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and

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*The Changing Values of Music: In Search of New Creativity*

변화하는 음악 가치: 새로운 창조성을 찾아서

## Tentative Schedule

5-7 Oct. 2000

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<Keynote Speech>

## Negotiating the Future

### Japanese Music as a Case in Point

Bonnie C. Wade  
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#### Introduction

For the Japanese whom I know there seem to be two separate worlds. One small set of people participates in Japanese traditional music, and the rest in Western music — classical or some other. Structurally, a paradigm of separation is in place. In this paper I want first to trace briefly how that came to be and then to speak to two trends in contemporary music that appear to be drawing the two worlds closer. Then I want to theorize a process by which musical values change in Japan and, finally, to offer one additional perspective on the negotiation of Japanese music into the future.

#### Changing musical values:

##### **A paradigm of separation and a rhetorical paradigm of difference**

When the government of Japan in the mid-19th century faced the reality that new relations would have to be constructed with the outside world, it had the responsibility of negotiating the future of their country and their culture. The means by which the Meiji era (1868–1912) leaders chose to do that were complex and multi-faceted. The process, as we all know, has been categorized as "modernization." One extremely important step was to institute a compulsory public education system. Music was part of the primary school curriculum from the outset. Music was taught — not for any musical reason — but because it was "simply part and parcel of the Western education system and therefore necessary" (May 1963: 49).

One individual in particular, Izawa Shuuji (1851–1917), was the architect of the plan for music education. The son of a *samurai*, Izawa was employed by the Ministry of Education, serving as principal of a teacher training school. In 1875 he was sent to the United States to observe teacher training and to study. For music study he worked with Luther Whiting Mason (1828–1896), who was director of music in the Boston primary schools. Significantly, his association with Mason became one of exchange of music lessons between "the East and the West," because Mason was interested in learning about the music of Japan. And significantly, the plan that Izawa submitted on October

30, 1879 to the Minister of Education for making "the selection of apt music" to be taught in schools concluded with the recommendation that both musics be studied — both Japanese and Western music.

Permit me, please, to read the part of the text of that plan that puts forward the rationale for Izawa's recommendation. First, he presented different opinions, i.e., different options. The old Orientalist point of view — that view which puts Western music at the top of a comparative pinnacle — permeates the text.

Let me take the liberty ... of briefly stating the prevailing opinions as to the matter [of selecting the apt music], which can be summed up essentially into three.

The first says that, as music is the chief means which excites and stimulates our emotions, and as human passions are naturally expressed by musical tones, the same music might be universally used by all mankind, in spite of the differences of country or of race; and that European music has almost reached perfection by means of the contemplations and experience of the last thousand years, since the time of the Greek sage, Pythagoras, and it surpasses very greatly oriental music in perfection and beauty. It will, therefore, be far better to adopt European music in our schools than to undertake the awkward task of improving the imperfect oriental music.

The second says there are in every country and nation their own languages, customs, and usages, which being the natural outgrowth of the character of the people and the conditions of the land cannot be changed by human efforts.... We have never heard of any country in which the native music has been entirely supplanted by foreign music, and consequently to introduce European music into our country must, at least, be as useless an attempt as to adopt English as our language; therefore it will be a far wiser plan to take measures toward the cultivation and improvement of our own music.

The third says that the two former opinions are not entirely unreasonable, but they seem to run to the two opposite extremities of the matter, and hence, taking a middle course, the proper measure would be to secure the best from both European and oriental music. ... If, fearing the difficulties, we do not presently undertake the work, when shall we see musical progress in Japan? (cited in May 1963: 52-53)

The third option was adopted. A Music Study Committee was formed to "secure the best" that would be provided to teachers in the form of songbooks. The American, Luther Whiting Mason, was employed to work with Japanese musicians. Please take note of who they were, because it is a clear statement of which musical traditions were considered "the best": a distinguished player of *koto* (a 13-stringed long zither), musicians of the Imperial *gagaku* ensemble, and a poet. The Committee assembled songs derived from *gagaku* or *koto* melodies, Western pieces with Japanese words, and also

new songs with especially written texts. Japanese melodies were given Western harmonizations.

Already by 1883, however, only four years after Izawa submitted his recommendation that both Western and Japanese musics be taught, foreign music had come to dominate: the third and last collection of primary school songs published by the Music Study Committee in that year contained mainly foreign pieces. Thus, the means were in place by which Japanese children would be and still are enculturated into the Western musical system. For 120 years children have absorbed diatonic scales, the Western intonation system, ideas about structure, and harmonic hearing. As Fujiie Keiko, a leading composer, expressed it to me: "I learned the Western well-tempered scale and it will always be with me" (p.c. March 25, 1999). We can learn yet again from the Japanese case what has been demonstrated time and again: what is instilled in children is of primary importance. Through this the future is likely to be negotiated.

From the Meiji period forward in Japan the scenario was one that is no doubt familiar to most of you who have gathered here in Seoul for this conference, because it entailed a process that many peoples in the world have experienced. A considerable epistemological shift was required — or "changing values in music," to put it in the terms of the themes of this conference. The idea had to be endorsed that music should be notated, and that music should be transmitted not just within specialized groups but in a wholesale, democratic manner, by systematic instruction in that newly formed educational system. An entirely different aesthetic sense had to be absorbed, by means of familiarization with imported repertoire. Players had to be trained to perform the imported repertoire and instruments had to be either imported or manufactured for those players. Appropriate contexts for performances had to be created and audiences had to be attracted who wanted to listen to the imported repertoire. In other words, an entirely new infrastructure had to be developed to support the dissemination and inculcation of the new musical values.

A natural result of the epistemological shift was that some musicians who were enculturated into the new values would want to write new music according to them. As a number of Japanese scholars have pointed out, the Western idea of the specialist composer (as opposed to performer-composer) was embraced, along with changing ideas about what constitutes musical creativity. Those composers set about negotiating the future of music in Japan, whatever that would be. That brings us to the present situation.

120 years after the systematic introduction of Western music into Japan began, the love and knowledge of Western music in Japan is absolutely profound, so much so that most people with whom I have spoken about Western classical music unconsciously refer to it by using one of two words "*kurasiku* クラシック" [classic], or — more significantly — "*ongaku* 音楽", a generic word for music in the Japanese language. Music from "the West" is their music aesthetically and experientially; it is more meaningful in the lives of most contemporary Japanese than their indigenous musical

traditions are — by far. Significantly, I do not find that many people outside of professional musical circles with whom I have spoken have much problem with that. The origin of the music does not weigh heavily in their minds. Beethoven is just Beethoven; Mozart is just Mozart, Debussy is Debussy and so forth. It does weigh heavily in the minds of some composers, however, and I shall return to this point later.

Unlike the seeming impossibility of European music entirely supplanting "native music" (as expressed in Isawa's report), we can see that now, at the beginning of the 21st century, traditional music (*hoogaku* 邦楽) is exotic music for most Japanese. Musicologist Kishibe Shigeo 岸辺成雄 suggests that there is now a sense of urgency about this. He remarked: "For the restoration, and reconfirmation of *hoogaku*, recently both government and non-government are quite active." "Why?" I asked him. "It has been a long time since the Meiji," he responded. "The Japanese have been enthusiasts only about Western music. Recently, we recognize the importance of Japanese music" (April 22, 1999).

There it is: In addition to the structural paradigm of separation, a rhetorical paradigm of difference is ever so frequently enunciated. At every turn in discourse on the arts in Japan, the story of *wayo/seiyo* 和洋/西洋 recurs: Japanese style/Western style — domestic and foreign.

### **Two trends in contemporary composition**

Two trends in composition of contemporary music cause me to question whether the paradigms of separation and difference will remain in place in the sphere of musical creativity in Japan. One is creative activity on the part of composers and performers from the *hoogaku* world that is resulting in great expansion of the repertoire for traditional instruments. The second trend is a flurry of writing on the part of composers educated with "post-Meiji values" (i.e., Western values) who are incorporating traditional Japanese musical instruments in their works. Both trends are lavishing attention on two genres in particular and I shall focus today on them: *gagaku*, the ancient court ensemble, and *okoto* 箏. I shall consider how composers from within the traditional music sphere and the Western music sphere negotiate among factors in seemingly dichotomous pairs of values: with respect to *koto* music especially, the values of "individual and group," and with respect to *gagaku* especially, the values of "domestic and foreign," of "historical and contemporary."

### **From the *hoogaku* world: Expansion of repertoire for traditional instruments**

The modernizing aims and spirit that prevailed in Meiji period Japan were felt of course by specialists in traditional music. Just as the public school system was modernizing music by Westernizing, performers in the *hoogaku* sphere had to turn to Westernization if they were going to keep their traditions vital in the modernization movement. By no means all performers in the *hoogaku* world wanted to do that; thanks to the conservatism of a number of musicians, a good deal of historical music has been

preserved. Both spirits are needed for an art to remain vital.

One exceptional individual in particular, Miyagi Michio 宮城雄道 (1894-1956), devoted his career to "modernizing" *koto* music through the first half of this century. I think that Miyagi's motivation resulted from a combination of factors — his particular life and musical history, his personality, his creative artistry as well as the cultural politics of the time. He wrote compositions that fused traditional *koto* music and Western music — pieces in Western modes and meters for instance, and experiments with Western musical structures. Miyagi even "invented" a modernized *koto* — a large 17-stringed instrument modelled after the idea of multiple sizes of Western bowed lutes, a "bass *koto*" that increased the potential pitch range of new compositions.

[Ex. 1] An excerpt from a Miyagi composition

Miyagi's modernization movement resulted, then, in composition that followed Izawa Shuuji's ideal — new music that took from both Japanese and Western music. That was certainly a changing musical value in the *koto* world. By the time he died, Miyagi was a musical star and a cultural hero; his music was dubbed "*shin Nihon ongaku* 新日本音楽" [new Japanese music]. To reach that status his efforts at modernization had to be accepted in both the world of *koto* and beyond it. I want to consider that for just a moment.

To succeed in the national music scene Miyagi followed several paths — among them, these. He concertized on *koto* with performers of Western music. He obtained support from significant individual leaders such as musicologist Tanabe Hisao 田辺尚雄 (1883-1984). He maintained ties simultaneously with the traditional music world and with the Tokyo College of Music (now the Tokyo University of Fine Arts), the leading institution of higher education in music.

On the *hoogaku* side, Miyagi as an individual innovator had to be accepted in a world that is organized into groups. There are two primary subdivisions within the *koto* world: most people study either within the Ikuta *ryuu* 生田流 or the Yamada *ryuu* 山田流 — "schools" of *koto* music. Further, there are several sub-groups (*ryuuha* 流派) within each of those two major *ryuu*. Groups distinguish themselves from each other in several ways — primarily by repertoire. Almost all *koto* groups share a canon, a set of "classical pieces" (*koten kyoku* 古典曲), but a number of groups have their own composers, and students learn to perform their pieces. The style of notation varies among the groups as well; there is no common notational system for all of *koto* music. So influential was Miyagi Michio that a new Ikuta *ryuuha* formed around him, focused of course on his compositions which were notated in Miyagi style.

With that bit of contextualization, one can understand the significance of this: Miyagi's compositions have been accepted into the repertoire of other branches of the Ikuta *ryuu*. One perspective on this I gain from Nakashima Yasuko 中島靖子, head (*iemoto* 家元) of the Seiha 正派 sub-group of the Ikuta *ryuu*. When I asked



Nakashima-sama what changes she has seen in the *koto* world through her lifetime, she responded with what her father, Nakashima Utashito (1896–1979), had told her. In the early 20th century, he had said, the various subgroups of *koto* players were more independent, not related to each other, more focused internally. Considering the internal focus of groups not good for *koto*, he advocated for *koto* music to be shared among groups. Her father was an influential individual in the *koto* world, she said, and thus she and also musicians in other branches of *Ikuta* learned compositions by the modernizing composer Miyagi Michio. Miyagi, the individual performer-composer, was thus supported within the world of *koto* groups. The repertoire of *koto* music was thereby expanded greatly. "So nowadays," she said, "we can play classic, and modern music, Western music maybe on *koto*" (p.c. May 14, 1999).

Another especially significant performer-composer has recently emerged in the *hoogaku* world — a musician of *gagaku* — a tradition that had gone into a state of preservation. That individual is Shiba Sukeyasu 芝祐靖. Retired from the Imperial Household ensemble, Shiba is without question the most important teacher of traditional *gagaku* beyond the Imperial Household. But he is also composing.

[Ex. 2] An excerpt from Shiba's music

In *hoogaku* we see another changing musical value, a change in way of thinking that is a force in expansion of repertoire for traditional instruments. Wanting to pursue perspective on "composer-persons," I asked Nakashima-sama about composers in the *Seiha ryuuha*. "My father composed," she said, "and so do I. And my husband, Yuize Shinichi 唯是震一." When I asked her if students in other *ryuuha* learn her compositions, she laughed and said "No." "Do other *ryuuha* learn her husband's compositions?" "Yes," she said, "probably because he is a composer." Ah! He is A COMPOSER.

In the *hoogaku* world the idea of a COMPOSER PERSON who functions as a composer apart from performing is slowly taking root. Performer-composers formed a league that puts their compositional persona on the table: the Gendai Hoogaku Sakkyokka Renmei 現代邦楽作曲家連盟 [The Contemporary Hoogaku Composers' League]. The new music that Yuize Shinichi and his *hoogaku* colleagues compose is categorized as *gendai hoogaku* — "present-day music for traditional instruments." Musically, it is not what composers in the Western world think of as "contemporary music." Takemitsu Tooru's 武満徹 music for traditional instruments would not be categorized in Japan as *gendai hoogaku*, for example. Along the lines of the rhetorical paradigm of difference, Takemitsu's music is categorized as *gendai ongaku*.

[Ex. 3] An excerpt from *gendai hoogaku* for *koto*

In the *hoogaku* world, two other factors are contributing hugely to this trend of expansion in the repertoire for traditional instruments. One is further modernization of

instruments and the other is an initiative on the part of performers (apart from performer-composers). Again, the *koto* comes to the fore. In the 1960's Nosaka Keiko 野坂恵子, considered by many to be Japan's top *koto* player, worked with contemporary composer Miki Minoru 三木穂 to create another new *koto*: a 20-stringed *koto* (now 25 strings) that retains the sound and the look of the traditional 13-stringed instrument, but permits the flexibility in pitch selection and range, in tunings, in dynamics for example, that contemporary music demands. Over 30 years after the creation of that instrument, it is now clear that in its 20-stringed and 25-stringed forms, it has entered the instrumentarium of Japanese music to stay.

Professional performers on modernized *kotos*, all of whom have emerged from the traditional world of *koto* thus far (as far as I am aware), are playing an important role in the expansion of the repertoire: for annual recitals they are commissioning new pieces from composers of contemporary music (*gendai ongaku*) in a variety of styles.

[Ex. 4] An excerpt from a piece for 25-stringed *koto*

Let us think for a moment about the effect that the creative activity on the part of performer-composers, composers and performers from the *hoogaku* world is having on the paradigms of difference and separation. So successfully are composers writing pieces that bridge East and West that to analyze them by the expectations of *wayo/seiyo* seems to miss the point. Likewise, when performers of traditional instruments work cooperatively with composers in "the Western music world," the separation in musical activity ceases to exist.

My final example of the expansion of repertoire for traditional instruments from the *hoogaku* world opens a path for the complete collapse of both the paradigm of difference and the paradigm of separation. When youthful popular culture becomes engaged with a venerable "core of traditional culture," the future of Japanese music is truly open for negotiation. Meet, please, Togi Hideki 東義秀樹 of the venerable Togi family of *hichiriki* 箏篳 players. Retiring from the Imperial Household in 1996 after only ten years, Togi Hideki set out on a career as a free-lance *gagaku* player and composer. The world of popular music he is taking by storm; a visit to any record store in Tokyo will confirm the star status he is achieving. His music is the introduction to hundreds of thousands, if not millions of young Japanese to "*gagaku*" — indeed, to any traditional Japanese culture whatsoever. I cannot resist sharing with you this description of his music from *Nipponia*, a glossy quarterly magazine which introduces Japan of today to people all over the world:

Togi's original compositions combine the *sho* 笙 and the *hichiriki* — traditional wind instruments of *gagaku* — with the piano and synthesizer. His music is serene and enjoyable to listen to. But at the same time, it is filled with a mysterious power that evokes images of the edges of outer space and of nature on

a grand scale. It is new, but there is something in it that reminds us of the past.  
(*Nipponia* 1998: cover interview)

Togi said in an interview for the magazine: "I just make music that feels good to me. I'm not particularly concerned with the question of genres, of *gagaku* versus Western music. Still, even when I create new music I am always aware of *gagaku*'s special place in my heart. To me, *gagaku* itself is the perfect form of artistic expression" (ibid.).

[Ex. 5] An excerpt from Toki's recordings

I shall return to the subject of performers of traditional instruments commissioning pieces from composers in the "Western music" world, but now let's consider the second trend in recent composition.

#### **Contemporary music for traditional instruments: From the "Western music world"**

There is currently a flurry of writing on the part of composers educated with post-Meiji values who are incorporating traditional Japanese musical instruments. Please understand that from the Meiji period forward, Japanese composers have been incorporating traditional materials in compositions that are otherwise syntactically Western — a melody from folk music, or imitations of instrumental patterns or reference to the melodic mode of one genre or another, for example. Sometimes the resulting music was and is rhetorically Japanese, asserting nationalism in the period of colonialism and wars or asserting distinctive identity in the face of increasing internationalism of Japanese culture. Very often, however, the incorporation of Japanese elements was and is not rhetorically Japanese; it is simply part of "music."

Among composers there now seems to be a trend to invoke tradition: specifically to write contemporary music for traditional instruments. The idea of doing this is not so new: composer Miki Minoru especially was doing it in the 1960s through an important ensemble, the Pro Music Nipponica. Others such as Takemitsu Tooru followed. But now it is not exceptional: it seems to be "something one does." The explanation for this is complex, multi-faceted and I can only skim the surface in this talk.

I put first and foremost, the patronage of the National Theatre of Japan. In publications since its founding in 1966 the National Theatre proclaims two aims: the preservation, and the promotion of the traditional performing arts of the nation. Here is their statement of the means by which they are carrying out those aims:

In concerts of traditional music, especially of the genres *gagaku* (court music), *shoomyoo* 聲明 [Buddhist chant], the traditional musics of the Edo period (17th to 19th centuries), and the folk performing arts, efforts have been made to maintain

and preserve the classic tradition as it exists, but at the same time to bring back to life interesting yet forgotten pieces, and expand the traditional repertoire. In addition to these reconstructed performances of classical works, new works have been commissioned and performed in ways that are based on the traditional production styles and performance techniques, and this has proven to be an important factor in bringing a new vitality to those involved in the transmission of the traditional forms (Japan Arts Council 2000: iii; underlining mine).

The National Theatre is thus fostering simultaneously both the traditional performing arts and creative artists.

As of March 2000, a total of ninety-four new pieces commissioned by the National Theatre had been premiered in concerts" (ibid.: ii). They are scored for Western instruments, Japanese instruments, and reconstructed ancient instruments from various parts of Asia. Now the scores of the commissioned pieces are being published, along with a CD recording of the premier performance of each.

Note, please, that *gagaku* is being featured specifically and prominently in the National Theatre projects. But I can tell you that just in general there are many new compositions that draw on *gagaku* as a source in one way or another. I have sought to understand the attention to *gagaku* through discussion with composers, performers, and scholars.

Again, an significant individual comes to the fore: Kido Toshiro, who was until his recent retirement, Director of the National Theatre. Composer Takahashi Yuji and others immediately credited Kido Toshiro with the impetus. The prominent *shoo* player Miyata Mayumi did as well: "There was a movement in the National Theatre. They just started to commission new pieces for *gagaku*. It started in 1971-72. In 1978-79-80 they started to do it annually, even 2-3 times." I asked: "Why did they do that?" Her response came quickly: "Kido-san. He was the most important person. Because of him" (p.c. June 5, 2000).

So I talked with Kido Toshiro. Kido stated his primary interest in *gagaku* to be the instruments as instruments. He is deeply interested in musical instruments. A second major project of the National Theatre under his direction was the reconstruction of instruments from the 8th-century collection in the Shoosoo-in (正倉院), the Imperial Storehouse at the Toodai-ji (東大寺) in Nara.

Kido explained that he commissioned new compositions for *gagaku* instruments because of their sounds. He wanted composers to use the hidden parts of the instrument rather than the usual *gagaku* sound. When players are preparing the instruments for performance — warming the *shoo*, for instance, and moistening the reed of the *hichiriki* — such beautiful sounds are made. But when they are played in the "old music, there are so many rules. You can't do this, you can't do that. For example, in *ryuuteki* 龍笛. You have to play a certain way; flutter-tonguing is not permitted." That was expressly why Karlheinz Stockhausen was given a commission. Kido met Stockhausen when the

composer's pieces were featured at the German pavilion of the World Exposition in Osaka in 1970. Kido said about Stockhausen: "He started the idea of all these elements when you compose — not only volume and pitch, but quality of sound, tone color — all these elements included in serialism.... I asked Stockhausen to compose *Licht-Hikari-Light*. He analyzed the abilities of *gagaku* instruments. It was his idea. Stockhausen's" (p.c. May 27, 2000).

Stockhausen's serial composition completely removed the music and the sounds of the *gagaku* instruments from traditional performance style. There is consensus among composers and performers with whom I have spoken that his complete decontextualization of the *gagaku* instruments really opened up *gagaku* for everyone.

Pursuing the matter of one individual person's having been so influential in the sphere of contemporary composition in Japan, I asked Kido Toshiro who had chosen others of the composers to receive commissions from the National Theatre, expecting it to have been a committee. "I did," he responded unequivocally. So I asked: "How did you choose Japanese composers to write for *gagaku*?" "They were composers of contemporary music (*gendai ongaku*)," he responded, "Takemitsu Toru, Ishii Maki 石井 眞, Ichiyanagi Toshi 一柳 薫, Kondo Joo, for instance." "Were they particularly interested in composing for *gagaku*, or did you just like their music and ask them?" I asked. He stated: "It was not necessary that they were interested in *gagaku*, but I picked them and that kind of made them change their composing." Ah — the power of a well-placed person!

The sounds of the instruments have attracted other Japanese composers to write for the *gagaku* instruments. Tomita Isao, a contemporary composer perhaps best known for his use of synthesizer, explained: "I am very interested in them because — for example, *shoo* and *hichiriki* have very wide range of pitch nuance (not Western musical pitch, sometimes lower, sometimes higher. Those instruments are more deeply expressive" (p.c. April 22, 1999).

Fujiie Keiko, whose initial composition for a *gagaku* instrument came not from the National Theatre but from a producer in Kyoto, wrote first for *shoo*, and I asked her why the *shoo*. "*Shoo* is simple. You can't change the pitch. So limited. For a long time in traditional music they played either *aitake* 合竹 [tone clusters] or single pitches. But the SOUND is special. As soon as people listen to the *shoo* sound, they get a special atmosphere. For me it was an entrance to approach the *gagaku* world" (p.c. June 4, 2000). Fujiie Keiko expressed another attraction to *gagaku* that surprised me, and she makes a good point. "The Edo period is a very great distance away. There is no way to approach it. But *gagaku* is somehow closer. It came from so many places — Korea, China, India, etc. In ancient time, there was more contact with foreign people [like Japan is now]." Then she spoke about musical characteristics: "Pitch, for instance. It has certain pitch, whereas Edo music does not — the pitch always followed the human voice. Also *gagaku* has this idea of ensemble." I asked Fujiie about the structure of *gagaku* compositions, to which she replied: "*Gagaku* in the Heian period and now are so

different, that I don't know how to answer that. In the first half of the Heian period, there was so much improvisation" (p.c. June 4, 2000).

For a composer who is interested in history, the challenge of writing for *gagaku* ensemble provides an opportunity for serious study. As a result of the commission from the National Theatre, Fujiie Keiko has undertaken that and is bringing historical knowledge to her new compositions. For instance, while the National Theatre wanted more musicians as well as the *gagaku* percussion instruments in her piece, she had learned that the instrumentation in the Heian period was flexible, and that in Heian the percussion was used only for ritual situations. She held her own and in "Ten no yoo na chi, soshite chi no yoo na ten 天の様な地, そして地の様な天" Fujiie wrote for only one *so no koto* 箏の琴 (soloist), one *biwa* 琵琶, three *shoos*, one *hichiriki*, and one *ryuuteki*. "The score was very simple," she said, "and players improvised, sharing consensus of the idea of beauty" (p.c. June 4, 2000).

[Ex. 6] A video excerpt from the premiere performance

A reason for the attraction to the *gagaku* ensemble that was not brought up by any Japanese composer, but that I would like to suggest is that the size of the ensemble resonates with the large size of the most prestigious of Western classical ensembles, the orchestra. Composing for orchestra is the real test of aspiring contemporary composers in both the West and in Japan, if only in the early stages of their careers. The size and variety of instrumentation of the *gagaku* ensemble meets those criteria of Western valuation. Accordingly, I was not surprised to realize that several contemporary compositions including Takemitsu Tooru's "In an Autumn Garden" (1973) call for an ensemble larger than usual. The shoo player Miyata Mayumi called my attention to this when she remarked: "A big ensemble of 38-40 people was needed for the Takemitsu piece, and others. The Imperial musicians are a small group — 25. So new players had to be found" (p.c. June 5, 2000).

It is a logical step, then, when Japanese composers write for *gagaku* instruments and orchestra. Here is another way in which a recent trend in composition is breaking down the paradigm of separation. It is no longer unusual for composers to combine Western and Japanese instruments of various sorts in their new works. Therefore performers of *ongaku* and *hoogaku* are working together.

[Ex. 7] An excerpt of a composition

### **Theorizing a process by which musical values change in Japan**

Through a statement published with the scores of the compositions commissioned by the National Theatre, I would like now to spend a few minutes theorizing a process by which Japanese change their values. The statement provides us with an example of the rhetorical discourse about *wayo/seiyo*. Positive results of the efforts of the National

Theatre are being enumerated in an essay, and we come to this:

The concerts have made it possible for composers of Western music to become familiar with and interested in traditional Japanese music instruments and vocal styles. Many new works for traditional instruments and voice have been written by composers throughout the country since the efforts of the National Theatre began" (Motegi 2000: 48; underlining mine).

Although the composers are Japanese, the music they are writing is not Japanese: it is still thought of as Western. Regrettably, it seems to me that this implication places composers in contemporary Japan in a very uncomfortable position (that is not of their own making).

Composer Hosokawa Toshio 細川俊夫 expressed this very discomfort in the program note of a CD of his compositions published in 1997:

Some 120 years ago, the people of Japan met up with what is called "western civilization," a great culture previously unknown to us. That encounter, however, was something that originated from outside Japan, not in response to our own inner prompting. The people of Japan felt pressed to assimilate into "western civilization," with the result that we turned our backs on our own origins. The participation of the Japanese people in world culture by assimilating into "western civilization" ... has produced all sorts of psychological strains and moral dilemmas for us.

As a Japanese living in the latter half of the 20th century, I am engaged in a search for a new music which is an adventure not in the spirit of assimilation. I am searching for a new form of spiritual culture and music of the Japanese people, which is at the same time true to my self and to my origins.

Perhaps Hosokawa's need not worry about that "spirit of assimilation." Rather than "Japanese people being assimilated into Western civilization," perhaps it is instead a process of Western civilization being assimilated into Japan, in Japanese ways.

In her 1995 book, *Discourses of the Vanishing*, American anthropologist Marilyn Ivy presents in a nicely succinct manner her interpretation of the Japanese process for assimilating "the foreign" and I find it intriguing for considering music.

The subject of late-twentieth-century Japan confounds the simplicities of world order, whether new or old. Crossing boundaries of race and region, of temporalities and territories established at the foundation of the modern world system, installed everywhere with its enormous reserves of capital, "Japan" appears ubiquitous, nomadic, transnational. Yet at the same time Japan seems to reinscribe the distinction ever more sharply between the "West" and itself.... Its economic

expansiveness is parried by a national inwardness....

Japan assimilates, if not immigrants and American automobiles, then everything else, retaining the traditional, immutable core of culture while incorporating the shiny trapping of (post)modernity in a dizzying round of production, accumulation, and consumption. (p. 1)

The foreign must be transformed into a manageable sign of order, a transformation indicated most clearly by what, in Japan, is perhaps the dominant political concept of the past ten years: internationalization (*kokusaika* 国際化). While internationalization elsewhere implies a cosmopolitan expansiveness (even while retaining the national frame), the Japanese-state-sponsored version tends toward the domestication of the foreign (p. 2) (underlining mine).

Let me paraphrase that:

Import "the foreign",  
but keep "the foreign" apart  
until "it" can be domesticated (i.e., Japanized)  
in order to preserve the traditional core  
(i.e., to preserve difference).

As you all know well, there is historical precedent in Japan for the assimilation of foreign music. By the 8th century Asian music of various sorts had been introduced from the T'ang court of China, with a good deal of interaction with Korea. Let's put that music into the Ivy model as "the foreign" that was imported, calling it "*gagaku*." Was "it" — i.e., was *gagaku* — kept apart? Indeed it was, in the world of the Imperial court and its ancillary institutions.

Was it domesticated? Indeed it was. At court the functions and in some respects the music of the imported ensemble were gradually domesticated according to the tastes and activities of that cloistered sphere. Beyond the court, elements of the imported music were domesticated in far more radical ways. Individual instruments of the ensemble — especially the *koto* and the *biwa* — took on lives of their own. Indigenous musical forms, indigenous ideas about rhythm and melodic modes were the goods for musical traditions that gradually developed around those imported instruments through time.

The Ivy model implies that the final stage of assimilation is reached when "the foreign" is so domesticated that it merges with "the traditional core" from which it was at first kept separate. This certainly happened with *gagaku*. In a UNESCO publication of 1953, the late musicologist Tanabe Hisao dubbed *gagaku* "a representation of the quintessence of Japanese music" (Tanabe and Masu, 1953: 16). In National Theatre of Japan publications of this year (2000), Motegi Kiyoko 茂木きよ子 also designated it part of "the essence of Japanese music" (Motegi 2000: 48). *Gagaku's* history is a remarkable



enactment of the Japanese way of managing internationalization, if we take Ivy's analysis as a good perception. "The foreign" was domesticated, and assimilated, to the point that "it" became domestic.

In music, that process may very well be being repeated, but with a different "foreign music." Put "Western music" into the Ivy model as "the foreign" that is imported, and ask the question "was it kept apart?" Think again about music education since the Meiji era. While Japanese music was included in the primary school curriculum for a while, it disappeared, with the result being that "music instruction" has meant "Western music instruction." Because of the mandate to modernize and because Western music would already have been enculcated in the lower schools, the repertory studied in middle and high schools, colleges and graduate schools has been almost exclusively Western. Thus, the "keep the foreign apart" segment of the Ivy model is at play: Western music has been kept apart from traditional music. As I have expressed it, the structural paradigm of separation characterized 20th-century Japanese musical life.

"Preservation of the traditional core," as Ivy states it has in effect been left to specialized groups of people. (Actually, Ivy calls it "the traditional, immutable core of culture" but I reject the idea of immutability.) Traditional music is now being taught in some music conservatories and other institutions of higher education such as teachers' training schools. However, the students who want to specialize in *hoogaku* will have had to get their earlier training through private instruction, and in their institution of higher learning, they will pursue an entirely separate curriculum from that of "music."

Then the question remains: Is Western music being domesticated/Japanized? I propose the possibility that at a very fast pace a process of domestication has been occurring. The two trends in composition about which I have spoken are really only one — the intermingling of Western and Japanese music, no matter who is writing the pieces — and it seems to me to be an important part of that process of Japanization of Western music.

I am personally of the opinion that Western music and musical values are so deeply assimilated and heartfelt now that "Western music" is no longer "foreign". New music that will be written by composers in Japan into the future will be absorbed into "the essence of Japanese music." If and when the rhetorical paradigm of difference — talking and thinking in terms of Japan and the West — is dismissed, the future of "Japanese music" is really open to negotiation through the musical creativity of its composers.

In order for the rhetorical paradigm of difference to disappear, the structural separation of Western and traditional music has to decrease. According to the Ivy model of assimilation, that is a natural part of the Japanese process and indeed, we see signs of it happening. The two compositional trends I have discussed today are causing composers and performers in both the "Western music world" and the "*hoogaku* world" to meet with ever-greater frequency in ever-more numerous contexts with ever-more communication through music. And — probably most importantly — since 1970 there

has been some movement in the Ministry of Education to join the two worlds in that very institution which cast them apart — the public school system.

### Concluding Remark

To close, please permit me to make one more observation and then take one huge leap. The observation: That rhetorical discourse of "Japan and the West" overlooks the increasing internationalization of music globally. Like their colleagues all over the world, Japanese composers are negotiating the future by drawing on multiple musical traditions for inspiration, ideas, and musical material.

[Exx. 8 and 9] Two musical examples

The leap: Borrowing the term "funded" from American music philosopher Charles Seeger, and substituting the word "Western" with "international", I am personally going to try thinking about all compositions by Japanese composers as "Japanese music", lying somewhere along a continuum of stylistic and conceptual relativity, as follows:

Japanese music	Japanese music
"funded" from	"funded" from
international	traditional
source(s)	source(s).

Perhaps this is a paradigm that would work for compositions by composers in other cultures as well. Please let me know what you think.

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**Bonnie C. Wade** stepped into the field of ethnomusicology by starting to major in the discipline in 1966 at the Institute of Ethnomusicology, University of California, Los Angeles, where she completed both his M.A. and Ph.D. After having received his M.A. with a thesis on 19th Japanese *koto* music, she moved to the study of Indian music and completed her Ph.D. in 1971 with a distinctive dissertation titled "*Khyal*: A Study of Hindustani Classical Vocal Music." Beginning her career as Assistant Professor at Brown University, Providence (USA) since 1971, she also taught at several outstanding universities such as University of California, Berkeley (USA), and the Queen's University of Belfast (UK). As of now she is Professor at University of California, Berkeley. In addition to her distinguished scholarly career, she was elected for the President of SEM (the Society for Ethnomusicology) in 1998. Among her most recent writings are "Keiko Nosaka and the 20-Stringed *Koto*: Tradition and Modernization in Japanese Music" in *The Musicological Juncture: Essays in Honor of Rulan Chao Pian* (1994) and "When West Met East: The Organ as an Instrument of Culture" in *Festschrift Christoph-Hellmut Mahling zum 65* (1997).

<기조연설>

미래를 향한 협상  
일본음악의 경우를 중심으로  
(요 지)

보니 C. 웨이드  
(UC 버클리, 미 SEM 회장)

이 글에서는 메이지 시대(1868-1912) 일본음악 근대화 운동의 의도들을, 전통음악 분야와 국제음악 분야 현대작곡가들의 관심사에 비추어 살펴본다. 최근 작품들을 보기로 들면서, 창조성을 외국과 자국, 과거와 현재, 개인과 집단 등 얼핏 이분법적으로 보이는 가치의 대립쌍들 속에서 작용하는 제요인 사이의 끊임없는 협상 과정으로 보고자 한다.

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SESSION 1

Differences  
in  
Musical Values

# Importance of Intertextuality in East Asian Musics

(ABSTRACT)

Yosihiko Tokumaru

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As its Latin form "textus" means, "text" refers to whatever have been woven by human beings, in terms of music, language, plastic arts, etc. Therefore, in music, a single tone, a phrase, and a long musical work can be treated equally as musical texts, regardless of their sizes. Intertextuality means the mutual relationships among texts. If two musical works share a certain melodic pattern, they are cast into the relationship of intertextuality in terms of this melodic pattern. In some musical cultures composers try to create something independent of the pre-existing texts. In East Asian music cultures, musicians tend to create something new, but by using pre-existing musical texts. Listeners can connect a new musical work to other pre-existing works thanks to their relationships of intertextuality. In my paper, I will discuss mainly musical intertextuality in East Asian musics, but also even briefly intertextuality of song texts.

**Yosihiko Tokumaru** was born in Tokyo in 1936, studied aesthetics and musicology at the University of Tokyo and studied musical practices privately. He earned a Ph.D. from l'Université Laval, Quebec, Canada. He has been teaching at Ochanomizu University (a state university in Tokyo) since 1972 and presently works as Professor of Musicology and Dean of the Graduate School of Humanities and Sciences. His recent works include *the Oral and the Literate in Music* (Tokyo; Osaka, 1991), *Minzoku ongakugaku riron* [Theories of Ethnomusicology] (Tokyo, 1996), and *l'Aspect mélodique de la musique de syamisen* (Paris: 1999).

# 동아시아 음악에서 상호텍스트성의 중요성

(요 지)

도쿠마루 요시히코

(도쿄 오차노미즈여자대학)

‘텍스트’는 라틴어 ‘텍스투스(textus)’의 말뜻 그대로 인간이 음악, 언어, 조형예술 등등을 통해 엮어낸 일체를 가리킨다. 그러므로 음악에서 음 하나, 악구, 길다란 음악작품은 똑같이 음악적 텍스트로서 다루어질 수 있다. 상호텍스트성(intertextuality)은 텍스트들 사이의 상호 관계를 뜻한다. 두 음악작품이 어떤 선율패턴을 공유한다면, 둘은 이 선율패턴을 통해 상호 텍스트성이라는 관계에 들어서는 것이다. 어떤 음악문화권에서는 작곡가들은 기존의 텍스트로부터 독립한 그 무엇을 창조하려 한다. 동아시아 음악문화권에서도 음악가들은 새로운 그 무엇을 창조하는 경향이 있으나, 이는 기존의 음악 텍스트를 사용함으로써 이루어진다. 이 상호텍스트성이라는 관계 덕분에 듣는이는 새 음악작품을 다른 기존의 작품과 연관지을 수 있다. 이 글에서는 동아시아 음악들의 음악적 상호텍스트성을 주로 논의하되, 노래 텍스트의 상호텍스트성도 짚막하게 다루기로 한다.

**도쿠마루 요시히코**(徳丸吉彦) 도쿄대학 졸업(미학, 음악학), 캐나다 퀘벡 라발대학 박사, 일본 도쿄 오차노미즈여자대학 음악학 교수, 인문과학대학원장. 저서로 『구전의 음악, 문헌의 음악』(1991), 『민족음악학이론』(1996), 『샤미센 음악의 선율적 측면』(1999) 등이 있다.

# Cultural Nationalism and the Values of Authenticity

## Chinese Street Opera Performance in Singapore

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### **Introduction**

Discourses on the concept of culture in Singapore today often evoke comments on the questions of representation and the ensuing problems of authenticity. With a predominantly Chinese population, Singapore is a secular country that recognises Malay as the national language, English as the first language, and its constitution accords the Chinese, Malay, South Asian and Eurasian communities as the four ethnic nationalities. The politics of cultural representation in a pluralistic society is further compounded by the country's relatively recent independence in 1965. During the first two decades of independence, cultural discourses were aimed primarily at achieving a multiethnic identity for Singapore, maintained through the private celebrations and public displays of dance, ritual, food, architecture, music and other customs of the individual ethnic communities. From the mid-1980s, there was a significant emphasis in the state's conception of culture that transcended the disparate array of ethnic activities to the imagination of an overarching cultural ethos that is uniquely Singaporean, manifested in musical performances and other forms of social practices. In this paper, I focus on a particular performance event and examine how it appropriates locality, history and cultural politics to construct new, yet authentic meanings and values of culture in contemporary Singapore.

### **Chinese Street Opera in Singapore**

Chinese street opera refers to the performance of Chinese opera on make-shift stages constructed along the streets and in open areas. Often referred to as Chinese *wayang*, the street opera performance context is historically associated only with professional opera troupes. Professional troupes (hereafter referred to as *wayang* troupes) are profit-oriented companies performing street opera in religious contexts within residential estates. Their members are generally working-class personnel, not highly educated (in the formal sense), and have been trained in Chinese opera performance since they were teenagers. Since the 1970s, however, amateur opera groups began to stage Chinese street opera performances regularly in national events and festivities in the central



business, shopping and tourist districts, organised and sponsored by art and cultural institutions. More importantly, their performances are framed within discourses on heritage preservation, cultural promotion and education in local history as part of the process of constructing a cultural identity for Singapore. Unlike members of *wayang* troupes, amateur performers often constitute the middle to upper class community. They are largely educated, hold full-time employment, and practice Chinese opera as a form of leisure, with occasional public performances usually held in indoor theatres.

### **Chinese Theatre Circle**

In this paper, the event I am concerned with is the Traditional Chinese Street Opera performance by the Chinese Theatre Circle (CTC), a cultural event that began in August 1996, performed every Wednesday and Friday at Clarke Quay and sponsored by the Singapore Tourism Board and the Clarke Quay management.

Formed as an amateur group in 1981 and incorporated as a non-profit professional arts company in 1995, CTC performs regularly in community clubs, indoor theatres and overseas, hosts an annual Chinese Opera Festival that began in 1992, and conducts Chinese opera workshops in the National Arts Councils Arts Education Programme. Two of its founding members, Joanna Wong (the Registrar at NUS) and her student, Lou Mee Wah, were awarded the Cultural Medallion in 1981 and 1997 respectively, Singapore's highest honour for those who have made significant contribution towards arts and culture in Singapore. More importantly, CTC was awarded the Excellence for Singapore award in 1997 in recognition of their achievements in promoting Chinese opera locally and overseas, and in the process, bringing honour to Singapore.

CTC now publicises itself as a professional arts company, with several full-time staff that includes a chairperson, opera instructors, artistic directors, performers and musicians. However, it is different from the *wayang* troupes in terms of performance ideology, social perception, context, function and patrons. The central distinction that pertains to the current discussion lies in their performance ideology. While Chinese opera performance is an occupation for members of both groups, CTC advocates Chinese opera as a cultural/artistic activity and is publicly recognised for such an endeavour, while *wayang* troupes perform street opera strictly for customary and religious functions in Singapore today. Insofar as CTC and *wayang* troupes perform Chinese street opera, it is within the disjuncture created by their ideological differences that the politics of representation and authenticity emerge and intersect with broader social dynamics in modern Singapore.

### **Clarke Quay**

Clarke Quay is a historical site along the Singapore River, an important location for the import and export of rice, gambier and pepper from the nineteenth to mid-twentieth centuries, largely populated by the Chaozhou and Fujian communities. Clarke has historically been important locations for Chinese opera performance, especially Chaozhou

opera, and other street entertainment such as storytelling. Today, it is a popular tourist area with outdoor games, merry-go-round, souvenir stalls in the form of huge push carts, foreign food joints, local food stalls, pubs that feature blues, jazz and rock music, as well as discotheques and Cantonese opera performances. Its primary emphasis is to reveal the significance of traditional and historical facets of Singapore through architectural refurbishment and imitation of historical practices in a modern context, such as the "Barber and Cobbler" shop built in 60s' style and restaurants aboard replicas of traditional sailing boats known as *tongkang*. To this end, Clarke Quay is a locality that embodies the local and the foreign, high and popular cultures, the exotic and familiar, the traditional and modern, a social space that juxtaposes historical imagination, social sentiment, cultural memory and contemporary desire.

### **The "Traditional Chinese Street Opera" Event**

CTC's weekly performance at Clarke Quay is publicised in tourist brochures and newspaper reports as a traditional and "authentic" Chinese street opera event in Singapore. Indeed, casual conversations and eavesdropping among the audience at this event reveal similar perceptions. Given that there are about eight to ten *wayang* troupes who are historically associated with the street opera tradition, performing Chinese street opera every evening around the island of Singapore, why is CTC's performance regarded as an authentic representation of this tradition? After all, in terms of performance context — the stage layout, length of performance, function, patrons and audience — CTC's presentation is vastly different from the current and past practices of Chinese street opera by *wayang* troupes. Yet, the ethnographic role in this context is not to reveal the "inauthentic" elements in CTC's performance, critique its mass appeal, or indeed, to decide that it is somehow "less authentic" than street performances by *wayang* troupes. Rather, the analytic task is to delineate the process by which this event acquires authenticity and in the process, examine the varied meanings produced through its performance.

The performance structure of CTC's event remains somewhat constant in each performance, except for the musical preludes and the plays performed. The stage is a permanent fixture in the area, and preparation for a typical performance begins at about 5:30 pm, when a stage assistant arrives to arrange the chairs for musicians and layout the stage props. At 6:30 pm, the female performer arrives and starts putting on her make-up in front of the stage to allow a public viewing of the process. At about 6:45 pm, the musicians arrive to set up and tune their instruments that constitute the standard ensemble for Cantonese opera. At 7:30 pm, the crowd begins to build and a musical prelude starts off the performance at 7:45 pm, followed by a speech from Leslie Wong, Chairman of CTC. A 45-minute excerpt from a play is then performed by a male and female performer, after which the performers descend the stage to chat and pose for a photography session with the audience. The speech is indicative of CTC's ideology espoused through the performance event and the following quotation is a condensed

version:

Good evening ladies and gentlemen, welcome to Clarke Quay Festival Village. The Chinese street opera is brought to you by Clarke Quay Singapore, with the support of the Singapore Tourism Board, and performed by the Chinese Theatre Circle. The Chinese street opera was a very popular street entertainment. It used to be a common sight in old Clarke Quay, especially during religious festivals.... In the past, families gathered in front of the opera stage with their own wooden benches to watch the shows. The audience would also peep behind backstage to watch the performers put on their elaborate makeup. The face colours and costumes adorned by the performers symbolise different types of characters and personalities. The opera tonight is performed by the Chinese Theatre Circle, Singapore's premier Cantonese opera group, a professional arts company. Established in 1981, its aim is to preserve and promote Chinese opera, drama, dance, and music. Since then, it has put [on] over one thousand shows in Singapore and overseas. It is certainly the most widely travelled troupe in Singapore, having performed in fifteen countries, spanning across five continents [and a full list of countries is then narrated in alphabetical order].... It has also participated in the prestigious Edinburgh Festival. The troupe has won many honours and awards throughout the years, including the most recent "Excellence for Singapore" award from the Singapore government. The Chinese Theatre Circle is also responsible for organising the annual Chinese Opera Festival in Singapore. It is usually held in the month of March. In an effort to keep the age-old tradition alive, Clarke Quay is holding regular opera shows here at Gas Lamp Square, on every Wednesday and Friday, at 7:45 pm. You are welcomed to take photographs of the performance. Those who are interested in opera makeup may come at 6:30 pm to see the artistes doing their own makeup at the opera stage and take pictures of them. And those who want to take pictures with the performers or talk to them are most welcomed to do so after the performance at 8:30 pm. Our performers are effectively bilingual: they speak good English and Mandarin and they have been with the Chinese Theatre Circle to almost half the world. With subtitles on both sides of the stage, English on your right and Chinese on your left, we believe you should be able to enjoy the show. And now, ladies and gentlemen, please put your hands together to welcome our two young artistes this evening from the Chinese Theatre Circle."

### **The Concept of Traditional Chinese Street Opera**

The speech outlined above constructs a specific notion of traditional Chinese street opera in Singapore. Through the use of past tense, the speech proclaims Chinese street opera as a phenomenon of the past, implying that it no longer exists in contemporary Singapore. It then localises Chinese street opera within the history of Clarke Quay and

introduces CTC as "Singapore's premier Cantonese opera group, a professional arts company", one that boasts numerous performances worldwide, won many awards, and organises the annual Chinese Opera Festival to "preserve and promote" Chinese opera.

In this way, the speech implies that CTC is the only opera group that performs Chinese street opera in Singapore today. More importantly, Chinese street opera is now being revived and nurtured as an art form by a group that has achieved honours both locally and in many foreign countries, supported by tourist and cultural institutions.

Indeed, the speech addresses the audience directly and positions the whole event as a tourist attraction, or rather, as a conspicuous consumption of nostalgia and exoticism. The audience is invited to take photographs of the performance, observe opera make-up and converse with the performers who are characterised as young and bilingual, proficient in both English and Mandarin. As a validation of their artistry, the speech asserts the worldwide performance experience of CTC's performers.

### **Politics of Representing Chinese Street Opera**

Note that no reference is made to the daily street performances by *wayang* troupes. To reiterate, in Singapore today, Chinese street opera performances is performed twice a day, for 20–25 days a month in religious contexts, a social phenomenon that has continued since the early days of the Chinese immigrants. And very often, several *wayang* troupes perform in different venues at the same time. By excluding references to *wayang* troupes and their performances, the performance event by CTC at Clarke Quay attempts to construct and define a new and holistic concept of traditional Chinese street opera in modern Singapore. Significantly, CTC's concept of Chinese street opera acquires authenticity through its performance process.

First, the performance is authentic in its use of conventional instruments and costumes, among other material references. Second, the event is verbally constructed as an authentic representation of Chinese street opera by references to traditional operatic practices. Third, the event attempts to demystify Chinese street opera by merging the performance with the mainly young and foreign crowd through the use of English translation, English introduction, make-up demonstrations and photo-taking sessions. Fourth, the event rationalises its discourse on traditional Chinese street opera in Singapore in the form of an evolution. It suggests that while traditional street opera used to be a communal, festive event, especially during religious occasions, it is now preserved, promoted, and "developed" as an art form practised by a professional company. Traditional Chinese street opera in Singapore has thus become an object of artistic pursuit, exclusive to an elite community of educated and widely travelled practitioners. In other words, through the production of the event they call "Traditional Chinese Street Opera," CTC not only constructs new meanings for Chinese street opera, but also assert its social status, knowledge and power to appropriate and re-signify a tradition that is generally recognised as the domain of a different social community.

### History, Locality and Heritage

Located in Clarke Quay, with its history, spatial organisation and ambience that aim to represent the traditional and modern facets of Singapore, CTC's performance is compelling as it reflects and contributes to the emergent meanings of the locale through its emphasis on traditional concern, artistic achievement, and its pursuit of local and international fame. Yet, for both tourists and local Singaporeans, it is not difficult to realise that the entire social space in Clarke Quay is an invented tradition. Viewed in this way then, how does CTC's performance achieve "mimetic credibility" (Bruner 1994: 399) and remain convincing as an "authentic" practice? I suggest that the most significant process through which CTC acquires authenticity is the strategic positioning of its ideology within the context of cultural construction in Singapore, especially since the mid-1980s.

Briefly, the cultural ideology in Singapore during this period equated the concept of "culture" to artistic practices that encouraged creativity, imparted a sense of local history and identity, celebrated multiculturalism, and most importantly, generated an overarching concept of "being Singaporean." Significantly, this cultural ideology assumed the availability of a steady economy, high educational levels and political stability. In this context, social practices that engaged in a discourse on "culture" were admitted into the art-culture system (to borrow James Clifford's term) and assigned a social value, the performance of Chinese street opera by amateur opera groups being a case in point. While the performance of Chinese street opera by *wayang* troupes fulfill a customary and somewhat mundane function, Chinese street opera performed by amateur groups and CTC are "cultural" in the current social framework. Insofar as cultural practices are highly valued in contemporary Singapore, CTC's performance is genuine because its ideology coincides with that of the state. Correspondingly, *wayang* troupes are devalued because they do not espouse a similar ideology.

The social status of CTC and its ideological alliance with the state render its performance credible. More importantly, however, for CTC and amateur opera groups, the assertion of authenticity is important for ensuring their social positions as cultural advocates within the art-culture system. After all, I have not come across any Chinese *wayang* performers discuss the issue of authenticity in their operatic practice. Viewed in this way then, the quest for authenticity differentiates one group from another and generates social distinction. The concept of authenticity enhances the social value of cultural Chinese street opera — it invents its own sense of historical significance and contemporary relevance to the state's aspiration of a Singaporean cultural identity. To put it another way, authenticity is iconic of the cultural imagery that Singapore aspires to achieve, a context that is artistically vibrant, historically rooted, yet globally oriented. This cultural ideology is socially powerful and effective because it does not refer to any specific ethnic community, but points towards an ideal and totalising concept of "being Singaporean."

Thus, culture is defined less in terms of what is being performed but on how it is

performed, and the resulting experience of the cultural virtues constructed in the process. Music performance is a means to generate such an experience of culture and the concept of authenticity is an ideal virtue.

History, state authority and tourism are important mechanisms that interact with the practice of authenticity in cultural performance, a practice that embodies both nostalgia and novelty. Performances such as the "Traditional Chinese Street Opera" event by the Chinese Theatre Circle predicate on the history of Chinese street opera by *wayang* troupes to re-inscribe the tradition and constructs its authenticity by locating its performance ideology within contemporary cultural discourses in Singapore. Thus, the concept of authenticity is always socially constituted and functions as a form of cultural capital for the exertion of self-description and social status.

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# 문화민족주의와, 원전성(原典性)의 가치

싱가포르의 중국 거리극

(요 지)

리 동순

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현대사회의 발명과 재발견의 맥락 속에서 원전성(authenticity)이라는 개념은 정체성(identity), 노스텔지어, 관광 따위 쟁점과 떼어 수 없다. 싱가포르 중국극회의 ‘전통 중국 거리극’ 공연시리즈가 대표적인 경우이다.

중국 거리극은 본질적으로 상연장소를 이름에 담고 있다. 곧, 개방된 공간의 임시무대에서 상연되는 중국 극음악이다. 이름에는 또, 종교행사 부대공연을 통해 생계를 꾸려간 직업적 전업 유랑극단이 전통적으로 해온 공연실체라는 뜻도 담겨 있다. 그러나 1970년대부터는 정부의 지원을 받는 아마추어 극단의 거리극 공연이 생겨났고, 이들 극단은 레크리에이션의 형태로 극 공연에 종사하는 중산층 극 애호가들의 집단이다. 아닌게아니라 오늘날 싱가포르에서는 아마추어 극단들이 중국 거리극을 대표하기에 이르렀는데, 이러한 현상은 음악공연, 단체의 정체성, 문화적 대표성과 관련된 쟁점들을 야기한다.

싱가포르 중국극회는 ‘아마추어에서 프로로 전향한’ 극단이다. 이 극단의 주례 공연이 이루어지는 클라크 콰이는 근대·서구와 전통·지역의 시설과 공연이벤트가 혼재하는 관광중심지로 탈바꿈한, 유서깊은 명소이다. 더 중요한 것은, 중국 거리극의 공연실체는 다른 아마추어 극단들의 경우와 마찬가지로 원전성의 담론을 통해 중국 거리극의 개념을 재정립한다는 사실이다.

이 글은 ‘전통 중국 거리극’ 시리즈를 통해 표출되고 재생산되는 원전성의 의미를 형성하는 사회적 역동성과 공연의 역동성을 탐구한다. ‘원전성’이라는 물신(物神)은 주류문화에 대한 신봉을 표출하려는 욕구를 구성한다는 것을 보이고자 한다. 더 중요한 것은, 원전성의 숭배가 음악공연을 통해 사회분화 과정에도 영향을 끼친다는 사실이다.

**리 동순** 피아니스트, 음악학자. 싱가포르에서 출생, 영국 더럼대학 졸업후 미국 피츠버그대학 음악학석사, 음악학박사. 현재 영국 더럼대학에서 가르치며 미국 민족음악학회(SEM) 뉴스레터 편집인으로 있다.

# Soundscape of Daoist Rituals

## "Musical" Values from the Insider's Perspective

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Integral to the Daoist ritual performances are a wide range of vocal utterances (dramatized verbalizations, reciting, and chanting) and instrumental music (music performed by wind and string instruments as well as the *faqi* 法器, percussion ritual objects). This ritual soundscape encloses the whole of ritual performance and to the Daoists; it completes the meaning and efficacy of the ritual and is an outward intra-personal ritual device for achieving inter-personal meditative ends. The core of Daoist ritual music is chanting, because it is through chanting words in the scripture transforms into audible shape. There are two essential methods of chanting: *xingsong* 形誦 (chanting with sound) and *shensong* 神誦 (chanting without sound). This differentiation is closely related to the Daoist concepts of *wu* 無 (nothingness) and *yuo* 有 (having, being, or realized), which has their bases in the Daoist cosmology of *yin-yang wuxing* 陰陽五行 (*yin-yang* five elements) and *tian-ren heyi* 天人合一 (human in harmony with universe or human as the universe). This paper looks at the musical values of Daoist ritual music through its cosmological foundation.

### Religious Daoism and Its Cosmological Foundation

Ritual practices of the *wushi* 巫師 (shaman and spirit-medium) and *fangshi* 方士 (man of magical techniques) between the Zhou dynasty (1066-256 B.C.) and the end of 2nd century are generally viewed as the predecessors of religious Daoism. Magical techniques of the *wushi* and *fangshi* were later amalgamated into the cosmology of *yin-yang wuxing* circa 350-270 B.C. Coupled with the philosophical concept of *tianren heyi*, this cosmological *yin-yang wuxing*, with subsequent expansions and reinterpretations, became the basis of traditional Chinese cosmology in explaining the formation of universe and the inter-relationships of things within it. From this cosmic view, Daoist rituals were to take shape.

Between 140 and 185 A.D., as the Han dynasty came to its end, two religious movements appeared that forecasted the development of organized religious Daoism: the short-lived *Taiping Dao* 太平道 (The Way of Great Peace) and the *Tianshi Dao* 天師道 (The Way of the Heavenly Masters). The latter of the two continued to develop to



become one of the two major Daoist sects until the present day — the *Zhenyi Dao* 正一道 (Orthodox One). In the twelfth century, a new Daoist sect the *Quanzhen Dao* 全真道 (Perfect Realization) was founded, which has since been the second most important Daoist sect to the present day. These two Daoist sects co-existed for centuries, and have exerted their influences in the courts and among the common people, with their regional and trans-regional denominational networks and styles.

In the twentieth century, the rapid and drastic social, political and economic changes in Mainland China brought about new, sometimes hostile environment for religious activities. At the end of the Cultural Revolution (1966-76), when China reinstated its policy of "religious freedom," many Daoist traditions were on the verge of disappearing. However, some Daoist traditions are better preserved than others, and with government's more relaxed attitude towards religion, enthusiasm in religions and ritual practices among the people are increasing in recent decades. This provides favorable environment for the recovery of Daoist traditions.

Central to the Daoist cosmology is the concept of "human in/as universe." Human is viewed as the microcosm of the universe. Unity and harmony between the universe within the human body and mind, and the universe without, are essential in achieving the well being and totality of One Being. This "One Being" is *Dao* 道; it is so immense that contains all things, and yet so small that it penetrates everything. Daoist texts say: "Of all beings in the universe, man is the most potent 靈." Religious Daoism rests in this view of man is potent and aims to teach how to search, nurture and perfect the potency in man (i.e., acquiring *Dao* and reaching the state of One Being). Thus, the man who achieves the ultimate potency will be a *Zhenren* 真人 (True Man). Meditation, alchemy and ritual are the means for Daoists to achieve this state.

The Daoist cosmology explains that, before the beginning there was the *Dao*. *Dao* was nothingness, *Dao* was zero, the primordial energy. Then the primordial energy emerged into the One Thing, transforming "Nothingness" into "Something." This Something made everything possible and cracked into Two. The Two were the *Yin* and *Yang* which produced the Three. The Three denoted two triadic sets: one was the set of heaven, earth, and man; and the other was the *Sanguan* 三官 (Three Heavenly Officers) who served and monitored heaven, earth, and the water. Then there was the Four, which was associated with the four seasons. The Five was a spatial disposition, the five directions (four directions plus the center). The Five was also the fundamental *wuxing* (five elements or five phases): wood, fire, earth, metal, and water.

The basic principle that permeates through all layers of Daoist religious activities is the *yin-yang wuxing* principle. This principle, coupled with the concept of *tianren heyi*, have been the foundation not only to religious practices of the Daoists, but also a "basic attitude" for the Chinese people to deal with relationships between man, society, and nature/universe since the Han dynasty (Lu 1990: 272).<sup>1)</sup>

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1) It was also the basis of Chinese medicine, astrology, numerology, fortune telling, and geomancy.

The *yin-yang wuxing* principle was developed from divergent ancient ritual practices. The *yin-yang* had its basis in the *Yijing* 易經 (*Book of Changes*, ca. eleventh to first centuries B.C.), and the *wuxing* came from the practices of the ancient ritual specialists, the *fangshi* and *wushi*. The two were amalgamated by Zhou Xing 鄒衍 (circa 350–270 B.C.), and subsequently reinterpreted and expanded by others.<sup>2)</sup>

In *Chunqiu fanlu* 春秋繁露 (completed circa 135), written by Dong Zhongshu 董仲舒 (circa 176–04 B.C.), the explanatory *yin-yang* and the operational *wuxing* became the basis for explaining the formation of the universe and the inter-relationships of things within it: the universe evolved out of the *Taiyi* 太儀 (The Great Ultimate, Daoists call this *Dao*), which produced the *yin* and *yang*. Unity and mutation of the *yin* and *yang* produced all things in the universe. While the *yin-yang* provided the explanatory basis for the formation of universe and all things in it, the *wuxing* gave an operative system for all things in terms of the interaction, mutation and confrontation of the five elements. The five elements exhibited an inter-relationship of "*wuxing xiangsheng* 五行相生" (enhancing relationship between the five elements): wood (matching the season of spring and direction east) gave birth to fire (south, summer), ashes from fire blended with earth (center, late summer), earth harbored metal (west, autumn), metal to water (north, winter), and water nourished wood. They also exhibited deterring relationship against each other, referred to as "*wuxing xiangke* 五行相克": water put out fire; earth absorbed water, wood ploughed earth, metal cut wood, fire melted metal. An ideal universe would therefore operate upon the harmonious interactions between the *yin*, *yang*, and *wuxing*, thereby achieving the state of *tianren heyi*.<sup>3)</sup>

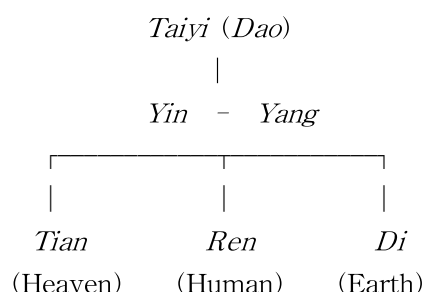
Laozi 老子 and Zhuangzi 莊子 (circa 369–285 B.C.) both attributed the origin of heaven, earth and human to the *Dao* (Hang Lien 1989: 3). It existed eternally, transcending the boundaries of time and space. Laozi's *Daodejing* 道德經 (ca. 300 B.C.) says: "*Dao* [nothingness] produces the One [the primordial energy]; One produces the Two [the *yin* and *yang*]; Two yields the Three [as a result of unity of the *yin* and *yang*, the process of *he*]; and Three make millions of things." The Daoist scripture *Taipingjing* 太平經 (appeared during the reign of Shunti of Eastern Han, 126–44 A.D.) reiterated Laozi's cosmology in correlation with the concept of *tianren ganying* 天人感應 (mutual inductance between the universe and human). Human, a microcosm of the universe, had analogous features to the universe: head – heaven, feet – earth, hair – stars, ears – sun and moon, mouth – river, teeth – jade stones, four limbs – four seasons, five organs

2) The "*Hongfan*" chapter in *Shangshu*: *wuxing* and five tastes; Chapter 28 "*Feng zhan shu*" of *Shiji*: *wuxing* and colours; the "*Ying tong pian*" chapter in *Lushi chunqiu*: *wuxing* and five colours; the "*Li yun*" and "*Yue ling*" chapters of *Li ji*: *wuxing*, four seasons and five directions; Chapters 11 "*Wuxing zhiyi*" and 13 "*Wuxing xiangsheng*" of *Chunqiu fanlu* by Dong Zhongshu (Han dynasty): *wuxing* and five directions, four seasons and enhancing and deterring relationships of the *wuxing*, etc.; the "*Tianwen xun*," "*Di wen qun*," and "*Shi ze qun*" chapters of *Huainanzi*: *wuxing* and the constellations, the five gods, and five musical pitches, etc.

3) For a discussion of the varying emphasis in the interpretations of *tianren heyi* between the Confucianists and the Daoists, see Wei Zhentong (1979: 610–13).

(liver, heart, spleen, lung, and kidney) – five elements, etc. (Qing Xitai 1988: 75). A Daoist commentary in Chapter 7 "*Jingsheng*" of *Huainanzi* 淮南子 (ca. 120 B.C.) says: "The spirit of human comes from heaven, his body from the earth. Heaven has four seasons, five elements, and 360 days. Human has four limbs, five vital organs, and 360 bone-joints. Heaven can stir up wind, rain, thunder, and cold and hot weather; human has happiness, anger.... Human is the microcosm of the universe." *Yin-yang wuxing*, as the basis of the workings of the *tian*, must therefore also work within the body of human. Daoists further believed that there were gods residing in every part of the human body who correlated to the gods without. When the micro universe was in one with the macro universe, the *zhengqi* 真氣 (true energy) within could be induced to be in tune with the micro universe, thereby achieving immortality (Xu Chaoren 1991: 245-51). Daoists used two ways to achieve the state of *tianren heyi*: the inward inter-personal *neidan* 內丹 (meditation) and *waidan* 外丹 (alchemy); and the outward intra-personal ritual performances to invoke the gods residing inside the Daoists body, linking them to the gods without (Chan Yaoting and Liu Zhongyu 1992: 22; Qing Xitai 1988: 59-62).<sup>4)</sup>

#### **Illustration 1. *Yin-yang wuxing***



#### **Wuxing (Five Elements) & Four Seasons**

Wood	Fire	Earth	Metal	Water
Apring	Summer		Autumn	Winter
Liver	Heart	Spleen	Lung	Kidney
Green	Red	Yellow	White	Black
East	South	Center	West	North

#### **Wuyin (Five Musical Pitches)**

Jiao	Zhi	Gong	Shang	Yu
(mi)	(sol)	(do)	(re)	(la)

Daoist rituals are the simultaneous execution of the interior and the exterior. Music

4) I am adopting the terms "inter-personal," "intra-personal" from Li Yeyuan's three-level model of the traditional Chinese cosmology (Li Yeyuan 1992, vol. 2: 64-94).

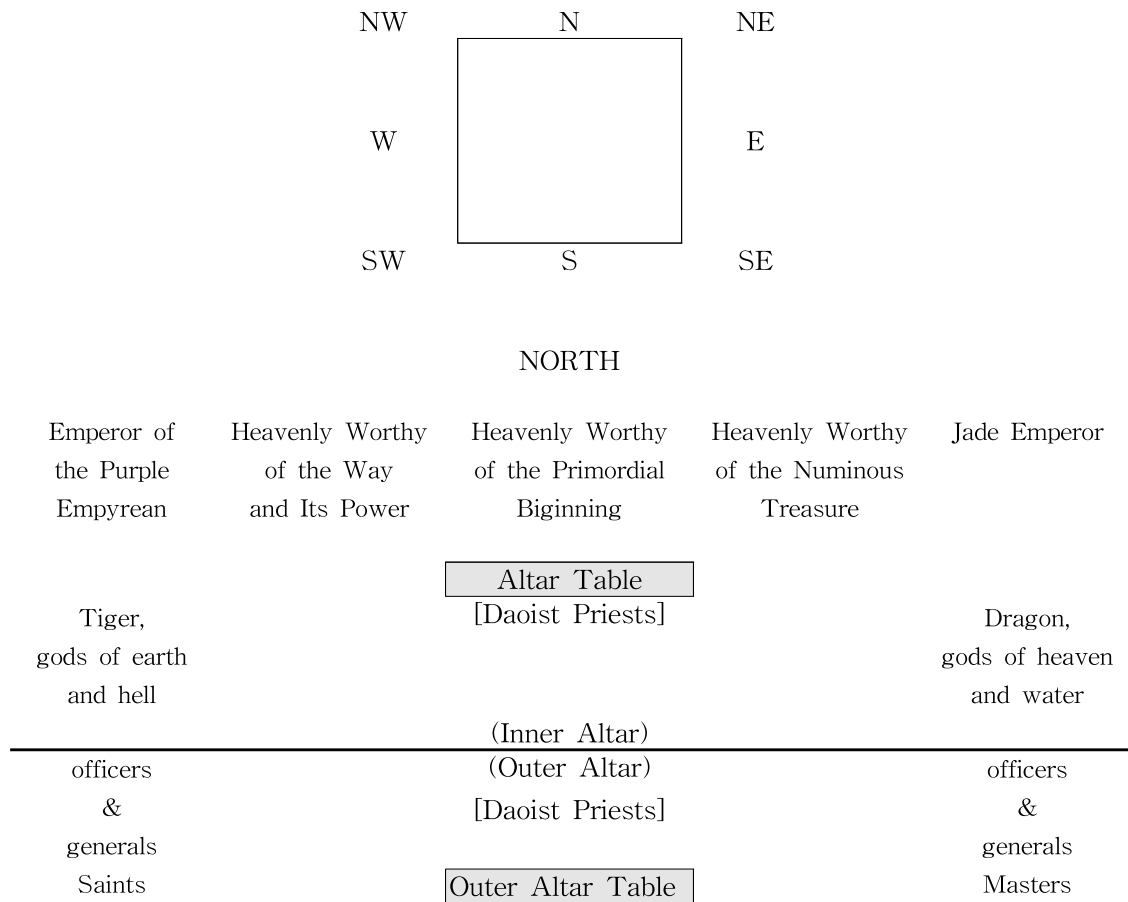
(or the ritual soundscape) helps to bring the two worlds into one, and ensures the harmony between human and universe. To the Daoist, ritual sounds, in particular reciting and chanting, are important in enhancing the *qi* 氣 (primordial energy) required to regulate and balance the *yin-yang wuxing*. The "Yueshu 樂書" (Book of music) chapter in *Shiji* 史記 (Historical annals) says: "Music vibrates the blood and spirit, and adjusts the correct inner state. The *gong* (pitch *do*) vibrates the spleen.... the *shang* (pitch *re*) vibrates the lung.... the *jiao* (pitch *mi*) vibrates the liver.... the *zhi* (pitch *sol*) vibrates the heart.... and the *yu* (pitch *la*) vibrates the kidney...." In this sense, music is a ritual device for achieving meditative ends.<sup>5)</sup>

Present-day Daoist rituals are modeled largely after the traditions established during the Ming dynasty (late 14th century onwards), with regional variance in details. These rituals can be grouped under three categories: *xiudao fashi* 修道法事 (rituals aiming to cleanse the body and mind), *jinian fashi* 記念法事 (rituals celebrating the birthdays of gods, deities, and Daoist masters), and *zaijiao fashi* 齋醮法事 (rituals providing salvation to the dead). The Daoist ritual field is a microcosm of the universe. Rituals serve to renew and revitalize the balance between elements in the universe, and the unification between the micro-universe (the ritual field and human begin) and the macro-universe. This micro-macro cosmic relationship can be seen in every aspect of the Daoist ritual. On the north center of the Daoist altar sets the *San Qing* 三清 (The Three Pure Ones), the highest in the Daoist pantheon of gods. They are the cosmic One, Two, and Three: the Yuanshi Tianzhu 元始天尊 (Heavenly Worthy of the Primordial Beginning), whose hands hold nothing, symbolizing the Beginning "Nothing"; at his left is the Lingbao Tianzhu 靈寶天尊 (Heavenly Worthy of the Numinous Treasure), who holds a mirror (the *yin-yang* mirror), symbolizing the birth from "Nothing" to One, from the shapeless to shaped; and at the right, the Daode Tianzhu 道德天尊 (Heavenly Worthy of the Way and its Power), who holds a fan, symbolizing the forming of Two (the *yin-yang*).

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5) The *yin-yang wuxing* principle and the *tianren heyi* concept were also important to the theoretical foundation of Chinese music in general. The "Yinlu" chapter in *Lushi chunqiu* 呂氏春秋 (Springs and autumns as seen by Lu) (239 B.C.) talks about the origin of the *lu* 律 (tuning system): "When the *qi* of heaven and earth combined, they produced the wind, which yielded the twelve *lu* (pitches)...." A chapter entitled "*Shibo lun he* (Shibo talks about harmony)" in *Guo yu* 國語 quotes Shibo, a philosopher of 806-771 B.C.: "The universe and everything within it operate according to the law of '*he* 和' (the state of harmony).... wise emperors thus made harmonious music based on this model."

## Illustration 2. Daoist Ritual Altar



Among the Daoist chants, the *buxu* 步虛 (pacing the void) is an important type of chants. The earliest extant *buxu* text dates from 4th century A.D. and the earliest notation of *buxu* can be found in the 10th century collection *Yuyinfashi* 玉音法事 (Rituals of the jade sounds) from the Northern Song dynasty. *Buxu* is a generic name referring to *buxu* chants of different historical periods and geographical regions. These chants have similar textual structure of regular five or seven syllables per line. *Buxu* is usually sung at the beginning of a ritual, such as the *Wanke* 晚課 (Daily Evening Ritual), the *Jiao* 醮 rituals, and the *Chaoke* 朝科 (Ritual of Audience). It usually begins and ends in free time, and is melismatic at the caesura or phrase-end positions. A Daoist manual *Daojiao yuanliu* 道教源流 (Origins of Daoism) has this to say about the meaning of *buxu*: "It means pacing the Void.... When the images of the Three Pure Ones have been set up and the emplacements of all the gods are installed, the *Daoshi* [Daoist priests] stand in line according to their rank.... That is when the *buxu* is performed" (Kristofer M. Schipper 1989: 110–11). One of the *buxu* texts says: "We pay homage to the Highest Perfected, burning incense which goes to the Void.... When we circle around, our steps

follow the pattern of the stars on high...."<sup>6)</sup> Yet another passage from a Daoist writing gives this commentary about the meditative preparations prior to the performance of *buxu*: "Before chanting *buxu*, grind the teeth three times, swallow three times, and then concentrate on the vision of the sun and the moon.... The rays enter through the nose to the Palace of the Golden Flower. There, after a moment, they change into a nine-colored halo.... Again, grind the teeth three times and swallow three times, and then concentrate on the vision of the Primordial Lord of the Three Simple in the Palace of the Golden Flower, in the likeness of an infant...."<sup>7)</sup> Analysis of *buxu* chants shows that most *buxu* chants end on the pitch *do* (*gong*) and that the pitch *re* (*shang*) is a pitch of structural importance. In the contexts of Daoist cosmology and meditation, Daoists believe that the lung is able to activate the "golden light," which initiates the flow of *qi* inside human's body. In the *yin-yang wuxing* scheme, pitch *re* (*shang*) corresponds to the lung. The *qi*, after being activated, needs to be guided along the proper route within the human body. This process is made possible by the spleen that blends and transports the *qi* through the body and finally stores the *qi* in the *xia dantian* 下丹田 (the "sea of *qi*" or reservoir of energy), an area about three inches below the belly-button. In the *wuxing* scheme, the spleen corresponds to the pitch *gong* (*do*).

[Ex. 1] *Buxu* Chant

[Ex. 2] *Chengqing* Chant

This discussion has thus far been dealing mainly with audible sound (i.e., *xingsong*). To conclude this paper, I think it would be appropriate to mention another aspect of Daoist music that our discipline is methodologically inapt to deal with — chanting without audible sound (i.e., *shensong*). The differentiation between *xingsong* and *shensong* is closely related to the Daoist cosmological view of *yao* coming from *wu*. Laozi once said, "great music has few or no sound" (*dayin xisheng* 大樂希聲). To the Daoists, this could mean "the essence of music is inaudible," just like the beginning of the universe, which was in a state of *wu* (nothingness, shapeless, inaudible, and tasteless) (Wu Shuqing 1994: 14-15).

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6) Choreographic movements of "walking the stars" are referred to as "*bugang*," dance steps that trace the patterns of the magical square or of constellations.

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# 도교 의식의 음경(音景)

## 내부자 관점에서 본 음악적 가치

(요 지)

차오 편예  
(홍콩중문대학)

도교의식 수행에는 반드시 말(극화한 주문, 낭송, 노래)과 기악(관악기, 현악기는 물론 두드리는 의물까지)이 두루 쓰인다. 이러한 의식의 음경(音景)은 도교의식 수행 전반에 걸쳐 나타나며, 의식의 의미와 영험을 완성한다. 도교에서는 이 의식의 음경을, 여러 사람이 함께 하는 명상의 목표를 성취하기 위해 개인 내부에서 밖으로 향하는 의례적 장치로 본다. 노래 부르는 방법은 본질적으로 두 가지, 소리 없이 부르는 선송(神誦)과 소리내어 부르는 형송(形誦)이다. 둘의 구별은 무(無)와 유(有)라는 도교적 개념과 밀접한 관련이 있으며, 그 바탕은 음양오행(陰陽五行)과 천인합일(天人合一)이라는 도교적 우주관이다.

**차오 편예(曹本治)** 미국 피츠버그대학 박사(민족음악학), 홍콩중문대학 음악과 교수. 1993년 중국학연구 프로젝트의 의식음악분과 책임자로서 연구를 수행한 바 있다.

# Western Staff Notation and Its Impact on Korean Musical Practice

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Notation, according to the *New Grove Dictionary of Music and Musicians*, is "A visual analogue of musical sound, either as a record of sound heard or imagined, or as a set of visual instructions for performers" (Bent 1980: 333). Thus, the likely motivation behind the use of notation is either the need for a memory aid or as a means of communication. Since the 15th century, Korea has accumulated more than six different notational systems to serve different purposes. Despite the existence of a well-developed native mensural notation, the introduction of the five-lined Western staff notation to Korea in the early 20th century has had a significant impact on the performance and transmission of Korean traditional music. The focus of this paper is, thus, an examination of the usage of Western staff notation by musicians of Korean traditional music and its impact on Korean musical practice.

The most important Korean notation is a type of mensural notation called *chǒngganbo* [square notation], which came into being in the middle of the 15th century. Chinese pitch names were placed in a series of square boxes, the pitch names indicating the exact pitch and the squares indicating durational values. This system was first included in the *Sejong changhǒn taewang shillok* [Annals of the Great King Sejong], which emerged slightly earlier than the comparable mensural notation of Western Europe. Subsequently, several other types of notation were developed for specific instruments or genres. However, their primary purpose was to serve as a means of reminder for those who learned the music.

The present Western staff notation was shaped as a mensural notation between the late 15th and the early 16th centuries. Since then, composers have relied on the system to write down their musical ideas, and performers have faithfully reproduced the original musical ideas of the composer as accurately as possible. In other words, the notation was the final product of the composition and the final and only version of its performance in the West until the 19th century.

Despite the abundance of old manuscripts and numerous theoretical studies about them, much to our curiosity, contemporary Korean musicians do not attempt to perform the repertory contained in the 15th-century *Annals* or in the later manuscripts.

Present-day musicians do not perform traditional music from a written score either, unless it is re-arranged for the Western orchestra-like *kugak kwanhyŏn aktan* (lit. "Korean music orchestra") or composed in the Western staff notation. This is opposite of what musicians of Western art music have been doing. In contrast to Korean usage of notations, the old manuscripts of the same period preserved in Western Europe are often subject to meticulous decipherment and reconstruction by researchers and performers. The different attitudes toward the old manuscripts and notations tell something about the different degrees of comprehension and use of notation among Korean and Western musicians. In sum, notations in Korean music did not seem to play a crucial role in performance practice and continuous transmission. To understand the Korean attitude toward notation, one needs to understand traditional performance practice and transmission.

Traditionally, Korean professional musicians went through roughly five developmental stages: (1) observing and absorbing the primary teacher's performance, (2) learning rudimentary materials by rote and by imitation of the primary teacher, (3) learning from other teachers and learning musical materials other than the disciple's main genre, while establishing one's own personal style, (4) establishing and winning recognition of the musician's personal style, and (5) achieving musical maturity and masterly performance ability. Notation has never played an important role in this process.

Socially it was acceptable for a musician in traditional music to obtain instructions from more than one teacher until the musician was able to establish a personal style. The accomplished student would add to her or his music continuously, thus establishing an individualistic style. This practice resulted in ever-changing performance styles, and creativity was constantly in demand. Repetition, exact reproduction, or imitation of one style of performance has been regarded as incompetent. For this reason, the concept of "school" or the Japanese *iemoto* (family tradition) style of musical lineage was not recognized in Korean music until the early 1960s.

When young musicians at the National Center for Korean Traditional Performing Arts perform a court music piece along with their respective teachers, their ornamentation, dynamic changes, and other subtle expressions often differ from their teacher's style. Yet, the teachers accept their disciples' deviation as being their own personal idiosyncrasy. It is not subject to criticism as long as the identity of the music is not altered radically. This practice is common throughout most of Korean traditional music. The extent of musical deviation is even greater in folk art and folk music. However, such a practice contrasts with performance practices in the Western symphonic music or Japanese court music, where exact reproduction from a score or memory is highly valued.

The tradition of strong personal deviations in expression and improvisation has been going through unconscious change in Korean music, chiefly due to the transcription of traditional music in Western staff notation and teaching from it. Conventional music learning has been done by rote, leaving room for the development of personal styles.

Working from a transcription, however, confines the student to learning only one of many possible renditions. It is no surprise that many of the college-trained musicians of Korean traditional music of the present day are not able to vary or interject their personal styles at all. In other words, the music becomes fixed in one style only.

It is interesting to note that modern popular songs in Korea reflect the foregoing practice to some extent. Koreans tend to sing songs in their own personal way, often disregarding the identity of the original. Sometimes the end product turns out to be a quite different arrangement. Such variable performance practice does not go well with the prerecorded accompaniment of the *karaoke* ("empty orchestra"). Thus, many Koreans felt uncomfortable with the electronic audio machine and preferred to hire a live one-man band equipped with an electric guitar and a synthesizer for their social gatherings. Usually, the accompanist is quick in adapting to the musical idiosyncrasy of the patron-singer. When the *karaoke* system was introduced to South Korea in the middle of the 1970s, curiosity about the machine lasted only little longer than one year and then quickly waned. Probably the frustration was comparable to the singing of a Puccini *aria* to the accompaniment of a player-piano. Due to the more advanced features of the machine, the high cost of hiring live accompaniment for social occasions, and the national fever for singing, however, the *karaoke* system began to gain popularity in the early 1990s.

Ever since the introduction of the Western staff notation to Korea in the early 20th century, both the musicians trained in Western music and those trained in Korean music have accepted staff notation as a perfect mensural notation, not paying much attention to their own mensural notation, *chǒngganbo*. Korean musicians of Western music adopted the Western convention strictly as it is practiced in the West, observing pitches and duration as accurately and literally as possible. In contrast, the musicians of Korean traditional music usually read the staff notation as a visual guide with a set of a certain number of prescriptions, often adding expressions that are not represented in the notation. They tend to maintain the conventional mentality for using the prescriptive notation when performing music from the descriptive staff notation. Thus, performances of an identical passage of Korean traditional court music from a transcription in staff notation performed by a Korean *haegŭm* (two-stringed fiddle) player and a Western violinist will most likely result in two renditions of the same music due to the different orientations toward the Western staff notation.

The following comparison of two recorded examples presents the case in point. The tune is a *haegŭm* part from a classical piece called "Kǒmun'go hoesang." Kim Kisu (1917-1986), who was a former director of the National Center for Korean Traditional Performing Arts, made the transcription. First example is a passage played by a violinist who has no knowledge of Korean music. The second example is a performance of the same passage by a *haegŭm* player.

The result is quite obvious. The violinist played the passage faithfully with his knowledge of Western staff notation. It was a literal reproduction from the visual

representation based on his conventional understanding of the notation and practice. On the contrary, the *heagŭm* player was not reading the transcription note by note with the same kind of psychological perception as the violinist. Neither did he observe the pitches accurately as notated. His pitches are different from the version played with the violin. To him the transcription was meant to be more like a graphic outline of the music, which he already knew. He may play slightly differently each time. He used it more as a visual reference. This comparison illustrates clearly the different understandings musicians of Western classical music and of Korean traditional music have of the use of notation in general and the staff notation in particular.

The staff notation has been regarded as "scientific" documentation and a solution for wider dissemination of Korean music, avoiding controversy over different renditions and the disappearance of traditional pieces. A critical assessment alerts us to the questions, then, "to what extent have we made it scientific in the context of the Korean music performance?" and "to what extent has the scientific documentation contributed to the performance practice and transmission of Korean music?" The effort for documentation has curtailed many crucial musical vocabularies and variables in order to fit into the neatly tempered tonal system of the West. In a strict sense, the use of staff notation for Korean music has been a misrepresentation, because no pitches and intervals of Korean music fit into the Western equal-tempered scale to begin with.

In addition to the misrepresentation of Korean music, the reliance on staff notation has also contributed to the fixation and standardization of the music, which are traditionally based on variable and/or improvisatory performances. In other words, if one learns and performs from transcription, the musician is performing only one version out of many possible variations and improvisations, because it is written down as a fixed repertory. That particular version becomes "the" fixed and standard music. It loses the traditional practice, transforming the traditional music as process into music as a fixed and final product.

Ever-changing, spontaneous performance style and incorporation of diverse musical materials of other musicians and from other genres were the most important characteristics in such folk art music as *shinawi* (improvised ensemble music), *sanjo* (extended solo instrumental music), and *p'ansori* (musical story-telling). However, since the establishment of the "Important Intangible Cultural Assets" system, master teachers have discouraged their disciples from drawing musical materials from such other sources as different musicians or different genres. One of the decisive criteria to be a retainer or successor in one of the areas of the Important Intangible Cultural Assets is the exact imitation of the master teacher's style and tradition. Underlying concern of teachers include economic gain and the sustenance of the status quo while restricting other creative expressions. By enforcing such a teaching and transmission system, in turn, the teachers and the government have consciously promoted a sort of musical lineage much like the Japanese *iemoto* system. In such a practice, musical notation comes into play in "freezing" the piece into only one style. Such a result has been enforced through the

transcription of the music in Western staff notation and teaching from it. Post-1960 practice has thereby brought about a change in musical value and esthetic standard. Standardization and fixation of the performance style was an unavoidable consequence, limiting interjection of personal style to the minimum.

In conclusion, attempts to adopt the Western staff notation for performance and transmission of Korean music have changed the course of Korean music from music as process to music as product. The transformation is rapidly developing in Korea. This shift in concept and practice certainly demands different esthetic criteria. If the use of Western notation for Korean music becomes standard practice without critical assessment, it is foreseeable that one day in the not-so-remote future, the same set of criteria may be equally applicable in measuring the styles, esthetics, and values of both Korean and Western music.

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# 서구의 오선보와, 한국의 음악실제에 끼친 그 영향

(요 지)

이병원

(하와이대학)

현재의 서구 오선기보법은 15세기 후반에 유량기보법으로 완성되었다. 작곡가들은 이 체계에 기대어 악상을 적었다. 연주자들은 작곡가의 원래 악상을 가능한 한 정확하게, 충실히 재생했다. 다시말해, 후기낭만 시대까지 오선보는 작곡의 최종생산물이었고, 연주를 위한 최종 버전이었다.

고도로 발달한 한국의 유량기보법은 정간보라 하여 15세기 중엽부터 사용되었다. 정간보는 『세종실록악보』에 처음 보여, 비슷한 수준의 서유럽 유량기보법보다 조금 빠르다. 현대 한국음악인들은 15세기 실록에 담긴 곡들을 연주하려는 시도를 하지 않는다. 이와 대조적으로, 서구에 보존된 같은 시기 고악보는 학자와 연주자들 사이에서 꼼꼼한 해독과 재구성의 대상이 되는 경우가 많다. 고악보에 대한 이처럼 다른 태도는 한국과 서구의 음악인들이 기보법을 이해하고 이용하는 정도가 다른 것과 관련, 시사하는 바 크다. 이 글의 초점은 한국 전통음악인들이 서구 오선보를 어떻게 이해하고 있는가 살피려는 것이다.

20세기초 서양 오선보의 도입은 특히 한국 전통음악의 교습, 연주, 보존에 가장 심대한 충격을 남겼다. 서양음악으로 훈련받은 음악인이나 한국음악으로 훈련받은 음악인이나 다 오선보를 완벽한 유량기보법으로 받아들이고, 자기네의 독자적 유량기보법인 정간보에는 그다지 관심을 기울이지 않았다. 심리적으로 한국 전통음악가들은 오선보를 악보를 그저 몇 가지 규범을 적은 시각적 지침 정도로만 여겨, 악보에 나타나지 않은 표현들을 넣는 일이 많다. 기술적인(descriptive) 오선보에 적힌 음악을 연주하면서, 규범적(prescription) 기보법을 쓰던 전통적 심성을 유지하는 경향이 있는 것이다. 반대로, 서양음악을 하는 음악인들은 악보를 엄격히 서구 관습대로 읽으며 정확한 시가와 음고를 지킨다. 그래서, 똑같은 한국 전통 궁중음악을 오선보로 옮겨 연주해도 한국악기 해금 주자와 서양악기 바이올린 연주자의 연주는 다르게 된다.

오선보는 ‘과학적’ 기록이고 한국음악을 널리 확산시키는 해결책으로 여겨져, [악보와] 다른 연주를 둘러싼 논쟁에서 비켜서 왔다. 비판적으로 살펴보면, “한국음악 연주라는 맥락에서, 우리는 얼마나 오선보를 과학화했는가?” 하는 의문이 대변에 나올 수 있다. 기록으로 남기려는 노력은, 가지런하게 조율된 서구의 음체계에 맞추기 위해 중요한 음악적 어휘와 변수 다수를 생략해 버렸다. 엄밀한 의미에서 한국음악에 오선보를 쓰는 것은 한국음악의 음체계를 왜곡하는 것이다. 한국음악의 어느 음정도 서구의 평균율 음계와 맞아떨어지지 않기 때문이다.

오선보 의존은 또 음악의 고착화와 표준화를 불러왔다. 전통적으로 가변적이고 즉흥적인

연주에 터잡고 있는 음악을 말이다. 다시말해, [음악을] 악보를 통해서만 배우고 연주하면 그 연주자는 가능한 수많은 변주와 즉흥 가운데서 단 하나 버전만 연주하게 되는 셈이다. 고정된 레퍼토리로 [음악이] 기록돼 버렸기 때문이다. 이는 전통적 관례를 잃고, 과정으로서의 전통음악을 고정된 산물로서의 음악으로 바꾸는 것이다.

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## SESSION 2

# Process of Modernization of Music

# History, Values and Trends in the Renewal of Musical Studies in Italy (ABSTRACT)

Giuseppe Buzzanca

*N. Piccinni' State Conservatory of Music*

Founded around the XVIth century to keep poor children in colleges and teach them useful works, the Conservatories of Music in Italy have long maintained an archaic didactic and administrative organization.

A look at the history of the last century reveals that recent causes for this condition are Giovanni Gentiles' (1875–1944) philosophy on one side and, on the other, the distrust of the university system toward the didactic model perpetuated in the Conservatories of Music.

The influence of Gentiles' thought on musical education in Italy (that still survives in what I call the "myth of the *buon maestro*"), was both legislative (the Riforma in 1923) and theoretical (since the same values were providing Fascism a philosophical justifications for the destruction of democratic rights).

Presently, universities are considered primary centers for scientific research. It is also believed that essential characteristics of university level teaching are critical study and epistemological awareness: this has induced the dichotomy between musicological intelligence and musical intelligence (demeaningly intended as mechanical art), feeding the suspicion that englobing Conservatories in the university system would mean disqualification of the university system itself.

Nevertheless, many attempts to englobe Conservatories were made, also because in Europe similar institutions were organizing themselves in University Faculties. These attempts finally resulted in a law (December 1999) establishing Conservatories in the university system: this should involve a large process of modernization with important side effects for the whole Italian cultural life.

**Giuseppe Buzzanca**, pianist and musicologist, was born in Bari (Italy). He began his piano studies at a tender age under his mother's guidance. He continued later in the N. Piccinni' State

Conservatory of Music in Bari, where he achieved a degree in piano, *magna cum laude*. Winner of many national and international piano competitions, he has played in hundreds of concerts as soloist and with orchestra, always arousing unanimous and enthusiastic recognition. He has recorded Skrjabin's piano works for the RAI (Radiotelevisione Italiana) and for the *Musica Enchiriadis*. He is also an active musicologist. He achieved a degree in Musicology in the University of Bologna, with a doctoral dissertation entitled "Computer aided analysis of melodic structures." He is currently interested in the application of artificial intelligence techniques to musicological analysis (he also published part of his works for the Casa Editrice Tirrena). He is a full professor in the N. Piccinni' State Conservatory of Music in Bari and approved to teach by the University of Maryland (USA).

# 이탈리아 음악연구 개혁의 역사, 가치 방향

(요 지)

주세페 부장카

(이탈리아 N. 피치니 음악원)

16세기경 빈민아동들을 대학 내에서 보호하고 더불어 실무적인 작업을 가르치기 위해 설립된 이탈리아의 콘서바토리들은 고풍스러운 교육 및 행정조직을 오랫동안 유지해 왔다.

지난 세기의 역사를 살펴보면, 이러한 상황을 낳은 비근한 원인은 한편으로는 조바니 젠틀레스(Giovanni Gentiles, 1875~1944)의 철학, 또 한편으로는 콘서바토리에서 변함없이 이어져 온 교육 모델에 대한 대학 시스템으로부터의 불신이라는 것을 알 수 있다.

젠틀레스의 사상이 이탈리아 음악교육에 끼친 영향(이른바 ‘인자한 사부 buon maestro 의 신화’ 속에 아직까지도 존재하는)은 법제도(1923년의 교육개혁 Riforma)와 이론(똑같은 가치가 파시즘의 민주적 권리 파괴를 정당화하는 철학적 토대를 제공했으므로) 측면 모두에 걸쳐 있다.

오늘날 대학은 과학적 탐구의 중심지로 여겨진다. 대학 수준 교육성의 본질적 특징은 비판적 연구와 인식론적 각성이라고 사람들은 믿는다. 이로부터 음악학적 지성(musicological intelligence)과 음악적 지성(musical intelligence, 기계적인 기예를 폄하하려는 의도)의 이분법이 나오고, 대학 시스템 안에 콘서바토리를 포함시키면 대학 시스템 자체가 저질화되는 것이 아닌가 하는 의구심이 생겨난다.

그럼에도 불구하고 콘서바토리를 [대학 안에] 포섭하려는 시도는 여러 차례 거듭되었고, 이는 유럽에서도 비슷한 기구가 대학 학제 안에 자리잡아 가고 있기 때문이기도 하다. 이러한 시도의 결과 대학 시스템 내에 콘서바토리를 설치하는 법률(1999년 12월)이 마련되었다. 이는 이탈리아 문화생활 전반의 근대화를 위한 커다란 과정임과 동시에, 무시못할 부작용도 가져올 것이다.

**주세페 부장카** 피아니스트, 음악학자. 이탈리아 볼로냐대학 음악학박사, N. 피치니 음악원 교수.

# Standing on the World of 'In Between'

## A Quest of Modernity in the World of Music

### (ABSTRACT)

Suka Hardjana

*Conductor, Emsemble Jakarta*

Some decades ago in early 1970s I was fortunate, having the chance to reinterpret on playing a wonderful piece of Korean prominent maestro Isang Yun's, *Ryul*, 1968. The piece was not an easy one. It was full of complexities, high standard in technical term, very much Korean folklorish (I supposed) and referring to those days was obviously modern. Because of its musically high standard, the piece is still not an easy one to be played for even today. Some years later I was made familiar with some works of Japanese modern composers Maki Ishii, Toru Takemitsu, Yuji Takahashi, etc., and some Indonesian composers Paul Gutama Sugiyo, Slamet A Syukur, etc. Those Asian prominent composers I mentioned are tiedly related to the path of Western music culture, determined in their use of technical form, style and modern way of composing method and system (in terms of articulated and artificially enlarged development in form, structure, technique and musical expression).

To my impression by the time being to the recent days, the Asian composers were/are preoccupied by their model of Western music masters — until then in 1970s when a strong phenomenon of the spirit of "back to indigenous music and culture" reissued by some composers of Asian countries. However, roughly speaking, referring to the facts of our imperative reality, the terms of modern, modernity or modernization hasn't been changed until today: it suggested to a discourse of Western impact of culture and way of thinking. It raised to the first question of our discussion in looking for the Asian spirit in encountering East and West in the future.

The indigenous music or the local genus, or the traditional music — or what ever you call it to point out the other music which you might not consider as "modern music" — has indeed its own problematic and complexities in looking the way to its own development and forwarding its musical expansion.

Looking the way of its musical expansion, the *gamelan* music in Indonesia has developed its own world and its music expression since 1960s too. Its encounter to the Western world was/is uniquely "face to face," resistible. In short, it could be said, that the Western style of music composing technology in terms of form, structure, technique and technics does not significantly interfere so much, but the other way around. Thus,

it raised the second question to our discussion about the term of modern-modernity or modernization in relating to the traditional, indigenous, local music and culture, or whatever you might call it.

Finally, to enclose the topic, allow me to tell you something from my respective cultural experiences in encountering to the "otherness," that, like so many musicians or artists, I personally realized, that I stand in the world of "in between" of any two extremely distinctive worlds, so-called East and West, modern and traditional, old and new, etc. Let me give you some music examples and we will then discuss it in context.

**Suka Hardjana** started playing many different Javanese folkloric musical instruments and piano when he was eight years old. He began his music study on majoring clarinet under Rene Baumgartner at the Academy Music Indonesia in Yogyakarta. In 1964 he left for Germany to master his principle instrument under the world master Prof. Jost Michaels in Nordwest Deutsche Musikakademie, Detmold der Nordrhein, Westfallen. After having a tremendous period of musical carrier in Europe for many years he went back to Indonesia, among others to lead and establish the famous Jakarta Ensemble, Festival of the Young Composers, the Jakarta Council of the Arts and the Academy of Music of the Jakarta Institute for the Arts and some other music and arts institutes. Later then he pursued his music study for some years in conducting at the Bowling Green State University, Ohio, USA under Prof. Emil Raab. He has been awarded some honorable grants by the Deutscher Akademischer Austauschdienst, the Fulbright Foundation, the Ford Foundation and the Japan Foundation.

Following the musical hardworks as clarinetist and conductor for many years Suka Hardjana is also acknowledged as music critic, lecturer, composer and member of the artistic board and steering committee of several arts institutes and festivals. His works included music for orchestra, chamber music, ballet, dance, theater and film. During the last couple of years he wrote specifically for contemporary *gamelan* music. His two last works for *gamelan* were successfully premiered for the Art Summit Indonesia 1988 for the International Performing Arts in Jakarta.

## ‘깁 세계’에 서서

### 음악세계의 모더니티 모색

(요 지)

수카 하르자나  
(양상블 자카르타 지휘자)

수십 년 전인 1970년대 초에 한국 최고의 거장 윤이상의 <율(Ryu)>(1968)이라는 멋진 작품을 재해석하는 행운을 얻었다. 작품은 쉬운 곡이 아니었다. 온통 복잡하고, 기교적으로도 높은 수준을 요구했으며, 한국의 토속 요소가 많은 것 같았고, 지금 생각해도 분명히 모던한 곡이었다. 음악적으로 높은 수준을 요구하므로 오늘날에도 이 작품은 연주하기 쉬운 곡이 아니다. 몇 년 뒤 나는 이시이 마키, 다케미쓰 도루, 다카하시 유지 등등 일본 현대작곡가와, 파울 구타마 수기요, 슬라메트 슈쿠르 같은 인도네시아 몇몇 작곡가의 작품들을 접하게 되었다. 이들 아시아 최고의 작곡가들은 서구의 음악문화와 밀접하게 연관되어 있고, 테크니컬한 형식과 스타일, 그리고 (형식, 구조, 테크닉, 음악적 표현을 명료하고 용의주도하게 펼쳐나간다는 점에서) 현대적인 작곡방법과 시스템을 탄탄하게 구사한다.

그때까지의 내 인상으로는 아시아 작곡가들은 서구음악의 대가들을 모델로 삼아 거기 심취해 왔고 심취해 있는 것 같았으나, 그러다가 1970년대에 아시아 나라 일부 작곡가들 사이에 “고유의 음악과 문화로” 돌아가자는 강력한 정신운동이 다시 일어나기도 했다. 그러나 대체로 말해, 우리가 당면한 현실에 비추어 볼 때, 모던, 모더니티, 근대화 같은 용어들은 오늘날까지도 변함없이 문화와 사고방식에 끼친 서양의 충격이라는 담론을 불러일으킨다. 여기서, 동양과 서양의 만남에서 아시아의 정신을 장차 찾으려는 우리 논의의 첫번째 물음이 나온다.

고유 음악이든 지역 장르든 전통음악이든—그밖에 ‘모던한 음악’이라고 여겨지지 않는 음악을 가리키는 어떤 말이든—나름의 발전방향을 모색하고 음악적 확장을 이루어나가는 데는 참으로 나름의 복잡한 문제들에 봉착한다.

음악적 확장의 경우, 인도네시아의 가믈란 음악도 1960년대 이래 나름의 세계와 음악표현을 개발해 왔다. 가믈란과 서구세계와의 만남은 유례없이 ‘직접적’이고 견딜 만한 것이었으며, 지금도 그러하다. 요컨대 형식, 구조, 테크닉 등 서구의 작곡기법은 의미심장한 영향을 그다지 끼치지 않았고, 영향은 오히려 다른 면에서 발견된다고 하겠다. 여기서 전통, 토착, 지역(그밖의 어떤 이름이든) 음악과 문화와 관련한 모던, 모더니티, 근대화 따위 용어에 대한 우리의 논의의 두번째 물음이 나온다.

논의를 마무리하기 위해, 내가 ‘다름(otherness)’을 만나면서 그때그때 얻은 개인적 경험을 몇 가지 말하고자 한다. 곧, 수많은 음악가나 예술가들과 마찬가지로 나도 두 극단적으로 구별되는 두 세계, 이른바 동양과 서양, 모던과 전통, 옛 것과 새 것 등등 사이의 ‘깁 세계’에서 있다는 사실을 개인적으로 깨달았다는 것이다. 몇 가지 음악을 보기로 들면서 논의를 계

속하고자 한다.

**수카 하르자나**     클라리넷 연주자, 지휘자, 작곡가, 음악비평가. 인도네시아 음악아카데미 졸업후 독일·미국 등지에서 클라리넷과 작곡 수업. 앙상블 자카르타, 자카르타 예술원 부설 음악아카데미 등을 창설했으며 현재 앙상블 자카르타 지휘자로 있다.



# Newly-Composed Korean Music

## Westernization, Modernization, or Koreanization?

Chae Hyun-kyung  
*University of Ulsan*

**Chae Hyun-kyung** received a Ph.D. in musicology from the University of Michigan. Her main research interests include musical changes in contemporary South Korea, newly-composed Korean music, and 20th-century Korean music history. She has been working as the Secretary General of the 3rd (1998) and the 4th (1999) International Asian Music Conferences (IAMC) in Seoul organized by the Asian Music Research Institute at Seoul National University. Currently, she is Dean of College of Music at Ulsan University and serves as the guest editor of *Tongyang Ŭmak*. In an effort to introduce the discipline of ethnomusicology to Koreans, she has translated John Blacking's book *How Musical Is Man?* into Korean (Seoul: Minumsa, 1998).

# 한국의 창작국악

## 서구화인가, 근대화인가, 한국화인가

채현경  
(울산대학교)

**채현경** 이화여대 기악과 졸업, 미국 하버드대학 석사(음악이론), 미시간대학 음악학박사(민족음악학), 울산대 음대학장. 1998년 이래 동양음악국제학술회의 조직위원장 겸 『동양음악』 객원편집인을 맡고 있다. 번역서로 존 블래킹 저, 『인간은 얼마나 음악적인가(*How Musical Is Man?*)』(1998)가 있다.

# Composer at the Border of Europe

## György Kurtág and His Russian Choruses

Martá Papp

*Liszt Ferenc Academy of Music*

If we raise the question: what is modernization, what is development, what does Eastern and Western tradition mean in European contemporary music, we should better investigate these problems within a single composition but, of course, also within an outstanding opus which represents its author, its time and its artistic form. I have chosen one of the most recent works of György Kurtág, the six Russian Choruses *Songs of Despair and Sorrow* op. 18, to present to you as a representative vocal cycle of the end of our century. This Hungarian-Jewish composer, who was born in Transylvania in 1926, and who nowadays lives in Paris, is a unique phenomenon in the world of modern music: he does not belong to any trend of contemporary music at all, his every composition creates its own musical language. Kurtág has written large scale vocal cycles to texts by Hungarian, Russian, German and English poets. He can be found utilising the form of fugue or canon at one moment, the form of Japanese *haiku* the next. The idea for creating choruses came to Kurtág from his Italian composer friend Luigi Nono at the end of the seventies. However, Kurtág's chorus cycles *Omaggio a Luigi Nono* op. 16 and *Songs of Despair and Sorrow* (original Russian title: *Pesni uniniya i petchali*) op. 18 do not bear similarities to the chorus works and choral technique of Nono or other contemporary composers. The choruses of Kurtág owe far more to Western Baroque music traditions and Eastern old orthodox church music, but at the same time, they were created using very modern musical techniques, characteristic only of contemporary art forms. Just to illustrate this, let's hear a tape recording, first, of a short extract from *Symphoniae sacrae* III of Heinrich Schütz "Saul, Saul, was verfolgst du mich," followed by a short extract from the first movement of Kurtág's cycle *Songs of Despair and Sorrow* [Music 1]. Concerning Eastern church music, the tone and technique of orthodox choral singing has obviously influenced Kurtág, with immense chord-masses of the double chorus sounding in the wide acoustic space, with solo voices rising above the choir — human but even impersonal faces — with the voices moving from a sustained note while others remain, creating a particular chime. The latter technique is rooted in Russian folklore polyphony which has also influenced orthodox singing. Two excerpts now follow: orthodox singing and an extract

from the second movement of Kurtág's cycle [Music 2]. The influence of orthodox church music on Kurtág is also due to Igor Stravinsky. The bluntly clanging-ringing percussions and the tripartite division of the last movement of Kurtág's cycle rhyme with the "Postludium" of Stravinsky's *Requiem* [Music 3].

The chorus cycle *Songs of Despair and Sorrow*, comprising of six parts setting texts by six Russian poets, was created over a very long period with large interruptions, between 1980 and 1994. The long compositional working is characteristic of Kurtág's working methods, although he said about the Russian Choruses, that the long period in labour is characteristic not of the composers but of the works style. The cycle *Songs of Despair and Sorrow* has a relatively early work-number: opus 18, but it is a representative work of the great late compositional period of Kurtág which has began with the opuses 27/a and /b. In 1993 and 94, when Kurtág reworked the whole cycle, he added to the double-chorus ensemble a large instrumental apparatus, including four *bajans* (special Russian accordions), two harmoniums, two trumpets, two trombones, horn, solo strings, two harpes, piano, celesta and many percussion instruments. The dimension and concept of the choruses show the characteristic features of Kurtág's later compositional period: larger apparatus, wider forms, broader breaths, looser artistic expression, and more universal message than in the earlier solo- and chamber works.

Regarding the whole oeuvre of Kurtág, the *Songs of Despair and Sorrow* is an important part of the range of Kurtág's great vocal cycles as hall-marked by *The Sayings of Péter Bornemisza* on Hungarian words, the *Messages of the Late Miss R.V. Trousova* on Russian and the *Kafka-Fragmente* on German words. This monumental range of vocal cycles points out the synthesis-creating place of György Kurtág within European culture as well. At the same time, the chorus cycle op. 18 is a unique phenomenon in Kurtág's oeuvre – outstandingly and shockingly unique. Here, there is not a lonely human being sharing his or her feelings and visions with the listener like in the earlier vocal series, nor do abstract instrumental sound-masses alternate each other as occurs in the late period's compositions with large instrumental forces. In the Russian Choruses a multitude of human voices, a real crowd talks, cries, whispers and mainly sings fascinatingly to the listener: now they make intimate, secret communications with each other, then a word or a fragment of a sentence runs through the many, many, often 16-18 parts of the double choir, now the voices scream hysterically, then they interrupt each other, now they fall silent, then they sing wonderful quietly, strengthening and supporting each other. This is the voice of a community, it embraces the great Baroque chorus tradition, the spiritual-ethical tradition of the 17th-18th centuries, the musical heritage of Johann Sebastian Bach, Heinrich Schütz, Claudio Monteverdi, but, together with this heritage, the music of Kurtág is characteristically the voice of the 20th century, the voice of many million individual fates of the 20th century's suffering mankind. It was not accidental that the poems of Russian writers gave Kurtág the idea: as a Russian poet, like Osip Mandelshtam or

Anna Akhmatova, were nearly forced in the most tenebrous period of Stalin regime to speak in the voice of millions of martyrs, instead of speaking in subjective lyrics, so Kurtág felt his duty at the end of the 20th century to sound the despair and sorrow of the century in the voice of a multitude of suffering people. The Russian language, which gave Kurtág an opportunity in his earlier Russian song-cycles to express his deepest thoughts about life and death, has become the language of a special liturgy in the *Songs of Despair and Sorrow* — like the Latin in the *Mass* and *Requiem* of Igor Stravinsky.

The six verses, chosen by Kurtág with very deep thoughtfulness, belong to the mainstream of the 19th–20th centuries' great Russian literature. Although the themes of the poems are various, their main idea arises from the same root, insisting on fundamental questions about mankind. These themes spread from the spleen of the "superfluous man," well known from the novel "Hero of Our Age" by Lermontov or from Pushkin's "Onegin," that is, from the feeling of being lost, needlessness, hopelessness to the cosmic agony of man and artist lived, vilified, delivered in the first decades of the 20th century. The life and art of the six poets, Mikhail Lermontov, Aleksandr Blok, Sergei Esenin, Osip Mandelshtam, Anna Akhmatova and Marina Tsvetayeva, are connected with each other by many threads. Even the famous Lermontov-poem So weary, so wretched ..., which starts Kurtág's cycle, impressed strongly the Russian symbolists and followers who appearing a half century later, represented by the five other poets, more or less. All six poets featuring in the Kurtág-cycle became victims of Russian or Soviet totalitarian power. Their tragic lives shows ghostly similarities. Most of them died very early, in exile, in concentration camp, or by suicide. The despair and sorrow that appear in a very expressive and extensive way in the six verses, originate from the depth of the poets' souls.

The selection of the verses and the treatment of the text is very characteristic of Kurtág, from the point of view of his earlier vocal works, and shows many similarities to the spiritual and technical methods of the great Baroque authors. But it is very different from the method of post-modern, or minimalist vocal compositions of contemporary music. The succession of the six verses, regarding the dates of their origins, suggests a chronological construction in Kurtág's chorus cycle. After all, the primary arranging principle of the cycle is not chronology but a special dramaturgy, formed by connecting and knocking the individual verses into each other. The poem of Lermontov intones the basic tone of the first great part of the cycle, that is, of the first four movements: it talks of vain yearnings, fleeting love, about no traces of joy and torment in the heart, dissolved passions, about life which "is empty and futile, a fatuous joke." The feeling of the spleen, which is the result of a rational contemplation by Mikhail Lermontov, takes an enigmatic form in Aleksandr Blok: on the one hand it gets into a particular environment, the surroundings of the night, the empty street, the pallid lamp, the icy ripples on the canal, on the other hand it is drafted in axioms: "All stays the same. There's no way out. You die. And start once more...." Blue and moonlit

evening comes after the pallid, icy night. The sentimental easiness of Sergei Esenin comes as a great contrast after the symbolical depth and atmospherically darkness of the Blok-verse — at least a virtual contrast. The Esenin-poem is a peculiar paraphrase of a line from the Lermontov-verse: "And the years are passing — the best years!" The forth poem, the passionately self-suffering lyric and the particularly symbolic-surrealist metaphors of Osip Mandelshtam, is a subjective continuation of Blok's dark atmosphere: the town, with its yelping alleys, rotting lumber-stores, nameless creatures, the scrofulous gloom, the frozen water-hydrant, the stone-dead air, the jagged stair.... In this sense, in spiritual terms but musically also, an interesting cross-clasp is realised in the first part of the cycle: the first movement joins with the third, and the second movement with the forth. The fifth poem is the turning-point in the dramatic process of the cycle: it puts an end to the suffering of the man's life and turns it towards the closing part, towards death. The deepest pain presenting in the fifth movement, has a catharsistic effect for the listener. The sobbing of Magdalena, the inefficient motionlessness of the beloved disciple still belongs to the category of human suffering. But the silent figure of the Mother, at whom no one so much as dared to turn his eyes, seems to stand in a secret other world — the ideal beauty of the music also suggests this. The last movement of the cycle as coda, determines the end of the path of human life with its liturgy-like music, on the extreme laconic words of Tsvetayeva. The poem is laid on the eve of death, it is a special counterpart of the verse of Johann Wolfgang Goethe's "Wanderers Nachtlied." In its last line the lamp which is to turn out, symbolizes the human life. It is the lamp which was in Blok's verse, in the second movement, already a meaningless and pallid light. In the quiet, ceremonious music of the last movement there is only one emotional outburst: a *subito fortissimo* cry of the double chorus on the word "lamp" ("fonar") — as it would be the negative echo of the Creation [Music 4].

Kurtág's cycle ends on a note of resignation and reconciliation, on the acceptance of death. It seems a very pessimistic end, compared with the closing part of the first great vocal cycle *The Sayings of Péter Bornemisza* which involves the arrival of spring and the revival of nature. But the death, that closes the way of the despaired and sorrowed wanderer of Kurtág's Russian Chorus cycle, is not the same as the death-vision of Bornemisza-concerto, but more elevating, exalting and more abstract — the death which redeems from suffering, appears at the end of Kurtág's work.

Finally, several thoughts about the musical technique of the Kurtág's chorus cycle, which is simultaneously new and traditional. The ideal beauty of Kurtág's music as has been mentioned appears in its integrity in the fifth movement, on the words of Akhmatova. After the stiff accumulated second-, third-, and tritone chords of the previous movements clear quints and quarts dominate the Akhmatova-movement. It is not a traditional diatony but a special Kurtagian euphony in which the quints and major chords sound with contour, with the shade of lower and higher quints and major chords. The movement is closed on three major chords, based on C, C sharp and D, that is, on

a strongly coloured, "deeply shaded" D major, and the most final sounding is the definite wonderful D major chord [Music 5]. The three majors at the end indicate not only the large shadow but also the tripartite character of the final chord which is an important part of the many-sided tripartite form and dramaturgy of the movement. And after the complex trinity of the Akhmatova-movement the cycle ends with the immensely simple, sacral trinity of the final, Cvetajeva-movement.

"Composer at the Border of Europe" — the title of my lecture is a hint at the complexity of the music of Kurtág which grapples with many roots of Eastern and Western traditions. Of course, what is Western and what is Eastern element in art, is the question of stand-point. From Seoul Western element is the influence of Johann Sebastian Bach, of Heinrich Schütz and Western element is the tradition of Russian orthodox music as well. However, I should like to hope that the complexity and variety, represented in Kurtág's music at the border of Europe, are also understandable from this place as well.

**Kurtág, *Songs of Despair and Sorrow*, op. 18 — texts**

Mikhail Lermontov

*So weary, so wretched....* (1840)

So weary, so wretched, and no one to stretch out my hand to,  
In times when the soul is despondent....  
Hearts yearnings! What sense is there yearning forever in vain?  
And years, they are passing — the best of my summers!

To love! Ah, but whom? A fleeting affair is not worth it,  
While true love cannot be eternal.  
Look deep in your heart; no trace you will find of the past,  
No joy and no torment — just catchpenny trifles.

And passions? Well, sooner or later their sweet sickness dies,  
Dissolved by the cold words of reason;  
And life, when you carefully look at what lies all around,  
Is empty and futile, a fatuous joke.

Aleksandr Blok

*Night, an empty street, a lamp, a drug-store* (1912)

Night, an empty street, a lamp, a drug-store,  
Meaningless and pallid light.  
Live out another quarter-century —  
All stays the same. There's no way out.

You die. And start once more the treadmill,  
Repeating, endless, all that's past:  
Night, idyllic ripples on the canal,  
Drug-store, empty street, the lamp.

Sergei Esenin  
*Blue evening* (1925)

Blue evening, moonlit evening,  
Once on a time I was youthful and fair.  
Unconfined, irrecoverable,  
All is over ... far away ... past...  
The hearts grown cold, the eyes have faded...  
Blue happiness! Moonlit nights!

Osip Mandelstam  
*Where can I go to in this January?* (1937)

Where can I go to in this January?  
The gaping city wildly grabs at me...  
Have all these shuttered doors then made me drunk?  
I bellow rage at padlocks, bolts and latches;

At open, yelping stocking-tops of blind alleys  
And twisted streets with rotting lumber-stores.  
And nameless creatures scuttle out of sight  
To bolt out later from their lurking-holes;

And, diving deep to dark and scrofulous gloom,  
I slither to the frozen water-hydrant  
And, stumbling, gasping, swallow stone-dead air;  
The rooks fly out in wheeling, clattering frenzy.



Imploring, I bawl after them  
Into the freezing hollow of a wooden chest:  
— Read what I've written! Help me! Heal my wounds!  
— Say me one word upon this jagged stair!

Anna Akhmatova  
*Crucifixion* (1939)

Magdalena beat her breast and sobbed,  
The belov'd disciple turned to stone,  
But there where stood the Mother, silent,  
No one so much as dared to turn his eyes.

Marina Tsvetayeva  
*It's time* (1941)

Take off the necklace now,  
It's time to change the words,  
Time to turn out the light  
Above the door....

(English translations by Anthony Phillips)

**Martá Papp** is a Hungarian musicologist who has built up his career on the rich variety of musical activities. She studied violin and composition at the Conservatory in Debrecen during 1963–1969 and continued to study musicology at the Academy of Music in Budapest during 1969–1974. Having worked as a fellow-worker of Hungarian Public Service Radio, a producer and editor of musical educational programmes, and an opera critic of the periodical *Muszsika*, she came to be Assistant Professor at the musicological faculty of Academy of Music in 1982. She held the position of the head of Educational Music Section of Hungarian Public Service Radio, Third Channel in 1990. Two of her publications are *Sviatoslav Richter* (1976) and *Modest Musorgsky* (1997).

# 유럽의 경계에 선 작곡가

## 지외르지 쿠르타크와 그의 러시아어 합창곡

(요 지)

마르타 팝  
(헝가리 리스트 페렌치 음악아카데미)

지외르지 쿠르타크(György Kurtág)는 1926년 루마니아 루고스의 유대계 헝가리인 집안에서 태어났다. 부다페스트 음악아카데미와 파리 음악원에서 작곡을 공부했고, 거의 50년을 부다페스트에 살며 활동했다. 1993년부터는 서방 도시들에 머무르고 있다. 처음은 빈에 살다가 베를린과 암스테르담으로 옮겨다녔고, 최근에는 파리에 살고 있다. 일흔넷이 된 세계적 거장 쿠르타크는 우리 시대 음악에서 독특한 하나의 현상이다. 그는 현대음악의 어느 흐름에도 속하지 않고, 그의 작품 하나 하나는 자기만의 음악적 언어로 빛어진다. 헝가리, 러시아, 영국 시인들의 노랫말로 대규모 연가곡을 썼고, 요즘은 푸가나 카논 형식으로 곡을 쓰다 일본의 하이쿠(俳句) 형식으로 옮겨갔다. 러시아 시인의 <절망과 슬픔의 노래>에 붙인 <여섯 개의 합창곡>은 쿠르타크 후기 대표작의 하나로, 여기서 그는 위대한 서구 바로크 음악전통의 요소를 동방 정교음악의 영향과 결합하고 있다.

**마르타 팝** 작곡가, 음악학자. 헝가리 부다페스트 음악아카데미 졸업, 헝가리 공영라디오 프로듀서와 음악교육부장을 거쳐 현재 부다페스트 음악아카데미 교수로 재직중.

## SESSION 3

# Interaction and New Trends in Music

# Considering a Player's Cultural Background

## (ABSTRACT)

Stefan Hakenberg  
*University of Alaska*

For me, East/West interaction has come in the form of collaboration with Asian musicians as well as with foreign players of Asian instruments. I have composed for *koto*, *gayageum*, *janggu*, *guzheng*, and *guqin*, and have included a Chinese actor in one of my musical montages. For me there is no fundamental difference between working with Asian or any other musicians. Before composing for a particular musician or group I study the players through recordings and, if possible, live performances. For instance, in a work for the Bangkok Saxophone Quartet, I had a chance to make use of their characteristic sound.

Second, I try to understand what excites, and satisfies a player, as well as, without asking too much, what challenges him or her. I would like to know the repertoire a player has mastered and the degree of refinement achieved.

The next question when beginning to compose a new piece is how to incorporate the particular capacities and individual qualities of a player. Specific musical material, a scale for instance, sounds different depending on the musical background of a player. Using examples from my composition *Sir Donald* for *gayageum*, *janggu*, and Baroque cello, I discuss how, in writing for this particular ensemble, I interpreted the individual relationships of the three musicians to the different musical materials. This kind of consideration often provides a composer with a rich source of inspiration, particularly when the cultural differences between the players are as big as those between Eastern traditional and Western Baroque specialists.

**Stefan Hakenberg**, born in Wuppertal, Germany, attended the conservatories of Düsseldorf and Cologne where he also studied composition with Hans Werner Henze. He contributed to Henze's "Alternative Cultural Projects" and inspired by experiences there, he developed his own projects such as "Der Kinderkreuzzug" for the Opera of Cologne. In 1994 Stefan Hakenberg was accepted into a Ph.D. program at Harvard University where he studied with Mario Davidovsky and Bernard

Rands. Other grants and fellowships brought him to the summer festivals in Tanglewood, Aspen, and Fontainebleau, to the artists' colonies "The MacDowell Colony" in New Hampshire, "Yaddo" in Saratoga Springs, and the "Atelierhaus Worpswede" in Lower Saxony. The Endowment for the Arts in North-Rhine Westfalia has sponsored his work repeatedly. Amongst the presenters of his music are the "Arcadian Winds" from Boston, the "Ensemble Phorminx" from Darmstadt, "The New Millennium Ensemble" from New York, the "Bangkok Saxophone Quartet," "Duo Contemporain" from Rotterdam, "UnitedBerlin," the "Heidelberger Sinfoniker," and the "Gürzenich Orchester der Stadt Köln," conductors like Jeffrey Milarsky, Morris Rosenzweig, Richard Pittman, George Tsontakis, Johannes Stert and Markus Stenz, and soloists like Phoebe Carrai, Xiaolian Dai, Aeri Ji, Woongsik Kim, and Changyuan Wang.

His compositional output includes works for a wide variety of media, from solo chamber music to stage works to multimedia installations. His composition *Like Juicy Peaches* has been interpreted in a video by Theo Lipfert first shown at the Art Frankfurt 1999. Lipfert and Hakenberg have last developed the video into an interactive computer kiosk which was first shown at Galery Metroarts in Salt Lake City. Of particular meaning in Hakenberg's artistic development are both composing in collaboration with amateurs, and the integration of players from the folk music world or of non-Western background. His music has been described as "highly original," "dramatic and memorable," and "creating strong musical expressions in a densely contrapuntal style." He is a founder of the Southeast Alaskan contemporary music presenter "CrossSound."

## 연주자의 문화적 배경을 생각한다

(요 지)

슈테판 하켄베르크

(알래스카대학)

나의 경우 동·서의 상호작용은 아시아 음악가들은 물론 아시아 악기를 연주하는 외국 연주자들과의 협동작업 형태로도 이루어져 왔다. 고토(箏), 가야금, 장구, 구쥁(古箏), 구친(古琴)을 위한 곡들을 써왔고, 경극배우가 등장하는 음악적 몽타주 작업도 해보았다. 아시아 음악가와 하나 다른 나라 음악가들과 하나 나의 경우 근본적인 차이는 없다. 특정 음악가나 그룹을 위해 작곡하기 앞서 레코딩을 통해, 그리고 가능하면 실황연주를 통해 연주자를 연구한다. 예컨대 방콕 색소폰 사중주단을 위한 작품에서는 네 명 각각의 특징있는 소리를 활용하기도 했다.

둘째로, 나는 한 연주자에게 흥미로운 것은 무엇인지, 무엇이 그를 만족시키는지, 또, 지나치게 많은 것을 물어보는 것은 자제하면서, 그의 도전정신을 유발하는 것은 무엇인지 이해하려 애쓴다. 연주자가 어떤 레퍼토리를 섭렵했는지, 어느 정도 숙련도에 다다랐는지도 알고 싶다.

새 작품을 작곡하기 시작할 때 나오는 그 다음 문제는, 연주자의 특정 역량과 개인적 특성을 어떻게 통합하느냐이다. 예를 들어 음계와 같은 특정 음악재료는 연주자의 음악적 배경에 따라 다르게 들린다. 줄작, 가야금과 장구와 바로크 첼로를 위한 <서 도날드(*Sir Donald*)>를 보기삼아, 이 앙상블을 작곡하면서 세 음악가 개개인의 관계를 다른 음악재료들 속에서 해석했는지를 살펴보려 한다. 이러한 종류의 고찰은 작곡가에게 풍부한 영감의 원천이 되는 경우가 많다. 연주자들 사이의 문화적 차이가 동양 전통음악 전문가와 서구 바로크 전문가 사이처럼 클 때 특히 그러하다.

**슈테판 하켄베르크** 작곡가. 독일 태생으로 뒤셀도르프와 쾰른 음악원에서 작곡을 공부하고 미국 하버드대학 박사과정 수료, 알래스카대학 강사. 실내악, 무대작품, 멀티미디어 설치미술 등을 위한 다양한 작품세계를 보이고 있으며 아마추어와 민속음악 연주자, 비서구음악 연주자들과의 협동작업을 통한 작품 다수. 현대음악 웹사이트 CrossSound.com를 설립, 운영을 맡고 있다.

# New Conceptions of Musical Time in Music in Postwar America

Carter and Babbitt

Jeff Nichols  
*Harvard University*

Although Elliott Carter and Milton Babbitt are perceived as the major representatives of the late Modernist tradition in America, and therefore as the inheritors of a quintessentially Western tradition leading back through Schoenberg and Stravinsky to Brahms and Wagner, their music embodies new conceptions of musical time and perception that differentiate it quite radically from Western aesthetic values of previous centuries. The two composers can be seen as exploring micro- and macrocosms previously neglected in the West. The rhythmic structures of earlier Western music ultimately derive from body rhythms and remain within a comfortable range of time-spans easily measured and compared by the listener in "real time." With his time-point system, Babbitt has constructed a finely detailed rhythmic universe evoking distinctions at the edge of perceptible speeds; Carter has explored polyrhythms extending over entire works. What are the aesthetic implications of such compositional methods? Are they deliberate efforts to create temporal structures that transcend human perception? Or are these composers devising new rhythmic languages intended to be as "natural" a means of expression as traditional musical rhythms?

The critical response to the music of these composers has often assumed that the only proper measure of its success is a direct comparison with the accepted masterworks of the past. If audiences cannot comprehend its structures as readily as those of the music of Mozart and Beethoven, the music must be flawed. Yet it seems apparent that a completely different artistic philosophy underlies these composers' conceptions of continuity and structure. By stretching the limits of human temporal perception, these composers ask the listeners to submit to a non-deterministic, open listening experience, one in which it is impossible for the listener to entirely grasp the experience he is having.

In order to make such vague observations a bit more concrete, I would like to begin by discussing two specific examples from the music of Carter and Babbitt.

Let me begin with a quotation from David Schiff's book on the music of Carter. About the large-scale rhythmic structure of "Night Fantasies," he writes:

"In order to ensure the coherence of the music in time, Carter constructed a system of pulses that runs from the beginning to the end. There are two pulse rates, MM 10.8 and 8.75; they coincide only at the down-beat of bar 3 and on the final notes of the piece. The polyrhythm formed is 216:175, and every pulse of both rates is played, though they rarely appear *in isolatio*.... this rhythmic design ... is at once hidden and controlling. The relentless pulses might be compared to a clock in an insomniac's room, its ticking passing in and out of the listener's consciousness.... Although the cross-pulse is mostly hidden in the faster motion of the musical surface, many of the events of the music owe their drama to the partially revealed deep structure of musical time: all that remains of the erased recitative at bar 419, for example, is the underlying pulse whose isolated notes now bear the expressive burden of the vanished melody. The slower pulse becomes most audible towards the end when it is heard in the repeated four-note chord that gradually extinguishes the music."

What I want to stress in this passage is the concept of an overarching rhythmic structure that is at once hidden and controlling, imperceptible in its totality yet capable of generating dramatic tension. We will return to this concept in a moment, but first I would like to draw your attention to the essential gesture uniting both the passages Schiff mentions. On pages 38-39 of the score, and on the final two pages, we see roughly the same thing: very vigorous, impulsive, exciting music giving way to impassive slow-moving chords. That this gesture could express among other things a dichotomy between the personal and the impersonal, between the ephemeral and the permanent is of course comprehensible without reference to the background pulses. So the question becomes, is it essential for the listener to recognize the "controlling" polyrhythm to understand the drama of the piece? Or does that drama depend precisely on the *inaccessibility* of the background structure?

Consider the differences between Schiff's use of the notion of a background structure and a related notion commonly applied to traditional Western music: the Schenkerian concept of an "*Ursatz*." Schenker's idea is almost a Freudian one: the *Ursatz* represents a completely internalized set of expectations on the part of the listener. Far from being an extrinsic, "objective," structure, placed in *opposition* to the more comprehensible surface details of the music, it serves as the constant touchstone that gives all those details their sense; without the *Ursatz* — a clear sense of where the music came from and where it is going — the music becomes meaningless. In Schenker's view there is no division between surface and background, detail and whole: all are united in a seamless expression of the composer's — and the listener's — consciousness.

Schiff's description of "Night Fantasies," on the other hand, posits a unifying structure that is essentially remote, unnatural (note the metaphor of the clock), arbitrary. Far from representing the musical expectations of the listener, it is a structure that the listener will only occasionally even notice, and never entirely grasp. An essential part of



the meaning of the music's details derives not from their dependence on the background structure, but on their opposition to it. This poetic idea is made possible by the sheer scale of the basic polyrhythm: it spans too great a duration, and consists of too complicated a ratio, for the listener ever, under any circumstances, to analyze by ear.

An example from the music of Milton Babbitt will show a composer intent on exploring temporal relationships that become inaccessible at the other extreme of human perception. In Babbitt's music, basic rhythmic structures depend on temporal distinctions so fine that they too can only occasionally and partially be perceived.

In the context of a short paper like this one, it is impossible to adequately describe Babbitt's rhythmic practice. But I think I can give an idea of several aspects of it that are germane to the larger point I wish to make.

Most of Babbitt's music uses rhythmic series that are analogous to the twelve-tone series on which he bases the music's pitch structure. These rhythmic series are presented polyphonically, but unlike the pitch series, individual lines are distinguished not by instrument or register but by dynamics. In his work for solo clarinet, "My Ends Are My Beginnings," for example, there is a four-part rhythmic counterpoint throughout the piece in which the lines are distinguished by the dynamics *fortissimo*, *mezzo-forte*, *piano* and *pianissimo*. This four-part rhythmic counterpoint mirrors the work's basic four-part pitch counterpoint, in which the lines are distinguished more traditionally by register of the instrument.

These processes are well-described in the theoretical literature, and the interested listener can find them summarized in Andrew Mead's book "Introduction to the Music of Milton Babbitt." The four-part contrapuntal structure basic to both the pitches and the rhythms of "My Ends Are My Beginnings" is shown on page 273 of Mead's book.

For the moment I would like to focus on the last level of detail in this elaborate chain of musical relationships, a level at which we can observe some of the fundamental modes of progression characteristic of Babbitt's music.

As Mead observes, subsidiary rhythmic lines are superimposed on the basic four-part counterpoint, and these are distinguished by the intervening dynamic levels *forte*, *mezzo-piano* and *pianissimo* and by the use of strings of "irrational" equal-note values distinct from the music's underlying pulse. In the first beat of measure 153 (shown on page 201 of Mead's book), an extremely intricate rhythm occurs: a partially articulated nonuplet embedded in a septuplet. What generates this rhythm? It turns out that the notes of this flourish are taken from another part of the piece; the high and low lines of the local counterpoint are ordered in such a way as to make a compound melody that cites part of a line that occurs elsewhere in the piece. The stops and starts of the nonuplet, which is missing its third, eighth and ninth attacks, reflect the fact that the compound melody at this moment only partially quotes the distant line: the third, eighth and ninth notes of that line are missing!

Even without knowing Babbitt's music or fully comprehending this briefly explained example, the basic point is clear: an extremely fine level of detail here — the stops and

starts in a complex embedded rhythm lasting about a second — is structured the way it is because of a reference to a single strand of a compound melody occurring many measures away in the piece, with different dynamics and rhythms and melodic contours, all as part of an uninterrupted series of such far-fetched references. Thus the surface rhythms of the first beat of a given measure in the piece might be determined by a partial reference to the lower-register component of the compound melody of a measure occurring thirty bars later; meanwhile the surface rhythms of the *second* beat of the given measure might be determined by a partial reference to the upper-register component of the compound melody of a measure occurring fifteen bars *earlier*.

Consider the perceptual implications of this way of making music. Leaving aside the question of whether nonuplets embedded in septuplets, preceded and followed by other equally complex rhythms, can be perfectly executed and perceived, doesn't the constantly varying distance of reference alone seem to preclude the possibility of comprehending these structures by ear?

Of course it does! And yet, Babbitt's pieces are each constructed out of a single 12-tone series; this means that *all* of these obscure and fleeting references ultimately will be replicating a single series of intervals. Thus the listener, although unable in real time to unravel these great chains of being, will constantly be struck by the resonances of one structure in another, and will perhaps cumulatively begin to sense, without fully understanding, the presence of an all-encompassing design.

Carter's and Babbitt's musics are ultimately very different. Babbitt's is much more radical — as seen just from his idiosyncratic use of dynamics — in its disavowal of traditional modes of rhetorical expression. Carter superimposes narrative ideas, like oppositions between instruments projecting different "characters," or in the case of "Night Fantasies" the idea that the music depicts the fleeting irrational thoughts of an insomniac, onto his broad and impersonal background structures. Babbitt's music is typically a more "pure" expression of unfolding organic processes. But in both composers' music we see the artist having recourse to structural frameworks that lie beyond the range of human perception.

Is this a mistake? Are these works invalid because their structural premises, unlike those of a Beethoven symphony or a Gershwin song, are inaccessible to complete aural analysis?

What shall we say about musical worlds in which generating structural principles are rigorously defined, the music unfolds according to clear relational processes, but the result is inhumanly complex?

Despite the obvious origins of Carter's and Babbitt's music in 19th-century concepts of organicism, transmitted through Schoenberg, such music to my mind must be approached with a fundamentally different aesthetic program from both its 19th- and 20th-century precedents. Although they, like Beethoven and Brahms and Schoenberg, are deeply concerned with structural unity and motivic development, the background

structures of their music do not project a linear narrative or reflect any listener's preconceptions about how music goes.

Rather, the music's fundamental structures model the world itself, in all its objectivity. I liken music like Babbitt's to an ecosystem. In any natural environment, a finite number of species acting according to a limited number of physical laws interact to produce an environment of virtually infinite complexity. When we go to a specific place and experience a unique environment, some phenomena are immediately understandable -- water flows downhill, a bird eats an insect -- but others -- the placement and design of the plants, the paths of ants crawling on the ground -- are the product of evolutionary processes and immediate conditions that we can never completely understand.

And yet it pleases us to be in nature. Our minds are adapted to find purpose and pleasure in sorting out and observing comprehensible relationships in a rich and irreducibly complex environment -- and we also find purpose and pleasure in the surprises afforded by that complexity! There are two important points to be made here about the mental state in which we appreciate nature: first, our minds can and do analyze an environment, and they do so on many different levels simultaneously. The comprehension of causal chains is only one level; but consider for a moment what it means simply to walk through a forest: we instantly perform complex analyses of the trajectories and velocities of various beings in motion around us, projecting what branch a bird will land on, knowing how far that branch will sway in the wind and whether we can duck under it; we plot paths for ourselves through the underbrush, keeping track of objects in our peripheral vision all the while; in general, we focus in succession

on objects and relationships of immediate importance to whatever we are doing at a given instant; in this way we organize space and time in an environment whose structure we only partially comprehend.

Such an experience is not a linear, narrative one. We may construct local goals for ourselves spontaneously, reaching for a nut in a tree, going around a bend to catch a different view; we may later also be able to tell little stories about what we have experienced. But the purpose of a walk in the woods is not to achieve any particular goal; we do not seek out the experience because later we can use it to construct narratives. We simply want to *be* in that environment, to challenge our senses, to subject ourselves to unpredictable and unanalyzable successions of experiences that nonetheless we feel belong together somehow, and that through scientific research we know *do* belong together. This is the second, passive, non-goal-oriented mode in which we appreciate nature.

I listen to much complex post-tonal music in the same way, delighted by each piece's richness and unpredictability, by the unique sensory qualities afforded by its basic materials, as well as by those sequences of events that I can relate to each other. My favorite pieces become like favorite nature walks: each time I go to these places, the terrain becomes more familiar, I have a better idea what to expect, but I do not return

so much for this increasing, if limited, familiarity and predictability of the experience: I return because the environments are so rich that each time I am in them I notice something new, I feel something new, and in the process *I* am renewed.

To object to compositional procedures like the ones I have described in Babbitt's or Carter's music because of their complexity is, I suggest, to miss the aesthetic point entirely. I view this music as an extended hymn to nature, a continuation of the ancient traditions of contemplating man's place in the universe through art. Our understanding of how we fit into our environment has of course changed in the last century, but our desire to express such understanding has not. It seems safe to say that in the twentieth century we came to understand that although the rational foundations of science could lead to the only secure knowledge of the universe, in contrast to Enlightenment thought we also understand that the limits of our observational powers render the largest and smallest structures of the universe forever inaccessible to our direct observation. We can experience the effects of processes taking place at those levels, but never observe those processes directly.

Music made up either of random structures or of completely transparent ones cannot express this new understanding; but organically constructed hyper-complex ones can and do.

Although the aesthetic tradition that gave rise to the music of Carter and Babbitt has innumerable sources in critical concepts as varied as Schopenhauerian organicism, Stravinsky's renunciation of the narrative and expressive functions of music, and Eco's call for open and polyvalent forms, I prefer to close by placing the music under discussion in one of the most ancient and defining aesthetic traditions of the West, the artistic theories of Aristotle, perhaps then accompanied by the question, how does this music relate to non-Western aesthetic traditions?

In Aristotle's view, man needs art, and finds art a unique route to truth, not because art imitates nature — something he takes as a given. The value of art does not *consist in* this imitation (*mimesis*), but in the resulting consciousness of the universal. Art does not express the individual and accidental particulars of nature and of human action, which are the subject rather of science and history; art uses typical *examples* of such accidents with the purpose of inducing a consciousness of the universal, which for Aristotle may have meant something like Platonic Forms, for us quantum mechanics — but the broader aesthetic program is the same.

Babbitt and Carter use temporal relationships that are *inaccessible* to our complete understanding in order to model objective reality and our relationship to it. This music thereby enables us to *access* a part of ourselves we can reach in no other way.

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compositions published including *Sonata* for mandolin solo, *De profundis*, and *Caracole* for solo piano, which was performed in Rome.

# 전후(戰後) 미국 음악에 나타난 새로운 음악적 시간개념

카터와 배빗의 경우

(요 지)

제프 니콜스

(하버드대학)

엘리엇 카터와 밀튼 배빗은 미국 후기 모더니즘 전통의 대표자로, 따라서 쇤베르크와 스트라빈스키를 거쳐 슈트라우스와 바그너까지 거슬러올라가는 가장 전형적인 서구 전통의 계승자로 여겨지고 있지만, 이들의 음악은 음악적 시간과 지각에 대한 새로운 개념들을 담고 있어 지난 몇백 년 서구의 미적 가치들과 근본적으로 차별화된다.

두 작곡가는 이전에 서구에서 무시돼 온 소우주와 대우주를 탐구하고 있는 것이라 할 수 있다. 앞선 시대 서구 음악의 리듬 구조는 궁극적으로 신체 리듬을 근원으로 삼고, 청자가 '실시간으로' 쉽게 측정하고 비교할 수 있는 편안한 범위의 시격(time-span) 안에 머물러 있다. 배빗은 시점(time-point)이라는 체계로써 정밀하고 세세한 리듬의 우주를 구축함으로써, 지각가능한 속도의 극단에서 리듬 구분을 실현하며, 카터는 그의 전 작품에 걸쳐 다중리듬(polyrhythm)을 탐구해 왔다. 이러한 작곡방법에는 어떤 미적 함의들이 있는가? 인간 지각의 한계를 초월하는 시간구조를 만들어내려는 의도적인 노력인가? 아니면, 두 작곡가는 전통적 음악 리듬과 같이 '자연스러운' 표현수단으로 사용할 의도로 새로운 리듬언어를 고안하고 있는 것인가?

두 작곡가의 음악에 대한 비판적 반응은, 이들의 음악의 성공을 가능할 유일한 척도는 과거의 공인된 걸작들과의 직접비교뿐이라는 가정을 담고 있는 경우가 많다. 만약 청중들이 모차르트와 베토벤 음악에서처럼 즉각 이들 음악의 구조를 이해할 수 없다면, 음악에 결함이 있는 게 틀림없다는 식이다. 하지만 두 작곡가의 연속성과 구조 개념 근처에는 완전히 다른 예술철학이 깔려 있음은 자명하다. 인간의 시간지각 한계를 확장함으로써 카터와 배빗은 청자가 비결정론적이고 열려 있는 청취체험에 따르기를 요구하는데, 이러한 체험 속에서는 청자가 자기가 겪고 있는 체험을 전체적으로 파악하는 것이 불가능하다. 이러한 예술을 고대의, 모방(mimesis)으로서의 예술개념의 재해석이라고도 할 수 있겠다.

고대 그리스인들의 사고에서 자연세계는 우리가 완전하게 지각할 수 있는 것인 반면, 플라톤적 이데아라는 이상세계는 우리의 정신만이 알 수 있는 것이다. 이러한 관계가 아인슈타인 이후의 세계관에서 역전된다. 즉, 세계에 대한 우리의 정신적 이미지만이 우리가 진정으로 알 수 있는 것이며, 자연세계는 우리의 감각을 통한 파악과 모든 온전한 지식의 영원한 저 너머에 있다. 그러나 예술은 여전히 자연을 반영하는 임무를 맡을 수 있다. 자연의 구조를 인간의 일상 기대범위 바로 밖에 자리매김으로써 배빗과 카터 같은 작곡가의 음악은 청자에게, 자기보다 더 큰 어떤 세계에 다다를 것을 요구한다. 청자는 전체의 부분부분만을 파악할 따름이며, 끝내 전체를 자기의 이해 속에 담아둘 수는 없다. 그러한 복잡하고 불잡기

어려운 작품의 청취체험 하나하나는 관계에 대한 사뭇 다른 지각을 낳을 것이다. 듣고 있는 누구도 ‘이게 진짜다’ 하고 느끼지 못할.

이렇게 배빗과 카터는 선조인 아르놀트 쇤베르크의 미학의 대척점에 자기들을 자리매김한다. 12음 체계를 고안한 쇤베르크의 가장 큰 목표는 자기가 자유무조 작품으로 연 반음계 화성과 불연속 리듬이라는 새로운 세계의 ‘이해가능성’을 마련하는 것이 아니었던가. 이들 미국 모더니스트의 음악은 낭만주의와 뒤이은 표현주의 음악처럼 개인의 정서적 욕구에 우선권을 주기 위해 체험을 깎아내리지 않는다. 이들의 음악은 자연의 “표현”이 아니라 자연에 대한 경의, 그리고 세계 속에서 탈중심화한 인간의 위치를 명상하는 것을 최우선의 미적 목표로 삼는 예술전통에 연결되어 있다고 할 수 있다.

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# Postmodernism and the Culture of Simulation

## Music Ethnography and the Internet

### (ABSTRACT)

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In her recent book, *Life on the Screen*, Sherry Turkle (1997) states that "we are moving from a modernist culture of calculation into a postmodernist culture of simulation." She argues that the "modernist computational aesthetic" revolved around calculation, one-way processes, and hierarchical relationships.

Computers and computation reflected the grand narrative of scientific empiricism: causal relationships, reductive reasoning, and an absolute division between lofty science and popular culture. In the postmodern culture of simulation, this narrative has given way to complexity, interactivity, and decentralized relationships. The GUI (graphical user interface) — along with hypertext media and the Internet — has changed the way we interact with our computers, allowing us to navigate within simulated environments and manipulate metaphorical objects. As an increasingly important part in our lived experiences, the computer and media technologies are changing the way we think about the real and representations of the real. We might then argue that cultural forms emerge out of the materials at hand and, if representation exists in the absence of the real thing, then it is representation — or simulation — that constitutes the stuff of culture.

With recent digital audio technologies, such as streaming audio, the MP3 compression format, Napster, etc., more and more music is being disseminated through the Internet. This reopens the debate surrounding abstract property and raises issues related to musical ownership, appropriation, fair use, privacy, and so forth. The fundamental question remains whether the Internet will offer new possibilities for the global movement of ideas or just become another frontier — this time, the human imagination — to be conquered by Western corporate capitalism (consider, for example, how Java is better known on the Internet as a software than as a Southeast island and people). We might then ask: is the Internet truly a postmodern culture of simulation or just another phase in the modernist narrative of Western exploitation and conquest? Whatever we might think of the Internet, as technocultural utopia or high tech colonialism, it is important that we recognize it as an increasingly important site of musical practice, socialization, and knowledge. This paper will demonstrate how online ethnography might



help in understanding the implications of the postmodern culture of simulation, particularly in relation to emergent musical communities.

**René T.A. Lysloff** is an Assistant Professor of music (Ethnomusicology) and came to the University of California, Riverside in the fall of 1996. He received an M.A. in Ethnomusicology at the University of Hawaii in 1982 and continued his graduate studies at the University of Michigan (under Judith Becker), receiving a Ph.D. in 1990. In his work on Javanese music, Prof. Lysloff has published articles in *Ethnomusicology*, *Asian Theatre*, and other journals and collections (including *the Garland Encyclopaedia of Music*). Since 1995, he has also been exploring issues related to changing technologies and their impact on cultural practices and epistemologies involving music. His current research project involves the ethnographic study of music communities on the Internet. He also served as Editor of the *SEM Newsletter* 1998-99.

# 포스트모더니즘과 시뮬레이션 문화

음악 민족지와 인터넷

(요 지)

르네 T.A. 라이슬로프

(UC 리버사이드)

세리 터클은 최근 저서 『스크린 위의 삶(Life on the Screen)』(1997)에서 “우리는 계산(calculation)의 모더니즘 문화에서 시뮬레이션의 포스트모더니즘 문화로 옮겨가고 있다”고 했다. 그는 ‘모더니즘의 계산적 미학’은 계산, 일방적 처리과정, 위계관계 주위를 맴돌았다고 주장한다.

컴퓨터와 계산(computation)은 인과관계, 환원적 추론, 숭고한 학문과 대중문화의 절대분리 등 과학적 경험주의의 거대 서사(grand narrative)를 반영했다. 시뮬레이션의 포스트모던 문화에서 이 서사는 복잡성, 상호성, 탈중심적 관계로 대체된다. 그래픽 사용자 인터페이스(GUI)는—하이퍼텍스트 미디어와 인터넷과 더불어—우리와 컴퓨터의 상호작용 방식을 바꾸어, 복제된 환경 속을 향해하면서 은유적(mataphorical) 대상들을 조작할 수 있게 했다. 우리의 생활체험에서 점점 더 중요한 부분이 되어가는 컴퓨터와 미디어 테크놀러지는 실재와 실재의 표상에 대한 우리의 사유방식을 바꾸어 놓고 있다. 그러니 문화형식은 손 가까이 있는 소재로부터 나오고, 실물 없이 표상이 존재한다면 바로 그 표상—혹은 시뮬레이션—이 문화의 내용을 구성하는 것이라고도 할 수 있다.

스트리밍 오디오, MP3 압축포맷, 넷스터 등등 최근의 디지털 오디오 테크놀러지 덕분에 점점 더 많은 음악이 인터넷을 통해 확산되고 있다. 그 결과 추상적 재산권을 둘러싼 다툼이 재개되고, 음악적 소유권, 도용, 정당한 사용, 프라이버시 등등과 관련된 쟁점들이 야기된다. 인터넷이 범지구적 사상운동 위한 새로운 가능성을 제공할 것인지, 아니면 서구 기업자본주의에 정복당할 운명의 또다른 개척지—이번엔 인간의 상상—일 뿐인지(예를 들어, 자바가 동남아시아의 섬 이름보다 소프트웨어 이름으로 인터넷에 더 잘 알려져 있다는 것을 생각해 보라) 하는 근본문제는 여전히 남아 있다. 그러니 우리는 이렇게 물을 수 있다: 인터넷은 진정으로 시뮬레이션의 포스트모던 문화인가, 아니면 서구의 개척과 정복이라는 모더니즘 서사의 또 하나의 단계일 뿐인가? 인터넷을 기술문화적 유토피아로 생각하든 첨단기술에 의한 식민주의로 생각하든, 우리가 인터넷을 음악 실재, 사회화, 지식의 점점 중요성을 더해가는 장으로 인식한다는 사실은 중요하다. 이 글에서는 시뮬레이션의 포스트모던 문화가 특히 새로 생겨나는 음악 커뮤니티들과의 관련 속에서 이해하는 데 온라인 민족지가 어떤 도움을 줄 수 있는지 논증하려 한다.

르네 T.A. 라이슬로프    미국 미시간대학 박사(민족음악학), UC 리버사이드 음악대학 교수. 자바

음악과 인터넷상의 음악커뮤니티에 관한 연구를 수행해 왔으며, 1990-2000 미국 민족음악학회(SEM) 뉴스레터 편집인을 맡았다.

# Interaction or Cultural Displacement?

## Some Trends in Chinese Music of the Past Century

(ABSTRACT)

Yu Siu Wah

*The Chinese University of Hong Kong*

Since the late Qing dynasty, Western music started to be gradually introduced to China by the missionaries. It was at a time when China was repeatedly defeated by Western powers and Japan. Under such a political and social environment, there had been a general disappointment with most Chinese traditions among the Chinese intellectuals. They were taken as tokens of hindrance to development and the main reason for Chinese backwardness.

In the course of learning from the West, the Chinese have essentially embraced Western music practice, repertoire and aesthetics as reflected in the school music education system and curriculum. To the general Chinese, piano and symphonic orchestra are the more conspicuous symbols of Western achievements in music. The Chinese also accepted the concept of composition in the Western sense of the word whole-heartedly. The use of functional harmony and Western instruments became the standard of modernization. In the Chinese societies of Mainland China, Taiwan and Hong Kong, it is a well-known phenomenon that the popularity of the piano is overwhelming. Modeled after Western symphonic orchestra, orchestras of Chinese instruments in big cities are mostly funded by the central or local governments. *Bel canto* singing has been incorporated into various traditional vocal genres.

In the paper, a wide range of music examples will be examined. They range from early Chinese art-songs, the Chinese orchestra, the use of excavated ancient musical instruments, to the mixing of Chinese and Western musical instruments in movie soundtracks. Music analysis of the chosen examples will be provided and the presenter would try to outline the social and cultural meanings behind these trends.

**Yu Siu Wah** was born and educated in Hong Kong. He learned to play the Chinese bowed lute *erhu* and cultivated a life-long interest in Chinese music history when he was in high school.

After graduating from the music department of Chinese University of Hong Kong (CUHK), Yu joined the Hong Kong Chinese Orchestra for two years as a full-time musician. He then worked for Radio Television Hong Kong (RTHK) as producer, reporter and presenter in the fine music section. In the early eighties, Yu wrote frequently for the Chinese press as a music critic. Yu also worked for the Hong Kong Philharmonic Orchestra as marketing and promotional manager before he went to the U.S. for graduate studies.

On a teaching assistantship Yu went to University of Maryland Baltimore County in the fall of 1983 to study ethnomusicology. In 1984 he received an exchange scholarship from the Social Anthropology Department of Queens University in Belfast, Northern Ireland, and finished his M.A. degree there. In 1985 he entered Harvard University where he studied musicology. His mentor and advisor is Professor Rulan Chao Pian, under whose tutelage he finished his Ph.D. dissertation on "The Meaning and Cultural Functions of Non-Chinese musics in the Eighteenth-Century Manchu Court."

In 1993, Yu joined the faculty of music department at CUHK where he teaches Chinese music history. He hosted programmes on Chinese instrumental music for RTHK with enthusiastic response. He is now hosting a weekly programme on world music for RTHK. Yu has edited two books on Chinese orchestra and Cantonese operatic songs. His new book on music and culture of Hong Kong will soon be published by the Oxford University Press, Hong Kong. Yu's research interest ranges from organology, instrumental music, Chinese music history, non-Chinese musics in the Chinese context, the music of Cantonese opera, to issues of music and politics.

# 상호작용인가 문화 퇴거인가

20세기 중국음악의 몇몇 흐름

(요 지)

유 슈와

(홍콩중문대학)

청말(淸末) 이후 서구음악이 선교사들에 의해 차츰 중국에 소개되기 시작했다. 중국이 서구 열강과 일본에 잇따라 무릎을 꿇을 때다. 이러한 정치적·사회적 환경 속에서 중국 지성인들 사이에는 중국 전통 대부분에 대한 광범위한 회의가 일어났다. 전통은 발전을 가로막는 대명사, 중국의 퇴보의 주된 원인으로 여겨졌다.

서구로부터 배우는 과정에서 중국인들은 학교 음악교육 시스템과 교과과정에 반영된 서구 음악의 실제와 레퍼토리와 미학을 그대로 수용했다. 일반적으로 중국인에게 피아노와 교향악단은 서방이 음악에서 이룬 업적의 극명한 상징이다. 중국은 또 서구식 작곡개념을 기꺼이 받아들였다. 기능화성과 서양악기의 구사가 근대화의 잣대가 되었다. 본토나 타이완이나 홍콩이나 할 것 없이 중국 사회에서 피아노가 아주 널리 보급된 것은 잘 알려진 현상이다. 서구 교향악단을 본뜬 중국 전통악기 관현악단이 대도시마다 생겨나 중앙정부나 지방정부의 재정지원을 받고 있고, 갖가지 성악 갈래에 벨칸토 창법이 스며들었다.

이 글에서는 폭넓은 음악을 보기 삼아 살피려 한다. 음악은 초창기 중국 예술가곡과 중국 관현악, 출토 고악기 사용에서부터, 중국악기와 서양악기를 배합편성한 영화 사운드트랙에까지 걸쳐 있다. 보기로 드는 음악들의 분석을 통해, 이러한 흐름의 뒤에 숨은 사회적·문화적 함의를 그려내 보려 한다.

**유 슈와**    홍콩중문대학에서 열후 전공, 북에이레 퀸스대학 사회인류학과 석사, 미국 하버드대학 음악학박사, 홍콩중문대학 교수.

# An Interaction and a Reaction

## Aspects of *Piano Sanjo No.2* of Yoo

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*Korean National University of Arts*

Apparently, since the middle of 1960s musical avant-gardism in the West lost its momentum as a mainstream. Various reactions arose against the highly complex, cerebral, cacophonous music of the previous era. Minimalism, New Tonality, Neoromanticism, Polystylism were among others. Again, the musical scenes in the West since 70s became diversified as in the first half of the 20th century compared to those of the 50s and early 60s represented by the legendary Darmstadt or Donaueschingen.

In Korea, the avant-garde movement began in the early 70s. The lead was taken by young composers who studied abroad, especially in Germany where Isang Yun already had achieved his international reputation. Korea, much lagged behind in all aspects of life until the end of 60s, almost instantaneously could join in the international musical scenes because of him. Since then, most Korean composers have been eager to absorb the Western contemporary idioms, techniques, ideas and so forth. No minimalist, no neoromantist, no traditionalist emerged, only avant-gardists were coming to the front. This seemed inevitable since we had not have any proper opportunity to develop Western traditional music. Although Western music began to take over the musical life in this country around the end of the nineteenth century, until the end of 1960s, we had little political, economic, social and cultural background to create Western traditional style music with high artistic standard except some rudimentary songs and simple instrumental music. On this meager soil of Western traditional music the achievement and reputation of Isang Yun, known to Korean public through his involvement in the political incident in the late 60s, kindled the younger generation's latent interest in the Western avant-gardism. Since then young composers tried hard to catch up with the Western avant-gardists without having a chance to give any serious thought as to whether they were going right direction or not.

Since the beginning of 80s I came to be sceptic about the values and aesthetics of many compositions by Western avant-garde composers as well as contemporary Korean composers. Do I really like music of Stockhausen or Boulez? Why should music be atonal and ametric which is not pleasing to me? Did we have any historical or sociocultural background for 12-tone or avant-garde music? Did korean composers'

music sound Korean? Or did Isang Yun's music really sound like Korean or Oriental as Westerners claimed? What was our own musical tradition for? Those were some of my questions occurred in my mind at that time. I answered myself and came to the conclusion that I should compose my own music that sounded more explicitly Korean, more directly rooted in our own tradition, more pleasing and enjoyable to general audience and also could keep up with modernity or even transcend it. To accomplish what I aimed I had to study hard our own traditional music because, unfortunately, Korean traditional music was not something to be learned effortlessly and spontaneously like mother tongue by most Korean composers who were trained in Western music.

*Sanjo* is one of the most indigenous and unique musical heritage of high aesthetic values in Korea. It began as an improvisation for a solo instrument, probably based on the tunes from *pansori*<sup>8)</sup> or shaman ritual music in the southwestern part of the country. So the length of the performance rather varied according to the circumstances of the performance and the moods of the performer than fixed same all the time. They say it was given its formal structure by a virtuoso of the *kyagum* in the late 19th century. Following the *kayagum*<sup>9)</sup> other instruments began to be used for the *sanjo*. In the course of time several schools have been established by some master players. Once established, they orally transmitted their music to their disciples. Unfortunately, since the deaths of the masters, the tradition of improvisation was almost ceased and the performers nowadays reiterate what they learned by heart from their masters. Only recently, some composers took up the role of late masters and began to compose, rather than improvise, *sanjos* for various traditional or western instruments.

*Sanjo* usually consists of 4 or 5 movements according to the agility of the instrument on which the player improvises. They usually do not play the last movement (the fastest one) on the *keomungo*<sup>10)</sup> or *ajaeng*<sup>11)</sup> because it is difficult to play the very fast

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8) A narrative vocal music performed by a singer who solely plays many characters of the story with songs, recitations and gestures accompanied by a *buk* (double-headed drum). Developed prior to the *sanjo*, it provided basic materials such as rhythms, modes and tunes for the development of *sanjo* performance.

9) One of the most popular string instruments in Korean traditional music. There are two kinds of *kayagum* in use today. One is for Court music and the other is for folk music, especially for *sanjo* playing. Both has 12 silk strings, plucked by the thumb or fingers, on the movable bridges without a fingerboard, but the latter has a little smaller size and thinner strings to facilitate the fast passages. Having no fingerboard makes the instrument suitable for *nonghyun* which is executed by pressing and releasing the strings vertically making inflections from microtones to almost thirds.

10) 6-stringed, *kayagum*-like instrument plucked with a bamboo stick. Unlike the *kayagum* it has frets for 3 strings. The other 3 are supported by movable bridges like the *kayagum*. In traditional Confucian society it was favored by aristocrats and literati for its profound timbre compared to the *kayagum*.

11) Bowed string instruments with low range. 7-stringed *ajaeng* is used mostly for court music, although some has 8 or 9 strings. Like the *kayagum*, smaller one is used for *sanjo* playing.



music on them. Each movement is constructed on a distinctive rhythm the pattern and tempo of which varies from movement to movement.<sup>12)</sup> The tempo of the movement becomes progressively faster from the beginning to the end. There is no pause between the movements. It uses several modes.<sup>13)</sup> Each mode differs one another by its scale formation and the mood it gives rise to. Most modes in Korean traditional music usually utilizes less than 7 tones based on traditional tuning system which is different from the Western equal temperament system.

Not only the structural features but the performing practice contributes very much to form the ethos of Korean traditional music. In court music *nonghyun* or *yosung*<sup>14)</sup> was somewhat subdued compared to the folk music because the audience of the court music, then aristocrats and literati, had to conform themselves to the strict confucian ethics. In folk music tradition, however, common people could express the feeling and emotion more explicitly with *nonghyun* or *yosung* because they did not have to conform themselves to the Confucian ethics so strictly as their dominant class did. In *sanjo*, especially in the slowest first movement, *nonghyun* is much of importance to give rise to the feeling and emotion which is characteristic to people of the southwestern part of the nation.

Usually few Western composers are interested in writing a piece for non-Western instruments. Even though they are interested they have little physical access to them. When they have a chance to get one they have little understanding of it. Simply knowing the structural features of an instrument does not mean that one understands it. One must have understanding of the music and culture in which it was used. When Mauricio Kagel, well publicized avantgardist in the 60s and 70s wrote the piece titled "Exotica" for extra-European instruments in 1971, I think he dealt with some two hundred extra-European instruments only as a means of producing exotic sounds. He just put the extra-European instruments into his European avantgardist tradition and produced what they called new music, which I didn't like.

I wanted to put Western instruments into our tradition. There might be different ways to realize it. I thought using traditional forms could be one way of doing it. When it came to compose a *sanjo* for the piano, however, I had to deal with some problems. One was about the *nonghyun* and the other was about the temperament. To many Koreans, both musicians trained in traditional Korean music and those trained in Western music, it seemed incompatible to think of *sanjo* and the piano at the same time. One was characterized by its *nonghyun* regarded by many Koreans as one of the

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12) To enjoy the *sanjo* performance, understanding of the basic rhythm of the each movement is needed. They are as follows:

13) There are still a little confusion and dispute on the traditional modes in terms of terminology and scale formation. According to Professor Paik, 3 modes are differentiated in *pansori* from which *sanjo* originated. They are as follows:

14) Both terms designate the same practice of tonal inflection. *Nonghyun* is used for string instruments and *yosung* is for wind and voice.

quintessential elements of Korean music and the other was one of the most Western product on which there was virtually no way to execute *nonghyun*. Also they thought that the traditional Korean temperament was of much importance to maintain the identity of Korean music. But there was no way to realize it on the piano unless I retune the usual Steinway, which I didn't want to for I was no experimentalist.

If we look back at the history of Western music we can find that they chose some features in music at the expense of others in the previous era. Since the turn of the tenth century they developed polyphony at the expense of melodic and rhythmic subtleties of monophonic music. Around the turn of the eighteenth century they began to prefer equal temperament system to various unequal temperament systems of the previous era at the expense of some merits like pure triads for instance. In both cases they chose the possibilities of new expressive power at the expense of pre-existed advantages of expression. Harmony for the former and modulation for the latter were new potentialities they preferred.

Owing to the economic development since 1970s the piano became one of the most popular instruments in this country. "If so, why not a *sanjo* for piano? But what about *nonghyun* and the temperament? I can do without them. Instead I can take advantage of new possibilities of expression that the piano can provide such as the wider range, harmony and modulation, etc. Are *nonghyun* and temperament really the only characteristics that guarantee the identity of Korean music? I don't think so. Virtually in all non-European music are there practices of tonal inflection comparable to *nonghyun* or *yosung*. Then what else is important to distinguish Korean music from others? The syntax!" I came up with this conclusion at the time of brooding on the possibility of composing a *sanjo* for the piano.

The syntax of Korean traditional music that lacks the Western sense of harmony consists of two basic elements. One is melodic and the other is rhythmic. Melodic syntax determines the probability of occurrence of a certain tone following a specific tone in a mode. Rhythmic syntax determines the probability of occurrence of a certain duration following a specific duration. The syntax of Korean traditional music is different from that of Chinese or Japanese even when they use similar mode based on common pentatonic scale. Simply using five tones does not guarantee a tune to sound like Korean. One must have understanding of the syntax of Korean music to make it sound like Korean. If I followed the syntax of our own I thought I could maintain the identity of Korean music to a certain degree even in well-tempered system without *nonghyun*. There was little thing I could do about the *nonghyun* and temperament as long as I used the piano. I had better try to exploit the new possibilities that traditional instruments did not have.

Musical syntax makes it possible for us to predict or expect what specific tone or

duration will come next in the course of music. We can listen to music actively when we understand the syntax of the music we listen to. Tonality is inevitable for the establishment of melodic or harmonic syntax in music and regularity is necessary for the rhythmic syntax. But the tonality in the music of common practice period in Europe is not the only one that gives rise to the sense of tonality in music. It arises not from the functional harmony only but from many other interacting pitch related factors in music. There is no syntax for the listeners in avant-garde music for they are never able to predict or expect what specific tone or duration will come next in the course of music. So listeners can't listen to music actively any more. That was one of the reasons why avant-garde music alienated the general audience. Tonality is universal for it is inherent in the human psychology. Atonality is not. If we wish to appeal to more general audience tonality in its broad sense is needed. The problem is how we can achieve a high aesthetic standard with tonality when all kinds of tonal experiments already have been made in the West since the turn of the twentieth century.

*Piano Sanjo No.2* was composed in 1994 and premiered in 1996. It was fully modeled after traditional *sanjo* in its overall formal structure. It consists of five movements. There is no pause between movements. In traditional *sanjo* the *changgo*<sup>15)</sup> is needed to accompany the solo instrument. But I did not use the *changgo* since I assigned its role mostly to the left hand of a pianist. Most tunes are based on traditional modes and the traditional cadential gestures, both melodic and rhythmic, were fully exploited. Although there was no way to play *nonghyun* on the piano I tried to simulate it with some other means like grace notes or crashing seconds. Many aspects of rhythm in traditional *sanjo* were fully utilized such as syncopations and hemiolas. There is no theory or system of harmony in this piece. Each chord and each progression of chords were carefully chosen with my ears. The music sounds like tonal but there is no tonal center for the whole piece as in the music of common practice period in the West. There does exist tonal center for short period of time but it shifts rather quickly all the time, which would be impossible on the traditional instruments. There is no concept of development based on a motive or theme like Western traditional music. It is nondevelopmental. Music moves on without a repetition or recapitulation. In this sense the form of each movement is open rather than closed as in many traditional forms in the West. In traditional *sanjo* there is no sense of link between movements. Each movement is complete in itself. They just play the whole movements successively without pauses. Actually they can play any movement separately. In my *Sanjo*, however, I tried to link each movement smoothly without the sense of ending of the previous movement. So the music keeps moving on from the first movement to the last one. Melody, rhythm, harmony and texture were all under control to fulfill the good shape of tension and resolution.

There is generally a tinge of sorrow in the tune based on *kemyunjo* mode in the

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15) An hourglass-shaped drum. Its left side is struck by the left hand palm and right side by a stick.

traditional *sanjo*. Actually tunes on the *kemyunjo* mode are most prominent in the traditional *sanjo*. I tried to use the mode less frequently compared to the traditional one since I thought that the feeling of sorrow or the emotion it gives rise to is somewhat maudlin and negative to modern Koreans. On the whole I tried to express brighter and more positive feelings in the piece compared to the traditional *sanjo*.

If we look up the *Harvard Dictionary of Music* for Nationalism, it reads as follows:

By about 1930 the nationalist movement had lost its impact nearly everywhere in the world. The pendulum swung back to supranational idioms, so much so that nationalism was called the last illusion of people without talent.

I wonder what they exactly had in mind when they said the "world." Europe or America is not the only world on earth nowadays. Combining the non-European mind of creativity with European instruments or vice versa, I think there are still many possibilities of expression in music. I still believe that non-Western music could contribute to open a new vista for the world music today and the future.

Like all other forms or styles in arts *sanjo* has its own strength and potentialities as well as weakness and limitations. We cannot use the same forms, modes, rhythms on and on all the time. By doing that we may preserve the tradition but we cannot create the new one. *Sanjo* has to be transformed into a new creative form and style. At the moment I wish my work could serve as a bridge between the tradition and the better tradition in the future for this country.

**Yoo Byung-Eun** is one of the most influential composers in Korea. He studied composition in the College of Music, Seoul National University, and received his M.M. from the School of Music, University of Michigan (USA). Currently, he holds the position of Professor of Composition at School of Music, the Korean National University of Arts. Among his recent works are *Hahn* for Orchestra, *Shinawi No.3* "Will Spring Ever Come Again to the Seized Land?" for Korean traditional vocalist and orchestra, *Shinawi No.5* "Song of May" for orchestra.

## 상호작용과 반작용

### <피아노산조 제2번>의 경우

(요 지)

유병은  
(한국예술종합학교)

1980년대초 이래 나는 서구 아방가르드 작곡가들은 물론 현대 한국 작곡가들이 쓰는 대부분 음악의 가치와 미학에 회의를 갖기 시작했다. 나한테는 듣기 싫은데, 왜 음악을 무조, 무박으로 써야 한단 말인가? 12음이나 아방가르드 음악을 받아들일 역사적 또는 사회문화적 배경이 우리에게 있던가? 윤이상 음악은 서구인들이 주장하듯 한국적 또는 동양적인가? 우리 나름의 음악전통은 어디에 쓴단 말인가? 당시 내가 갖던 질문을 몇 가지 들면 이런 것들이다. 나는 스스로 답안을 냈고, 그 결과 나는 더 분명히 한국적이고 일반청중에게 더 듣기 좋고 즐길 만하며 모더니티도 충족하거나 심지어 극복할 수 있는 내만의 작품을 써야겠다고 결론내렸다. 내 의도를 이루기 위해, 우리 전통음악을 열심히 공부하기 시작했다.

<피아노산조 제2번>(1994)은 이런 고된 노력의 소산이다. 산조는 높은 미적 가치를 가진, 한국에서 가장 고유하고 독특한 음악유산의 하나다. 그러나 피아노를 위한 산조를 쓰는 것은 쉬운 일이 아니었다. 피아노를 위한 산조를 쓰려면 두 가지 커다란 문제에 맞닥뜨려야 했다. 하나는 연주실제, 하나는 조율 문제다. 한국 전통음악으로 교육받든 서양음악으로 교육받든, 많은 한국인에게 산조와 피아노를 동시에 떠올린다는 것은 불가능해 보였다. 한쪽은 많은 전통음악인들이 한국음악의 본질적 요소로 여기는 농현이라는 연주실체에 의해 주로 특징지어지고, 다른 한쪽은 농현을 구사할 길이 사실상 없는 가장 서구적인 산물이었다. 농현과 더불어 한국 전통음악의 조율도 한국음악의 특성을 유지하는 데 아주 중요했다. 하지만 피아노를 쓰는 한 이를 해결할 길은 없었다.

<피아노산조 제2번> 작곡과정의 이러한 면모들을 이 글에서 논의하려 한다. 작품의 테크닉과 미학 측면도 짚막하게 언급할 것이다. 이 작품이, 서로 다른 두 음악전통 사이의 상호작용의 보기가, 동시에 기존의 양식과 사고에 대한 반작용의 보기가 될 수 있기를 바란다.

**유병은** 서울대 작곡과 졸업, 미국 미시간대학 석사, 한국예술종합학교 음악원 교수. ‘제3세대’ 동인으로 활동했으며 주요 작품으로 관현악 <한>, 시나위 제3번 <빼앗긴 들에도 봄은 오는가> 등이 있다.

# Lecture Concerts

## *Chimhyang-moo* *The Silk Road*

Hwang Byung-Ki, *Gayageum*  
*Ehwa Women's University*

***Chimhyang-moo*** 沉香舞 (1974) breaks entirely new grounds in the field of Korean music. *Chimhyang*, an Indian perfume, gives its name to the work. In this work, Professor Hwang surveys the world of Buddhist art in Silla period (1st century B.C.-10th century), where sensitivity to beauty was sublimated into religious exultation by the medium of music. Completely new techniques in performance are required for this work. Even the tuning is different, the basis being a scale used for a Buddhist chant. Arpeggios are employed which recall those of *gonghu* 箜篌, an ancient East Asian harp, The *janggu* also plays an important part in this composition.

The composer speaks of ***The Silk Road*** (1977): "The discovery of Persian wine glass with their mysterious translucence in an old Silla Tomb prompted this composition." The title of the work has two meanings, one being that of the ancient civilization's East-West trade route, and the other the Silla fantasy of a remote West, symbolizing the beautiful Silk Road.

**Hwang Byung-Ki** started playing *gayageum* in his teens. After graduating from the Department of Law, Seoul National University, he lectured at Seoul National University, National Center for Korean Traditional Performing Arts, and so forth, and is currently Professor of Music at Ewha Women's University. *Bidan Gil* and *Chimhyang Mu* for *gayageum* and *Labyrinth* for vocal and *gayageum* are among his most well-known works. He also completed his own *sanjo* after his teacher, Jeong Namhui's style in 1999.

## 침향무(沈香舞)

### 비 단 길

황병기, 가야금

(이화여자대학교)

곽은아, 장구

(이화여자대학교)

<침향무>는 <가라도> 이후 6년만의 침묵을 깨고 1974년 발표한 문제작이다. 이 곡에서 작곡자는 판이하게 새로운 음악세계에 도달했다. 즉, 서역적인 것과 향토적인 것을 조화시키고, 감각적이고 관능적인 아름다움을 범열의 차원으로 승화시킨 신라 불교미술의 세계를 음악에서 추구한 것이다. ‘침향(沈香)’은 인도 향료 이름으로, 이 곡의 제목은 침향이 서린 속에서 추는 춤이라는 뜻이다. 음계는 불교음악 범패에 기초를 두기 때문에 가야금의 조현이 전혀 새로우며, 연주기교도 서역 하프, 즉 공후를 연상시키는 분산화음을 위한 새로운 것이 많다. 이 곡에서 장구는 독자적인 위치에서 단순한 반주 이상으로 중요한 역할을 하는데, 손가락으로 두드린다는가 채로 나무통을 때리는 등 새로운 기교로 특이한 효과를 낼 때도 많다.

<비단길>(1977)은 작곡자의 설명에 의하면 “신라 고분에서 발견되는 페르시아 유리그릇의 신비로운 빛에서 작곡동기를 얻었다”고 한다. 제목은 고대 동서 문물이 교역되던 통로의 이름이면서 신라적인 환상이 아득한 서역에까지 펼쳐지는 비단같이 아름다운 정신적인 길을 상징하기도 한다.

**황병기** 작곡가, 가야금연주가. 서울대 법학과 졸업, 서울대 국악과 강사(가야금), 이화여대 음대 학장을 거쳐 현재 한국음악과 교수. 작품으로 독주곡 <비단길>, <침향무>, 가야금과 목소리를 위한 <미궁> 등이 있으며, 1998년 정남희제 황병기류 산조를 완성한 바 있다.



*Tokiwazu* Style Music and *Shamisen*  
*Modoribashi*

Mozibei Tokiwazu V, *Jyoururi* (vocal) and *Shamisen*  
*Japan*

**Mozibei Tokiwazu V** was born in Tokyo in 1961 and began his training in *Tokiwazu* style music at the age of four. He was taught by both his father Eijyu Tokiwazu (b. 1927, formerly known as Mozibei Tokiwazu IV and currently a Living National Treasure and a member of the Japan Art Academy) and his great uncle (the brother of his grandfather) Shoujyu Tokiwazu. His grandfather was known as Mozibei Tokiwazu III (1888–1960) and was also a Living National Treasure and a member of the Japan Art Academy. In 1977 Mozibei V, received the professional name Shikou Tokiwazu as a *tokiwazu shamisen* player. In 1980 he formed a group called "San Sui", consisting of young performers of Japanese traditional music. Since this time they have had seven major concerts. Also in 1980 he entered the Japanese Music Department of Tokyo University of Fine Arts and Music (Tokyo Geijitsu Daigaku), specializing in *tokiwazu shamisen*, from which he graduated in 1984. In 1983 at Carnegie Hall, he performed the world premiere of Masahiro Yamauchi's "So-Kyo" for *shamisen* and orchestra, with Gunter Schuller conducting the American Symphony Orchestra. In 1988 he performed "The First Concert of Shikou Tokiwazu's Works" for Japanese and Western instruments, and since that time has had four major concerts. In 1992 he was awarded the "5th Seieikai Encouragement Prize" for his activities in both contemporary composition and traditional performance. In 1995 he became a master player of *tokiwazu* style music for *kabuki*, and in 1996 he succeeded to his father's name: Mozibei Tokiwazu. At present his activities are diverse, including composing and performing contemporary and commercial music, as well as for Japanese dance. In addition, he has taught *tokiwazu* style music at the Tokyo University of Fine Arts and Music since 1994.

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