he could be a musician; although Astatke recognized an early feeling of musicality during his days at the Sandford school, the conviction to pursue music full time seems to have been spurred by his experiences in Wales. In this way, the adopted environment can actually be seen as an originating force upon, or at least a contributing factor to, the formation of Astatke's lifelong convictions. From this point forward, the various environments served to feed back into and enhance this original conviction: Boston spurred genesis of idea, New York provided the means to realize the idea, and Addis Ababa provided a stable (for him) base where he could develop his music at home and launch outward, at times with support of the Ethiopian government, to publicize his music abroad. Since the initial coalescing of the musical and technical materials of Ethio-jazz in New York, Astake's music has undergone no radical shifts in aesthetic.

By contrast, Kim's journey has been one of slow, gradual progression of musical ideas, in which each of her adopted environments seems to have added to the mix. It was by chance that her father viewed a newspaper advertisement for a new school program, the inaugural class of the National High School for Korean Traditional Music; prior to this time, Kim had no idea that she would play geomungo. Something of Kim's conviction can be gleaned from the fact that she chose deliberately a "man's instrument" (Kim, 2007), instead of the gentler-sounding *kayageum* (가야금, 12-string plucked zither) that most girls played. Kim positions herself as an outsider, as a woman in a man's world (geomungo performance), and as an individualist in a collective society that would shun her experimentalism. [There is some historical evidence pointing to a preponderance of male geomungo performers, as the instrument was preferred by

seonbi (선비), the Confucian scholars studying for the challenging civil service examinations (Chun, 2011), although there is no evidence of such trends today, where a majority of traditional music students, and college students overall, are women. Nonetheless, branding herself in this fashion has been important to Kim's marketing, and features prominently in her writing (e.g., Kim 2001, 2007, 2016)]. Even though she felt awkward carrying her instrument on the subway, she had great conviction to succeed in the difficult (due to limited opportunities and negative popular attitudes) world of traditional music.

In San Francisco in 1980, Kim's task was "to communicate well with these innovative Western instrumentalists through my [geomungo]" (Kim, 2016, p.1). No doubt that she would not have had the opportunity to interact with this specific group of musicians had she not migrated to San Francisco. Kim is explicit in the fact that her musicmaking identity, though always grounded in the traditions of Korean music and of her instrument, changed as she sojourned to and resided in many locations. She explains, "as I toured worldwide and met new artists my sensibility has changed. When I concentrate deeply in unfamiliar sound from different musicians on the spot of the improvisation, I evidently create new musical vocabulary for the necessary communication" (Kim, 2016, p. 1). If she indeed creates new vocabulary for each specific situation, then the situation, dictated by the adopted environment, must directly influence the particular vocabulary that results. Furthermore, in recent years Kim has experimented more and more with electronic augmentations to her geomungo, most recently using an interface that feeds into a MAX/MSP computer software program that has been custom designed for her duo performances. Although the MAX/MSP program

is certainly available in Korea, if Kim were to attempt such an experiment while based there, it is feasible that negative attitudes of traditional musician peers and the protectionist strategies of the traditional musical support structures (e.g., cultural protection laws) would undermine any attempt to gain traction. In these ways, the very musicmaking of Kim has been continually shaped by the various adopted environments that she sought out as directed by her personal convictions.

Culture and Individuation

Astatke's family was of primarily Christian Amhara descent, although Astatke notes that "I also have a little bit of Oromo, also a little bit of Gurage" (Shelemay, 2016, p. 11). In his position of a widely-traveled Ethiopian, Astatke assumes the role of spokesman for and promoter of his home culture. Although the bulk of his music is instrumental, on occasion (e.g., *Afro-Latin Soul*) Astatke has made use of Amharic lyrics. He believes in the riches of Ethiopia, and aims to promote the nuanced music of local tribesman: "When friends visit Ethiopia, I say: 'Please don't stay in the city. Explore the music, the dance, the countryside'" (Doyle, 2014, p. 1). As for his own music, Astatke emphatically states, "I don't want to leave anything behind that will lose the Ethiopian feel of the songs" (Zegeye, 2008, p. 138).

According to Shelemay (2016), Ethiopia has historically served as a global metaphor for isolation and stasis by virtue of its location in the mountainous plateau of the Horn of Africa. If this is the case, then Astatke, whose music has almost become a metaphor for cultural mobility, represents the anti-isolationist, who seeks to bring knowledge of Ethiopian culture to a wider audience. Levine (1965) notes a particular Ethiopian individualism that is distinctive and "may be defined as a positive valuation of

the individual as such, with special emphasis on the realization of his human potentialities” (p. 240). Astatke embodies this individualism in his creation of an art form, Ethio-jazz, that is individually identifiable yet grounded in his own culture. Astatke elaborates, “When it comes to the feel, it’s a reflection of who is playing it. The Ethiopians play it differently, the Nigerians play it differently...that’s your own personal identity, the way you play. It’s how you approach it” (Zegeye, 2008, p. 137). Astatke proved very adept at working within changing political circumstances: “You had to be really careful of what type of music you were playing, because most of the American stuff was called imperialist music” (Zegeye, 2008, p. 144). This skill at adaptation may reflect the unique Ethiopian individualism that Levine describes, in that Astatke deftly navigated turbulent political waters to the benefit of himself, his livelihood, and the propagation of his music.

Kim’s upbringing in the Korean culture, as well as her in-depth training in traditional music, very intimately ties her with her culture of origin. As with any language, Korean traditional music has its own vocabulary, syntax, and prosody. She reflects on this intimate connection thusly: “As a trained Korean traditional musician, the practice is deeply embedded in my soul and physical performance habit” (Kim, 2016, p. 2). “In addition to the [geomungo] it is common musical background that I share with all Korean musicians that includes *janggo* [장고, double-headed hourglass drum] and singing” (p. 2). In this way, Kim identifies the dual prongs of performance habit and musical background, rather than just her instrument, as the purveyors of her deep connection to Korea.

Kim (2019) also makes further links to the historical religions and indigenous beliefs of her region, and uses such links to explain the cultural roots of her musical conception: “The precise timbral persona of each tone generated is treated with an abiding respect, as its philosophical mandate from Buddhism, a reverence for the ‘life’ of tones, including the color and nuance articulated from Shamanism” (p. 1). In this way, Kim sees each tone as a living entity that must be respected, and she connects the performer’s suffusing of articulation, namely *shigimsae* (시김새, characteristic inflections of attack and vibrato applied to notes during performance), to historic Korean religious rites. She refers to these as “essential element[s] of Korean music” (p. 1), and thus, in her international collaborations, she brings these essential elements to the fore. On a technical note, the sharp attack produced by the geomungo, as well as by the techniques of playing most Korean instruments, is reflective of the Korean language, in which syllables are typically attacked hard then closed off quickly.

Even when experimenting with new forms, Kim sees a delicate balance in striving to maintain the integrity of an ancestral musical tradition while expanding its reach to other contexts. She explains, “The atmosphere of a traditional instrument and ideas can be extended...It is up to a composer/performer’s mindset to create a meeting place between the two or destroy the tradition” (Gluck, 2008, p. 150). Kim (2016) concurs and iterates that when the geomungo plays alongside Western instruments, the geomungo is not tuned to match the Western instruments but, rather, “the geomungo notes usually co-exist against equal temperament diatonic scale” (p. 5), thus preserving an aesthetic of her musical home culture. Kim, however, finds the mixing of temperaments to be an

asset in that such dualities present new sonic and tonal gestures that are more useful in the context of contemporary improvisation.

Affordances of Adoptive Environments

In the case of Astatke, the affordances of life outside of Ethiopia are at once plentiful and concrete. As Shelemay (2016) explains, “Mulatu’s ability to travel provided a buffer against the creative restrictions and economic pressures that imperiled other Ethiopian musicians’ careers and forced them to emigrate. At the same time, Astatke’s international network of connections made him one of the most active ambassadors for Ethiopian music internationally as well as one of its strongest advocates at home” (p. 16). She further posits that cultural mobility was the driving factor that enabled Astatke’s conception of and production of Ethio-jazz. “Without his extraordinary mobility and exposure to a wide range of musical sounds, Mulatu could never have conceived [Ethio jazz]” (p. 23).

Kim (2016) explicitly discusses the affordances of her adopted environments: “The freedom of individual expression became available to me now that I was far away from the peer pressure of my Korean colleague musicians” (p. 1). The adopted environment directly inspired new creativity, as she began to play her traditional instrument in nontraditional ways. In the process, Korean musical elements necessarily became altered. “Korean and non-Korean elements produce something unexpected that may result in a variety of unplanned and unexpected tone quality, sonic shapes, new textures and rhythmic intrigue and time space” (p. 4). When asked about the arc of her career, Kim gives a definitive answer: “If I were living in Korea now, I could not be developing my career along the same lines as I am here in the USA” (Kim, 1999, p. 3).

Thus, she believes that the level of cross-cultural collaboration that she has achieved in the U.S. would not have been possible in Korea. Her view is that “everyone should share different cultural backgrounds and historical contexts in creative arts” (p. 4), and that this is more difficult to do in Korea.

One interesting affordance of Mexico for Nancarrow is counterintuitive: in Mexico City, Nancarrow denied, or hindered, access to himself and his music by the wider world, while remaining aware of world developments in new music via newspapers, magazines, and phonographic records. Effectively, this situation is a counter-affordance: Nancarrow put himself in a place where his music could not practically be performed (outside of his studio); because of the fragile condition of his player pianos, he was reluctant to have them moved. Even the very nature of his work with piano-player machines in bypassing human performance speaks to his self-isolation: if one defines the act of performing as requiring a human being, then Nancarrow’s player piano works actually were never performed at all. Of course, this suited Nancarrow just fine, in spite of some notion, in the back of his mind, that he was, in fact, creating music for some ear other than his own (Greeley & Gearhart, 1995). When asked how often he had his music heard in Mexico, Nancarrow replied that his music was heard not at all, and that this suited him because he liked the peace and tranquility. “If something did happen here, it would be more of a nuisance, [an] invasion of privacy” (p. 460). Although the affordance of isolation might have been available in another location, Nancarrow chose Mexico.

Migration and Opportunity

In the cases of Astatke and Kim, migration definitely situated them in places where they were able to compose music that is highly unlikely to have been composed had they not migrated. In the case of Nancarrow the evidence is less clear; there is nothing specific to Mexico, per se, that seems to have enabled his composition, and his music does not contain any overt references to Mexico or Mexican culture, although he expressed admiration for both. Nancarrow's conviction seems to be the driving factor in the creation of his musical output. Nancarrow liked to work alone, undisturbed, and he disliked visitors to his his studio, with the exception of a few close friends like Gorman. It is entirely possible that Nancarrow could have achieved similar isolation had he remained in the United States. However, if we look at Nancarrow's activities prior to departing for Spain, it becomes clear that he actively sought out interaction with other musicians and other composers (such as Slonimsky), although it is less clear how much his music was influenced by his interactions with them. Therefore, a case could be made that Nancarrow would have remained more social, and that such higher degree of socialization would have altered the course of his creative output, had he not migrated to Mexico.

Comments from Amir Khanian (personal communication, November 20, 2019), however, suggest that Nancarrow's attitudes were fundamentally altered by experience with the Abraham Lincoln Brigade. Amir Khanian notes that "having narrowly survived his service in the Abraham Lincoln Brigade, [Nancarrow] might have felt he'd done all he could personally to make the world better for the underprivileged." Nancarrow's personal convictions led to a single-minded focus on his activities: first on the revolution,

then after he felt he had “done all he could” to that end, on his musical invention. If this is correct, then Nancarrow may have retreated deeply into his own creative world even had he not fled to Mexico out of fear of the persecution by the U.S. government.

Therefore, it seems that the trajectory of Nancarrow’s career was most greatly affected by his experiences of fighting in Spain, in that he was freed of the need to fight for political beliefs and instilled with a perhaps inordinate fear for his personal safety.

Kim, by contrast, was directly enabled creatively by her relocation to the United States. Kim’s principal performance mode is improvisatory and collaborative. Although a very capable solo performer, she has actively sought out relationships with musicians around the world so that she can develop her ideas in group settings. Around the time of her graduation from Seoul National University, her Korean peers looked upon her desire to play the geomungo in experimental ways with curiosity or scorn, not with an interest in pursuing a similar avenue. As she notes, “The majority of my Korean musician colleagues did not yet embrace the pursuit of individual expression and experimental improvisation. Their history remained encased in a long tradition of oneness in the group in contrast to the individuality of the West” (Kim, 2016, p. 1). Experiencing first-hand the individuality of the West, then, seems of paramount importance in Kim’s realizing her compositional output.

The idea to migrate to the U.S. may have been sparked by Kim’s chance meeting with composer Lou Harrison, who was attending a traditional music workshop in Seoul. After seeing Harrison, and realizing that foreign musicians might be interested in traditional Korean sounds if they had the opportunity to be exposed to them, Kim became aware that greater possibilities for experimentation lay in collaborations with

foreign artists (Kim, 2007). She therefore relocated to the U.S. in 1980. Since that time, Kim's career has taken a long, slow, continuously upward arc: she has performed in Europe, Asia, the Americas, Russia, Australia, India, and Indonesia with artists from each of these regions. Had she remained in Korea, she possibly could have performed at festivals in these regions; however, it is less likely that she could have developed the kinds of lasting relationships that are essential to her brand of collaborative creative activity, as her collaborations would have been limited to those foreign artists who, like Harrison, chose to spend time in Korea.

Regarding Astatke, he is clear that his conception of Ethio-jazz was sparked at Berklee College of Music and fleshed out in New York City. Again, he might possibly have had a similar revelation had he never left Addis Ababa, but the fact is that the idea to juxtapose five-tone scales and twelve-tone harmonies was inspired by a Berklee professor who suggested that Astatke find his own voice and remain true to it, a formula which Astatke has largely followed for the duration of his career. In New York in the early-mid 1960s, Astatke was exposed to the then popular soul-jazz and its groovy, smooth, and repetitive rhythm section accompaniments that would make great fodder for sampling a generation forth. Such rhythms must have permeated Astatke's consciousness, for they remain a hallmark of Ethio-jazz. Therefore, the creation of this style depended upon Astatke's migration to the U.S.

Discussion

This study has proved very useful in that it has taught me much about my own relationship to conviction and environment in the formation of my musicmaking identity. Nancarrow neither needed nor desired personal interaction in the creation of his music,

and fittingly worked in isolation. Astatke developed a particular idea relatively early in his career, and has maintained this idea even as he sought collaborators in various places. Kim's career has very much depended on her meeting pivotal figures such as Kaiser, and the group improvisational nature of the majority of her music necessarily requires the explicit input, of and feedback from, her various collaborators around the world. I would situate myself somewhere between Astatke and Kim: I do have specific ideas for my music, and I have worked as the leader of groups large and small, yet the makeup of these groups has changed depending on the availability of local musicians in my environment. More similar to Astatke, I like to keep a home base from which to branch out (Kim has spent a great deal of time on the road, and indeed, has neither married nor had children). Nancarrow had one basic idea (time/tempo canons/studies for player piano) that he developed consistently over the period from 1945 to at least 1983. Astatke created a single musical formula that has dictated his output since his time in New York in the mid-1960s. By contrast, Kim's output, being greatly influenced by her collaborators, has continually evolved and shifted as she developed her concept and worked with a great variety of collaborators. I see myself as more of the Kim school, as someone whose music, although always rooted in a basic practice (in my case jazz), has steadily developed and changed over time, depending upon my relationship with my local environment.

In order to understand societal factors that have led music makers on their particular paths, we must study the practitioners at the level of the *individual*. Upon embarking on this study, I sought to identify three musicians that shared the characteristics of an inner vision with a need, either external or internal, to live in

adopted locales. Surprisingly, I found more differences than similarities in how conviction intersected with environment, perhaps pointing to the general rule that statistical variations tend to be greater within groups than across them. We must therefore be careful when assigning labels such as “traditional musician,” for if we interview the individual members, we may find that the same practices carry vastly differing meanings for each of the group’s practitioners. This suggests that, for my own practice, my musicmaking identity must develop in accordance with my convictions and opportunities, rather than with any preconceived or externally imposed notion of what intercultural musicmaking should be. For me, musicmaking should be a matter of exploration, of making decisions about which values I integrate and which values I reject. If I stay true to this model, then my music can meld the best (or worst, or most poignant) of my own meanings, my significances, and at the same time reflect the influences of my native and adoptive environments.

CHAPTER 3

In Search of Koreanness

Korean youth culture today is dominated by Hallyu (한류), the combined entertainment and media complex of motion pictures, television drama mini-series, and popular music. Therefore, in order to locate a Korean musicmaking identity (or determine if there in fact is one), I undertook this study of the presently most ubiquitous and representative Korean musical style: K-Pop. In Part I of this chapter, I explore the influences upon which the genre has drawn, the genre's domestic development within South Korea, and its influence upon international markets. I investigate the roots of K-Pop, discuss the export model, including strategies used by the "Big Three" marketing companies and their founders to penetrate Asian and U.S. markets, and I look at how traditional Korean paternalism influences the business structure and culture of the K-Pop players. I then attempt to identify an essential Koreanness of the K-Pop machine.

In Part II, I locate continuities between the seemingly disparate entities of contemporary K-pop and other Korean art forms, such as traditional music. Although some modern theorists posit that K-pop was largely invented in the 1990s, I investigate earlier threads, including traditions of humor, competitiveness, and a relentless drive for reinvention, and discuss how they may serve as links between the commercial pop of Korea today and the traditional musics and societies of Korea past. It is my hope that, through this process, I can better understand how Koreanness influences the formation of a musicmaking identity in order to develop greater empathy for the musicians with whom I collaborate on the summative creative work.

Part I

K-Pop represents a conundrum: although the genre is decidedly of Korean manufacture, one might struggle to identify what, specifically, is *Korean* about K-Pop. Musically, the genre mixes diatonic scales, 4/4 beats, and samples of many prominent genres (notably R&B) of American origin. Lyrically, the songs feature strong, catchy, English-language hooks. Although verses are mostly in Korean, the rapped lines bounce and sway in a manner not characteristic of that language, and if listeners focus on delivery rather than comprehension, they might think that the language in question is in fact English (Lie, 2015); in other words, the delivery is noticeably foreign in sound. The dances employed by the artists and their back line show a great variety of styles, but again, these styles are largely derived from American sources such as R&B. If the casual listener were to virtually swap out (pan)-Asian faces and the Korean language for Western ones, he or she might not notice any overt Korean influence at all.

If we look, then, to the product (recorded music and live productions, music videos, merchandise, etc.—and the very entertainers developed and trained by the entertainment conglomerates) as an exemplar of Korean creation, we are, to quote Johnny Lee, “looking for love in all the wrong places.” Rather, it is in the vertically-integrated business model, patterned after the über-successful *chaebol* (재벌, family-owned industrial conglomerates) like Samsung or Hyundai, whereby a single entity controls concept development, manufacture, distribution, and marketing, where we will find a particularly Korean form of market capitalism that was ripe for export and development of foreign markets. Within the operations of this business model lie the marks of a distinctly Korean origin.

Roots of K-Pop

The term “K-Pop” was likely coined around 1998 by a radio disk jockey in Japan and named in line with the well-known “J-Pop,” which had been in use since the 1980s. The K-Pop sound, however, had hit the scene several years before with the arrival of a revolutionary act, Seo Taegi and Boys (서태지와 아이들). The band was revolutionary both in the amount and source of non-native influence they incorporated into their music. In the decades after the colonial period (1910-1945), Korean popular music had been much more influenced by the music of Japan (Kwon, 2012). Seo Taegi and Boys, by contrast, decidedly turned toward the music of the United States, and particularly to rap and hip-hop, to form the core of its style. According to Lie (2015), Seo Taegi’s arrival

proved to be vatic, annihilating all that had been made of South Korean popular music. Seo's group announced the arrival of youth as popular music’s primary audience in South Korea. Musically, Seo Taegi and Boys not only legitimated rap and hip-hop in South Korea but also narrowed, or even erased, the temporal gap between South Korean and American popular music. Seo himself listened widely to the anglophone popular music of the 1980s and 1990s, ranging from the Clash and Sonic Youth to the Red Hot Chili Peppers and Rage Against the Machine (p. 58).

The “temporal gap” Lie speaks of refers to the fact that contemporaneous trends in U.S. music had not yet caught on in South Korea, during a time when information traveled more slowly and young people had not yet entered the market as large-scale consumer spenders.

Critics were not so impressed by the Boys, however. The band first appeared on a national TV program, where they gave a performance with alternating sections of singing, rapping and break-dancing—techniques relatively unknown outside of the indie clubs of the Hongdae (홍대) area. Although the judges panned the performance, the

track sold 1.7 million copies across a population of 40 million, in a country that had only had a democratic government for three years. With such economic performance and the resultant notoriety, Seo Taegi and Boys brought American hip-hop and R&B into the collective Korean consciousness.

Seo Taegi and Boys' success was certainly indicative of what was to come, and its explosive popularity paved the way for many new styles of music. Seo's group made dance, and hence visuals, a crucial part of the act, and thus they set the stage for the movement away from "pure" music (for listening) and toward an immersive visual and physical experience. Shortly thereafter, the arrival of idol groups began en masse; Sooman Lee (이수만) of SM Entertainment quickly found a successful formula in his group H.O.T. (High Five of Teenagers), who debuted in 1996 and enjoyed immediate success.

The Export Paradigm

Now that the new formula had found domestic commercial success, the next step was to duplicate and mass produce it. Lee and others quickly realized that with the market limitations of Korea, they would need to export if they wished to expand; since 1998, entertainment companies have increasingly exported K-pop to China, Japan, Southeast Asia, Europe and, more recently, the United States (Park, 2013). Lee had a clever idea: Rather than simply exporting a domestic artist, he identified and developed a singer, BoA, specifically for the Japanese market. As a teenager, he sent BoA to Japan to live with the family of a news anchor (Lie, 2015). Having arrived at a young age, BoA was able to learn Japanese to near native fluency. This allowed her not only to sing in Japanese but also, crucially, to conduct interviews in that language. At first,

publicists did not go out of their way to announce that BoA was, in fact, a Korean citizen. This strategy proved much more effective for SM, BoA's entertainment agency, which had previously tried (and failed) to achieve commercial success in China with H.O.T. (Jung, 2014).

Japan, generally considered to be the world's second-largest popular music market (Yoo, 2013), thus far has been the most successful export market for K-pop. Early pioneers included of course BoA but also H.O.T., Shinhwa (신화), S.E.S., TVXQ (Tohoshinki in Japan), Super Junior, Babyvox, Se7en, Skull, BIGBANG, Rain, Wonder Girls, SS501, Kara, and Girls' Generation (Park, 2013). Rain, who first achieved notoriety with his acting role in the TV miniseries *Full House* (풀하우스), released a string of successful albums in Japan, a country where strict anti-piracy laws and high unit sales prices (nearly four times that of the U.S.) ensure strong revenues for those companies whose artists can achieved the requisite level of success there.

Over the past two decades, several companies have attempted to break into the U.S. entertainment markets, with varying degrees of fruitfulness. The first company to achieve some degree of recognition, although not financial success, was JYP Entertainment, headed by Jinyoung Park (박진영). Park, himself an R&B-inspired music artist (although far more successful as a business entrepreneur), after finding enthusiastic and lucrative pan-Asian (and particularly Japanese) success with his protégé Rain arranged for him to perform at New York's Madison Square Garden in 2006 (Jung, 2010). Although Rain did not play the main auditorium, Park nonetheless capitalized on Rain's sold-out shows at Madison Square in intense media blitzes in South Korea, which led to increasing domestic reception, recognition, and sales in his

home country. Unfortunately for Park, Rain pulled out of a performance just hours before a scheduled appearance at Staples Center in Los Angeles; this led to the local promoter's suing of (and later settlement with) JYP and Rain. Rain would soon leave JYP to form his own agency, thus setting a trend among disgruntled music stars.

Although Korean entertainment agencies covet the U.S. for its size and historic position as a powerful exporter of culture, the agencies still focus most of their attention on the Asian market. The pivotal export market has continued to be Japan, which consumes not only K-Pop but also a great variety of TV miniseries (including *Full House*). According to Park's (2013) innovation index for popular music, which multiplies the number of new songs in the top-20 every four weeks by the number of new singers or groups in the same chart, Japan maintains the highest innovation ratio, which indicates that the country prodigiously consumes the music of new artists. If this were so, Japan would provide the best chances that a Korean idol group, if appropriately groomed in market, could succeed overseas.

Confucianism and K-Pop: Paternalistic Agencies

A unique feature of K-Pop in relation to the popular music of Western countries is the vertically integrated, top-down management approach of its entertainment companies. Contrary to practices in the U.S., where a "talent agency" may be employed by an artist to represent his or her interests and to find bookings, the South Korean "entertainment agencies" dictate all aspects of the production and marketing of their products and of its players' careers (and indeed, their lives). The process begins with talent recruitment, which can (and recently typically does) occur as early as the elementary school years. The trainees are subjected to a rigorous battery of dancing,

singing, language, and etiquette lessons. In order to hedge positions favorable to positive returns on investments, companies have required ever longer contracts from their artists (Lie, 2015). Over the past twenty years, Sooman Lee has developed and refined the training process. SM's CEO, Kim Young-min (김영민), puts it thusly:

The cultures and languages of Korea, China, and Japan are so different from each other that you must have special training to overcome the cultural and linguistic differences. So we ask our trainees to go through many educational hurdles. They go to normal school during the day, and then receive after-school training that lasts until late at night. But this is no different than typical middle or high school kids, who go to after-school programs to cram for college entrance exams. Of course, one difference is that education at SM is free. We pay for the teachers, facilities, equipment, costumes, and virtually everything the trainees need. The contracts used to be for five years, until BoA signed a seven-year contract with Avex Entertainment in Japan. Avex demanded a seven-year contract, and after long legal consultation, we agreed to it. BoA was a huge success, so we don't regret that contract, which was unprecedented in Korea. But then Girls' Generation had to sign a ten-year contract for their deal in the United States, so now we have ten-year contracts at SM. Outsiders may think this sounds like a slave contract, but they must consider the number of years of free training that the artists get in order to become elite performers (Park, 2013, p. 26).

Lee here shows us the importance to SM (and to the other big entertainment companies) of securing long-term contracts: with such a large investment at stake, the company needs some leverage over its artists in order to maintain viability of the enterprise.

I argue that such a model would not be tenable in the United States. Historically, the U.S. entertainment model was more "bottom-up", although this has changed somewhat in recent years. Artists developed their craft on their own, with their own resources. Agents were sent into the field to "discover" promising artists and encourage them to sign contracts with the companies represented by the agents. After this point, producers would work with artists to further build upon the "sound" the artists already

had. Although there are examples of top-down artist building—American entrepreneur (and, later, convicted criminal) Lou Pearlman’s Backstreet Boys and NSYNC come to mind—these are few and far between. And although the shift to corporate-owned radio stations has led to specific formats which limit creative artistic variation by encouraging groups to “play to the formula”, the choice to do so is still largely up to the artists.

By contrast, Korean entertainment agencies intimately control their artists at every step along the way. This trend has only been increasing with time: early acts like H.O.T. were required to train for only one year; in 2014, the average was up to 5.5 years (Lie, 2015). Saeji (2013) notes that budding stars are “scouted, trained, and assigned to a group with a carefully pre-prepared image under the tutelage of K-Pop’s major entertainment companies” (p. 330). In exchange for obedience, the moguls offer resources and protection, much like the Confucian “stern father” figure who demands total respect and deference.

Rather than “discovering” self-made artists, K-Pop agencies “manufacture” artists by training, molding, and shaping their images, skills, and career trajectories. Such a system works because there is a ready (and very willing) supply of pre-teenagers who, smitten with the glamor and flash of their favorite artists, would gladly sacrifice autonomy in order to join an entertainment agency as *yeonseupsaeng* (연습생, trainee). Although there may be a similar supply of willing youngsters in the U.S., I argue that their independent-minded upbringing could preclude their willing participation in such arduous and controlling systems. Their Confucian deference to elders, penchant for order, and emphasis on hard work, coupled with an unwavering belief in the path the

agency has chosen for them, gives yeonseupsaeng the discipline and perseverance to persevere, even when commercial success has shown no clear sign of fruition.

Thus, the K-pop industry has established a system of manufacturing creativity that involves exercising top-down control of every aspect of production, from procuring and developing artists, to producing the music, videos, and imagery, and to promotion and distribution of the product. The whole process reflects a paternalistic, Korean-style Confucian deference to superiors, as well as a fantastic commitment and work ethic that inspires a tenacious desire in the artists and agents to persevere despite the very low probability of success of any individual artist.

This process of creating K-Pop is the closest example of “Koreanness” that I could find—top down methods for music adaptation, talent training, and performance management. However, it is certainly conceivable that another nation or people could have come up with a similar model—for example, the aforementioned Back Street Boys and ‘N Sync. However, Pearlman’s efforts lacked the same level of vertical integration in production and distribution that the Korean Big Three attained. Nonetheless, it is curious that what Koreanness I did find lay in attitudes, ethics, and management more so than in musical techniques, repertoire, or tradition.

Part II:

Having discovered that K-Pop is a manufactured music, but one manufactured in a Korean way, I next looked for links to earlier Korean traditions. I herein explore three angles: humor, competitiveness, and reinvention. Within each of these areas I find

precedents in Korean culture and link them to analogues in modern K-Pop, and I explore how the content itself, in certain ways, bears markers of its Korean origins.

Humor

Viewers who have had the occasion to view one of Korea's physical comedy variety shows such as *Gag Concert* (개그콘서트) may have an idea of the Korean farcical approach to comedy. Pizza pans fall on heads of actors who give wrong answers to questions, comedians run out to chastise "audience" members, pushy girl students chide their boy compatriots, and large men dress in drag to portray unsavory high schoolers. Western viewers unaccustomed to such physical gags may find the proceedings overly silly and perhaps not a touch cruel. But through such gags, members of a society such as Korea—colonized until 1945, then freed but ruled under dictatorship with strict censorship until 1989—can find respite from the daily repressions to which one must submit. Indeed, such repressions continue under the still Confucianist culture, where young people (or people of any age, for that matter) must subsume their views and individuality in deference to elders or social superiors. Under such conditions, farce emerges as a particularly potent relief for social stressors. Farce also allows the participants and audience alike to engage in social criticism in a way that has been at least tolerated, if not unnoticed, by regional and national authorities.

The traditions of farcical yet witty humor existed far before K-Pop, however. Park (2016) finds parallels between rap/comedy artist Psy's antics and two historic comedic practices: *haehak* (해학) and *pungja* (풍자). Succinctly, *haehak* may be thought of as "having fun," whereas *pungja* is "poking fun"; in other words, *haehak* is parody while *pungja* is satire. Both of these practices are often applied as social commentary. In his

seminal song and music video, “Gangnam Style,” Park argues, Psy combines elements of both styles. Psy, the main character of the video, sees himself as rich and cultured, whereas his looks, attire, and actions clearly contrast with the bourgeoisie presentations of his partners and backing dancers. As such, the character at once desires and mocks behaviors and shallow materialism of the wealthy residents of Gangnam (강남, South River). In each scene, the camera zooms in on Psy’s indulging in excess (suntanning, bathing, being fawned upon by beautiful women, etc.), then zooms out to reveal an actuality quite different from the one that Psy imagines. The video does not make it clear whether Psy is making value judgement regarding the Gangnam lifestyle—is he mocking Gangnam people, or mocking people who want to be Gangnam people? (Psy himself is, in fact, from Gangnam.) The character at once admires and admonishes the luxury by claiming that he espouses “Gangnam style” while obviously lacking the necessary social and material capital characteristics of the other, prototypically “Gangnam”, characters in the video.

Fisher (2011) points out Psy’s “nuanced satire” of the “ridiculousness of the materialism” in contemporary Korean society: “Koreans have been kind of caught up in this spending to look wealthy, and Gangnam has really been the leading edge of that.” This trend is indicative of the K-Pop industry as a whole, particularly in the pressures that it places on aspiring artists. Plastic surgery is almost ubiquitously a requirement for entrance into the fold of talent. (Despite his notable dancing prowess, the artist Rain was refused entry into several entertainment agencies on account of his refusing to undergo double eyelid surgery, according to Jung, 2010). Psy accomplishes his social

criticism with the necessary dexterity and aplomb so as not to offend decision makers within the conservative Korean music publishing industry.

Hypercompetitiveness

In tandem with the top-down management mentality exemplified by South Korean business, there exists an ethos of egalitarianism which has historically and contemporarily manifested itself as hypercompetitiveness. Such an attitude, and the pressures that accompany it, are present across most spectra of everyday life in South Korea. For example, the egalitarian ideal has it that education and opportunities should be the same for all individuals; the reality is that liberalized markets have led to privatization and to intense competition within private supplemental education in order to secure social capital to succeed in the ostensibly egalitarian public schools. The result is that while, in principal, all South Koreans will be afforded the same opportunities for career and education, the high prices of private services (among them educational institutes) lend strong advantages to those people from families with money.

Such a situation is not without precedent in Confucian Korea. Historically, Confucianism served to stratify people according to social classes; the *yangban* (양반), or educated scholarly class, were at the top of the social pyramid and exempted from most physical labor (Lie, 2015). The *kwageo* (과거), or civil-service examination, held annually from the 10th century onward, was technically available to any young student who wished to enter public service. However, the examination was so rigorous and competitive that only students from the ruling classes, who had had access to years of private tutelage, could have any realistic chance of passing. The civil service exam

continues to this day, and hopeful young college graduates routinely spend one, two, or more years in privately-funded preparation for this competitive exam.

Likewise, college entrance in South Korea is very strongly tied to the torturous *suneung* (수능, the ACT-like examination administered to all high school seniors). Although the test was designed to be egalitarian, any student with a chance of testing in the top few percentile (thereby guaranteeing entrance into a top university) would need to have spent many years in test preparation at expensive privately-funded after-school programs with the express purpose of raising scores. Much of Korean society is dominated by such hypercompetitive tendencies, which naturally extend to the field of popular music.

As a social institution, K-Pop is intensely competitive. Each year, tens of thousands of young hopefuls audition at one of the top entertainment agencies: SM, YG, JYP, and more recently, Big Hit (Maliangkay, 2014). Those who pass the auditions must beat out thousands of their peers in order to attain the position of yeonseupsaeng. During a years-long period of apprenticeship in which trainees learn dancing, singing, languages, demeanor, and all manner of skills essential to the success of the mass-produced K-Pop artist, many recruits crack under the pressure and withdraw from the training programs, thus effectively ending any shot at attaining K-Pop stardom. Of those who complete training, very few are selected to debut as fully-formed artists. Among those who do debut, usually via a televised music show such as *M-Net* or *Music Bank*, only about one per hundred will achieve wide-scale success and enjoy an ongoing career in K-Pop. Truly, the odds are staggering. I posit that were it not for the long history and cultural prevalence of competitiveness in South Korean society, the system

under which a single agency “creates” stars from the ground up would not find so many willing participants and could not operate as such.

Drive for Reinvention

Those people who have visited Seoul at one point, then spent some time away, only to return a few years later, may have noticed a particular phenomenon: the roads keep moving. By this I mean that roads, as likely as they are to be well traveled, are just as likely to be ripped out and replaced by new roads not necessarily in the same location. What this means to the casual traveler is that maps are likely to be out of date and may, in fact, be useless; this applies alike for printed maps and smartphone applications. There is no doubt that for many years Koreans have been modernizing and reinventing their roads.

The Korean drive for reinvention extends from roads to housing. A Korean acquaintance once told me that “in Korea, we have only apartments.” By this he meant that neighborhoods are perpetually redeveloped, and not-so-old buildings are replaced with the newest construction, which at that time was (and still is) the ubiquitous apartment tower. Up until the 1980s, virtually no South Koreans lived in apartments; today, most do (Premack, 2017). Traditional housing is replaced by modern towers; modern towers, upon reaching about 20 years of age, are replaced by more modern towers. But what is striking throughout such redevelopment is that, periodically, the change is so radical that it signals not mere elaboration or extension, but rather a more thorough *reinvention*. The transition from wood houses to concrete towers in the 1990s was one such reinvention; the present demolition of concrete towers in favor of steel-and-shell towers is another.

Musically, one striking reinvention occurred after just after 1910, when Japan annexed Korea to its empire. Although Western music had made its way to Korea as early as the 1880s, when the first Christian missionaries brought their hymns, Western music as an institute really took root when the Japanese began overhauling the curriculum of Korean schools, where Western-trained instructors were brought in to train kids to play military music on band instruments. In the popular music sphere, *Sinminyo* (신민요, new folk songs) were invented to carry on the lively spirit of the agrarian masses within the confines of Western tonal harmony. This genre was created by Koreans living under the specter of Japanese imperialism; it was a new Korean music, a localization of foreign elements brought in by the new regime (Kwon, 2012).

Early Korean rock music was another case of reinvention. In an interview with Shin and Ch'oe (2017), legendary rock band leader, guitarist, and ballad singer Shin Hae-chul (신해철) had this to say:

We tried to catch up with Western pop when our popular music was behind, especially in technology, and we converted their hit patterns into local pop patterns to open fire quickly, so that the domestic market could accept it. We could say it was like copying advanced music well rather than being creative. Of course I had a desire to add my own creativity onto that music, since I'm a musician as well. But the era that welcomed foreign music has gone (p. 224).

Thus, Shin latched onto the period's ethos of modernization and dug into a Korean psyche that was faced with decades of suppression of its own culture, along with anxiety about the rapidly developing outside world and the need to bring the Korean infrastructure up to modern international standards.

K-Pop, then, is none too different in its drive to reinvent itself. Notably, when groups have failed in a particular market, the key players (SM, YG, JYP, Big Hit, etc.) have not dwelled upon the reasons for failures in efforts to make subtle improvements,

but rather have reinvented the game plan. For example, when Sooman Lee brought boy band H.O.T. to China with the hopes of developing a market there, he quickly discovered that the venture would fail because the market was much smaller than he had thought and because rampant piracy of intellectual property in China made the possibility of any return on investment there look grim (Lie, 2015). Lee therefore immediately redirected his efforts toward Japan, and BoA was “born.”

Similarly, Jinyoung Park keenly reinvented his focus on penetrating the U.S. market as a signifier for power in K-Pop. When he sent his girl-group Wonder Girls to the U.S. in 2007, he quickly partnered with a local act, the Jonas Brothers, and arranged for his group to tour with them. Also, Wonder Girls made appearances on several U.S. TV shows, such as Wendy Williams. By all measures, the Wonder Girls’ foray into the U.S. market was a financial write-off in and of itself. But JYP understood that even limited exposure within the coveted U.S. market would signify to his players in his Korean home market that the Wonder Girls were a major force, and thus the U.S. venture would greatly increase domestic (and overall) revenues.

Discussion

In this chapter, I have traced the commercial roots of K-Pop and identified a marker of Koreanness in the chaebol-inspired, vertically aligned management approach, coupled with an extreme work ethic and a dedication to a Confucian paternalistic model. I have also suggested that links between K-Pop and past Korean musical and social traditions can be found within K-Pop’s use of humor, its competitiveness, and its relentless drive for reinvention. If we look beyond the obvious textural and sonic elements and instead look at those factors which distinguish Korean culture as unique,

then we may happily find the fruits of our labor. If we focus on the obvious—scales, melodies, languages, and such—then I suggest, as I said earlier, that we may be “looking for love in all the wrong places.” In other words, although 21st-century K-Pop shares almost nothing with its Korean musical predecessors, the Koreans have once again turned to their strong, deep, and historic culture to reinvent (once again) a new, modern Korea, and if the music is any indicator, the reinvention will continue as the country, and its people, move into the next decades.

If there is a lesson here for *WindWave*, it is that pinning Koreanness on a particular performance practice or repertoire may be frivolous—certainly, many Koreans whom I knew were unable to do so. I once asked a Korean colleague, a classical pianist, about what distinguishes the genre *kayo* (가요, vocal pop) as Korean, and she was at a loss for words. She proceeded to have a conversation with some other colleagues, was that the Korean-language lyrics defined *kayo*. But then, if Johnny Lee’s famous song were overdubbed in Korean, it would have a difficult time passing as *kayo*.

Or would it? Are the two worlds really so far apart? I have on Korean radio melodies and aesthetics not too far away from “Looking for Love,” and listeners had no trouble identifying those examples as *kayo*. Perhaps there is no central Koreanness at all, but merely a set of habits that are changing, morphing, and borrowing. Berreby (2005) puts the issue into a broader context: “If you want to believe you’re connected with all your fellow Hindus, or Tutsis, or Americans, dead and alive, because of a shared essence in all of you, then you might find the thought that everything was different fifty years ago to be a problem” (p. 77). Perhaps the Korean traditional musicians today have more in common with *kayo* artists (or jazz musicians) than they

do with traditional musicians of an earlier era. (See Chapter 4 for examples of some changes over time in Korean musical practices.) For these reasons, I am focusing on the *process* of musicmaking. By looking here, I expect to find more continuities than differences in the way Korean and American musicians listen, learn, practice, perform, and develop their musicmaking identities.

CHAPTER 4

Sanjo: History, Sounds, and Creative Considerations

In searching for an appropriate Korean music to study during the research phase of *WindWave*, I employed several criteria. First, the music must feature some degree of improvisation. As the music of my background, jazz, features a fair amount of improvisation, aligning with a Korean music that does so as well would seem to offer more possibilities for spontaneous creation. Second, the music should have a degree of rhythmic groove, or looping rhythms. Since my primary instrument is the drum set, and the drum set is well suited to playing grooves, studying and working with a music in which rhythmic groove plays a dominant role should allow me readier access into understanding and working with the idiom. Third, the music should feature some characteristic timbral nuances. One of the goals of the creative work is to expand the palette of sounds with which I work, so a genre with characteristic instrumentation, and instruments employed in a particular fashion, should help me to conceptualize the overall tone of the summative work.

Upon consideration of the various forms of Korean music of which I became knowledgeable, based on my experience in Korea and my review of the literature, I decided on *sanjo* (산조). Sanjo is an instrumental tradition, which suits the type of work I wish to develop. In addition, it meets my three criteria. Sanjo features a fair degree of improvisation; in the past, it was almost entirely improvised, although in the intervening years it has become more codified, as I will discuss below. Sanjo works within a framework of looping rhythms, called *jangdan* (장단), that underpin and provide

structure and motion to the pieces. And sanjo features instruments with a fairly defined sound palette that includes characteristic modes and embellishments. In order to understand sanjo well enough to use it as a sounding board for composition, and to interact with the players that specialize in it, I will now explore the historical development of this music.

Sanjo: A History

The musical roots of sanjo include *pansori* (판소리, story singing), *sinawi* (시나위, group improvisatory music of shamanistic origin), and folk music from the southwestern Korean province of Jeolla-do (Howard, 2006). However, unlike *pansori*, which is tied to a particular text, sanjo is purely instrumental. Sanjo also differs from *sinawi* in that it features longer sections with greater development of melodic material. Still, there are certain general traits of southwestern Korean music that are shared by all of these genres. Such traits include a use of highly inflected, minor-focused modes and a tendency to increase in tempo.

Practitioners of sanjo generally regard Kim Changjo (1865-1919), of Youngam (영남) County, Jeolla Province (전라도), as the founder of the genre. Although little documentation exists as to the exact musical content of Kim's sanjo, scholars believe that Kim was the first to perform a solo instrumental piece devoid of ritualistic associations (Kwon, 2012). Kim also began the practice of performing with an accompanist on the *janggo* (장고, double-headed hourglass drum). Therefore, Kim was responsible for some key developments of today's sanjo, namely instrumentation (soloist and percussionist) and secularization (performing for an audience versus functioning as a ritualistic participant/enabler). This initial sanjo was developed for the

Rhythmically, the *jinyangjo* (진양조, slow 12-beat) cycle was becoming the most prominent means of organizing the development of the material. The second-generation performers were also the first to make audio recordings, the earliest of which is believed to date to 1925 (Millis, 2018). The making of recordings may have influenced the later notion of sanjo as a fixed work of art rather than a practice. The second generation of sanjo performers established the different *ryu* (류, schools of sanjo modeled on the playing of one master) that are still studied today. Although there is no consensus as to the exact number of schools, most current players of sanjo can trace their roots to one of the eight second-generation members.

With the emergence of the third generation of *sanjo* artists, many pivotal changes affected the development of the practice. One important development was the 1967 appointment of Lee Jaesuk (이재숙) to a post at Seoul National University, the first university to teach sanjo. In this position, Lee was responsible for producing the first transcriptions of sanjo in Western notation. These transcriptions were meant for use as a part of performance-teaching, whereby the professor would sit with the students in weekly lessons, then assign practice—much like in typical Western universities (Kwon, 2012). Such practice was in contrast to the traditional apprenticeship model, whereby a student would study privately over many years in the home of the master. The establishment of sanjo at the university represented a paradigm shift in the genre, as it now, for the first time, occupied a place within the Korean bureaucracy. It would become further entrenched with the beginning of the cultural preservation system.

In 1968, the Korean government recognized sanjo as an important cultural asset and selected it for preservation through a government-sponsored program. The Cultural

Heritage Administration designated gayageum sanjo as Intangible Cultural Property 23, the establishment of which appointed a holder who received a stipend in return for preserving the genre. By this time, most of the second generation of players had died, with the exception of An Kiok and Jeong Namhui, who, because of their having settled in North Korea, were ineligible for sponsorship. Therefore, the first property holders were Kim Yundeok (1918-1980) and Sung Geumyeun (1923-1986). Under this system, students and scholars increasingly came to view sanjo as a fixed work. Artists who were assigned the property were given responsibility for preserving the genre as a cultural artifact; thus, there was some pressure to maintain the sanjo in the same form in which it had been inherited from one's master. As a result, improvisation in sanjo diminished in importance and prevalence. The cultural preservation program continues to this day; more recently, *daegeum* (대금, transverse-blown bamboo flute) sanjo has been added as Intangible Cultural Property 45.

Some composers of recent decades have made efforts to develop new sanjo. One such composer, Hwang Byeunggi (황병기) created a new kind of sanjo by crafting new melodies while retaining the traditional form and musical style, according to U.K.-based kayageum artist Sung Cholong (personal communication, 2018). This newer sanjo is gaining popularity among young traditional musicians, and Sung believes that Hwang's work may grow in importance as more young musicians discover, study, and perform it.

Sanjo, K-Pop, Colonization, and Westernization

Although it is problematic to try to identify one overarching characteristic of Korean identity, I suggest that some aspects of K-Pop are indicative of the present state

of Korean cultural and aesthetic concerns, and that K-Pop shares some of these aspects with sanjo. For instance, I noticed that many Koreans are conscious of a sense of cultural belonging (see discussion on usage of *uri*, below). Having a uniquely Korean music is very important to these Koreans, and such a music has become well recognized with the rise of K-Pop. Of course, *gukak* (국악, lit. “national music,” traditional music), for Koreans, is the original “our music,” and this is evidenced by the existence of government institutions dedicated to its preservation. Aesthetically, there is much similarity in the vocals of pansori and of K-Pop. Both feature a melodramatic, story-centered approach, and both feature frequent use of melisma. Both K-Pop and pansori performers sing with a wide and exaggerated vibrato, often delayed, and often with a very sharp initial attack. Also, there is an emphasis on singing in a high chest register, particularly among women singers of K-Pop and pansori. This shared vocal aesthetic evokes the quality of sounds produced in casual conversation among the common people of the rural southern areas of Korea. Such a vocal aesthetic seems to have been a part of the formation of pansori, and by extension, sanjo which, although an instrumental genre, shares agrarian roots.

Korean governmental administrations have been very conscious of exporting Korean culture around the world. Beginning under President Kim Dae-jung (김대중), the administration earmarked funds for the development of the K-Pop industry so that it could become an important Korean export. These efforts, in tandem with the entrepreneurship of entertainment moguls, have proven to be very successful (see Chapter 3). However, traditional music has received neither comparable financial support nor similarly extensive public relations campaigns aimed at making indigenous

Korean music more well known worldwide. Absent such funding or entrepreneurial muscle, the onus falls on the artists to develop markets overseas. Professor Kim Young-dong of Seoul Institute of the Arts (personal communication, 2018) spoke of ways in which traditional music may become an influence on other world and popular musics: he suggested that a new fusion of styles, particularly the adaptation of Korean rhythmic cycles to new contexts, would be an important method for acclimating new listeners to the aesthetic concerns of *gukak*.

Western music has also been a competitor to indigenous Korean music. During the Japanese colonial occupation of 1910-1945, along with attempting to expunge Korean culture (by forcing use of Japanese names, banning Korean-language radio stations, etc.), Japanese imperial commanders attempted imported their version of Western culture. Some imports included classical music, along with the record player and phonographs of classical music recordings. Korean music, as a holdover of pre-colonial times, was also suppressed in those areas (mostly cities) where Japanese officials had the greatest influence. *Sanjo*, then, has had an important place in the preservation of *gukak* history in that its practitioners, due to their residing in remote countrysides far away from town centers, were able to continue to develop their practice.

Given that *sanjo* is such a beacon of Korean heritage, it is surprising that it has not received greater attention from the masses. Perhaps this was an inevitable result of the massive drive to industrialize in the decades after the Korean War; Although Korean has not specifically Westernized, it has certainly modernized (see Chapter 3, “Drive for Reinvention”). Part of this modernization included the institutionalization of Western

classical music (initially to the detriment of traditional music, which was not funded until much later), unknown to Korea until the first decades of the 20th century.

Today, an entire structure exists for the support and propagation of Western musical culture, and, ironically, this paradigm far outstrips, in size and influence, its gukak counterpart. Traditional music professor Kim Jin-ah (2017) states that in order for Korean scholars to navigate the social world of academic music, they must necessarily study and practice foreign (i.e., Western) music. Traditional Korean music is at once marginalized and simply unknown, or looked upon as a curiosity. Rucker Shin Hae-chul echoes a common attitude in noting that “[gukak] is the ‘closest, but farthest’ music to me, just like to any Modern Korean” (Shin & Ch’oe, p. 225) There have been relatively few collaborations between Korean Western classical musicians and gukak musicians, considering the great number of trained classical musicians in Korea today.

The relationship of sanjo to Hallyu, and thus to the modern Korean identity, is rather complicated and speaks to the history of domination and suppression of culture in Korea over the past century. Beginning in 1910, the Japanese imposed Western culture filtered through a Japanese lens. (Having industrialized earlier, Japan had, by that time, already thoroughly adopted and adapted classical music.) The music that was taught in colonial schools until 1945 was of Western classical origin, whereas Korean music was actively suppressed and thus rarely taught in schools (Kim, 2017). Consequently, gukak became an important symbol of Korean culture, even as it was less widely taught. This relationship of gukak, including sanjo, continued as the dominant culture shifted to *teuroteu* (트로트, lit. “trot,” Japanese-influenced dance music), then to kayo, and finally to Hallyu. (For more information on trot, see Chang, 2017.) Today, sanjo remains an

important beacon of Korean culture and is promoted as such on Korean media and throughout the world, even though it still resides outside of the dominant pop marketplace.

Although there are great variations in the ways individual Koreans uphold and practice their cultural traditions, some linguistic continuities are worth noting. The possessive pronoun *uri* (우리, our) is often used to describe nouns or practices that are uniquely Korean. Some common applications are *uri mal* (우리 말, our spoken language), *uri eumsik* (우리 음식, our food), and *uri eumak* (우리 음악, our music). In such cases, the word is understood to mean not a local or familial “our” but rather the entirety of the Korean people. In the example of musical instruments, *uri akki* (우리 악기, our instruments) would refer to janggo, daegeum, *haegeum* (해금, two-stringed bowed fiddle) or other indigenous instruments and not necessarily to instruments owned by speaker. In this usage, the term “uri akki,” then, would not be applied to a piano, guitar, drum set, or other Western or otherwise culturally imported instrument. Thus, sanjo, as “uri eumak,” holds a special position in the language as a uniquely Korean. Interestingly, K-Pop, although a conspicuously Korean creation, is not referred to by Koreans as “uri eumak;” that designation is reserved for gukuk.

Sonic Characteristics and Performance Practices

Sanjo exhibits many of the characteristics that are typical of traditional Korean music in general. For example, the use of shigimsae is very apparent. In *haegeum* performance, shigimsae are expressed by a strong attack, quick sforzando, a very wide, variable, and often delayed vibrato, and a frequent upturn of the note, or a change to a quick note a step in pitch above the sustained note, immediately preceding the release.

On the janggo, the shigimsae may be manifested as quick single- or double-appogituras preceding a sharply accented note, or a naturally decaying rebound of the mallet on the skin of the drum. Also characteristic of Korean music and exemplified in sanjo are *chuimsae* (추임새), encouraging shouts by the accompanist or audience members. Another consideration is the use of jangdan as rhythmic building blocks. Traditionally, traditional pieces were long in duration, often an hour or more. In recent times the lengths are usually truncated, as modern performers typically must fit their pieces within the constraints of today's media.

Korean music places no emphasis on how notes in space combine to form specific vertical harmonic structures. This does not mean that only one pitch is sounded at one time. In genres such as sinawi, each melodic instrument—daegeum, *taepyeongso* (태평소, lip-reed instrument with flared bell and finger holes), piri, gayageum, and geomungo, in various combinations—develops melodic motives specific to the range and character of the individual instrument. Although the instruments may at times play similar motives in heterophonic fashion, there is generally no exchange of melodic lines; for example, the taepyeongso does not typically exchange voices with and play the melodic material of the daegeum. A complex sonority results whereby the limited numbers of pitches and tones on each instrument combine to produce a panoply of instantaneous sound combinations. In sanjo, each instrument plays largely in a monophonic fashion, even though some instruments, such as gayageum, are capable of polyphony. With *WindWave*, I aimed to create similarly complex textures such as found in sinawi but with more of the sense of order and pacing of sanjo.

Korean music is typically modal, although the modes may represent a scale of more than simply a set of notes. For example, in Korean modes, each note in the set may receive a particular inflection, such as sliding downward (more usual) or upward, or receiving marked or no vibrato. Often times, it is the middle note that is considered the “final” or fundamental note of the mode to which most melodies resolve. Also, each mode is associate with a particular mood; although in Western music one may say that a minor mode is darker, in Korean music a mode may be associated with a specific emotion or character.

As mentioned, sanjo today is usually shortened—often to 15 minutes for a concert performance or even 6 minutes for a television appearance. Because I am interested in creating a unified, large-scale work, it made sense to begin *WindWave* with a template of the traditional sanjo, which moves through (typically) four movements, with no intermittent pauses, over a duration of about 50 minutes. Also, the slow progression of sanjo through various rhythmic cycles allows for a built-in arc of tension and release. Such a format may help make the work’s link to sanjo more explicit to casual and scholarly listeners.

Oral Traditions and Notational Systems

Early players of sanjo did not use written scores, as the music was transmitted by oral tradition (Kwon, 2012). The rhythmic-metric approach must therefore have developed without the aid of written notation. (Even today, the predominant method of teaching the rhythmic feel is via live demonstration of the rhythmic cycle, and although scores are used during training, heavy emphasis is place on rote instruction and imitation). Players grew to rely on their eyes and on visualization of movements to

remain in sync. For example, the arms of the janggo performer rise and fall in flowing arcs, the same type of motion employed by Korean dancers. Visualizing these motions can be of help to the players of sanjo, who typically perform seated on the floor.

By the third generation, some practitioners of sanjo began to write down the music using *jeongganbo* (a system of notation developed in the 15th century C.E. by King Sejong, who also sponsored the development of hangul). In *jeongganbo*, the rhythmic-metric approach is very obvious and explicit. The music is written from top to bottom beginning in the upper right-hand corner of the page, much like traditional Japanese script. Each vertical column, from right to left, is drawn as a grid outlined by fine lines, which form a series of squares from top to bottom. One square represents one beat, and (depending on the number of beats in the cycle) one column typically represents one cycle. Inside each box, the name of the pitch or stroke is written or engraved. If two notes are to be played in succession on one beat, then two note names are written vertically in series within the same square. Long notes are indicated by blank squares following the note onset, and where a note releases and there is to be a silence, a small horizontal line is inserted into the appropriate square. Such an arrangement clearly displays the metric structure of the music. Thus, a *macropulse* (original term - the duration of one rhythmic cycle in Korean traditional music), conceptualized as the length of a breath, may be intuited from the visual arrangement of the rhythmic cycle's occupying one full column on the page. The sync points, wherein musicians who may have become separated in time rejoin, occur at the tops of new columns.

Adopting the system of Western notation has made possible a degree of self-study, although the specifics of articulations are not often indicated in the score. Therefore, the score is meant to be an aid in the teaching of sanjo in studio environments at the university in one-on-one or small group lessons. Much like with traditional apprenticeship, students copy the motions of their teacher and model the sound they produce on the sound demonstrated to them. In scoring *WindWave*, I utilized standard Western notation, with definitions and descriptions provided for any proprietary notations as necessary. (For a full discussion on the advantages and disadvantages of Western Notation as applied to *WindWave*, see Chapter 5, On Western Notation.) Focused listening and discussion, in combination with Western notation, seemed a simpler method of accomplishing the learning and performing of *WindWave*.

Working with Western notation should facilitate quicker learning of the musical material than strictly aural learning. In time, *WindWave* should serve as the foundation for a new music practice that may become part of a university curriculum. As such, the piece should not be playable only by this group, but also by other professional and student groups moving forward. Working with Western notation should reduce the barrier to entry should another group decide to begin practice and performance of the piece.

Cultural Protectionism and Improvisation

As discussed above, with the establishment of the cultural protection system in the 1960s, a few living masters were selected to preserve their form of art. These masters received a stipend under the premise that they would perform, and thus

preserve, only their selected branch of sanjo. In this way, the pieces became yet more fixed and improvisation declined further. Soon, the scores held in university libraries were regarded as definitive editions, and improvisation was not required of the performers, although young performers often experiment with improvisation on their own or in other genres.

Improvisation is an important part of my creative practice, however, and historically it was an integral part of sanjo as well. Although explicit melodic improvisation within sanjo has also declined in recent years as the pieces have been codified and transcribed by scholars, implicit improvisation is still prevalent in the interactions and mutual encouragements of the two musicians of the duo, and in the rhythmic and textural commentary of the *kosu* (고수, accompanying drummer). And because Korean musicians typically improvise when playing other musics, and given my experience in workshopping with Korean musicians, I do not anticipate resistance to trying improvisation within a new work based on sanjo.

Relationship to Jazz

Disparate Origins

Interestingly, jazz and sanjo did develop around the same time period, the later 19th century. This is a coincidence, however, and there are more differences than similarities in the origins of sanjo and jazz. Sanjo emerged in the countryside as a middle-class, secular adoption of local religious and folk music (Howard, 2006). Jazz emerged in the city (New Orleans) in parallel to the blues tradition. In sanjo, improvisation was a natural continuation of the same techniques employed by shamanistic musicians, whereas in jazz improvisation developed as African American

musicians applied unique rhythmic interpretations and characteristic melodic inflections to band repertoire (Vulliamy, 2016).

Shamanism in Korea may date back as much as 5000 years. The shamans typically either had a hereditary lineage (more common in the southern regions) or were inducted into the role at an initiation ceremony. In the latter case, inductees often would have succumbed to some recent, severe illness. Under such “divine illness” or “possession” experiences, subjects manifested symptoms of physical pain and psychosis. It was believed that physical healing was possible only when the possessed person accepted full communion with the spirit. In practice, shamans were more often women, and during ceremonies these women would often be accompanied by their husbands on an instrument such as the janggo.

Ceremonies were held for reasons such as ensuring good harvests, good health, and fertility. Shamans, although performing important services within the village, occupied a very low rank in social status. It may be notable, therefore, that the putative founder of sanjo, Kim Changjo, was the son of a wealthy town official. The elder Kim had sufficient resources to become a patron of his son’s musical practice, which was considered an acceptable hobby for a gentleman. The Kim household became a place where musicians could come and perform. Therefore, although Kim incorporated and adapted the music of the shamans and the peasants, his music, sanjo, had secular, middle-class beginnings.

Jazz music, by contrast, came about under entirely different circumstances. Africans who were forcibly brought to the United States during the Atlantic slave trade were forbidden by plantation owners to play their native instruments for fear that they

would be used to organize a revolt (Vulliamy, 2016). The history of jazz thus is intertwined with the drive for freedom and the asserting of cultural independence where there was a lack of physical independence. Sanjo, by contrast, began life in the home of one town official's son.

Fortuitous Parallels

Musically, however, there are some similarities. Whereas Korean court music avoided extreme personal expressivity, sanjo emphasized the skills of the performer, who would increase the intensity of the performance over the duration of a work. Similarly, early jazz musicians such as Buddy Bolden performed with a distinctive tone and individuality (Vulliamy, 2016), and typically progressively increased intensity over a solo, section, or piece. Jazz and sanjo both make prolific use of angular rhythmic figures (those that change direction with some frequency). Swing rhythms are angular in that there is a balance syncopated and unsyncopated note attacks. The points where the changes occur are the angles. Although sanjo performers do not count an underlying pulse over which to syncopate, they nonetheless perform rhythms that mix up long and short notes with frequent changes; one example is the common grouping of two quick notes at the beginning of a phrase. This gives sanjo its angular rhythmic quality.

Although a shared quality of rhythm between speech and music is a feature not unique to the U.S. or Korea, jazz and sanjo are both particularly representative examples of the phenomenon. In American English, an accented sound is frequently followed by one or two unaccented sounds. Where there are two unaccented sounds, one may speak in a triplet figure; when there is one unaccented sound, it most naturally occurs closer in time to the next accented sound than to the preceding one, so it can

function as a pick-up to the next accented syllable. Also, American English speakers tend to deemphasize consonants by voicing them (d instead of t) or slurring them (gonna go). These speech patterns are particularly suited to jazz singing or scat-singing, as the natural speech has a “swinging” quality similar to jazz instrumental phrasing. (For more information on swing eighth notes, see Butterfield, 2011.) In the Korean language, almost the opposite is true: speakers tend to double up on or over-emphasize consonants (*il-DDan* instead of the written *ildan*). Also, many Korean words begin with a quick accent followed by a sustained nasal (*jang, kang*), a diphthong into a sustained nasal (*young, yang*), or both (*byung, myung*). The result is a quick and heavily accented sound followed by a quieter and longer sustained sound, or exactly the kind of articulation displayed by players of the *haegeum* or *daegeum*.

Sanjo and jazz are both very interactive musics. In sanjo, the drummer shouts *chuimsae* as the piece progresses, and the audience is welcome to participate in this as well. The same holds true for a jazz performance at a club, where both performers and the audience may express approval and encouragement of a soloist by commenting or shouting. In both cases there is three-way interactivity between soloist, accompanist, and audience. In jazz, these shouts of encouragement can actually produce a change in the soloist’s behavior—the soloist might continue for longer on an idea or try out techniques that might feel risky without such encouragement. I suspect that, historically, such was also the case with sanjo, even though today most sanjo performance are played from the score. Even in this case, the sanjo soloist may alter articulation or intensity based on the shouts, or the musical performance, of the accompanist.

Sanjo and jazz were both originally learned by ear, not from a score. With sanjo, the teacher's home was the studio, and students learned by imitating their masters. Early accounts point to a more free-form lesson format, whereby students would arrive at the house of a master, who might be out at work tending the field. Students would be welcome to stay in the house and practice. Upon returning, the master might simply begin playing the instrument, whereupon the students might work on copying the master's techniques. There may have been little in the way of explicit instruction or discussion. Similarly, early jazz players would hear masters in performance situations, then work on copying what they heard. The transmission of information was organic and natural. Interestingly, both sanjo and jazz transitioned to a written, academic model of learning sometime after the middle of the 20th century. However, learning by ear still remains important to both practices.

The genres of jazz and sanjo have specific repertoires. This is most extreme in the case of sanjo, where an entire school (recognized originator and its proponents) of sanjo has a repertoire of exactly one composition. Each practitioner of sanjo may perform the piece with individualized articulation, expression, embellishment, and improvisation, but the form and primary motives are set. Any performer who plays sanjo would begin by practicing one of the schools, although some musicians are advocating for the development of new schools. In jazz the repertoire is less strict but would likely include the music of Duke Ellington and Thelonius Monk, for example. Similarly, the music of these two musicians is widely regarded to be at the core of jazz music, and most students of jazz will be required to play Ellington and Monk.

When performing jazz or sanjo, timbral variation is especially important. Sanjo instrumentalists continually adjust their attack, sustain, and vibrato in order to add variety and individuality to their performances. I would argue that this variety of timbre is more important to the characteristic sound than having a varied set of pitches, and indeed, some Korean modes have four or fewer principal pitches, although because of inflection the actual variety of frequencies produced is very large. Jazz musicians approach performance in the same way: Johnny Hodges would slowly slide up to pitch and vary his vibrato on the alto saxophone, and Thelonius Monk would play two adjacent semitones on the piano in order to imply the missing frequencies in between.

Instrumentation, Timbre, and Musical Development

One obvious difference between jazz and sanjo is the instrumentation, although in both cases musicians developed their work using locally available resources. Sanjo made use of folk instruments already used in other Korean genres such as pansori and sinawi. The Korean musicians used Korean instruments to make a new Korean music. In the United States, musicians, primarily of African American origin, made use of Western European band instruments such as trumpet, saxophone, clarinet, tuba, and drums, as well as violin and guitar, to forge their own musical style. The result was new sounds, such as squeaks and squeals, that were possible based on the natural design of the instruments but perhaps outside of the instrument makers' original intentions or the classical ideals of sound production. Of course, such extended techniques are in wide use in today's modern music.

In jazz, a mode is a group of notes including one fundamental, or final, and often a characteristic note that gives the mode its particular sound. However, in *sanjo* the

modes include not only a set of pitches but also characteristic inflections. For example, in the gyemyeongjo mode, the flat-3rd tone is typically connected to the 2nd tone via portamento and is rarely performed any other way. The final is the second pitch in the mode and a perfect fourth above the first pitch. The final is typical performed with no vibrato, while the 5th tone is performed with a wide vibrato. Also, the modes of sanjo may have particular emotional connotations; the gyemyeongjo mode is considered longing or pensive.

Jazz and sanjo musicians keep tempo in very different ways. Although a survey of jazz recordings will reveal that the ending tempo is often quite different from the beginning tempo, nonetheless the change is usually gradual and not jarring. Generally, jazz musicians strive to maintain a consistent tempo with consistent spacing of the quarter-note pulse. With sanjo, players keep time via rhythmic cycles, not by counting an underlying pulse. The individual notes in these cycles may vary in duration or spacing. Also, at the level of the macropulse, there may be great variation from one pulse to the next; although the trend is to speed up over time, locally one macropulse may be longer (slower) than the preceding one.

In Western classical music, teachers traditionally emphasized unity of tone throughout the registers. This conception is quite different from Korean music where each note on an instrument is recognized for its particular tonal quality. Along with the unity of tone, Western classical music developed increasingly rapid changes of pitch over time to create motion and intensity. By contrast, in sanjo, increasing intensity is more likely to be accomplished by wider vibrato, use of more strident tonal colors, and stronger accents within the shigimsae.

Traditional jazz music borrows heavily from Western classical forms. For example, a typical classical short form is AABA, where initial melodic material is repeated, contrasted, then repeated again. The return of previously stated melodic material would seem a very important convention of Western music, and jazz follows this convention. By contrast, in sanjo, the material is developed in bulk, slowly, over the course of a performance. Once the piece progresses to a new section, prior melodic material is not recapitulated.

Stylistic, Compositional, and Performance Paradigms

The sanjo format features a principal soloist supported by a single accompanist. In *WindWave*, I expand upon this paradigm by variously featuring different instruments and combinations of instruments as soloists. The roles are more fluid, and the accompanist may at times perform as the soloist. In order that some of the textural flavor of sanjo is preserved, I also feature points in the composition where the sounding instruments are precisely two, in soloist and accompanist roles.

One way in which sanjo is similar to certain forms of Western classical music is its large-scale form. Each sanjo typically moves through four or five movements, although the movements are segued and do not reach any separate cadence or conclusion, with the exception of the final movement. Nonetheless, each movement has a discernible character. Contrary to much Western classical music, the slower movements give way to the faster movements, and the pace gradually but continually quickens until the end of the piece.

Especially important in sanjo is interactivity in the way the soloist and accompanist respond to each other's playing during performance. In present-day sanjo,

this interactivity is more one of mood and intensity rather than of melodic or rhythmic material. In jazz this is also the case, although a soloist or accompanist may decide to vary the actual notes based on the feedback from the other musicians. With *WindWave*, I continue the interaction of mood and intensity but also open up the possibility of altering notes during the course of performance. In fact, this will be an essential skill of the performers of the work, because improvisation is explicitly called for.

Although the majority of sanjo transpires with the soloist on the melodic line and the accompanist on rhythmic dialogue, there are moments, particularly toward the end of a piece, where tutti performance occurs. These sections form a nice contrast to the more free-flowing and interweaving textures that comprise the bulk of sanjo. I make use of tutti passages in a similar fashion in order to add some variety and to bring a point of focus to certain sections, primarily the finale.

Although visual cues are not unique to sanjo, they are very important during performance. I have often seen sanjo performers exchange knowing glances when moving on to the next movement, for example. Similarly, jazz performers give visual cues to signal the end of a section or the proper moment to leave a repeated pattern and continue onward in the piece. Western classical musicians often exchange glances, give an upbeat with a breath or a movement of the body, then commence performing in rhythmic synchronicity. In *WindWave*, I composed repeated or looped sections and made use of some visual cues for sequencing.

Musically, in order to facilitate generation of the composition, the source genre should have sufficient distinguishing characteristics, yet be open-ended enough to allow for adaptation. Sanjo fits this requirement as well. Unlike other Korean genres, such as

pansori, which is tied to a particular text, sanjo is purely instrumental and thus free of the restraints imposed by following a predetermined story. Also, the duo format of sanjo leaves the audio of the performers particularly exposed, which facilitates analysis of the expressivity of performance. The format also allows for easier observation of performer interaction. As I composed the music for *WindWave*, I aimed for a similar level of interactivity in feel and intensity.

Discussion

As far as I can find, this is the first dissertation to combine sanjo with jazz musics. Several extant dissertations explore composing new sanjo for Western instruments (see Yu, 2004), but these have not made use of mixed Korean and Western instrumentation. *WindWave* is based on sanjo but also combines elements of jazz, and the instrumentation is mixed Korean and Western. Hopefully, this work will be fun for the band to perform and enjoyable for audiences to hear.

CHAPTER 5

WindWave: An Intercultural Musical Exploration

Conceptualizing

The genesis of the project began with my appointment to Seoul Institute of the Arts (Seoularts), located in Ansan, about 10 miles south of the Seoul city limits. (The college was founded in downtown Seoul and still maintains facilities there.) For a number of years I had been increasingly drawn to and interested in traditional music, even though my “day job” was teaching jazz theory and directing the big band. Because this was Korea, it would be easy to assume that practitioners of all musics coexisted as a part of a harmonious super-department; in practice, however, this was not the case, and relations between faculty of the Korean Music Department (traditional music) and the Applied Music Department (popular music, including K-pop, studio, etc.) were tepid at best. I therefore saw my role as a bridge, someone who could navigate the spaces of and attend and participate in functions of both departments.

Early on, I began to conceptualize ways in which I could bring people from “both sides of the aisle” together to collaborate on a large-scale musical project. The campus had an extensive telematics performance infrastructure including several soundstages and the requisite audio and video equipment. In addition, many of the faculty and students had experience with telematics presentations. By that point I had also organized and contributed to several telematics exchanges with the big band that I directed. For these reasons, and because I knew that I would be leaving Korea for the United States, I decided on a telematic approach for *WindWave*.

The telematic format greatly influenced my composing of the work. Firstly, I knew I wanted to use a string quartet, the Umbria Ensemble, based in Italy. On prior engagements I had enjoyed working with its members, Angelo Cicillini and Cecilia Rossi on violins, Luca Ranieri on viola, and Cecilia Berioli on cello, and they had a site available where they could perform and connect via telemetry. The challenge would be in dealing with the latency, which was typically on the order of 200ms in linking with Korea. While this delay is not of material consequence in casual telephone conversation, it does affect the timing of how musicians play together.

Jazz musicians who are used to performing live tend to sync up auditorily to each other's beats, and they have expectations as to where those beats will fall. If one musician tries to sync up auditorily with another musician in another physical space and whose sound is delayed by 200ms, the result is typically that both musicians will slow the tempo down in order to "chase" each other's beat. This results in a downward spiral of tempo and much uncertainty of delivery. Korean traditional musicians, as discussed above, rely partly on a visual cuing system based on the up-and-down flow of the players' (or dancers') bodies. In similar fashion, these visual cues arrive late when broadcast over telemetry with a 200ms delay.

Several solutions are possible. One would be to compose music in such a way that the two performance sites share a common pulse, yet the count of the pulse is different. For example, when playing in 4/4 time, Site A might be counting 1-2-3-4 while Site B is counting 2-3-4-1. At Site A, because Site A's signal is delayed, the beats line up (1 to 1). At the second site, however, because Site B's signal is also relatively delayed, and because Site B is concurrently one beat ahead, the beats would line up

differently (1 to 3, or two beats displaced). The latency is determined ahead of the performance, then an additional delay is imparted digitally to synchronize the delay to one beat. For example, if the piece moves at 60 BPM (one beat per second), and the latency is 200ms, then an additional delay of 800ms would be added so that the signals would be displaced by exactly one beat. Quite satisfactory results can be obtained for groove or modal music, where synchronization is required at the level of the beat but not at the section. This method even allows for some interesting results in improvisatory context. However, this technique also presupposes that the music moves at a fixed rate, which is not necessarily the case for *WindWave*.

Another way would be to employ some sort of click tracks that are generated locally at each site and synchronized absolutely. The musicians would be instructed to cue only off of the track and not to the audio or visual signals they received. This could be a tenable solution for recording a prewritten piece that adheres to a strict time track. Although live results would be suboptimal, for one side would be delayed relative to the other, the captured audio could be combined in post-production to produce a very satisfactory result.

A third method is to perform totally live and let the latency be what it is. This can be totally acceptable and can yield some very interesting results for experimental pieces. If any type of synchronization of tempo is required, however, then some practice and training is necessary for the musicians to learn how to anticipate the beat and not fall into the spiral of descending tempo. I have found this to be workable with musicians who are open to experimentation and to putting in some work at acculturating to a new cuing system and deculturating from their long-developed, and now second-nature,

habits of cuing auditorily and visually. Given that *WindWave* involves some degree of interplay and improvisation, I decided to focus on the second and third methods.

Having now decided that the work would be telematic and would involve latency, the next step was to settle upon instrumentation. The Italian string quartet was a known quantity, and I wanted to include them from the beginning, and from the earliest talks they seemed very interested and willing to participate. The question was, which Korean instruments to use? I had many talks with Kim Young-dong, daegeum performer and professor at Seoularts, regarding musical sounds and cultural traditions. Kim suggested that the jangdan were very important, and that if I could learn some of them well, I would be well on my way to understanding Korean music. I decided to use the janggo, the most representative of the Korean drums and one which features regularly on television and at festivals as an identifiable cultural symbol. I would use the *buk* (북) as well (as a solo instrument), but the janggo would underpin most of the rhythmic sections.

Kim himself had expressed an interest in the project from the beginning, and I had been very curious about his instrument, the daegeum. What separates this instrument from other end-blown flutes is a small piece of rice paper mounted near the embouchure hole. The rice paper produces a “buzzing” sound, such as tissue paper on a comb, but only when the instrument is blown with sufficient force to activate it. This results in a noticeable timbre change as the player performs crescendos. The effect is similar to that of trombones or saxophones in that the waveform becomes more complex, with more inharmonic partials, as the amplitude increases. This timbral flexibility, combined with a great possibility of bending pitches both with angle of

airstream and with partial opening of finger holes, intrigued me greatly. The instrument also has its own history in sanjo, as noted above.

Having covered the percussion and winds, I then looked for an instrument with a complementary yet distinguishable tone and more flexibility of pitch. (Although the daegeum can bend notes, it traditionally is considered to be a pentatonic instrument and thus has fewer pitches available.) Noh Euna, haegeum artist and also Seoularts professor, had already been working with an intercultural string orchestra that brought many of the Korean stringed instruments (including geomungo and kayageum) together with Western orchestral strings and piano. She had expressed an interest in further collaboration, so I developed *WindWave* with her musicmaking voice in mind. The haegeum is a two-stringed bowed fiddle. Because it has no fingerboard and the strings are stopped in mid-air, the player can vary pitch both by changing fingerings (or sliding a finger) and by increasing or decreasing the pressure on the string. The haegeum therefore has no intrinsic limitation on the pitches that it can produce within its range, and the relatively loose strings open up the possibility of a variety of shigimsae.

The next step was to fill out the “jazz” elements of the group. I would be covering drum set, percussion, and Western concert flute. Since my contribution would mostly be rhythmic, melodic, and textural, the logical complement was a chordal instrument. I had envisioned electric guitar from the beginning, both for the harmonic possibilities but also for the electronic effects that are commonly used with that instrument. Amplifier distortion, loops and delays, and feedback are some of the many possibilities, and I wanted to find artists who were comfortable with experimentation, improvisation, and chordal and textural playing. Guitarist Jean Oh, who had studied in France, had been

working on the Korean experimental scene for a number of years and was lecturing at Seoularts at the time. In addition, he had had experience working in intercultural ensembles with Korean instruments and jangdan. Another guitarist, Roman Pulati, was an expatriate from Australia who had performed much experimental music. His great curiosity and flexibility on his instrument intrigued me. Fortunately, both of these artists agreed to take part in the project.

So my basic lineup was now set: three jazz musicians, three Korean musicians, and a string quartet. Although I would add other instruments on a per-piece basis, the basic framework for the composition was in place. Next, I needed to negotiate how we would perform, and record, telematically. I decided that the creative output should be in the form of an album, so the ultimate focus would be on the recording. Although there would be observers during the telematics sessions, it was not necessary to produce a visual component to the piece. Focusing on recording would also ameliorate the difficulty of attaining sufficiently high-quality live sound concurrently with recording. I could therefore focus my efforts on facilitating a viable composition within the limitations of the telematics format.

I decided to envision the group as three “micro ensembles” within the larger group. There would be moments when each micro ensemble played individually, moments when two of them played, and tutti passages when everyone came together. This would allow the listener’s focus to rotate and absorb the various component textures that make up the composite mix. It would also allow for the telematic lens to shift from one site to the other, now highlighting this location and now the other. This

would help to integrate the two sites and avoid having a single site be the primary locus of control.

With the group members now in place, and the overarching concept for the composition set, the next step was to focus on developing the material itself. Given my research on migration and Korean culture, the first step was to arrive at a method of working with the musicians. I had reached the conclusion that each musician was a complex entity, and to try reducing these individuals to a fixed identity category would be more of a hindrance than a help to the creative process. Therefore, I decided to spend time one-on-one with each musician so that we could mutually benefit from contact and exchange. At times I was the migrant, and at times my partner; at times both of us were migrants in navigating a new combination of sounds and techniques. Some of the meetings were chats over coffee, but most were in a practice room, with our instruments at the ready.

A great experience for me was when janggo artist Lee Yong-tae allowed me to sit in on some of his private lessons with students. There, I was able to observe not only Lee's playing, but also the manner of instruction. In conversations with traditional musicians, I often would ask technical questions about composition or performance; most times, the responses were more ethereal and concept-based rather than concrete or actionable. But by observing Lee in the studio, I witnessed firsthand how he taught janggo in the university setting. Each student learned in rote fashion--first, the teacher demonstrated, then the student joined in. At a certain point, the teacher dropped out and let the student continue to repeat the pattern under consideration. The teacher coached on technique, paying special attention to the physical motions of the student.

Lee focused on having the students capture the flowing arm motions properly, and on lifting and dropping with free weight. He did appear very loose indeed, as the arms drew graceful arcs around his seated body. Although the motions were in line with what I had learned in my research, the teaching method was different from that in documentation on the early days of sanjo, wherein the teacher paid less direct attention to the student and simply performed the part (on break from working in the field, for example). Here, Lee was interacting very specifically with the student and giving precise instructions as to physical movements.

This might represent a shift from the Confucian past, when the father firmly steered the family and rarely held counsel with his children, who were expected to follow unquestionably. In modern Korea, especially in the cities, the focus of the family has shifted to the children so much that one typically sees the parents following the kids around to their various educational and social activities. In Korean university, the students are called “kids” by professors (and by each other), and professors do take on a parental role, often taking students out after class for meals or diversions. In the janggo lessons I witnessed, Lee was definitely looked upon as a father figure, and yet the focus of the lesson was on the students and their performance, not so much on the teacher. In comparison with lessons I have observed at American conservatories, Lee did more playing himself, more leading by example. There was also more tutti playing where teacher and student performed in unison. I did not notice any written scores in use at these sessions (see Chapter 4, Oral Traditions and Notational Systems).

Where I did see written scores was at rehearsals of the Gukak Orchestra, conducted by Kim Young-dong. This was a large ensemble of about 40 members on a

wide mix of Korean instruments: strings, winds, and percussion. The instrumentalists were seated in semicircular rows and divided by section, with the conductor at the front, much like in a typical Western orchestra. At these rehearsals I had the pleasure of sitting with various sections and following along their written parts as the players performed. This was an excellent opportunity to learn the timbres of the various instruments and their musical functions within a larger group. Importantly, I saw that all players were reading 5-lined staff notation, which is typically used in university settings. Although *WindWave* would have sections of improvisation, there still was a need to notate some parts. Because the musicians with whom I would be performing were all professors at Seoularts, and because all were already comfortable with using Western notation in practice and performance, I decided that I would also employ Western notation for the written portions of the work (see discussion on Western notation, below).

The one-on-one sessions with Lee were very informative and productive. In the practice room, we negotiated our experience and backgrounds to find a way of playing together. Kim played for me some of the important jangdan, and I followed along on the drum set. Similarly, I played some swing patterns, and Kim quickly found some complementary rhythms to play on his janggo. Contrary to what I had read about the protectionism of Korean music and a concomitant reluctance to embrace change and newness, Lee jumped right in and was enthusiastic about adapting his knowledge and technique to this new project. We were not concerned about playing what was correct or sanctioned, but simply about creating a common ground together. In fact, this has been my experience in working one-on-one with many musicians who are open to such

exchanges; most were more intrigued about growing and adapting—about integrating this new knowledge—than they were concerned about faithfully representing their heritage.

As much could be said about my sessions with Noh Euna. She already had a good amount of experience with intercultural musicmaking by way of her group, Seoul String Ensemble, so I had no reservations about her committing fully to this new project. Before meeting her for one-on-one sessions, I spent a fair amount of time listening to and studying her recordings. As I mentioned, the haeguem has no pitch limitations within its normal range, and Noh showed as much in her performances. Although Noh was an accomplished traditional artist and knowledgeable in sanjo, the Seoul String Ensemble focused primarily on Western music. As such, she was already operating in a circle beyond the traditional scene that I had known from my written research.

The one-one-one sessions with Noh went much as those with Lee, and the results were equally fruitful. We met in the practice room and spent a fair amount of time just jamming and getting to know each musically. Mostly we just played, but between excursions on our instruments she humored my questions about modes and shigimsae particular to her instrument. Again, we had no trouble finding and making common ground as we listened and adapted. The practice sessions with Kim were the most focused on playing and the least on talking; however, we spoke at length in many coffee chats, both on campus and off. I was struck by the conceptual thinking of Kim, who spoke in beautiful metaphors. Kim was most encouraging of my using jangdan as a rhythmic framework for *WindWave*; indeed, it was Kim who introduced me to the

primacy of jangdan in Korean music. When we did play, Kim was totally focused and engaged, and also had no difficulty in finding a way to mesh his playing with my own.

Composing

The next phase of the project was to take what I had learned from my sessions with the Korean traditional musicians and apply it to composing for *WindWave*. When composing, I worked largely alone while generating material, but some of the ideas sparked in my mind as I jammed in session. Also, after I had created a bit I would share it with the band to get impressions and solicit feedback. Following Kim's advice, I decided to base the bulk of the work on jangdan that I had learned from Lee. Part One is based on the *gukgeori* jangdan (국거리 장단), which, after a free and textural introduction, repeats for the bulk of the movement.

In this excerpt, the flute melody follows the accents of the janggo for the first measure of the cycle, then sustains a long Ab for the duration of the second measure. The melody is based on an Eb minor pentatonic scale, which is a common tuning for daegeum. Although I did not try to make the concert flute sound like a daegeum, I did employ various forms of vibrato and pitch bending, including partial opening and closing of finger holes in conjunction with changing the angle of the airstream by rolling the flute inward or outward. The finger bending is particularly effective in that the timbre of the instrument progressively hollows out as the hole is opened. The long note in the second measure gives room for the sound of the janggo to come through the mix. The combination of the slow tempo and leaving plenty of space gives a plaintive, meditative quality to the movement.

Another fascinating janggo technique is the vocal syllabication of strokes. For example, the *dong* (똥) stroke denotes striking the right drum head (for the right-handed player) with the bamboo stick while concurrently striking the left head with the mallet.

Figure 5.1

Excerpt from Part One

Note: feel 4 bars as one
♩.=55 Janggo Solo

Master

Vox

Percussion

Janggo Solo
♩.=55 Gukgeori jangdan

cue mel. Flute

5

Mstr.

Vox

Perc.

simile

pno & kayageum tacet

bend₃

bend pitch up

The dong stroke is usually played loudly, so there is a dynamic and performative convention built into the syllable. The two other most frequently used strokes are the *kung* (궁), the left mallet striking the left head with a falling motion, and the *deok* (덕), the right bamboo stick striking the right head flat on the skin with a quick wrist flip. When jamming with Lee I enjoyed watching him say the strokes to himself as we played together. Usually, the syllabication functions as a didactic tool, but occasionally performers will utter the syllables in performance. I was so fascinated by this sound texture, and by Kim's use of the syllables, that I asked him to apply the technique in a solo spot, to which he agreed.

Now that the composition of the piece was under way, the next step was to consider how to incorporate the string quartet. This was complicated by the fact that I was now based in California while the strings were in Italy and the Korean traditional musicians were in Korea. From the outset, I had envisioned the project as a telematic collaboration, so it seemed appropriate to arrange sessions where we could meet and workshop the material as I developed it. As discussed, Seoularts and the Umbria String Quartet both had access to soundstages, and I had the facilities at UC Irvine. Due to the complicated nature of scheduling such an arrangement, the number of these sessions was limited to two. I wanted the string players to experience playing with the janggo, and in particular the kind of visual cuing that is employed by players of that instrument. I also wanted the traditional musicians to experience playing with strings, and to develop a feel for collaborative performance under these circumstances. We linked up via JackTrip and achieved a latency of 189 ms, a figure that would induce the descending tempo spiral had we not implemented a plan to work with the delay. We decided to set

one site as the keeper of the tempo, and we would switch off keepers from time to time. This workaround has the disadvantage of not achieving fully synchronous rhythmic interplay, as one side leads while the other side follows. However, each side got to experience, at least some of the time, the feeling of playing live together with musicians of another micro ensemble. Once again, I was delighted at how smoothly everyone interacted, and I came away with enough ideas to finish composing the work.

One of those ideas was to take a jangdan and from it compose melodies for the strings. The janggo is an instrument of great nuance and a variety of strokes. My impression upon hearing a solo janggo performance is that there are number of different rhythms composited together, even though the player does not conceive of it as such. This is due to the unique way in which the strokes interact and overlap. I took the janggo rhythm, broke it down into several individual rhythms, and then approximate these rhythms when assigning melodies to the different stringed instruments.

Here, the viola and cello approximate the placement of the dong and kung strokes, while the second violin follows the *da-reu-reu* (다르르), a stroke whereby the bamboo stick is thrown at the right head with moderate grip pressure so that it bounces repeatedly, in rhythm. The pitch inventory here is again Eb minor pentatonic, in keeping with the daegeum. The first violin enters with a six-note motif that echoes the flute melody of Part One, but then develops its own variations. In keeping with the wide dynamic range of the janggo, the movement builds and comes to a peak when the second violin breaks off of its rhythmic loop and begins to follow and harmonize with the first violin. This textural change adds drama while the cello and viola continue their rhythms, although with sustaining notes rather than short ones to increase the

projection and fullness. Finally, the cello takes over the primary melody, and the first violin gets a chance to play the janggo rhythms.

Figure 5.2

Excerpt from Part Two

The musical score consists of two systems of four staves each. The first system is numbered 11. The top staff (Vln.) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Vln.) plays a rhythmic pattern of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The third staff (Vla.) has a whole rest in the first measure, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter rest, and a triplet of quarter notes G4, A4, B4. The bottom staff (Vc.) plays a rhythmic pattern of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The second system is numbered 16. The top staff (Vln.) has a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a half note B4. The second staff (Vln.) plays a rhythmic pattern of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4. The third staff (Vla.) has a quarter note G4, a quarter note A4, a quarter note B4, a quarter rest, a quarter rest, and a triplet of quarter notes G4, A4, B4. The bottom staff (Vc.) plays a rhythmic pattern of quarter notes: G4, A4, B4, G4, A4, B4, G4, A4, B4, G4, A4, B4.

Another consideration in the creation of the work was how to incorporate improvisation. In my collaborations with musicians around the world, I have noticed that very few, if any, operated from a totally blank slate; that is, we have habituated ourselves to certain ways of playing. This can take the obvious form of “licks” or the subtler patterns in which we typically structure our improvisations. An interesting study would be to try and identify and inventory those particular habits, and then consciously

avoid using them. Such suppression would be a form of deculturation from our habituated norms, and, if successful, could bring about great change in a musician's playing. However, for purposes of this project, wherein meeting time was limited and hindered by great distances, I decided to take the opposite approach by allowing spaces for each musician's natural tendencies to shine through. These tendencies would, of course, be tempered by the new stimuli of this intercultural work. I did not impose any constraints on what musicians could do at any particular juncture, but rather used my knowledge of their existing habits to frame spaces for them to express their musicality. In this way, my knowledge of each player, gleaned from my time spent in the one-on-one sessions, informed my composing of the piece by giving me access to the palette of sounds and ideas of each of the improvisers. Such an approach also harkens back to the early days of sanjo, where the eight ryu were developed by individuals who improvised on and adapted Kim Changjo's original ideas. I thought it appropriate to trust the individual band members to make appropriate contributions to the improvised sections.

Processes and Decisions

Through the course of composing *WindWave*, I realized that I have a proclivity to think of music as objects or gestures in time. That is, a note rarely exists in and of itself but rather woven within a fabric of tempo, which may be consistent or not. This sets up a scenario whereby notes occur not only individually and in relation to each other but also in relation to the fabric that flows around them. The janggo rhythms provided the perfect foil for this manner of thinking.

Janggo is unique among the Korean drums in that it is played in two directions at once; that is, the “top” and “bottom” heads are both struck during the typical performance of the instrument. This creates a very complex web of sound waves due to the drum’s receiving pressure peaks from multiple directions simultaneously. Additionally, janggo performers typically stand and may often dance, including spinning in circles or traveling around the stage, while playing the instrument. All of these factors can create a noticeable variance in the placement of the drum strokes within the web of time. I envision the web as its own entity, separate from the pulses themselves. When I compose a melodic line or play a drum set groove over a janggo rhythm, I do not aim to synchronize my attacks with those of the janggo but rather to knit my own beats and subdivisions into the common fabric.

This method works well with my generally preferred aesthetic of overlapping rhythms forming repetitive grooves, all the while eschewing any kind of electronic quantization or digital manipulation of rhythms. I find that I can generate grooves that capture my imagination and provide recognizable “hooks” to listeners while avoiding obvious adherence to any sort of a “grid,” the use of which is typical of American (and Korean) pop music today. I used such techniques in *WindWave*, Part 6, where the drums and janggo breath with noticeable deceleration and acceleration.

A fabric of tempo exists and functions for me under almost all circumstances. The fabric is usually but not necessarily metrically related to the outward pulse. In cases of rapidly changing tempo, the fabric may be continually re-knit or it may remain as is. A possible future direction for me would be to explore music that deliberately avoids any such underlying fabric. Achieving this would require a fair amount of work, because my

reliance on the fabric is quite natural and ingrained, but pursuing such an avenue could definitely produce new directions in my musicmaking.

Pitch-wise, my explorations in *WindWave* were rather conservative. I analyzed the sets of pitches typical of the Korean instruments (particularly the daegeum, as the stringed and unfretted haegeum can produce any pitch gradation within its range, as noted above) and selected major and minor keys that shared a preponderance of tones. These choices also stem from my generally preferred aesthetic of pop-friendly, hummable melodies. One band that I had in mind was the Yellowjackets, whose composers often write soaring diatonic (or pentatonic) melodies over greatly shifting chords [see, for example, *Like a River* (1993)]. The difference with *WindWave* is that rather than shifting chords, it is the interplay of rhythms with each other and with the underlying fabric that provides the undulating motion to frame the melodies. Korean music offers plenty of nuance in its use of pitch, and in future projects I might wish to focus on such aspects of music in space rather than in time.

Conversations with the Improvising Soloists

When planning the improvised sections, I already had in mind the specific musical voices of the artists with whom I would be working. I find that having a band in order from the beginning of the compositional process helps me to create spaces where the individual voices can shine through. I was fortunate with this project in that my collaborators expressed sufficient interest early on, and I knew that I could count on them when it came time to perform. As a general rule, I do not like to leave to chance what I could write myself, and therefore when I do call for improvisation, it should serve some important function within the piece. That function is often the expression of

something that comes about through the performers' experiences and training, and I would not wish to substitute my own experiments for the well-formed schemes of master improvisers.

I did find it necessary to share ideas away from the rehearsal hall, and I enjoyed my conversations with the individual improvisers during the composition phase. As with their musical voices, each improviser had a specific manner of communication that guided our inquiries. Kim Young-dong was the most ethereal (as noted above), and it was clear that he approached his music with great passion. It was also clear that he did not like to speak in specific technical terms, as he tended to defer to metaphors and occasionally metaphysics. For him, music was about the spirit and the feeling, and should be approached from the standpoint of flow and emotions. This was the way that he thought about his improvisations, and I knew that he would bring a deep spiritual element to his sections. Perhaps more than in our one-on-one conversations, I learned from just watching him play his daegeum and by listening to recorded performances. I studied the tones and inflections that he preferred, and I strove to craft sections that would envelope his sound. Interestingly, when Kim conducted rehearsals for the Seoularts Gukak Orchestra, he did speak in clearly articulated terms, so I knew that he was quite aware of what he was doing technically. But it seemed that for *WindWave*, Kim preferred the poetic to the practical, and I kept this in mind as I headed for the composer's bench. Given our discussions of energy and spirit, I found it appropriate to have Kim play in areas of the piece that were given some space and ambiance, so that he could develop his ideas without feeling rushed or cramped. I found that Kim's musical voice was more effectively framed by such areas than by the louder and more

pointed parts of the composition, which seemed to call for more earthbound deliberateness.

By contrast, Noh Euna preferred the concrete and corporeal to the celestial and supernatural. The two of us shared some great sessions in the practice room, where we played ideas for and with each other. We both enjoyed communicating through our instruments, and in this fashion, our conversations tended toward jamming rather than rapping. She was also very comfortable in communicating via Western notation, and she shared with me a number of scores from her Seoul String Ensemble, which I would also write and arrange for on separate occasions. Noh would explain the specifics of shigimsae as it pertains to the haegeum; such direct talk was never to be heard from Kim. And yet, I found Noh's playing to be very emotive and at times dramatic, not at all cold or calculating as might be expected from someone who takes a more analytical approach to musicmaking. I also became quite aware of the characteristics of the haegeum as regards range, timbre, and mobility. Noh was comfortable making contributions to any part of the work, be it concerted riffs with the band or sparse improvisations. However, from our duo sessions I had developed a fondness for the sound of haegum with drums, so I used the duo as a starting point for improvisation with the haegeum, and from there expanded outward into the more rhythmically pointed sections.

Even more so that Noh, Lee Yong-tae shared the fundamentals of his instrument. During our meetings, he walked me through the various strokes and patterns. I learned much by watching his body move in such a loose and supple manner; this was much in accord with the Sanford Moeller school which I had studied a fair deal under drummer

Joe Morello. In the Moeller system, the energy of the drum stroke is envisioned as emanating from the core of the body and gradually narrowing as if traversing a funnel, until the wrist and beater perform a quick whip (Roth, 2006). Lee explained that likewise in Korean drumming, the energy is centered in the core or abdomen and everything flows outward from there. From my observations, the well-executed janggo stroke is even looser and suppler than the Moeller stroke, as if the energy is not funneled as tightly as it leaves the body and beater for the drum. This gives an appearance of great lightness whereby the arms rise and fall like feathers in gentle puffs of air. The janggo rhythms, and my explorations with Lee, certainly had the greatest overall impact in the shaping of *WindWave*, which is built from an inner core of janggo jangdan. As for improvisation, I was particularly smitten with Lee's verbalization of strokes (see above). Although these verbalizations are generally a didactic tool, I asked Lee to keep a microphone close to his mouth during the Buk solo sections so that I could incorporate that wonderful texture into the piece.

Performing

Having composed the pieces, I now turned to matters of performance and recording. The ultimate goal of the project being a record album, working with appropriate sound equipment and physical spaces became a priority. One area where the relentless Korean drive for reinvention manifests itself is in a predilection for the newest in electronic gear. Studios do not remain at a single location for long, but rather move from site, each time upgrading their equipment until the business plan ceases to be viable. As a consequence, Korean studios are well-equipped and modern, and the

studios at Seoularts were no exception. Since I was the lone performer based in California, I made the logical choice to return to Korea to oversee operations from there.

So the traditional micro-ensemble and the jazz micro-ensemble would be located in Ansan and the string quartet in Umbria. We had tested the telematic connections several times before and had held successful workshops with sufficient bandwidth and few dropouts. Technically, we would record multitrack audio in both locations so as to have redundancy in case of irreconcilable gaps of data. The strings performed on one soundstage but spaced out as far as practicable, with one microphone on each instrument. Likewise, the traditional and jazz micro-ensembles shared a soundstage but spaced out, and with some gobos around the louder instruments (janggo and drums) but not above the level of our eyes. We used three microphones on the drums (two overhead and one in front), two on the janggo (one on each side), and one microphone each for the haegeum and daegeum. The electric guitars were ported directly from the amps.

The issue of latency was addressed in the manner that we had practiced at our workshops: one side would be the leader of tempo, and the other side would follow. This produced noticeable delays in monitors for the performers, but because we had practiced this way and expected them, the delays were not an undue hindrance to the performance. For the movements that focused on the janggo, the Ansan cohort led the tempo, whereas the string-focused movements were led by the Italian group. We had the benefit of a very large screen to project telematic video of the other location, and this, along with the full duplex audio, really gave the sense that we were all in the same room together; we had created a single virtual space. We had rehearsed together

before and were comfortable together; I do not recall any tension on the set. Only occasionally did I need to step in to translate or serve as a go-between between the two locations; most of the communication was done intuitively, through the musicmaking.

After the sessions, I collected the multitrack recordings and prepared them for mixing. Although the telematic connection was satisfactory for live interaction, there were some dropouts of audio, likely due to the lower throughput of the Italian site. However, due to the redundancy of recording at both sites, I was able to combine tracks on a digital audio workstation in order to compensate for the gaps. Because we had performed with headphones, there was little leakage of the telematic audio into the microphone tracks, a fortuitous fact which facilitated the simultaneous use of tracks from the two sites.

Drum Solos and Korean Drumming

My performances on *WindWave* mark the first time that I have recorded self-contained drum solos (albeit as part of a larger composition). It seems logical, then, to herein explore my creative process concerning the solos, as well as any connections to Korean drumming or other forms of music. Firstly, and perhaps counterintuitively, my main sources of improvisation for standard jazz playing are not other drummers but rather melodies, particularly those improvised by saxophone players such as Charlie Parker, John Coltrane, etc., as well by piano players such as Bill Evans. Early on, I practiced explicitly playing such melodies on the drum kit (using orchestration around the toms, cymbals, etc.) to develop some sort of a vocabulary. As I developed this style further, I would improvise around the melodies. Doing so enabled me to communicate

on the bandstand via the drums with horn players and pianists, with whom I would often trade “licks.”

This style has the obvious drawback that it is not indigenous to the drum set itself but rather to linear melodies played on other instruments. The janggo, by contrast, has its own repertoire of patterns and fills that were specifically written to be performed on that instrument, with consideration of the aspects of sound production and the requirement for the performer to simultaneously dance that I outlined above. One manifestation of these attributes is a tendency for strokes to get closer together temporally (faster) as they get physically closer to the drum head. This is a totally natural and organic way of playing, reminiscent of the Moeller stroke (see above). In my drum solos for *WindWave*, I aimed to incorporate some of these tendencies into my own playing.

Another characteristic of the solo janggo genre is the episodic nature of the compositions. Although the rhythms most typically cycle from slow to fast and end with a bit of flourish and showmanship, I discovered a number of performances where the trend was interrupted by a return to sections of melancholy within the generally accelerating overarching structure. In my drum solos, I likewise built in an episodic structure while following the broad tendency to increase in density as the pieces develop.

A third characteristic of janggo performance that I incorporated into the drum solos was a fair bit of non-linearity in the placement of strokes. Most set drumming in a jazz/pop context involves strings of notes that lead one into another with fairly consistent timing and spacing. However, I noticed that janggo drummers tend to mix a

wide variety of buzz, rebound, and grace strokes into their performances. I likewise incorporated great number of such strokes into my solos, and I strove for a fair bit of non-linearity in the way these strokes aligned with the bass drum and hi-hat foot beats.

In essence, my drum solos were informed by the techniques and peculiarities of janggo performance and repertoire without relying on rote application of such techniques and traditions. As I have thus far had an aversion to transcribing music for one instrument in one tradition to another instrument and tradition, the methods described herein allowed me develop drum solos in accord with the greater vision and intercultural sensibility of *WindWave* yet still personal and unique in their performance and application.

Confucian Attitudes

Modern Korea is certainly not Confucian in a strict sense, particularly as regards the family structure, as noted above. In olden days, fathers were expected to impart strict discipline, while mothers served the “benevolent” role of caregivers and consolers (Lee, 1998). Although the roles have shifted greatly (fathers often do the doting after work while mothers enforce the rules), and families today form nuclear units in high-rise apartments rather than extended clans in rural villages, the underlying principles of Confucianism, most notable filial piety, remain strong and greatly inform modern social interactions.

The practical result of this fact is a hierarchical separation of people by age. In the rehearsal hall, very little conversation occurs between the younger and older musicians, and to try to force this would be unnatural and working at cross purposes with the expected order. So in workshop scenarios, I was keen to defer to older

musicians, as were the younger musicians. This creates an interesting way of disseminating information, especially when the older musicians speak in poetic terms, as they often did. In general, though, less talk and more playing was best. Younger musicians are accustomed to playing along with their masters and observing their moves, and through long hours of practice, imitation, and development emerges an individual style, but one grounded in the tradition of the older master.

Another practical effect of such a hierarchy is that it becomes difficult for an older musician to ask a younger musician for advice. This is not always due to an inflexibility on the part of an older musician but can often be due to the reticence of a younger musician to “talk up” to one’s senior. With the rapid development of technology, the younger generation is gaining access to and shaping knowledge much more quickly than in the past, and so it is becoming more necessary for information to pass upward from the younger generation to the older. I played alongside many older musicians hungry for knowledge, and they tended to surround themselves with younger players in order to likewise learn by observation, imitation, and incorporation.

The general result of these tendencies is that the rehearsals with Korean musicians leaned much more toward playing and away from verbal exposition and conversation. Any nuances that were not worked out at rehearsal could then be brought up at the “after parties,” where we barbecued meat, kimchi, and garlic as we hashed out any remaining differences or curiosities. This led to an iterative process for me, whereby I took my observations back to the practice room and worked on the motions that I had observed, all the while keeping in mind the poetic bent of the few words that I did hear during rehearsals.

But I must say that any stratification by age did not manifest itself during performance. The collaborative nature of the project brought out the curiosity (inner child?) of each musician, and we were able to communicate as if on a level field. This could be the result of self-selection by the type of musician, one with a degree of trait openness, likely to agree to such a project.

Thoughts

On Western Notation

I made the decision largely for practical reasons to notate the scores for *WindWave* using standard Western notation. Firstly, it is the notation system with which I am most familiar. Secondly, it is the system with which the *WindWave* performers work with most of the time. Although I did see Kim Young-dong preparing a daegum solo piece using more traditional jeonganbo, mostly observed him working from Western scores. As for Noh, I only ever saw her work with Western scores, although I understand that she is familiar with a number of traditional notation systems. And naturally the jazz and classical performers were most familiar with Western notation as well. Therefore, it seemed logical that I would employ Western notation for *WindWave*. But perhaps a brief discussion of whether this system is indeed adequate for the task at hand could prove beneficial when considering pathways for future projects.

The strength of the notation system now lies in its general universality among Korean and Western musicians. As I write this I am reminded of the issue of spent nuclear fuel, which exists on our planet regardless of one's stance on using nuclear reactors to generate electric power. Perhaps analogizing Western notation and nuclear waste is not quite fair, although staunch traditionalists might decry the overtaking of

native systems by Western-developed paradigms in such unfavorable terms. But the fact remains that Western notation *is* the de facto system of recording written music, regardless of whether it should have been so. Japan did colonize Korea from 1910 to 1945, regardless of whether it should have done so. During those years, Japanese imperialists, who had rapidly assumed Western pursuits such as classical and military band music, transplanted their newfound technologies throughout their colonies in a relentless drive toward modernization (see Chapter 4, Sanjo, K-Pop, Colonization, and Westernization). Western music quickly became the default for university study. By the 1960s, university professors were dutifully notating sanjo and other Korean forms using five-line staves. Although other systems remain in use for historical and scholarly purposes, today's musicians themselves are most likely to employ Western notation in their daily work. I will leave to others the discussion of decolonization and what that would mean for musicians.

But is there a system that could better serve the purpose of *WindWave*? What about jeongganbo? Technically, there is little difference between its notational capacities those of Western notation. Rhythmically, jeongganbo divides each measure into a certain number of beats, which are marked with boxes. Likewise, Western notation marks such beats with a time signature. When a note is to occur in on, say, beat 5 of the measure, the preceding beats are either left blank (jeongganbo) or made blank with rests (Western). In each system, the pitches are chosen from a predefined set, typically 5, 7, or 12 notes. In jeongganbo, the pitch and octave are indicated by writing the name of the note in *hanja* (adapted Chinese characters); Western notation accomplishes the same task using vertical positioning within a five-line staff. Beyond

these basic markings, any inflections, dynamics, articulations, or other affectations are simply noted with text or other symbols near the spot where they occur. So, from a purely technical standpoint, Western notation and jeongganbo share essentially the same capacities to store information. Employing jeongganbo would require all performers do develop proficiency in reading at least a limited number of hanja, whereas choosing Western notation would entail no new study, as all performers had long since internalized the conventions of five-line staff notation. The choice was clear based on these practical grounds.

But strictly musically, was I limited by Western notation? Yes and no. As mentioned earlier, my explorations with *WindWave* were largely rhythmic in nature; the melodic aspects of the piece are much more conservative. Is this limitation intrinsic to the notation system? Yes, although various workarounds (e.g., proportional notation, vertically as well as horizontally) could be employed. Were my choices constrained by the notational system? I do not think so, as I began envisioning the musical ideas long before I sat down to put them in writing. Rather, the constraints are the result of the body of music that I have heard over my lifetime and the aesthetics that I have developed as a result. Most of the music I enjoy works within a framework of 12 tones, and I was not interested in pushing beyond that on *WindWave*. I can foresee a point, however, if I continue on my path of intercultural explorations, where I may wish to delve into microtonality in greater depth. In such a case, the use of the staff, and particularly a reliance on commercial notation software, would put me into an uncomfortable box.

Regardless of which notation system is used, we must concede that much of the vital information of music never makes it to the page. I recall as a child sitting next to a

professional timpanist during a rehearsal and wondering how the performer knew where precisely to land his strokes. I could already read music at that point and had been playing timpani in my school band, but I had had no exposure to the slipperiness of interpretation of tempo that this orchestra was bringing to the piece. At the same time, musicians in every section seemed to share this code with the conductor, and they lurched along a certain distance behind the conductor's baton. Although I cannot recall the piece, I later learned that it was stock Romantic repertoire and that all members of the orchestra had been deeply schooled in the conventions of its performance by their individual teachers and mentors over the years. This oral tradition of interpretation exists alongside the written tradition of pitches and beats. One can argue which is more important, but no doubt an orchestra would sound very different had its players not undergone such rigorous induction.

It would seem, then, that Western notation is not sufficient to record even all aspects of Western music, much as jeongganbo must necessarily rely on oral transmission of the finer points of a sanjo performance. Taken to its logical conclusion, this line of thinking raises an interesting point: Is *any* notational system sufficient for recording any music? At maximum granularity, the answer would always be no, but I inhabit the world of the practical. We do what we can. Western notation allowed me to do what I had envisioned for *WindWave*, and it posed no noticeable limitations beyond those that I had already conceived for the piece.

Improvisation and Technology

Improvisation has an important role to play when seen from the perspective of intercultural musicmaking. Firstly, improvisation can be a marker of openness and as

such function as a preview gauge for how successful an intercultural collaboration might be. Naturally, improvisation itself is not synonymous with openness; I can picture the scenario of a bebop musician feeling totally out of place in a freeform improvisation, for example. Bebop musicians know how to sound “good” within the tightly defined structures of the genre. But in pursuing more open-ended sounds, musicians must necessarily release their grip on security and venture into the realm of possibly sounding “bad,” or at least unsure. Paradoxically, the more one engages in sounding unsure, the more comfortable one becomes with charting the unknown in real time, and thus the surer one sounds.

These characteristics seem not to be confined to any one region or culture; they are, as far as I can tell, quite universal to the human experience. So, in seeking out musicians with which to collaborate on an intercultural level, it made sense to approach those who already had some experience with improvisation, for this experience served as a proxy for the likelihood of their accepting my invitation. Improvisation can also help to circumvent any communication barrier—not just between one language and another, but even within languages I find that musicians are often more comfortable communicating with notes than with words.

Incorporating improvisation into *WindWave* also allowed me to link to my research on culture and individuation. Each improvising musician brought a unique background and set of experiences to the project. Guitarist Jean Oh, for example, spent his formative years in Korea but studied music in France during college. And yet I cannot say that his improvisatory voice is definitively French or Korean; his sounds are simply unique and personal. I imagine there was a degree of cross-pollination, in that he

took the opportunities that presented themselves as he pursued a musical voice that was already growing internally. He was influenced by circumstance, but he had a hand in bringing those circumstances about. And so it was for all members of the band. I relocated to Korea, but I had a prior interest in Asian culture that provided the impetus to make the jump.

It was fun to meet up on the shared ground of improvisation. We commenced, without trepidation, knowing that whatever we discovered together would be sonically satisfactory, at least to us. I can imagine another scenario, one where each of us practiced in isolation to build up a set of parts into an orchestrated whole. We would meet more or less knowing the preordained outcome. But I cannot imagine that we would get to know each other so well if we were solely fitting together prefabricated ideas. Developing the ideas together was far more satisfying.

Some of the technological tools and techniques employed in *WindWave* in effect foreshadowed a manner of working that would become common during the Covid-19 pandemic. The most obvious was the telematic element. We could not have known when we began the project that midway through 2020, many major artists would turn to the internet as a way to bring people together virtually and to continue their musical journeys under lockdown conditions. Working with the tools available at Seoularts, however, really brought the telematics stage to a higher level. With the microphones set up with an appropriate level of gain, with individual headphones in place to allow channel separation and reduce feedback, and with large-screen projections in each room, we really did achieve the feeling of inhabiting a shared space. We could hear creaks from the stage, musicians breathing, instrument noises—everything, all at once.

This allowed for a natural feeling of togetherness, one which encouraged a bit of risk-taking in the improvisations, as we knew that we were holding down the fort together in our virtual auditorium. The high-fidelity audio was most important for me, but the video telemetry was also pivotal in exchanging visual cues and assuring glances.

From an intercultural perspective, telematics performance offers many possibilities. Foremost might be the establishment of normalized relations. In order to link with high-fidelity audio, each site must have a certain amount of equipment. Each site must have at least a modicum of floor space to engage one or more performers. And each site must be wired with sufficiently reliable internet access. Once such nodes are set up, communities of interested artists could be built up around them. I found that working with full-duplex audio, and performing or rehearsing with it, is much more satisfying than linking via Skype, Zoom, or other speech-focused commercial platforms. If more musicians experience high-bandwidth audio, more may be inclined to continue to develop musical across distances great or small. Over time, perhaps many such nodes can be established so that curious improvisers can inspire others across the globe.

Discussion

Reactions to the music ranged from positive to perplexed. Why, one listener asked, would one want to make new music that incorporates elements of sanjo? The art form is fixed and canonized, he said. Indeed, the cultural protectionism encouraged by the Ministry of Culture and Tourism does seem to support this view. But sanjo itself has a relatively short history, as it was born, grew, and flourished within the span of just over a century. Surely, then, sanjo has not always been fixed and immutable, but subject to

pushes, prods, twists, and turns from the many people who endeavored to develop the genre. Likewise, jazz has had a relatively short lifespan, and it, too, has undergone continual revision and adaptation as it passed through practitioners' hands. If there is a constant, then it must be change.

Korea, too, has changed much since its initial push toward rapid industrialization in the 1950s. I recall having visited a teacher's home once; when I returned the next year, I had difficulty finding it because the nearby roads had been destroyed and rebuilt in new locations. The year after that, his was the last home standing in a neighborhood that was under demolition; the following year, all traces of the village where he had built his private music instruction practice had vanished completely, to be replaced by (what else?) tower apartments. This was a country on the move. In such an atmosphere, it seems odd that the government, and my listener, would want to hold its legacy music to a crystallized facsimile of some idealized past.

Urban planners certainly have not held firmly to the past. City centers are modern, sleek, and bustling, and buildings appear to be under perennial demolition and reconstruction. Local apothecaries have given way to superstores, and the amount of English writing on signage acts as a signifier to the modernity of an enterprise. A superficial glance would convince any passerby that Korean values and heritage must be under attack. However, deeper investigation reveals that this is not the case.

Regarding modernization in Tanzania, Bayart (2005) noted that

[i]n everyday life, the subjective feeling of 'Europeanisation' did not coincide with a genuine Europeanisation of some customs that were not perceived as such, like the 'Westernisation' and 'Americanisation' stigmatised by those who now attack 'globalisation' and other forms of 'cultural aggression' (p. 8).

Similarly, the apparent Americanization of Korean downtowns reflects at least as much the Korean drive for reinvention as it does the encroachment of global corporations. City-goers flock to chain department stores, bakeries, and coffee shops, where one can occasionally hear jazz or traditional music mixed in among the K-pop that shop keepers ubiquitously pipe in. Indeed, as with most industrial societies, “the ‘culture’ to which [Korean] people appeal and on which they draw itself consists of borrowings” (Bayart, 2005, p. 96). Although views might differ in the countryside (now home to less than half of the population, and dwindling), urbanites by and large do not view their eating at Burger King as an abandonment of their heritage.

That heritage is alive and well, perpetually updated but always maintaining vital roots. Each New Year’s holiday, families return to their ancestral villages to pay homage to ancestors; the breadth of participation in this event is evidenced by total gridlock on all highways during the season. And each Thanksgiving, children and grandchildren return to the home of the family patriarch, the oldest living firstborn son, to bow in respect and participate in traditional festivities. Far from being restricted to annual events, heritage runs deep and wide in daily life. Office bosses take out junior colleagues in fulfillment of their symbolic patriarchal role. Wives of firstborn sons take care of aging parents-in-law. And students study for years to have a shot at passing the *suneung*, just as *seonbi* prepared for *gwageo* in centuries past.

This is why I find it odd that the Ministry, via its Intangible Cultural Properties, supports only archaic forms of traditional music. It is as if all of history appeared, and then crystallized, in a slice of time, for the fact that history does not stand still is aptly shown by the super-rapid modernization and urbanization of the Korean countryside. Is

it to preserve genetic purity, an idea developed in resistance to Japanese occupation? As Berreby (2005) notes, “[m]illions of today’s French people trace their roots to recent ancestors who lived far from their country...So the common ground of Frenchness is not in DNA” (p. 33). Recently, geneticists have identified as many as nine ancestral populations in Korea, and the roots of these trace to mainland Asia, Polynesia, and Japan. The manufactured turn of phrase “one people” has been falling out of favor. Is it to maintain emotional and sentimental ties to the home nation-state? Berreby continues, “Until a few hundred years ago, nations were not politically important to human kinds.” Likewise, the Korea we know today spent most of its recorded history as groups of clans periodically warring with each other. Korean leaders forged a national and ethnic identity out of a need for solidarity during and directly after the peninsula’s occupation by Japan.

But because the cultural heritage remains strong, enterprising musicians will not hesitate to push their craft forward. Although many Koreans still view K-Pop as the ultimate Korean product and traditional music as “near but far,” the incidence of traditional music appearing in public spaces, both via live performances and over the airwaves, certainly took an upward trend during my years there. In fact, a lot of this music tended more toward the updated than the traditional: geomungo with guitar, piri with pedal distortion, kayageum with electric pickups—complete with hip-hop dancing! Much as this music has drawn in curious foreign musicians, it has opened up new markets as well. The Ministry’s protectionism has not discouraged forward-thinking artists.

It would seem that these Korean musicians are concerned more with what they are doing than with protecting their Koreanness. What, then, of the Korean identity? Barkan posits the importance of location and circumstances of birth: “The nature of *identity* groups is that membership in the group is mostly passive...Geography and identity determine the place of the individual and individual agency becomes secondary” (2004, p. 311). If this were so, then a Korean identity would be tied to a particular locale. Although this is sometimes the case, particularly with multi-generational families in country villages, this is not the only possible scenario. Modern Koreans conflate nationality, ethnicity, and language, a fact that is hard to miss in daily life and speech (see *uri*). To diasporic Koreans, “our language” is the Korean language, regardless of how well (or if) they speak it, “our country” is Korea, despite having only existed as a sovereign nation since 1945, and “our people” are—a bloodline? Geneticists have shown it is more complicated than that. Historically, Koreans would have held allegiance to a clan; today, that allegiance lies with the slippery triumvirate of nation, ethnicity, and language.

Barkan subjugates choice to happenstance. Sadly, this is largely the case with the 24 million ethnic Koreans presently confined to the Democratic People’s Republic of Korea. As for the 10 million diasporic Koreans, many of whom attend Korean churches, shop at Korean markets, and conduct all manner of business from banking and investing to education and recreation at Korean-owned institutions, they have the choice to build up or leave the ethnic enclave, to mingle with more or fewer Koreans, to practice ancestral traditions according to historical record or modified to fit the times. As much as communal belonging is stressed by Korean culture and language, the Koreans

themselves have the agency to contribute to or oppose it in fine gradations. To Berreby (2005), “[i]f psychology seems to neglect the fact that people see themselves as more than individuals, history seems to ignore the fact that individuality does matter” (p. 30-31).

I enjoy the sounds of traditional music, and I am pleased to hear it more and more in public spaces. The same goes for roots music in America, which makes me smile when I hear it unexpectedly at a gathering or in a coffee shop. But music does not stand still for me; it moves, develops, changes. When I hear a sound that intrigues me, I wonder how I can adopt and adapt it to new situations. And as a pragmatist, I create with the tools that I have at my disposal. This is why the notion that traditional music should not be touched perplexes me. Given the rapid changes taking place in Korea, I wonder what relationship, if any, sanjo as it is played today has to that practiced by Kim Changjo. Perhaps today’s sanjo is simply an ex post facto creation, a reaction based on some romanticized, pre-industrial past. Bayart (2005) suggests as much about American country music:

Country music in the United States—a superb example of the ‘fabrication of authenticity in the area of popular culture’—constitutes a response to the ‘progression of modernism by preserving or constructing fundamentalist values’, at a time when part of American public opinion is worried about the development of permissiveness in society (p. 81).

If this is so, then perhaps the most authentic practitioners of sanjo are those who are playing off of it, squeezing and stretching it, rather than preserving it in the manner sanctioned by the state.

In conceptualizing, composing, and performing *WindWave*, my partners showed nothing but curiosity, intrigue, and a willingness to expand and extend their knowledge

in the pursuit of intercultural understanding. When we began, they did not know where we would end up, and neither did I. What we shared was a trust in the worthiness of the endeavor and the belief that participation in it would enrich our musicmaking identities. What we accomplished, I believe, was some amount of acculturation, some integration of new habits, behaviors, and outlooks, and some discovery and generation of common ground as musicians, family members, citizens, and human beings.

CONCLUSION

One of the quandaries that I have encountered as a drummer is how to maintain interest and progression as an instrumentalist over the course of a career. Practicing drums involves a great deal of repetition and habit-forming. A great feature of the role of the drummer is to accompany many great musicians, and doing so has sparked my inspiration and innovation for many years. The most fulfilling moments have come when playing with creative and open musicians. Those traits seem to be key, as nationality, origin, or language have been no barriers to learning from and enjoying the company of those with which I have had the good fortune to share the rehearsal room or the bandstand. So, naturally, when the opportunity came to make music in a country in which I had never been, with people I did not know, and communicating through a language I had only just begun to learn, I could not refuse!

Those initial decisions many years ago led to this project. When I began work at Seoularts, I recall telling Kim Young-dong that I wished to do a doctorate in “Korean and American intercultural music.” My ideas were vague and inchoate, but slowly, through curiosity and openness, and with the help of my former colleagues, a vision began to form. Concurrent with my enrollment at UCI, I became more and more interested in the sociological aspects of musicmaking, and as I dug deeper into the research, I realized that my focus would not be on notes and rests, but on relationships, ideas, and identities. I read more about Koreans in the diaspora, their social experiences with migration, and their children’s feelings of inhabiting a liminal space between cultures,

and the stories resonated with me. I realized that I was now someone who inhabited two cultures, and I had developed what Bagnall (2015) refers to as a multicultural identity.

This led me to this project. In order to understand my own place in the world of music, and to capitalize on this knowledge by way of a large creative work, I took on the research for this dissertation. The results herein are far from a “how to” on intercultural musicmaking, nor do they give concrete steps toward the replication of some bit of technique; such approaches have been documented elsewhere. What I did was to explore aspects of musicmaking identity formation, with particular emphasis on how the migratory experience parlays into and drives the musical practice, whether directly by spurring content or indirectly by providing affordances that would not have been available in the native environment. I also explored “Koreanness,” which had long both fascinated and eluded me, via many inconclusive conversations with colleagues in various music departments. And in order to be able to meet the demands of Korean traditional music with some clarity, I embarked on the study of the roots, development of, and current state of sanjo, including its musicological features and sociological implications.

To conclude, the world of musical possibilities has become at once vaster and yet more manageable. If I know less than I did before I began, then this is a reflection of my expanded worldview, where the horizon seems ever farther away and yet the sunlight illuminates my surroundings ever more clearly. If I am unsure of what comes next, then I must be on the right track. Berreby (2005) had this to say about scientists, but it applies equally well to musicians:

To do it right, they know, they must remind themselves—whatever they may have read, or been taught, or hope to find, or feel is right because they did the

calculations or they have a hunch—that in their work they are waiting to see what will happen, because they *don't know*. Not knowing isn't a problem. It's the goal (p. 8).

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APPENDIX A: GLOSSARY OF RELEVANT TERMS

- daegeum** (대금) - Transverse-blown bamboo flute with internal resonating rice paper.
- danso** (단소) - End-blown bamboo flute.
- eumak** (음악) - Music.
- gayageum** (가야금) - (Historically) 12-string plucked zither, traditionally played seated. The performer plucks the strings with (usually) right hand while using the left hand to manipulate string tension.
- geomungo** (거문고) - (Historically) 6-string zither played by plucking the strings with a plectrum.
- gukak** (국악, lit. nation music) - Traditional Korean music.
- haegeum** (해금) - Two-stringed bowed fiddle.
- hangul** (한글) - The Korean alphabet, presently used for all forms of communication, including everyday writing and academic research.
- Hallyu** (한류) The combined entertainment and media complex of motion pictures, television drama mini-series, and popular music.
- janggo** (장고) - Double-headed, hourglass shaped drum, played with one bamboo stick and one rubber mallet.
- Jeolla-do** (전라도) - A province in southwestern Korea and the birthplace of sanjo.
- jeongganbo** (정간보) - A method of notating traditional Korean music developed by King Sejong in the 15th c. C.E.
- jinyangjo** (진양조) - A very slow rhythmic cycle often used as the underpinning for the first movement of sanjo.
- K-Pop** (Korean pop) - A popular form of Korean music based on American popular forms that combines slick musical production with heavily image-conscious lyrics and typically melodramatic singing.
- kayageum** (가야금) - 12-string plucked zither.
- kwageo** (과거) - Historic civil-service examination.

gyemyeongjo (계명조) - A mode comprising major scale-equivalent tones 5, 1, 2, b3, 5.

macropulse - (Original term) The duration of one rhythmic cycle in Korean traditional music, conceptualized as the length of a breath. One cycle may comprise between six and 35 beats

noraebang - (노래방, lit. song room) Karaoke bar.

Pansori (판소리) - Story singing, typically performed by a solo singer accompanied by one percussionist.

piri (피리) - Double-reed shawm.

sanjo (산조, lit. scattered melodies) - A form of traditional Korean music featuring a soloist on a melodic instrument and an accompanist on non-pitched percussion whereby modal motivic material is developed over several rhythmic cycles played in series without interruption.

shigimsae (시김새) - Characteristic inflections of attack and vibrato applied to notes during performance of traditional Korean music.

sinawi (시나위) - Group improvisatory music originally performed during shamanistic rituals.

suneung (수능) - College entrance examination, taken by all college hopefuls. During the exam, taken by all prospects at the same time, air traffic controllers have ordered planes not to land so that jet engine noise does not disturb the examinees.

taepyeongso (태평소) - Lip-reed instrument with flared bell and finger holes.

uri - (우리, lit. our) An important concept in Korean society whereby personal items, people, and cultural practices are perceived as of collective heritage or ownership. Ex.: "Our mother, our language, our teacher, our food," etc.

yeonseupsaeng (연습생) - Trainee. Young K-pop hopefuls may spend 5 or more years as yeonseupsaeng, during which time they often live at the entertainment agency.

APPENDIX B: WINDWAVE MUSICAL SCORES

Part 1 Section 1

Rubato
duration c. 1'00"
Drum solo

Trumpet **A** mel: duration c. 2'30"
sempre rubato - very slow and ethereal

Trumpet (concert)
Guitar
Drums

GTR out

mf

Drums - tom rolls, cymbal hits, texture and tone, waves, airy, not frantic

6

Tpt.
Gtr.
Drs.

GTR In - melodic, effects, spacey, suggest chords but do not play them explicitly

C^{7(b9)}/E

Bbm⁷

<ff

>mp

12

Tpt.
Gtr.
Drs.

Db/Gb

Bbm⁷

Ab/Bb

Bbm⁷

17

Tpt.
Gtr.
Drs.

Gm^{7(b5)}

Bbm⁷

f

mf

Ab/Bb

22

Tpt.
Gtr.
Drs.

Bbm7 *mp* *mf* C7(b9)/E Bbm7/F *ff*

27

Tpt.
Gtr.
Drs.

mf Ebm/F

30

Tpt.
Gtr.
Drs.

f Gbmaj7 *mf* Bbm *ppp* V.S.

Part 1 - Section 2

Based on Gukgeori Jangdan

Note: feel 4 bars as one
 ♩.=55 Janggo Solo

Flute
Guitar

Chants

Percussion

cue mel. Flute

Janggo Solo
Gukgeori jangdan

5

Flute
Guitar

Chants

Perc.

pno & kayageum tacet

bend₃

bend pitch up

A

A

A

simile

2

11

4x **B** add voices (chants)

Flute
Guitar

Chants

4x **B** *p* balance 2 voice 1 to 1 voice 2

Perc.

4x **B**

17

4x **C** flute improv

Flute
Guitar

Chants

4x **C**

Perc.

4x **C**

Ebm Guitar Fills - Sparse - single notes Guitar - continue

24

Open repeat **D** Buk in 3
 CUE last x Kayageum & Fl. mel.

Flute
 Guitar

Chants

Open repeat **D**
 continue chants 7

Perc.

mm

31

bend 3 Pno In bend pitch up 4x

Flute
 Guitar

Chants

Perc.

Db

4

E

37 Continue improvisation - sparse

Flute
Guitar

E

Chants

E

Perc.

Open repeat **F**

44 cue mel. (c. 6x) Kayageum & flute

bend 3

Flute
Guitar

Open repeat **F**
(c. 6x)

Chants

Open repeat **F**
(c. 6x)

Perc.

48 kayageum fills 4x FADE OUT/CROSSFADE WITH NEXT SECTION

Flute
Guitar

Chants

Perc.

mm

4x FADE OUT/CROSSFADE WITH NEXT SECTION

Part 1

Section 3

Sempre Rubato
Crossfade from previous section

A mel: duration c. 2'30"

trumpet sempre rubato - very slow and ethereal

Trumpet (concert)
Guitar
Drums

mp <

Guitar - continue fills on Ebm pentatonic - keep center but do not play chords explicitly

Drums - free improvisation, textural, waves, long cymbal sounds, rolls

ppp <

6

Tpt.
Gtr.
Drs.

f *mp* < *f* < *mp* <

11

Tpt.
Gtr.
Drs.

ff <

15

Tpt.
Gtr.
Drs.

ppp <

Part 2

based on the rhythm *Gukgeori*

Forest Muther

A $\text{♩} = 50$

Violino 1

Violino 2 *pizz* *mf*

Viola *mf*

Violoncello *mf*

6

Vln. *mf*

Vln.

Vla. *mf*

Vc.

2

11

Vln. Vln. Vla. Vc.

This system contains measures 11 through 15. The first violin part (Vln.) has a rest in measure 11, followed by a melodic line in measures 12-15. The second violin part (Vln.) plays a rhythmic pattern of eighth notes with accents. The viola part (Vla.) has a rest in measure 11, followed by eighth notes in measure 12, a rest in measure 13, and a triplet of eighth notes in measure 14. The cello part (Vc.) plays a rhythmic pattern of eighth notes with accents throughout the system.

16

Vln. Vln. Vla. Vc.

This system contains measures 16 through 20. The first violin part (Vln.) has a rest in measure 16, followed by a melodic line in measures 17-20. The second violin part (Vln.) continues with the rhythmic eighth-note pattern. The viola part (Vla.) has eighth notes in measure 16, a rest in measure 17, and a triplet of eighth notes in measure 18. The cello part (Vc.) continues with the rhythmic eighth-note pattern.

21

Vln. Vln. Vla. Vc.

This system contains measures 21 through 25. The first violin part (Vln.) has a rest in measure 21, followed by a melodic line in measures 22-25. The second violin part (Vln.) continues with the rhythmic eighth-note pattern. The viola part (Vla.) has eighth notes in measure 21, a triplet of eighth notes in measure 22, a rest in measure 23, and eighth notes in measure 24. The cello part (Vc.) continues with the rhythmic eighth-note pattern.

26

Vln. Vln. Vla. Vc.

This system contains measures 26 through 29. It features four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats (B-flat, E-flat, A-flat). Measure 26 shows a triplet of eighth notes in the first violin. Measures 27 and 28 contain various rhythmic patterns and slurs across all parts. Measure 29 features a triplet of eighth notes in the first violin.

30

B

Vln. Vln. Vla. Vc.

p *mf*

This system contains measures 30 through 34. It features the same four staves as the previous system. A box labeled 'B' is positioned above the first violin staff at the start of measure 30. Measure 30 has a dynamic marking of *p* (piano) in the second violin. Measure 31 has a dynamic marking of *mf* (mezzo-forte) in the viola. Measures 32 and 33 show triplet eighth notes in the first violin. Measure 34 continues the musical texture with various rhythmic elements.

35

Vln. Vln. Vla. Vc.

This system contains measures 35 through 38. It features the same four staves. Measure 35 has a dynamic marking of *mf* in the viola. Measures 36 and 37 show triplet eighth notes in the first violin. Measure 38 continues the musical texture with various rhythmic elements.

4

40

Vln. Vln. Vla. Vc.

This system contains measures 40 through 44. The first violin part (Vln.) features a melodic line with accents and a triplet of eighth notes in measure 42. The second violin part (Vln.) plays a rhythmic accompaniment of eighth notes. The viola part (Vla.) has a melodic line with a triplet in measure 42. The cello part (Vc.) provides a bass line with accents and slurs.

45

Vln. Vln. Vla. Vc.

This system contains measures 45 through 49. The first violin part (Vln.) has a melodic line with a triplet in measure 46. The second violin part (Vln.) continues with eighth-note accompaniment. The viola part (Vla.) has a melodic line with a triplet in measure 46. The cello part (Vc.) has a bass line with accents and slurs.

50

Vln. Vln. Vla. Vc.

This system contains measures 50 through 54. The first violin part (Vln.) features a melodic line with a triplet in measure 51. The second violin part (Vln.) plays eighth-note accompaniment. The viola part (Vla.) has a melodic line with a triplet in measure 51. The cello part (Vc.) has a bass line with accents and slurs.

54 C arco

Musical score for measures 54-58. The score is in 3/4 time and features four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has three flats. Measure 54 contains two triplet eighth notes in the Vln. I part. Measure 55 has a fermata over the Vln. I part. Measure 56 features a forte (f) dynamic in the Vln. II and Vc. parts. Measure 57 includes a forte (f) dynamic in the Vln. II part. Measure 58 contains two triplet eighth notes in the Vla. part.

59

Musical score for measures 59-63. The score continues with the same four staves. Measure 59 has a fermata over the Vln. I part. Measure 60 features a forte (f) dynamic in the Vln. II part. Measure 61 includes a forte (f) dynamic in the Vln. II part. Measure 62 contains two triplet eighth notes in the Vla. part. Measure 63 has a fermata over the Vln. I part.

64

Musical score for measures 64-68. The score continues with the same four staves. Measure 64 has a fermata over the Vln. I part. Measure 65 includes a forte (f) dynamic in the Vln. II part and a pizzicato (pizz) instruction for the Vla. part. Measure 66 features a forte (f) dynamic in the Vln. II part and an arco instruction for the Vln. II part. Measure 67 includes a forte (f) dynamic in the Vln. II part. Measure 68 has a fermata over the Vln. I part.

6

68

Vln. Vln. Vla. Vc.

arco

This system contains measures 68 through 72. It features four staves: two Violin (Vln.) staves in the upper register and two Viola (Vla.) and Violoncello (Vc.) staves in the lower register. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The Violin parts play melodic lines with slurs and accents. The Viola part is marked 'arco' and plays a rhythmic accompaniment. The Violoncello part provides a steady bass line.

73

Vln. Vln. Vla. Vc.

This system contains measures 73 through 77. The instrumentation remains the same. The Violin parts continue with melodic development, featuring slurs and accents. The Viola part maintains its accompaniment. The Violoncello part continues with its bass line.

78

Vln. Vln. Vla. Vc.

p *p* *p* 3 3

This system contains measures 78 through 82. The Violin parts feature a dynamic marking of *p* (piano). The Viola part also has a *p* marking. The Violoncello part has a *p* marking. The system concludes with triplet markings (3) over the final notes of the Violin and Viola parts.

84

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with slurs and accents. The Viola (Vla.) part has a melodic line with slurs and accents. The Violoncello (Vc.) part is mostly silent. Triplet markings (3) are present in the Violin II and Viola parts.

89

D

Violin I (Vln.) and Violin II (Vln.) parts continue with melodic lines. The Viola (Vla.) part has a melodic line with slurs and accents, marked "mel.". The Violoncello (Vc.) part has a melodic line with slurs and accents, marked "mf". Triplet markings (3) are present in the Violin II and Viola parts.

94

Violin I (Vln.) and Violin II (Vln.) parts continue with melodic lines. The Viola (Vla.) part has a melodic line with slurs and accents. The Violoncello (Vc.) part has a melodic line with slurs and accents, marked "f". Triplet markings (3) are present in the Violin II and Viola parts.

99

Violin I (Vln.) and Violin II (Vln.) parts feature melodic lines with slurs and accents. The Violin II part includes two triplet markings (3) in measures 102 and 103. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with sustained notes and moving bass lines.

104

Musical score for measures 104-108. Dynamic markings include *mf* and *ff* with accents. The Violoncello part features a *ff* marking under a long slur. The Viola part has *mf* markings. The Violin parts have *mf* and *ff* markings.

109

Musical score for measures 109-113. Dynamic markings include *f* and *mf*. The Violoncello part starts with a *f* marking. The Viola part has *ff* and *mf* markings. The Violin parts have *ff* and *mf* markings.

114

Musical score for measures 114-118. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has four flats (B-flat major or D-flat minor). Measure 114 starts with a *ff* dynamic. Measure 115 has a *mf* dynamic. Measure 116 has a *f* dynamic. Measure 117 has a *f* dynamic. Measure 118 has a *ff* dynamic. The Violin I part features a melodic line with accents and slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a steady accompaniment of eighth notes. The Violoncello part has a simple bass line.

119

E

Musical score for measures 119-123. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has four flats. Measure 119 starts with a *mp* dynamic. Measure 120 has a *mf* dynamic. Measure 121 has a *mf* dynamic. Measure 122 has a *f* dynamic. Measure 123 has a *f* dynamic. A section marker 'E' is placed above measure 119. The Violin I part has a melodic line with accents and slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a steady accompaniment of eighth notes. The Violoncello part has a simple bass line.

124

Musical score for measures 124-128. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has four flats. Measure 124 has a *ff* dynamic. Measure 125 has a *mf* dynamic. Measure 126 has a *mf* dynamic. Measure 127 has a *mf* dynamic. Measure 128 has a *mf* dynamic. The Violin I part has a melodic line with accents and slurs. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a steady accompaniment of eighth notes. The Violoncello part has a simple bass line.

10

129

Violin I (Vln.) and Violin II (Vln.) parts feature sustained chords and melodic lines. The Viola (Vla.) part has a dynamic marking of *f* in the second measure, *mf* in the third, and *mp* in the fourth. The Violoncello (Vc.) part has a dynamic marking of *mp* in the fourth measure. The score is in a key with three flats and a 3/4 time signature.

134

Violin I (Vln.) and Violin II (Vln.) parts continue with sustained chords and melodic lines. The Viola (Vla.) part has a dynamic marking of *f* in the second measure and *mp* in the third. The Violoncello (Vc.) part has a dynamic marking of *mf* in the second measure and *p* in the fourth. The score is in a key with three flats and a 3/4 time signature.

Part 3 - Improvisation with Audio Cueing

For One or More Instruments

Equipment required:
Youtube player, headphones

Performance instructions:
Cue up the following video:

https://www.youtube.com/watch?v=tGCQPPk_KJ4

Koart 국악 동영상 [성금연류 가야금산조-지성자].flv

Place the screen out of view of the performer(s). Each performer will listen to the youtube audio via headphones.

Play the video. Performers improvise on their instruments as they see fit while listening to the audio. Do not try to synchronize with the recorded rhythm, but rather use the sound as a guide for energy and motion. The first note should roughly correspond to the first note of the *gayageum* on the audio, and performers will stop making sounds and performing concurrently with the last note of audio.

Part 4 Section 1

Solo Dageum - slowly

Concert Flute

5

Fl.

10

Fl.

15

Fl.

19

Fl.

23

Fl.

29

Fl.

33

Fl.

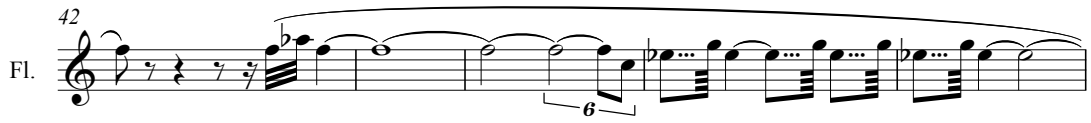
36

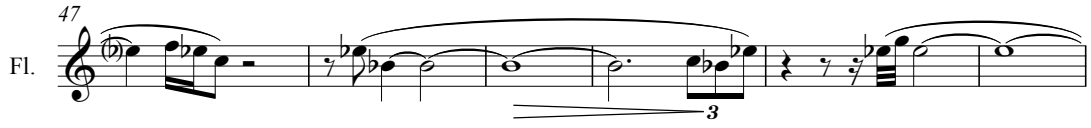
Fl.

more vib.

molto

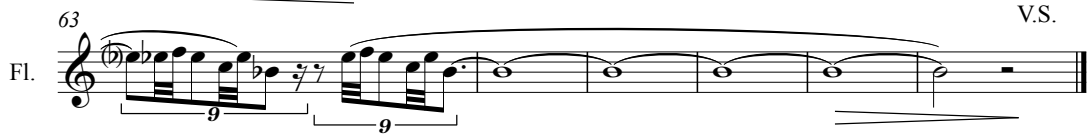
2

42
Fl. 

47
Fl. 

53
Fl. 

58
Fl. 

63
Fl. 

V.S.

Part 4
Section 2
Based on Unmori Janggdan

♩=130

Open Repeat
mel - when ready

A

Flute

Janggo only GUIT out mel (flute)

Guitar Bass Guitar

Drums

Drum Set Play from 3x Play 2x

mf B. Drum with hand - timpani mallet *p mp mf*

Janggo only
Unmori jangdan simile

Janggo Buk

f mp

Violin 1

Violin 2

Viola

Violoncello

2

5

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

Continue Pattern

p mp mf

10

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

B improv

Fm modal cont.

strings in GUIT in - gentle chordal fills

PLAY II

simile

mp

pno in

pp

mf

mf

mf

mf

mf

15

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

p *mf* *pp* *mf*

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

p *mp* *mf* *mf* *mp* *mp* *mp* *mf*

simile

C

4

26

Fl.

Gtr.
Bs.

Drs.

Jgo.
Buk

mp

Vln. 1

Vln. 2

Vla.

Vc.

31

D
improv

gtr. cont. fills
-->

PLAY 15

simile

Fl.

Gtr.
Bs.

Drs.

Jgo.
Buk

Vln. 1

Vln. 2

Vla.

Vc.

37

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

43

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

E

p *mp* *mf*

mp

p

pp

pp

simile

49

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

mf

p

mf

p

mf

mf

54

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

F improv

gtr. cont. fills

PLAY 12

mp

mf

mf

mf

mf

60

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

p *mp* *mf*

mf

66

G buk solo

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

buk solo

Gtr. or Trumpet

mf

mp Buk solo

f tong

pp *<f* *>*

pp *<f* *>*

8

71

Fl.

Gtr. Bs.

Drs. simile

Jgo. Buk

tong da kung da kung da kung tong da kung da kung da kung

Vln. 1

Vln. 2

Vla.

Vc.



75 3x

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

tong da kung da kung da kung da rat dat dat da rat dat dat da kung da da ung da dat kung da kung

Vln. 1

Vln. 2

Vla.

Vc.

78 **H**

Fl. *mf* strings in

Gtr. Bs.

Drs. *mf* simile

Jgo. Buk
tong da kung da kung da kung tong da kung da kung da kung

Vln. 1 *p* *tr* *mf*

Vln. 2 *tr* *mf*

Vla. *p* *tr*

Vc. *mf*

82

Fl.

Gtr. Bs.

Drs.

Jgo. Buk
tong da kung da kung da kung kung ku kung kung_ ku kung tong da kung da kung da kung kung ku kung kung_ ku kung

Vln. 1
p *tr* *mf*

Vln. 2
tr *mf*

Vla.
p *tr* *mf*

Vc.
mf

Detailed description: This is a page of a musical score for page 82. It features eight staves. The top staff is for Flute (Fl.), the second for Guitar/Bass (Gtr. Bs.), the third for Drums (Drs.), the fourth for Jogo Buk, the fifth for Violin 1 (Vln. 1), the sixth for Violin 2 (Vln. 2), the seventh for Viola (Vla.), and the eighth for Violoncello (Vc.). The Jogo Buk staff includes the lyrics: 'tong da kung da kung da kung kung ku kung kung_ ku kung tong da kung da kung da kung kung ku kung kung_ ku kung'. The score includes various musical notations such as trills (tr), dynamics (p, mf), and articulation marks.

Fl.

Gtr.
Bs.

Drs.

Jgo.
Buk

Vln. 1

Vln. 2

Vla.

Vc.

tong da kung da kung da kung tong da kung da kung da kung tong da kung da kung kung ku kung kung ku kung

f

mf

mf

mf

mf

90

Fl. *f* *f* **I**

Gtr. Bs. Pno - to chords *Fm (dorian)*
With 8vb pedal - bass

Drs. *mp mf*

Jgo. Buk Jango - Unmori jangdan
da rat dat dat da rat dat dat da kung da da ung da dat kung da kung *f*

Vln. 1 *f* drums in *mf*

Vln. 2 *f* drums in *mf*

Vla. *f*

Vc. *f*

93 13

Fl.

Gtr.
Bs.
Drs.

Jgo.
Buk

Vln. 1

Vln. 2

Vla.

Vc.

f

mf

f

14

97

Fl.
Gtr. Bs.
Drs.
Jgo. Buk
Vln. 1
Vln. 2
Vla.
Vc.

101

Fl.
Gtr. Bs.
Drs.
Jgo. Buk
Vln. 1
Vln. 2
Vla.
Vc.

106

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

f

108

Fl.

Gtr. Bs.

Drs.

Jgo. Buk

Vln. 1

Vln. 2

Vla.

Vc.

p solo ending

mf

mf drag bounce

ppp

Part 5

Based on Original Melody on Unmori Jangdan

Forest Muther

A $\text{♩} = 60$

Violino 1
mf

Violino 2
mf

Viola
mf

Violoncello
mf

7

Vln. *p* \longleftarrow *mf*

Vln. *p* \longleftarrow *mf*

Vla. *p* \longleftarrow *mf*

Vc. *p* \longleftarrow *mf*

2

14

B little faster
legato

Vln. *p* little faster
legato

Vln. *p* little faster
legato

Vla. *p* little faster
legato

Vc. *p* little faster
legato

21

Vln. *ppp* < *mf*

Vln. *ppp* < *mf*

Vla. *ppp* < *mf*

Vc. *ppp* < *mf*

28

Vln.

Vln.

Vla.

Vc.

35 **C** little faster

Vln. *ff* little faster

Vln. *ff* little faster

Vla. *ff* little faster

Vc. *ff* little faster

42

Vln. *p* *ff*

Vln. *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

49 **D** $\text{♩} = 170$

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

4

Musical score for measures 54-58. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 54 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The Violin I and II parts have a half note G4 with a fermata. The Viola part has a half note G3 with a fermata. The Violoncello part has a steady eighth-note accompaniment. The dynamic marking *mf* is placed below the Violoncello staff.

Musical score for measures 59-63. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 59 starts with a treble clef and a common time signature. The Violin I part has a half note G4 with a fermata. The Violin II part has a quarter note G4 with a fermata. The Viola part has a quarter note G3 with a fermata. The Violoncello part has a steady eighth-note accompaniment. The dynamic marking *f* is placed below the Violoncello staff.

Musical score for measures 64-68. The score is for four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 64 starts with a treble clef and a common time signature. The Violin I part has a half note G4 with a fermata. The Violin II part has a quarter note G4 with a fermata. The Viola part has a quarter note G3 with a fermata. The Violoncello part has a steady eighth-note accompaniment.

69 E

Score for measures 69-73. The system includes four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 69 is a whole rest for all parts. Measure 70 features a melodic line in the Violin II and Viola parts, with the Violin I part playing a whole note chord. Measure 71 continues the melodic line in Violin II and Viola. Measure 72 shows the Violin I part playing a whole note chord. Measure 73 concludes with a melodic phrase in Violin II and Viola, and a whole note chord in Violin I.

74

Score for measures 74-78. The system includes four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 74 features a melodic line in Violin I and Viola, with Violin II playing a whole note chord. Measure 75 continues the melodic line in Violin I and Viola. Measure 76 continues the melodic line in Violin I and Viola. Measure 77 continues the melodic line in Violin I and Viola. Measure 78 concludes with a melodic phrase in Violin I and Viola, and a whole note chord in Violin II.

79

Score for measures 79-83. The system includes four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). Measure 79 features a melodic line in Violin I and Violin II, with Viola playing a whole note chord. Measure 80 continues the melodic line in Violin I and Violin II. Measure 81 continues the melodic line in Violin I and Violin II. Measure 82 continues the melodic line in Violin I and Violin II. Measure 83 concludes with a melodic phrase in Violin I and Violin II, and a whole note chord in Viola. Dynamics *p* are indicated in measures 82 and 83.

6

84

F

Vln.

Vln.

Vla.

Vc.

f

f

f

89

Vln.

Vln.

Vla.

Vc.

95

Vln.

Vln.

Vla.

Vc.

101 G

105 rit poco a poco

107

Part 6

c. 2'30"
Kayageum open solo
Improv, with drums //

Flute

c. 2'30"

Voice

c. 2'30"

Guitar
Bass

Haegeum open solo
Improv, drums tom rolls,
cymbals, textural, mallets

Drum Set

Haegeum

Brass

Janggo & buk
solo

The musical score for Part 6 is written for a 12/8 time signature. It features seven staves: Flute, Voice, Guitar/Bass, Drum Set, Haegeum, Brass, and Janggo & buk. The Flute, Voice, Guitar/Bass, and Brass staves begin with a whole rest and a fermata, with a double bar line and repeat sign after the first measure. The Drum Set staff has a whole rest with a fermata. The Haegeum staff has a whole rest with a fermata and a double bar line with repeat sign after the first measure. The Janggo & buk staff has a whole rest with a fermata and a double bar line with repeat sign after the first measure, followed by a solo section consisting of a series of eighth notes and dotted eighth notes.

2 5

Fl. *ff*

Voice *ff* 2nd time only - Scat on open vowels

Gtr. Bs. Cm

Dr. 8vb

Hgm.

Brass With haegeum, as instruments available *f* $\text{♩} = 110$

Jgo. *f* *p* *f* $\text{♩} = 110$ Hwi-mori jangdan

1x. Use bass flute or octave pedal, sounds loco
2nd time 8va

8 3

Fl.

Voice

Gtr.
Bs.

Dr.

Hgm.

Brass

Jgo. simile

4

Musical score for measures 4-6. The score includes parts for Flute (Fl.), Voice, Guitar/Bass (Gtr. Bs.), Drums (Dr.), Harmonica (Hgm.), Brass, and Jingles (Jgo.).

Measure 4: Flute and Voice parts begin with a whole note chord of A^b . The guitar/bass part features a rhythmic pattern of eighth notes with a A^b chord. The drums play a steady eighth-note pattern. The harmonica and brass parts are silent.

Measure 5: The flute and voice parts continue with a melodic line. The guitar/bass part maintains the eighth-note pattern with a A^b chord. The drums continue their pattern. The harmonica and brass parts are silent.

Measure 6: The flute and voice parts conclude with a whole note chord of Gm . The guitar/bass part changes to a Gm chord and continues the eighth-note pattern. The drums continue their pattern. The harmonica and brass parts are silent.

Chord changes: A^b (measures 4-5), Gm (measure 6).

Drum notation: *simile* (measures 4-6).

14 5

Fl.

Voice

Gtr.
Bs.

Dr.

Hgm.

Brass

Jgo.

Fm

Fm

Fm

Fm

6

17

Fl. Eb Db

Voice Eb Db

Gtr. Eb Db

Bs. Eb Db

Dr.

Hgm.

Brass

Jgo.

20 7

Fl.

Voice

Gtr.

Bs.

Dr.

Hgm.

Brass

Jgo.

Gb

Gb

Gb

Gb

8

23

Fl.

Voice

Gtr.
Bs.

Dr.

Hgm.

Brass

Jgo.

G

Ab

26

Fl.

Voice

Gtr.
Bs.

Dr.

Hgm.

Brass

Jgo.

10

29 D^{\flat} V.S.

Fl.

Voice

Gtr.
Bs.

Dr.

Hgm.

Brass

Jgo.

B $\text{♩} = 88$

11

31 Janggo solo break

Fl. 3/2

Voice 3/2

Dr. 3/2

Jgo. 3/2 **B** $\text{♩} = 88$
f

35

Fl. 3/2

Voice 3/2

Dr. 3/2 *f*

Jgo. 3/2

39

1st time rest from here
2nd time continue improv

Fl. 3/2

Voice 3/2

Dr. 3/2

Jgo. 3/2

12

42


Fl. 

Voice 


Dr. 

Jgo. 

45

Fl. 

Voice 

Dr. 

Jgo. 

Begin Insane improv
Sing while playing
Overdriven sound

Play top note
Sing M9 down
for quasi distorted guitar effect

C

2nd time only

C

48

Fl. 

Voice 

Dr. 

Jgo. 

mum mu mu mum mai

51

Fl.

Voice

Dr.

Jgo.

54

D

Fl.

Voice

Dr.

Jgo.

mum mu mu mum mai

D

57

Fl.

Voice

Dr.

Jgo.

mum mu mu mum mai

14

59

Fl.

Voice

Dr.

Jgo.

ff

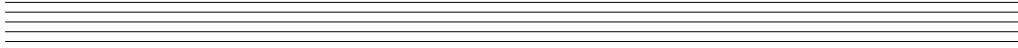
Bounce drag

Bounce drag

Bounce drag

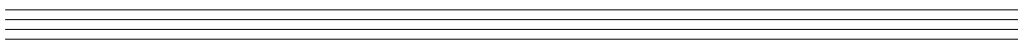
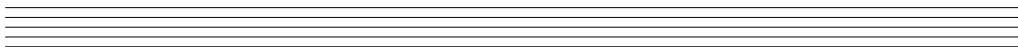
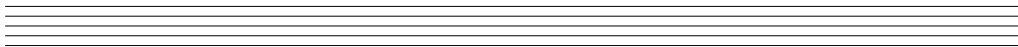
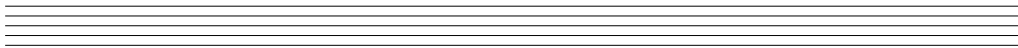
Bounce drag

Part 7 - Notes on Digital Processing



The purpose of the digital processing was to demonstrate the fluidity and general trend of the macrobeat as it manifested during a janggo performance. A recording of the string quartet performance was divided into cells of roughly two measures, representing the duration of the macrobeat at this tempo. Ableton was used to stretch or compress, as necessary, each cell to match each acrobat of the janggo performance. In order to translate the rise and fall of tempo to the pitch axis, warp was disabled so that the stretching and compression altered the sample rate, and thereby changed the pitch. This resulted in rising pitch with rising tempo and falling pitch with falling tempo, thus making the tempo variation more obvious to the listener.

Various other effects and filters were used to diversify the sonic palette and to partially mask the stretched and compressed string recording, thereby adding interest by delaying the listener's recognition of the pitch-shifting effect.



Part 7

Based on Gunggu-dan

Forest Muther

$\text{♩} = 92$

A 1x tacet
2x play

Violino I *f*

Violino II

Viola

Violoncello *mf*

5

Vln. I

Vln. II *mf*

Vla. *mf*

Vc.

9

Vln. I

Vln. II

Vla.

Vc.

2

13

Vln. 1

Vln. 2

Vla.

Vc.

3

Detailed description: This system contains measures 13 through 16. The first violin part (Vln. 1) features a melodic line with a triplet of eighth notes in measure 14. The second violin part (Vln. 2) plays a rhythmic accompaniment of eighth notes. The viola part (Vla.) has a similar eighth-note accompaniment. The cello part (Vc.) provides a bass line with quarter and eighth notes. The key signature has two flats, and the time signature is 3/4.

17

B

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 17 through 20. A section marker 'B' is placed above measure 17. The first violin part (Vln. 1) has a melodic line with a half-note rest in measure 17. The second violin part (Vln. 2) continues with eighth-note accompaniment. The viola part (Vla.) also has eighth-note accompaniment. The cello part (Vc.) continues with its bass line. The key signature and time signature remain the same as in the previous system.

21

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system contains measures 21 through 24. The first violin part (Vln. 1) has a melodic line with a half-note rest in measure 21. The second violin part (Vln. 2) continues with eighth-note accompaniment. The viola part (Vla.) also has eighth-note accompaniment. The cello part (Vc.) continues with its bass line. The key signature and time signature remain the same as in the previous system.

25

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 25 through 28. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. Vln. 1 starts with a whole rest in measure 25, then plays a melodic line with eighth and quarter notes. Vln. 2 plays a rhythmic pattern of eighth notes. Vla. plays a similar rhythmic pattern. Vc. provides a bass line with quarter and eighth notes. Dynamic markings include accents and a *f* (forte) marking in measure 28.

29

1.

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 29 through 32. Vln. 1 has a whole rest throughout. Vln. 2, Vla., and Vc. play a rhythmic pattern of eighth notes. A first ending bracket spans measures 31 and 32. Dynamic markings include accents and a *f* (forte) marking in measure 29.

33

2.

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 33 through 36. Vln. 1 has a whole rest throughout. Vln. 2, Vla., and Vc. play a rhythmic pattern of eighth notes. A second ending bracket spans measures 35 and 36. Dynamic markings include accents and a *f* (forte) marking in measure 33.

37

Vln. 1

Vln. 2

Vla.

Vc.

41 **C**

Vln. 1

mf

solo

f

Vln. 2

Vla.

mf

Vc.

mf

45

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

3 3

49

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 49 through 52. The first violin part (Vln. 1) features a melodic line with eighth notes and quarter notes, including a triplet in measure 50. The second violin part (Vln. 2) plays a triplet of eighth notes in measure 49, followed by a sustained melodic line. The viola part (Vla.) provides a rhythmic accompaniment with eighth notes. The cello part (Vc.) has a simple bass line with quarter notes and rests.

53

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 53 through 56. The first violin part (Vln. 1) continues with a melodic line, featuring a key signature change to D major in measure 55. The second violin part (Vln. 2) plays a melodic line with a crescendo leading to a fortissimo (ff) dynamic in measure 56. The viola part (Vla.) continues with eighth-note accompaniment. The cello part (Vc.) maintains its bass line.

57

Vln. 1
Vln. 2
Vla.
Vc.

Detailed description: This system contains measures 57 through 60. The first violin part (Vln. 1) begins with a forte (f) dynamic and a melodic line. The second violin part (Vln. 2) has a sustained chord in measure 57, followed by a melodic line with a fortissimo (ff) dynamic in measure 60. The viola part (Vla.) continues with eighth-note accompaniment, starting with a forte (f) dynamic in measure 57. The cello part (Vc.) continues with its bass line, also starting with a forte (f) dynamic in measure 57.

6

61

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 61 through 64. The first violin part (Vln. 1) features a melodic line with eighth-note patterns and slurs. The second violin part (Vln. 2) has a long, sustained note in the first measure followed by a descending eighth-note scale. The viola part (Vla.) consists of a rhythmic pattern of eighth notes with accents. The cello part (Vc.) has a simple bass line with quarter notes and rests.

65

Vln. 1
Vln. 2
Vla.
Vc.

ff
fff
ff
ff

This system contains measures 65 through 68. The first violin part (Vln. 1) continues with its melodic line, marked with a forte (*ff*) dynamic. The second violin part (Vln. 2) plays a dense, rhythmic accompaniment of chords, marked with fortissimo (*fff*). The viola part (Vla.) maintains its eighth-note pattern, marked with forte (*ff*). The cello part (Vc.) continues with its bass line, also marked with forte (*ff*).

69

Vln. 1
Vln. 2
Vla.
Vc.

slide

This system contains measures 69 through 72. The first violin part (Vln. 1) has a melodic line that ends with a slide in the final measure. The second violin part (Vln. 2) continues with its dense chordal accompaniment. The viola part (Vla.) has a more active line with eighth notes and slurs. The cello part (Vc.) continues with its bass line. The system concludes with a double bar line and a sharp key signature change.

73 **D**

Vln. 1

Vln. 2

Vla. *mf* solo

Vc. *mf*

ff

77

Vln. 1 *mf*

Vln. 2

Vla.

Vc.

81

Vln. 1 *f*

Vln. 2 *f*

Vla. *ff*

Vc. *f*

85

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

89

Vln. 1

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vc. *p* *ff*

93 **E**

Vln. 1 *f* 3

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

97

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 97 through 100. The first violin part (Vln. 1) begins with a whole rest in measure 97, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 98. In measure 99, it features a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The second violin (Vln. 2) and viola (Vla.) parts play eighth-note patterns, while the cello (Vc.) plays a bass line of quarter notes.

101

Vln. 1
mf
Vln. 2
mp
Vla.
mp
Vc.
mp

This system contains measures 101 through 104. The first violin part (Vln. 1) starts with a whole rest in measure 101, then plays a half note G4, a quarter note A4, and a quarter note B4 in measure 102. The dynamic marking *mf* is placed below the first staff. The second violin (Vln. 2) and viola (Vla.) parts continue with eighth-note patterns, and the cello (Vc.) continues with its bass line. Dynamic markings *mp* are present for the second violin, viola, and cello parts.

105

Vln. 1
Vln. 2
Vla.
Vc.

This system contains measures 105 through 108. The first violin part (Vln. 1) begins with a whole rest in measure 105, followed by a half note G4, a quarter note A4, and a quarter note B4 in measure 106. In measure 107, it features a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The dynamic marking *f* is placed below the first staff. The second violin (Vln. 2) and viola (Vla.) parts play eighth-note patterns, and the cello (Vc.) continues with its bass line. Dynamic markings *f* are also present for the second violin and viola parts.

Part 8 - Improvisation with Visual Cueing

For One or More Instruments

Equipment required:

Youtube player (no audio), display screen

Performance instructions:

Cue up the following video:

<https://www.youtube.com/watch?app=desktop&v=9Otiu9gjvyQ>

[우리악기 훑아보기] -장구 연주 (설장구춤)박은하 명인

Disconnect the youtube audio or turn it down completely. Each performer will watch the video independently. If performers are in a shared space, the video may be broadcast on a large screen.

Individual displays may also be used.

Play the video. Performers improvise on their instruments as they see fit while watching the video. Do not try to synchronize with the visual gestures, but rather use the video as a guide for energy and motion. The first note should roughly correspond to the first strike of the janggo on the video, and performers will stop making sounds and performing concurrently with end of the performance on the video.

Part 9

Finale

Swing 1/16

Intro c. 1'00"

Janggo Solo Improvisation

$\text{♩} = 99$

Perc. set up groove

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Flute solo**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Guitar**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Bass**: Bass clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Drum Set**: Standard drum notation, 4/4 time. A single drum hit is shown in the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Daegeum**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Haegeum**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Janggo**: Standard Janggo notation, 4/4 time. A diamond-shaped symbol is in the first measure, followed by a double bar line and a repeat sign. The second measure contains a rhythmic pattern of eighth notes with accents: $\text{♩} \text{♩} \text{♩} \text{♩}$. This pattern repeats in the third and fourth measures.
- Violin 1**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Violin 2**: Treble clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Viola**: Alto clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.
- Violoncello**: Bass clef, 4/4 time, key of B-flat major. A whole note chord is held for the first measure, followed by a double bar line and a repeat sign. The rest of the staff is empty.

2

5 Cue A mel. **A**

Fl. *f* mel. **A**

Gtr. Bs. *f* mel.

Dr. fill cym bell, snares off *f*

Hgm. Dgm.

Jgo.. flute in

Vln. 1

Vln. 2

Vla.

Vc.

8 3

Fl. Play 1x

Fl. PLAY on REPEAT.

Gtr. Bs. tacet 1x
Eb

Dr. 8vb

Hgm. Dgm.

Jgo.

Vln. 1

Vln. 2

Vla.

Vc.

Musical score for page 4, featuring the following instruments and parts:

- Fl. (Flute):** Two staves, both in treble clef. The top staff begins with a *ff* dynamic marking. Both staves feature triplet eighth notes in the first two measures, followed by a half note in the third measure.
- Gtr. Bs. (Guitar/Bass):** Treble and bass clefs. The treble clef part has a dotted line above it with chord markings: Cm, Eb, and Cm. The bass clef part features a rhythmic pattern of eighth notes.
- Dr. (Drums):** A single staff with a drum set icon. The first two measures show a complex rhythmic pattern with 'x' marks on the snare and tom-toms. The third measure is marked *simile* and contains a series of diagonal slashes.
- Hgm. Dgm. (Horn/Double Bass):** A single staff in treble clef, containing a whole rest for the duration of the page.
- Jgo. (Jug):** A single staff with a drum set icon, featuring a rhythmic pattern of eighth notes with accents.
- Vln. 1, Vln. 2, Vla. (Violins/Viola):** Three staves in treble clef, each containing a whole rest.
- Vc. (Violoncello):** A single staff in bass clef, containing a whole rest.

14 **B**

Fl.

Fl.

Gtr. Bs.
 with overdrive
 Slide up into each chord
 Eb
 GTR & BS In - play bass & comp chords
 Cm

Dr.

Hgm. Dgm.

Jgo.. simile

Vln. 1

Vln. 2

Vla.

Vc.

6

16

Fl. strings

Fl.

Gtr. Bs. Eb Cm

Dr.

Hgm. Dgm.

Jgo.

Vln. 1 (1'34")

Vln. 2 (1'34") *mf*

Vla. (1'34") *mf*

Vc.

Detailed description: This page of a musical score covers measures 16 and 17. The key signature is three flats (B-flat major or D-flat minor). Measure 16 starts with a treble clef and a key signature of three flats. The first flute part (Fl.) has a melodic line with eighth notes and a triplet of eighth notes. The second flute part (Fl.) has a similar melodic line with a triplet. The guitar and bass (Gtr. Bs.) part shows a chord progression from E-flat major to C minor, with a rhythmic pattern of eighth notes. The drum part (Dr.) has a simple pattern of eighth notes. The horn parts (Hgm. and Dgm.) are silent. The juba part (Jgo.) has a simple rhythmic pattern. The string parts (Vln. 1, Vln. 2, Vla., and Vc.) are silent in measure 16. In measure 17, the strings enter with a melodic line in the first violin part, marked *mf*. The second violin, viola, and cello parts also have melodic lines, also marked *mf*. The first violin part is marked with a time signature of 1'34".

18

Fl. *3* *3* *3*

Gtr. Bs. *E^b* simile *Cm*

Dr.

Hgm. Dgm.

Jgo.

Vln. 1

Vln. 2

Vla.

Vc.

20

Fl. Fl.

Gtr. Gtr.
Bs. Bs.

Dr. Dr.

Hgm. Hgm.
Dgm. Dgm.

Jgo. Jgo.

Vln. 1 Vln. 1
Vln. 2 Vln. 2
Vla. Vla.
Vc. Vc.

Chords: Eb , Cm

22

Fl.

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo.

Vln. 1

Vln. 2

Vla.

Vc.

9

22

9

10

24

Fl.

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

E_b

C_m

Detailed description: This page of a musical score covers measures 24 and 25. The key signature has two flats (B-flat and E-flat). The flute parts (Fl.) feature melodic lines with slurs and accents. The guitar and bass (Gtr. Bs.) play a rhythmic accompaniment with chords E-flat and C minor. The drums (Dr.) and Jogo (Jogo) provide a steady rhythmic pattern. The harp and double bass (Hgm. Dgm.) are silent. The strings (Vln. 1, Vln. 2, Vla., Vc.) play sustained notes with slurs and accents.

C

11

26

Fl. *3* *3*

Fl.

Gtr. *Simile*
Bs. E_b Cm

Dr. *continue*

Hgm. Dgm.

Jgo.

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

37

28

Fl. *3* *3* *6* *6*

Gtr. *E_b* *C_m*

Bs. *E_b* *C_m*

Dr. simile

Hgm. *-* *-*

Dgm. *-* *-*

Jgo. *v* *v*

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

30

Fl. *ff* *mf*

Gtr. *E_b* *C_m*

Bs.

Dr.

Hgm.

Dgm.

Jgo.

Vln. 1 *ff* *mf*

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

14

D

1x. Daegum solo
2x. Haegeum solo

32

Fl. (Two staves)

1x. Daegum solo
2x. Haegeum solo

Gtr. Bs.

E \flat Cm B \flat mixolydian

Dr.

p
mixolydian
B \flat 1x daegeum solo, 2x haegeum solo

Hgm. Dgm.

byunju

mp
bass/gtr solos

Vln. 1

ff *mf*

Vln. 2

ff *mf*

Vla.

ff *mf*

Vc.

ff *mf*

35 background (flutes)

Fl. *p*

Fl.

background (gtr. or flutes)

Gtr. *p*

Bs.

Dr.

Hgm. / Dgm.

Jgo.

Vln. 1

Vln. 2

Vla.

Vc.

37

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

simile

simile

41

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

mp

mp

45

Fl.

Gtr. Bs.

Dr.

Hgm. Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

mf

mf

Detailed description: This page of a musical score covers measures 45 through 48. The score is arranged in a standard orchestral layout. At the top, the Flute (Fl.) part is written in a treble clef with a key signature of two flats and a 7/8 time signature. It features a rhythmic pattern of eighth notes and rests, with a fermata over the final note of each measure. The Guitar and Bass (Gtr. Bs.) part is written in a grand staff (treble and bass clefs), mirroring the flute's melody in the treble and providing a bass line in the bass. The Drums (Dr.) part is represented by a series of diagonal slashes on a single staff, indicating a steady rhythmic accompaniment. The Horns (Hgm. Dgm.) and Trombones (Jgo..) parts are also shown with diagonal slashes, suggesting they are playing a similar rhythmic pattern. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are written in treble clefs and feature a melodic line starting in measure 45, marked with a mezzo-forte (*mf*) dynamic. The Viola (Vla.) and Cello (Vc.) parts are shown in bass clefs and are mostly silent, indicated by horizontal lines with dashes. The page number '18' is located at the top left, and the measure number '45' is written above the first staff.

49

Fl.

Gtr. Bs.

Dr.

Hgm. Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

f *mp*

f *mp*

f *mp*

f *mp*

53

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

f *mp* *f* *mp* *f*

57 mel. **E**

Fl.

Gtr. Bs. slide up into each chord

Dr.

Hgm. Dgm.

Jgo.. Gibon jangdan *f*

Vln. 1

Vln. 2

Vla.

Vc.

60

Fl.

Gtr. Bs.

Dr.

Hgm. Dgm.

Jgo.. simile

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc.

The musical score for page 22 is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The score includes parts for Flute (Fl.), Guitar/Bass (Gtr. Bs.), Drums (Dr.), Horns (Hgm. Dgm.), Trombones (Jgo.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Cello (Vc.). The Flute part begins with a tempo marking of 60 and features two triplet eighth-note passages. The Guitar/Bass part provides harmonic support with chords of E-flat major and C minor, and a rhythmic pattern of eighth notes. The Drums part is currently silent. The Horns and Trombones parts are also silent. The Trombone part includes a melodic line with accents and a 'simile' instruction. The Violin 1, Violin 2, and Viola parts enter in the second measure with a melodic line marked *mf*. The Cello part remains silent.

63

Fl.

Gtr. Bs.

Dr.

Hgm. Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

Chords: Cm, Eb, Cm

24 **F** CODA $\text{♩} = 92$

66 drum break accel poco a poco

Fl. *ff*

Gtr. Bs. *ff*

Dr. build-up - ending janggo solo - play hits only on toms and cymbals *ff* (band hits)

Hgm. Dgm. haegeum *ff*

Jgo.. drum break build-up - ending solo - play around band hits *ff* (band hits)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

70

Fl.

Gtr.
Bs.

Dr.

Hgm.
Dgm.

Jgo..

Vln. 1

Vln. 2

Vla.

Vc.

ff

ff

ff

ff

77 ♩=90 27

Fl. *fff* *ff*

Gtr. Bs. *fff* *ff*
Eb

Dr. *fff* *ff*

Hgm. Dgm. *fff* *ff*

Jgo. *fff* *ff*

Vln. 1 *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *fff* *ff*

Vc. *fff* *ff*