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**Pagh-Paan's *No-ul*: Korean Identity Formation As Synthesis of Eastern and
Western Music**

by
Ji Hyun Son

A dissertation submitted to the Graduate Faculty in Music in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts, The City University of New York

2015

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

Peter Manuel

Date

Chair of Examining Committee

Norman Carey

Date

Executive Officer

Stephanie Griffin

Geoffrey Burleson

Philip Lambert

Supervisory Committee

THE CITY UNIVERSITY OF NEW YORK

Abstract

Pagh-Paan's *No-ul*: Korean Identity Formation As Synthesis of Eastern and Western Music

by

Ji Hyun Son

Advisor: Stephanie Griffin

In this dissertation, I address a gap in a great many syntheses of Eastern and Western music, including the crucial moment in Korean music history that brought about revival of traditional music, resulting in the international impetus it has today. In addressing this gap, I chose Younghi Pagh-Paan and her music to initiate a deeper discussion of Korean composers contributing toward the golden age of Korean music, a welcome development in Korean society; it has also heightened pride and respect for the culture and resulted in a robust Korean identity in their music.

I have demonstrated ways in which Pagh-Paan promotes and develops the horizontal quality of Korean traditional music, focusing on melody, most unmistakably through her treatment of the *nonghyun* of central tones, as embellishments and as vibrato technique. She sees these pitches as more than tones within a structural harmony; they are entities on their own right, as Korean melody stands without regard to harmony. Great emphasis is given to timbral

development, recalling the Korean percussion sounds reminiscent of *pansori* and the Korean string sounds of *sanjo*.

Eastern Taoist principles, such as *jung-joong-dong*, and *yin* and *yang*, built into Korean musical construction, are also crucial in understanding Pagh-Paan's musical language. Her conscious incorporation of these breathes new life to core elements of Korean music, bringing them closer to audiences who only vaguely knew of their existence. Pagh-Paan aims at writing music that might be understood and identified by all Korean audiences.

Pagh-Paan brings the most basic elements of Korean music together with the more universal, or the modern elements of western music, in several aspects: 1) their advanced techniques; 2) instrumentation for the lower string trio; 3) motivic development; 4) organization around interval relationships; and 5) creation of a harmonic language through intervallic permutations. Her innovations with the mother chord integrate order and coherence into her musical expression. Her mother-chord technique has a basis in Eastern sensibility, the concept of movement within stillness, of Taoist philosophy which opened new harmonic possibilities for composers looking for ideas outside serialism, minimalism, neoclassicism, etc.

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Glossary

A-ak: Court music

Ajeng: A string instrument with seven strings. It is the lowest pitched member of the string instruments played with a bow

Beepa: A five-string plucked instrument

Buk: A flat drum

Chang: The sung portion of *pansori* comprised of singing, recitation and acting

Chu-sung: Means “pushing up sound.” It results in a raised pitch through a slide

Daegum: A large flute made out of bamboo

Gagok: Short lyric poems sung by males or females, or both, accompanied by a group of string and wind instruments

Gasa: Vocal music sung to a long text in a particular rhythmic pattern (*jangdan*). There are twelve pieces in gasa repertoire; *baek-gusa*, *hwang-gaesa*, *juk-jisa*, *chun-myungok*, *u-busa*, *gilgun-ak*, *sangsa-byulgok*, *kwonjuga*, *suyang-sanga*, *yangyang-ga*, *chusaga*, *maehwa-taryong*.

Gomungo: A zither-like instrument, played while sitting on the floor with the instrument laying on one’s knees, similarly to the *kayageum*. The *gomungo* is a solo instrument used both in court music and for entertainment for lower classes. It was developed during the Goguryo dynasty (37 B.C.–668 A.D.), has six silk strings, and played by striking the strings with a *suldae*, a small horn or bamboo plectrum, held in the right hand. Three of the six strings are strung over sixteen *gwae* (fixed frets), while the other three are each supported by *anjoks* (bridges).

Gosu: A drummer who plays a prominent role in *pansori*

Gut: The shamanistic exorcism ritual consists of dancing and singing to drive out the devil or to appease a god.

Hae-geum: A two-stringed, bowed instrument made of bamboo that was introduced from China during Goryo-dynasty (918-1392). It is widely used in court and folk music.

Jangdan: Repeated rhythmic cycles specific to certain patterns and tempi

Jango: An hourglass-shaped drum played with two sticks.

Jun-sung: Means “rolling sound.” It is a combination of *chu-sung* and *tae-sung* that results in grace notes or turns.

Jung-aak: Music of the court and nobility

Jung-joong-dong: The Taoist idea of “movement while seemingly still”, flux within stasis

Kayageum: A twelve-stringed, zither-like Korean instrument with pentatonic tuning. One of the most representative Korean string instruments along with *gomungo* that originated from Gaya-dynasty (42–532). It earlier included twelve silk strings each supported by *anjoks* (movable bridges). The number of strings in the modern *kayageum* varies from 17, 18, 21, 22, 23 and 25, among which 18- and 25-stringed *kayageum* are most widely used.

Kasa: Narrative vocal music

Man-Jung-Saak: Slow-Moderate-Fast

Minyo: Folksong

Mu-aak: Court dance music

Nonghyun: Ornamentation

Pansori: Dramatic vocal music

Piri: Korean wooden flute

Pyunjong: A bronze bell

Pungmul: Korean traditional percussion music

Pyong-sung: Means “flat sound”, senza vibrato.

Sanjo: An instrumental version of *pansori*. A solo instrumental piece that originated from Shamanist music and *pansori*.

Senghwang: A reed woodwind instrument made of 17 bamboo sticks.

Sijo: Lyrical vocal music. It consists of five movements that include a prologue, epilogue, and an interlude inserted between the third and fourth movement. Korean vocal piece that sets poems to music.

Tae-sung: Literally means “retreating,” or “declining sound.” It is applied to descending lines and where a passage ends in a pitch gliding several tones down.

Tongso: A Chinese oboe-like instrument made of bamboo.

Yo-sung: Means “vibrating sound,” as in the European wide vibrato, covering a large range.

Zwago: A hanging drum

INTRODUCTION

I was born in Korea and lived there until my family moved to the United States in 1991, so that my sister and I could get a better music education. I spent most of my childhood in Seoul, where the music scene (and in Korea generally) in the 1980s was very different than today. Koreans had very few chances to hear indigenous Korean music, because concerts in traditional genres were rarely given; in school we studied the music of Mozart and Beethoven before learning about Korean music.

In the 1980s, Koreans had generally unfavorable views toward Korean traditional music. It was common to consider Korean music uncultured or otherwise inferior to Western music. Perhaps this had to do with the particular moment in Korean history, when traditional arts were most often associated with *kisaeng*, or Korean “geishas.” During the Choson period (1392–1910), geishas belonged to one of the lowest classes in society, and the government made *kisaeng* slaves in the mid-1600s. These female entertainers were trained to sing, dance, and play traditional instruments, and also engaged in prostitution with aristocrats and kings. Some *kisaengs*, such as Hwang Jinee and Chun Hyang, were highly skilled musicians and dancers who helped popularize traditional music in the seventeenth century.

Perhaps the dismissal of Korean traditional music stemmed from late exposure; the general public came into contact with Korean Court music only after the fall of the Choson dynasty in the mid-1930s. Until then, ordinary people heard royal music only during the processions of aristocrats or kings. Some traditional genres, characterized by excruciatingly slow tempos, seemingly unchanging melodies played repeatedly, and heterophonic construction, turned listeners away. To untrained ears, it may have seemed boring and unsophisticated.

On one of my most recent trips to Seoul in 2013, I was pleasantly surprised to see a more frequent occurrence of traditional music compared to when I lived there. Flipping through television channels, I discovered numerous networks that showcased Korean traditional music all day long. Watching these performances on television, I noticed that the performers' ages varied from around eight to thirty. It was impressive to see the music's popularity among this young crowd, again compared to the 1980s, when traditional music was considered an "antiquated art," practiced only by older generations.

On another occasion, I was meeting a friend at the Seoul National University and arrived at the music building to hear an interesting mixture of instruments and repertoire, both Korean and Western, coming from practice rooms. A female student was singing an operatic aria while another student played traditional music on a *kayageum*, a Korean stringed instrument, right next door. I was aware that the Seoul National University had adopted a traditional music program, but hearing those instruments practiced together was a jarring experience. It gave me an epiphany: I suddenly realized that I had not caught up with contemporary Korean culture and that Korean traditional music had finally come to be respected and enjoyed in daily life.

In this dissertation, I explain how Korean music grew from a neglected art, in the eyes of the Korean public, to an internationally recognized tradition, one that even inspired Western composers to write for Korean instruments and to synthesize Korean traditional elements in their works. As I will demonstrate, the Korean music revival stemmed partly from the government's efforts to rebuild a lost Korean identity caused by nineteenth-century Japanese colonialism, the mid-twentieth-century military dictatorship and division of the country, and globalization. In Chapter 1, I will examine how Korea's lost cultural identity has been recovered since the 1960s, to a great degree by the president Park Chung Hee's cultural policies and numerous programs

that influenced Korean arts both positively and negatively. In Chapters 2, 3 and 4, I explore composer Younghi Pagh-Paan's music as an example of effectively implementing Korean music and cultural elements in her composition, *No-ul*, to strengthen Korean identity and national heritage. The Western stylistic elements that are also central identifying traits of this composition include motivic development, organization around interval relationships, and creation of a harmonic language through intervallic permutations.

I initially came to this topic in searching for the origins of a trend, among contemporary Korean and Western composers alike, of synthesizing Korean traditional music with Western music in new works. Since the composer Isang Yun (1917-1995) became internationally known for this style of composition, numerous other Korean composers—In Chan Choi (b. 1923), Suk-Hee Kang (b. 1934), Chung Gil Kim (b. 1933), Byung Dong Baek (b. 1936), En-Soo Kang (b. 1960) and Unsuk Chin (1961)—have followed suit, bringing Korean concert music to international audiences and acclaim. With this study, I hope to contribute to our understanding of how Korean music grew from a near-obsolete tradition to its triumph of artistic glory in the late twentieth century.

Earlier studies on the development of Korean music's incorporation of Western music's aesthetics and compositional techniques focused on music of Isang Yun after the 1960s; worldwide, over a hundred theses have been written on Yun.¹ These studies are extensive analyses on the technical aspects of Korean traditional music and its successful artistic

¹ His prominence on the European music scene is further increased by the regular inclusion of his pieces in music festivals and orchestra programming. Yun's work is also performed often in international competitions and school entry exams.

assimilation in western avant-garde music. However, they fail to explain the socio-political factors behind this prevailing trend among Korean composers.

During the 1960s, in the wake of the Korean War, South Korea underwent rapid industrialization and grew from cultural policy programs, including a nationwide revival of traditional music. But missing from this discourse is information concerning the frequent acts of coercion and mistreatment by the state and its leaders, which led to a period of musical deterioration. Therefore, in-depth studies illuminating these missing links of development and dialogue between Korean cultural policies and the musicians and music they influenced, are pivotal in understanding the origins of a “traditional music boom” since the 1960s.

In contrast to the abundance of studies on Isang Yun, little research has yet been completed on Pagh-Paan and her music. En-Soo Kang wrote a biography,² in Korean, and a dissertation on Pagh-Paan’s music in German.³ En-Soo Kang’s biography provides an overview and some general analysis of Pagh-Paan’s works. She gives a detailed explanation of Pagh-Paan’s formulation of the mother chord, and essential aspects of Pagh-Paan’s music, but information about their application and location within the works, crucial in understanding the concepts, is unclear or missing. In Chapter 4, my analysis locates the presence and application of Pagh-Paan’s mother chords in *No-ul*, noting some inconsistencies.

Recently Max Nyffeler posted an entry on Pagh-Paan’s website under the heading “Portrait,” providing a concise introduction to most of her works.⁴ Nicholas Schalz’s article, in a German reference on composers, according to Pagh-Paan, has yet to be published. Links to further articles and interviews with Pagh-Paan, in German, are available on her website, which

² En-Soo Kang, *The Voice Within Myself*, (Seoul: Yesol, 2009).

³ En-Soo Kang, “*Untersuchungen der Behandlung des Schlagwerks in den Kompositionen von Younghi Pagh-Paan*” (Ph.D. diss., Universität Bremen, 2009).

⁴ <http://www.pagh-paan.com/dsp.php?en,2> (accessed January 19, 2012).

also provides lists of her works, available recordings, a short biography and an introduction to her compositions. As she is becoming more active in Korea, with various commissioned works and performances, numerous articles have appeared in various newspapers and magazines in recent years.

CHAPTER 1: THE LOSS OF CULTURAL IDENTITY, CULTURAL AND NATIONAL DEVELOPMENT IN TWENTIETH-CENTURY KOREA

Korea experienced a series of tumultuous incidents in the twentieth century alone, which resulted in a loss of its national culture and a concurrent loss of cultural identity: the Japanese colonization (1910–1945); division of the country (1945–present); the Korean War (1950–1953); globalization (1950–present); and the dictatorships under Park Chung Hee (1961–1979) and Chun Doo Hwan (1979–1988). The twentieth century was a pivotal period in Korean history, when political and social instability contributed to the incessant threat from foreign occupations and authoritarian rulers, and their uprooting of Korea’s traditional culture.

Since South Korea’s first president Syngman Rhee (1948-1960) established the First Republic in 1948, Korean governments have prioritized the reconstruction of cultural identity through the implementation of new cultural policy objectives and programs. Korean music both flourished and was destroyed under Park Chung Hee’s cultural policies in 1962 and 1973, as will be further discussed in this chapter. He helped to revive traditional music, beginning in the mid-1970s and Kim Dae Jung (president from 1998-2003) furthered its growing popularity by opposing the military regime that restricted artists’ freedom by controlling the press and journalism. President Kim’s open-door policy in 1998 allowed cultural exchange between the North and South after having very little contact since the division of the peninsula.

Japanese Colonization, the Division of Korea, Westernization

Koreans underwent intense cultural assimilation during the Japanese colonization from 1910–1945, which caused cultural identity confusion and loss. The dissemination of Japanese culture was quick and fundamental, destroying Korean culture and brainwashing its citizens into

believing in the superiority of Japanese culture. The Japanese eradicated Korean culture by forbidding the use of Korean language in schools, regulating the publication of textbooks, forbidding Korean patriotic songs, replacing Korean names with Japanese, printing newspapers in Japanese, and building Japanese Shinto shrines while banning Korean Buddhist temples.⁵ Such cultural imperialist policies were thoroughly carried out and severely hindered the development of Korean culture. To this day, Japanese language has sunk deeply into Korean life and in the minds of the common people, who still retain some Japanese words and phrases in their everyday language.

In 1945, with the end of Japanese rule and World War II, Korea was divided into north and south, with two opposing ideologies; communism and socialism in North Korea versus the democracy and capitalism of South Korea, tearing apart a once homogeneous nation and bringing further damage to its cultural identity.

Because of their bitter sentiments against the Japanese occupation and the growing cultural heterogeneity between North and South Korea, South Koreans restricted contact with Japanese and North Korean culture and arts.⁶ Until 1998, a closed-door policy against Japanese culture banned the import of all Japanese performance products, such as film, video, publications, animation, pop music, music recordings, games and broadcast programs.⁷ Similarly, within South Korea, freedom of artistic expression was quelled to prevent the spread of communist ideas from North Korea. North Korean literature, film, or cultural products relating to the communist regime, were strictly banned from South Korea until 1988, when President Rho Tae

⁵ M. K. Kwon, "A Country's Progression into a Century of Promise: Contemporary Piano Music by Korean Composers, Including a Historical Survey of Western Music in Korea and a Catalogue of Piano Repertoire," (D.M.A. diss., The Juilliard School, 2000), 20.

⁶ National Unification Research Institute, *A Comparative Study on the Cultural Policy of South and North Korea* (Seoul: National Unification Research Institute, 1994), 107–120.

⁷ Kwon, "A Country's Progression," 28-30.

Woo launched the open-door policy called “7.7 special declaration for unification.” This declaration allowed for a cultural exchange between South and North Korea.⁸ As the South Korean president Kim Dae Jung claimed, any forced detachment of cultural exchange with foreign countries, even unwelcome exchange from Japan and North Korea, gradually had an eroding impact on the national culture and its dissemination abroad.⁹

After the devastation of the Korean War, which left the country poor and helpless, Westernization was eagerly accepted and rapidly spread throughout Korean society. Koreans became highly exposed to American culture and came to indiscriminately accept the new social and political culture brought to them by the American military. The sudden emergence of Western culture, necessitated by economic and social development after colonialism, brought welcome technology and new experiences and culture to everyday life. As American ideas, technology, and institutions gained control in Korea, they formed the backbone of Korean culture, creating chaos and the displacement of cultural identity in the second half of the twentieth century. The traditional arts lost their place in contemporary culture and underwent drastic changes during this period, leading to their near extinction by the late 1950s.

Modernization and rapid economic growth had negative impacts on Korean culture. Haksoon Yim points out that their undesired effects tore Koreans further away from their roots, corrupting young people’s minds with materialism, hedonism, and violence.¹⁰ Traditional music was seen as a part of an “old-fashioned” culture that people should forget; thus, the influx of western culture fomented the further poor treatment and deterioration of Korean heritage.

⁸ Haksoon Yim, “Cultural Identity and Cultural Policy in South Korea,” *International Journal of Cultural Policy* 8/1 (2002), 42.

⁹ Dae Jung Kim, “The Mutual Development of Korean Culture and Japanese Culture Through Promoting Cultural Exchange,” from his speech at the conference with Japanese artist, October 10, 1998.

¹⁰ Yim, “Cultural Identity,” 39.

Furthermore, Yim states, the rapid spread of modernization and Western pop culture, with its foundation in capitalism and commercialism, “tended to increase extreme individualism and hedonism. Indeed, this trend led to a certain confusion and crisis within Korean cultural identity.”¹¹ The revival of Korean traditional music was seen by the government as an effective response to resolve such issues of a worsening cultural identity crisis.

Park Chung Hee’s Cultural Policy No. 1, “Cultural Property Preservation Law”

After the Korean War, the discourse on Korean culture took a few dramatic turns, in the face of the shifting political, social, and economical situation(s). President Park Chung Hee’s influence on Korean culture and arts remains highly controversial. There were both positive and negative outcomes resulting from his policies, yet deciding whether the systems did more harm than good remains less important than acknowledging that they did both.

After the devastation of the Korean War, Park tried to rapidly rebuild the country by focusing on its economic development and boosting national wealth. He is given credit for quickly rebuilding the country’s economy, dynamically shifting it from an agriculture base to a manufacturing economy, through industrialization and urbanization. In his state-led economic modernization plan, Park believed in culture and national arts, which he called “the second economy,”¹² as a driving force behind the reform, and he foresaw staged performances and education as possible ways of reasserting Korean’s cultural identity. Thus, a new path was opened for Korean music, which was almost at a point of extinction after Japanese colonialism.

¹¹ Yim, “Cultural Identity,” 39.

¹² Chung Hee Park, “Modernization of Man, Economization of Life (New Year’s message for 1968),” in *Major Speeches by Korea’s Park Chung Hee*, edited by Shin Burn Shik (Seoul: Hollym Corporation), 121–140.

In 1962, in his initial attempt to revive traditional music, Park put into effect the Cultural Property Preservation Law (CPPL). He outlined two goals: to encourage creative activities of artists and to provide support for preserving Korean traditions.¹³ The latter was far better observed than the former. Park proposed plans for the government to support Korean arts with grants, awards and scholarships, enlivening compositional activities and performances throughout the country. As a result, the number of composers writing Korean music escalated quickly: more than two hundred Korean pieces were composed in the 1960s alone,¹⁴ although the quality of majority works was questionable.¹⁵ The increased number of new compositions and groups performing these works raised public interest and awareness of Korean traditional music.

A number of reforms took place in the history of Korean music. In 1965, Park designated as “human cultural assets” artists with extraordinary talent in traditional art forms. These masters received stipends, held government-sponsored exhibitions annually, and were given opportunities to educate the young in order to spread the knowledge of their craft.

From July, 1960 to November 1962, *Han-gook Ilbo* and *Dong-a* newspapers had a special column, called “Masters of Cultural Heritage,” to educate the public about the state of traditional arts.¹⁶ The Seoul International Music Dong-a competition added Korean traditional music as a category in 1968, solo recitals for traditional musicians started filling up concert halls,

¹³ Jin-Woo Kim, “Twentieth-Century Discourses on Korean Music in Korea” (Ph.D. diss., University of Michigan, 2002), 88.

¹⁴ Ji Young Jeon, *Twentieth-Century Korean Music* (Seoul: Buk Korea, 2005), 194, 268.

¹⁵ Jeon further claims that Korean composers in the 1960s were limited to producing propaganda music for the Park’s military regime and feared imprisonment or ostracism if their music did not adhere ideologically to the martial law. Jeon gives Ki-soo Kim’s *Gwangbok Song* (1952) as an example of a mediocre work from this period, criticizing that the composer juxtaposes Western fanfare music, church hymns, and Korean folklore in an unimaginative way.

¹⁶ Yersu Kim, *Cultural Policy in the Republic of Korea* (Paris: Unesco, 1976), 16.

and ensembles comprised of Korean instruments formed at the Korean National School for Traditional Music and Seoul National University. Mass media, newspaper, and television in particular, helped the Korean public to stay informed and engaged in musical activities, frequently making reports and publishing articles about concerts, funding, contests, and awards.

While Park played a role of culture activist, he had other reasons for promoting the arts. Park came into power in leading the military coup of 1961, establishing an authoritarian government and ruling as a dictator until his assassination in 1979. He believed that, during turbulent social and historical times, new cultural policy should call for rebirth of Korean culture and arts in order to raise national pride. This attitude helped him win public support as he appeared to sympathize and show concern for the Korean people. Historians generally agree that Park's strategy was to raise the level of folk art to a government-supported elite status as a means of turning people's attention away from the oppressive rule and improving the public's negative impression of their ruler for having cooperated with the Imperial Japanese army. Thus, Park's government promoted the growth of Korean traditional culture to serve economic development, on the one hand, and as a means of legitimizing Park's dictatorship in South Korea, on the other.

Although Park's government promised financial support for the arts, their aims were not explicit enough, certainly secondary to the imperatives of political stability, economic growth and other imminent issues concerning national security. In reality, only about one percent of the total government budget was spent on development of culture and arts in the late 1960s; furthermore, 55.4% of this budget (1%) went into press releases, 37.7% into culture, while a meager 6.9% was spent on the arts.¹⁷

¹⁷ Jeon, *Twentieth-Century Korean Music*, 194.

In 1973, a small increase in funding for the arts occurred; the Korean government spent two percent of their total national budget on the Ministry of Culture and Information (MOCI), while in 1974, it was raised to a mere 2.3 percent.¹⁸ Because the real intent of the government with the CPPL was in mobilizing the arts in support of a political agenda and to strengthen power of the regime, the real progress in enhancing the quality of music never occurred.

In the end, one could argue that Park did more harm than good in the first phase of his cultural policy. Contrary to its initial goal, the CCPL policy was not effective in fostering the creativity of artists although the financial side of the policy has seen some improvements. Paik Chul, a music critic for *Dong-A* newspaper, observes that the level of Korean music being composed dropped significantly during the period when martial law was in effect, from 1961 to 1988. He explains that many composers felt threatened by the government and doubtful of their freedom of expression, which led to eventual dissatisfaction in their works and loss of confidence.¹⁹ The Park's government limited artistic freedom of expression; its cultural policy only promoted works with patriotic, loyal, nationalistic, and cooperative themes, to validate Park's *Yusin* constitution.²⁰ In a similar vein, after the Korean War, a great number of compositions were created around themes of unification, anti-communism, and animosity toward North Korea; Kim Ki Su's *Pabungson* was one of them.²¹ Composers were encouraged to work with themes that glorified the existing regime, as in Kim Kisu's "Song of May" and "New Nation."²²

¹⁸ Y. Kim, *Cultural Policy*, 28.

¹⁹ Jeon, *Twentieth-Century Korean Music*, 216.

²⁰ The new constitution, in 1972, granted Park Chung Hee the presidency for life, with near absolute sovereignty.

²¹ Jeon, *Twentieth-Century Korean Music*, 219.

²² Jeon, *Twentieth-Century Korean Music*, 206.

To further complicate the matter, the performing arts became objectified for easier political manipulation and culture and arts sectors were now overseen by Park's regime, such that government censorship permeated areas such as competitions. Since 1969, prestigious music competitions, such as *Ehwa* and *Dong-a*, have awarded the "Presidential Award" and "Prime Minister Award" judged by a panel comprising mostly government officials.²³ Because of the Korean government's tightening of censorship over composers' works, the period of regulation produced no significant works reflecting original voices or individual expressions. The Korean National Arts competition held in May of 1962, sponsored by the government, commemorated the May 16th *coup d'état*, legitimizing and glorifying the incident. For the composition category, requirements stating, "Thematic material should come from Korean folk music for the purpose of purifying the mind of the citizens and enhancing economic growth,"²⁴ reflected general guidelines for composers of the period, whose works were to show no creativity or individual opinion. The only permissible intention was to preserve those arts that supported Park's political agenda and aesthetic ideology.

Intensifying restrictions in the realm of culture and arts undermined development in those areas and disrupted national potential. From 1968 until 1990, censorship was placed on recordings from Japan or relating to Japan.²⁵ Artists were not permitted to create work reflecting the political turmoil of the time for the fear of imprisonment.

Oblivious to the decline of artistic standards in Korea, the Park government pursued growth in new Korean music with funding, scholarships, and grants, as long as themes and topics were deemed appropriate to their purpose. Even with music of lesser quality, composers received

²³ Jeon, *Twentieth-Century Korean Music*, 207.

²⁴ Jeon, *Twentieth-Century Korean Music*, 200.

²⁵ Jeon, *Twentieth-Century Korean Music*, 208.

recognition from the government, as long as these works reflected no political view. This state of affairs resulted in the immobilization of creative activity, with hardly any work of significance produced during these decades. Keith Howard observed some of the damage Park's policy has caused Korean performing arts: "improvisation has tended to yield to standard forms, and there has been a filtering out of elements considered unsuitable in modern environment. . . . Revivals may sometimes be fabrications which imagine, rightly or wrongly, a contextual framework, re-invented for tourists."²⁶

During the 1970s, another cause of devaluation and demise of traditional music was the dissemination of Western culture; traditional music lost ground, becoming subordinate to Western music. Certainly, there were advantages to adapting Western music to Korean traditions that were passed down in history through oral tradition. Korean composers began using the Western staff notation system, including tempo markings, dynamics, and articulations that enabled more accurate and accountable record keeping for preservation and educational purposes. The establishment of solo recitals and ensembles and the development of instruments to produce bigger sounds suitable for concert halls reflect welcome Western influences.

However, there were many inescapable side effects, which negatively influenced Korean arts. For example, the National Classical Orchestra, the very first ensemble comprised of traditional instruments, gave their first performance in 1964. Too much attention was given to the creation of this ensemble, which aimed to resemble the Western symphony orchestra, and not enough consideration was given to the most fundamental aspects of its musical basis, such as the acoustics and nature of the instruments. Insufficient understanding of the musicology, the compositional techniques of traditional music, in particular, resulted in unsuccessful

²⁶ Keith Howard, ["A survey of the perception of Korea's Traditional Culture," *Kaeksok* 3 (1991): 184-87], cited in Kim, "Twentieth-Century Discourses," 89.

performances that failed to revive public interest. For these performances, two of the most representative Korean instruments, the *kayageum* and *gomungo*, were grouped together in a similar way as a violin section in a Western orchestra. This arrangement of Korean instruments caused confusion and led to disastrous results, as more than twenty plucked instruments, whose sound fails to sustain as do violins, played together in an unsynchronized manner with no conductor. Furthermore, instruments such as the *beepa* (a five-string plucked instrument) were included as part of an ensemble for visual purposes only, even though the works played did not require them.²⁷

Eventually, Park's dictatorship put Western popular culture productions under regulation, along with Japanese and North Korean culture. Park feared that the freely expressed materialism of Western culture, its "immorality and sexuality" in arts, threatened the ethical values of Korean culture. The quality of artistic works plummeted quickly because artists could not freely speak with an individual voice, suppressing any opposing political views or perspectives on societal problems. The forced detachment of artists from the reality of their world greatly limited their artistic creativity. For instance, Isang Yun was exiled from South Korea in 1969 after being condemned for espionage. He was accused of making unauthorized trips to North Korea in 1963 and helping South Korean economist Oh Kil-nahm and his family defect to North Korea. Therefore, publications and scholarship on Yun's works were not permitted in the South until the 1990s, when the South Korean government officially authorized publication and performance of Yun's work.

²⁷ Jeon, *Twentieth-Century Korean Music*, 213.

Park Chung Hee's Cultural Policy No. 2: "The five-year plan"

The Park Chung Hee government was aware of the negative effects of rapid industrialization and globalization on the minds of young Koreans; commercialism and materialism corrupted their morals, resulting in identity crisis and chaos. As a result, Park Chung Hee launched a second cultural policy, believing the power of culture and arts would save these debilitated minds. Yim argues that Park blamed social problems on the "deserted spiritual world and the confused ethics" during the economic reform, and that his new "cultural policy has considered the moral mission of culture and the arts. Culture and the arts have been mobilized as a cement of social cohesion."²⁸

In Park's third inauguration speech, in 1971, he laid out his cultural development plan, which sought to foster artistic and cultural development. The five-year plan would "create a new national culture based on the indigenous national philosophy and the consciousness of identity, a new national culture that would continue and further develop the cultural and artistic inheritance."²⁹

In October 1973, the new law, aimed at bringing about a cultural renaissance, listed three goals:

The first centers around the problem of establishing a new national cultural identity through an objective re-evaluation of the cultural tradition, and through creation of a new national culture based on tradition and consonant with the goals of over-all national development; the second aims at raising the cultural level of the nation by popularizing culture and arts in the daily life of the people; the third calls for increased cultural exchange with the nations of the

²⁸ Yim, "Cultural Identity," 45.

²⁹ Y. Kim, *Cultural Policy*, 18.

world in order to extend international recognition of the Republic of Korea as a nation of culture.³⁰

Park's government increased funding the arts; in 1973, it provided ₩ 670 million (won is the South Korean currency) for Cultural Policy No. 2, which went towards sponsoring folk music festivals, printing 2500 instruction manuals for educating traditional music, and providing a two-week education course for re-preparing music teachers at primary and secondary levels. Subsidies were also given for manufacturing of instruments, and their distribution nationwide as well as redesigning and modifying instruments to make performances possible in concert halls.³¹

By 1974, Park's five-year plan had allocated forty-seven percent of the total budget to the promotion of music alone,³² and the Ministry of Education had designated that thirty percent of the curriculum, from elementary to high school, be dedicated to Korean music.³³ Park aimed at unifying people through instilling pride and new interest in national culture, emphasizing Korea's uniqueness and excellence over other cultures.

That same year, his government sponsored various foundations, such as the May 16th and March 1st Foundations, to annually make cash awards of ₩ 1,000,000–₩ 2,000,000 to outstanding achievements in the fields of literature, music, culture, and fine arts. The cash rewards and the category of rewards were increased every year.³⁴ The most sought-after award in the arts, both financially and in terms of prestige, was the annual National Art Exhibition. The

³⁰ Y. Kim, *Cultural Policy*, 19.

³¹ Y. Kim, *Cultural Policy*, 34.

³² Y. Kim, *Cultural Policy*, 47.

³³ Y. Kim, *Cultural Policy*, 33.

³⁴ Y. Kim, *Cultural Policy*, 29.

Presidential award carried a ₩1.5 million cash stipend, the Prime Minister award ₩1 million, and the Minister of Culture and Information awarded ₩500,000 annually.³⁵

By 1976, fifteen universities offered traditional music programs that included either performance majors or academic courses.³⁶ In the 1980s, numerous improvements and raised awareness in traditional culture continued in president Rho Tae Woo's administration.³⁷ The 1986 Asian Winter and 1988 Summer Olympics, held in Seoul, helped the government generate public support, displaying the potential of Korean culture to the world, winning an international reputation. The formation of a chamber ensemble, *seulgidoong*,³⁸ in 1985, popularized traditional music, appearing in television shows targeting young audiences. Radio networks, such as Korean Broadcasting System's "FM Korean music station," aired programs solely dedicated to Korean music.³⁹

Improvements were made in traditional instruments: to widen its range, the *kayageum*, originally with twelve strings, was rebuilt with twenty-five to thirty-two strings. Wind instruments were developed with different ranges, and given additional keys to enable them to be played in different tonalities. Larger instruments, such as the *kayageum*, *gomungo* and *ajeng*,⁴⁰ were made easier to transport by reducing their size and making it possible to disassemble them. The most daunting problem, concerning the weak projection of Korean instruments, was

³⁵ Y. Kim, *Cultural Policy*, 29.

³⁶ Y. Kim, *Cultural Policy*, 33.

³⁷ The "7.7 special declaration for unification," initiated in 1988, was a turning point in Korean cultural policy that permitted cultural exchange between South and North Korea.

³⁸ Translates as the verbal imitation of the sound made by a *geomeungo* (Korean plucked, string instrument).

³⁹ Dong Sik Lee, *K-pop: Finding Roots of Korean Music* (Seoul: Buk-sung-jae, 2011), 36.

⁴⁰ A string instrument with seven strings. It is the lowest pitched member of the string instruments played with a bow.

improved by making bigger soundboards, building instruments with different materials for better sound projection in concert halls, and by experimenting with amplifiers.

The democratization movement after 1987 had positive outcomes for Korean music. Artists now had more choices in selecting topics, freedom of expression, and were able to reflect individual voices in their works. With the active spread of Korean culture, and the establishment of its reputation for traditional performances around the world, Western music also benefitted from the influence of Korean music. For example, Western composers such as Harry Partch, Henry Cowell, Alan Hovhaness, Lou Harrison, Colin McPhee and John Cage, all utilized Korean elements in their works.⁴¹ More specifically, Hovhaness (1911–2000) and Harrison (1917–2003) developed an interest in Korean music that inspired them to write works with Korean titles and employ traditional Korean instruments. Hovhaness's *Symphony No. 16* (1962) is named after the *kayageum*,⁴² scored for orchestra and an ensemble of six traditional Korean instruments: *kayageum*, *jango*,⁴³ *zwago*,⁴⁴ and three *pyunjong*.⁴⁵ Harrison wrote *Moogungwha Se Tang Ak* (1961) for Korean court orchestra, *Quintal Taryung* (1961) for two flutes and *jango*, *Piri*⁴⁶ for *Piri and Harmonium* (1962), and *Nak Yang Chun* (1961–2), an arrangement of a traditional Korean piece with choral parts restored by Harrison and Lee Hye-Ku.

President Park's cultural policies, aimed at strengthening national identity and the globalization of Korean culture, took a few decades to produce fruitful results; they were

⁴¹ Peter Chang, *The Life Chou Wen-chung and Work of a Contemporary Chinese-born American Composer* (Lanham, Md.: Scarecrow, 2006), 5.

⁴² A twelve-stringed, zither-like Korean instrument with pentatonic tuning.

⁴³ A rod drum played with 2 sticks.

⁴⁴ A hanging drum.

⁴⁵ A bronze bell.

⁴⁶ The Korean wooden flute.

followed by Korean composers whose internationally claimed works reflected Koreanness and asserted a distinctive Korean cultural identity.

Thus, Korean composers in the 21st century have aimed at preserving their indigenous musical values, while also experimenting with a cultural synthesis of Eastern and Western music. At the height of this golden age sit Isang Yun whose works became a model for subsequent generations of Korean composers.

Likewise, Younghi Pagh-Paan (b. 1945) has emphasized unique Korean qualities in her compositions and demonstrates how Korean traditional music can blend with Western modernity. Her works exemplify a recovered cultural identity that resulted from the rediscovery, reevaluation, and appreciation of traditional arts.

A Third Generation of Korean Composers

Since American missionaries Horace H. Underwood (1890–1957) and Henry G. Appenzeller (1858–1902) first brought Western music, in the form of psalms and hymns, to Korea in April 1885, three generations of Korean composers have worked with Western compositional techniques.

The first-generation composers in Korea adopted the compositional techniques of eighteenth- and nineteenth-century European tonal music. According to *Wolgan-umaak (Korean Music Journal)*, the first generation of composers who introduced Western music to Korea were Nan-Pa Hong (1897-1941), Jae-Myung Hyun (1902-1960), Dong-Sun Chae (1901-1953), Tae-Jun Park (1900-1986), Dong-Jin Kim (1913-2009), Doo-Nam Jo (1912-1984) and Eak-Tae Ahn

(1906-1965).⁴⁷ Most of them were raised by wealthy, Christian parents and received minimal music education and only informal training in Western composition. Their output mainly focused on Korean texts to Western-style tunes. Their main goal was to disseminate songs containing political messages supporting the anti-Japanese movement. A few of these composers attempted to write instrumental pieces, such as program music, but their compositional skill remained too elementary to produce works that endured the test of time.

The second generation of Korean composers proliferated after a composition major was established in Korean universities in the late 1950s. These composers employed modern European compositional techniques, such as serialism and use of electronic sounds. They include Byung-Dong Baek (b. 1936), Suk-Hee Kang (b. 1934), Jung-Gil Kim (1933–2012), Jun-Sang Park (b. 1937), Isang-Yun (1917–1995), Doo-Hwai Ku (b. 1921), Soo-Hyun Kum (1919–1992), Kuk-Jin Kim (b.1940), Un-Young Na (1922–1993) and Suk-Ja Oh (b. 1941).

Kang-Sook Lee, one of most influential music critics in Korea, criticized the second generation of contemporary Korean composers for relying too heavily on Western music idiom in 1960s. He urged young composers to search for ways to reflect Korean cultural identity in their work, claiming it as their responsibility to preserve Korean musical culture and create distinctive style that is universal yet nationalistic.⁴⁸ He promoted a discourse on “ideal” Korean music to enhance the quality of new works: His efforts spread an ideology based on originality and Korean background stimulated young Korean composers to approach music with a different way of thinking, aspiring them to initiate various musical experiments.

⁴⁷ Kwon, “A Country’s Progression,” 43.

⁴⁸ Yoo-Sun Kang, “Toward the New Korean Musical Language: The Merging of Korean Traditional Music and Western Music in Piano Works by Contemporary Korean Composers,” (D.M.A. diss., University of Cincinnati, 2002), 12.

As a reaction against first- and second-generation Korean composers, the third generation emerged in 1981. Discontented with unoriginal works produced by the previous generations using Western compositional techniques, the third generation created music based upon a synthesis of Korean traditions with Western compositional techniques. Since the institutionalization of Korean traditional music in Korean universities in the late 1950s, and the establishment of the composition major in Seoul National University and the *Kung-lip Kukak-won* (National Traditional Music Center), there has been emergence of young Korean composers who have received commissions to write pieces for traditional Korean instruments.⁴⁹ Younghui Pagh-Paan belongs to this third generation.

Besides Pagh-Paan, third generation composers include Gun-Young Lee (b. 1947), Byung-Eun Yoo (b. 1952), Tae-bong Jung (b. 1952), Sung-Ho Hwang (b. 1955) and Jun-il Kang (b. 1944). Gun-Young Lee published an article in the journal *The Korean Ethnic Music (Min-jok umack)* in 1990, stating their goal of creating national music devoid of foreign influence:

We are the positive generation that accepts the fact that we belong to the Third World. Hence, we are willing to create music that reflects the assets of the Third World. Our music is neither of the present music of the West nor of the past half-century of Korean music, but we aim to pursue Korean music for the future. The First Generation occupied themselves [*sic*] in importing the musical culture of the First World and the Second Generation made an effort to promote our inferior culture through modern [Western] culture. The First Generation sustained the sudden impact of changes and the Second Generation tried to reduce the acceleration of such changes. We do not condemn or reject the previous generations, but [seek to] overcome the actual impact However, we, the Third Generation, must uphold the same cultural pride as the First World We are now proud of being the Third World and open up our music to all who were born to live on this [Korean] soil.⁵⁰

⁴⁹ Andrew Killick and Hwang Byungki, *Traditional Music and the Contemporary Composer in the Republic of Korea* (Burlington, Vt.: Ashgate, 2013), 55.

⁵⁰ Keith Howard, *Creating Korean Music: Tradition, Innovation and the Discourse of Identity* (Burlington, Vt.: Ashgate, 2006), 168.

The third generation sought to appeal to a wider audience by incorporating familiar Korean elements in their music, thus not only acting as a bridge for Western and Korean music, but also influencing the development of Korean music, which they believed needed further improvement, in terms of its notation system and the acoustics of traditional instruments.

Composers such as Younghi Pagh-Paan consciously explore a dynamic juxtaposition of the European and Korean aesthetics, and traditional and contemporary values. The unique music that results is a reflection of their deeply personal view of national identity.

CHAPTER 2

YOUNGHI PAGH-PAAN

Korean Years (1947–1974)

Younghi Pagh-Paan grew up in the aftermath of the Korean War, and her education and quality of life were as a consequence disrupted. She studied composition at the Seoul National University from 1965 to 1971, during a time of political upheaval, including the protests against the Korea-Japan Basic Treaty of 1964, demonstrations against the third re-election of president Park Chung Hee in 1967, and the protests against a second Korea-Japan Treaty in 1968. The country that claimed to be republic was suddenly under a tenuous dictatorship under President Park whose dark cultural repression caused stagnation in the arts. This repression instigated an artists' movement, subsequently developing progressive voices in many parts of Korean society.⁵¹ Growing up in this climate prompted Pagh-Paan to question her direction in music, and to consider possible ways of integrating Korean heritage into her work.

Born in 1945, in Chung-Ju, a rural town in South Korea; traditional music played a big part of Pagh-Paan's childhood. She frequented a farmer's marketplace, the center of village life and culture. Marketplaces abounded in popular entertainments, such as theater and puppet shows, that showcased Korean folk culture throughout the day. She was deeply impressed by a crowd of street musicians playing "poor man's music," such as *minyo*,⁵² *pansori*,⁵³ *chang*,⁵⁴ and *gut*,⁵⁵

⁵¹ Donna Lee Kwon, *Music in Korea: Experiencing Music, Expressing Culture* (New York: Oxford University Press, 2012), 54.

⁵² Folksong.

⁵³ Dramatic vocal music.

⁵⁴ Chang is the sung portion of *pansori* comprised of singing, recitation, and acting.

whose popular tunes were performed with inexpensive instruments, easily accessible to ordinary people.⁵⁶

When Pagh-Paan took courses as a composition major at Seoul National University, she was unhappy with the conventional teaching methods she encountered, and resented her professor's truncated view of Western music. Her dissatisfaction with the discussion of Western models only grew and she felt a strong urge to break away from the Western classical musical tradition, especially European compositional techniques such as serialism. Her growing concern for the future of Korean music led her to explore the radical and to pioneer a new path that triggered discourse on Korean traditional music in the West, rather than the other way around.

With this determination, she fully immersed herself in studying Korean traditional music in 1968, overcoming her insufficient knowledge and misconceptions about the subject. For Pagh-Paan, cultural heritage cannot simply be inherited from our parents and ancestors; it must be learned with great effort and commitment. Consequently, she aimed to spread her knowledge and foster positive and strong impressions of Korean traditional music in the West. Among Pagh-Paan's most notable Korean influences were the composer and *kayageum*⁵⁷-player Byung-Ki Hwang (b. 1936) and the experimental theater artist Tae-suk Oh (b. 1940).

Pagh-Paan's father had a big impact on her early education and on the later development of her music, for he had passion for the arts, regularly reading poems aloud and playing the *tongso*⁵⁸ in his leisure time. Such practices of combining literature and music form a significant portion of ancient Asian tradition, where music has almost always accompanied poetic genres

⁵⁵ The shamanistic exorcism ritual consists of dancing and singing to drive out the devil or to appease a god.

⁵⁶ Richard Curt Kraus, *Piano and Politics in China* (New York: Oxford University Press, 1989), 19.

⁵⁷ A 12-stringed zither-like Korean instrument with pentatonic tuning.

⁵⁸ A Chinese oboe-like instrument made of bamboo.

and plays. Memorizing and reciting poetry to musical accompaniment was considered a form of high art at social and religious gatherings in ancient Korea (*Koguryo* kingdom, 37 B.C. – 668 A.D.), but also a daily entertainment and customary culture for men and women of all classes. *Gagok*,⁵⁹ *gasa*,⁶⁰ and *pansori* comprise genres of Korean music that demonstrate the close affinity of the poetry and music.

Under her father's influence, Pagh-Paan developed a profound appreciation for literature. Extra-musical references in almost forty percent of her overall output reflect her wide-ranging interest in literature, including:

- The Bible
- Greek myths by Sophocles (496–406 B.C.) and Aeschylus (525–456 B.C.)
- Korean poets, such as Heo NanSeoHeon (1563~1589), Sa-Im-Dang Sin (16th century), Jung-Chul (1536–1593), Yang-Eop Choe (1821–1861), Yong-un Han (1879–1944), Kwang Kyun Kim (1914–1993), Tson Sang-Byung (1930–1993), Mun Byung-Lan (b. 1935), Kim Chi-Ha (b. 1941) and Byung-Chul Han (b. 1959)
- Chinese philosophers Zhuang Zi (BC 370–280), Hanshan (Zen-Buddhist poet, 9th century), Su Dung-Po (1036–1101) and Kam-san (1546–1623)
- German literature, including works by Angelus Silesius (1624–1677), Heinrich Heine (1797–1856), J. W. Goethe (1749–1832), Gottfried Keller (1819–1890), Ernst Toller (1893–1939), Kurt Huber (1893–1943), Rose Ausländer (1901–1988), H. C. Artmann (1921–2000) and Sophie Scholl (1921–1943)
- The European writers Louize Labé (1522–1566) and Anna Achmatowa (1889–1966).

Pagh-Paan wrote about twenty works in Korea before moving to Germany, but she decided against publishing any except *Pamun* (“Wave,” 1971/73)—a solo work for piano—

⁵⁹ Gagok are short lyric poems sung by males or females, or both, accompanied by a group of string and wind instruments. Sijo consists of five movements that include a prologue, epilogue, and an interlude inserted between the third and fourth movement.

⁶⁰ Gasa is vocal music sung to a long text in a particular rhythmic pattern (*jangdan*). There are twelve pieces in *gasa* repertoire: *baek-gusa*, *hwang-gaesa*, *juk-jisa*, *chun-myungok*, *u-busa*, *gilgun-ak*, *sangsa-byulgok*, *kwonjuga*, *suyang-sanga*, *yangyang-ga*, *chusaga*, *maehwa-taryong*.

because she believed these “premature” works did not truly reflect her musical style. *Pamun*, Op. 1, is an atonal work influenced by Webern’s condensed style, one of few works Pagh-Paan wrote using the twelve-tone technique. *Dreisam-nore* (1975), Op. 2, is strictly in serial style, and with this piece, Pagh-Paan began imitating Korean traditional music style in her focus on tone color and in exploring a wide range of extended techniques on flute; timbral gestures include tremolo, vibrato, diaphragm accents, lip *pizzicato*, timbre trills, glissando, grace notes and microtonal fluctuations.⁶¹

Pagh-Paan has been outspoken in her political and philosophical beliefs. She has long been fascinated with the concepts of Taoism, and deliberately refused to incorporate Confucian elements in her music in the name of countless numbers of young lives in Korean history sacrificed in the name of Confucianism. Korean leaders interpreted this philosophy to their advantage to usurp power, persecuting and oppressing innocent people for centuries. Furthermore, Confucian ideals were used to suppress women by instilling male dominance in Korean society, demoting women to a subservient position.

Germany (1974–present)

In 1974, after earning a Bachelors and a Masters degree from Seoul University, Pagh-Paan received a DAAD⁶² scholarship to study in Germany. The circumstance was a life-changing experience, which eventually proved a significant step in her musical career. She studied at the Freiburg Hochschule with Klaus Huber (composition), Brian Ferneyhough (analysis), Peter Förtig (music theory), and Edith Picht-Axenfeld (piano). Huber, in particular, became the intellectual mentor she had hungered for in Korea.

⁶¹ <http://www.pagh-paan.com/dsp.php?en,2> (Accessed August 1, 2014).

⁶² *Deutscher Akademischer Austausch Dienst*, or German Academic Exchange Service.

Thus, becoming familiar with both Korean and Western music, Pagh-Paan learned to integrate the two in her work, introducing the sound of Korean traditional instruments and musical language into Western instrumental discourse. Her music is characterized by paradox: Western contemporary musical style within Eastern traditional pieces. She incorporates Western styles from the common practice period, but the twentieth century in particular. The core of her artistic inspiration, her desire to reconstruct ancient Korean music from familiar ideas in modern European music, stems from the revival of Korean tradition music in Korea since the 1960s, and from her studies in Germany.

In 1980, a performance of *Sori* (1979–1980), an orchestral work modeled after the traditional Korean music genre *sanjo*,⁶³ caused a sensation at the Donaueschingen Festival.⁶⁴ Her incorporation of Korean folk rhythms and improvisatory format in this piece resulted in her quick rise to a national reputation, and also landed a publishing contract with Ricordi & Co. Pagh-Paan is known as the first non-German, and first female composer to be commissioned by the Donaueschinger Musiktage Festival.

Pagh-Paan's Works

To the present day, Pagh-Paan has completed seventy-four works, ranging from solo instrumental and chamber opera to large orchestra pieces. This is not a prolific output, especially if one takes into account numerous repeated works Pagh-Paan re-orchestrated for different ensembles. Such works include *Silbersaiten I-V* ("Silver Thread," 2002, 2009, 2010, 2010, 2013); *Hang-Sang I-V* (1993, 1994, 2005, 2011, 2012); *Ta-Ryong I-VI* (1987/88, 1991, 1994, 1995,

⁶³ An instrumental version of the *pansori*.

⁶⁴ Among the best-known and most prestigious music festivals in the world for contemporary music, Donaueschinger Musiktage was founded in 1921 and takes place annually in Donaueschingen, Germany.

1998); *Man-Nam I-III* (1977, 1986, 2005); *Hwang-To I & II* (1988/89, 1998); *Hohes und Tiefes im Licht I & II* (“High and Deep in the Light,” 2010, 2011); and *Hin-Nun I & II* (1985, 2005).

These rescored works comprise one third (or twenty-five) of her total works.

This overview of Pagh-Paan’s published works reflects her larger commitment to smaller, intimate ensembles (sixteen or fewer performers). Furthermore, her total compositional activity shows a significant number of pieces composed for percussion, comprising thirty-three works, or almost half of everything she has composed. (I discuss her affinity for percussion instruments further in Chapter 3.) Figure 2.1 shows Pagh-Paan’s works by musical genre.

Figure 2.1. Pagh-Paan’s works by genre, from 1971 to 2013.

Genre	Number of works
Small ensemble (16 instrumentalists/singers or fewer)	51
Large ensemble (17 instrumentalists/singers or more)	6
Solo	9
A capella	5
Concerto	2
Chamber opera	1
Total	74

Even though Pagh-Paan has written mostly chamber music pieces, she imitates neither Korean nor western music, nor does she use existing folk melodies or compose for conventional genres, such as string quartet or piano trio. Neither do her works for large orchestra—*Sori* (1979), *Nim* (1986), and *Bidan-sil* (“Silver Thread,” 1992), and a theatrical piece *Mondschaten* (“Moon Shadow,” 2006), follow the structures of the traditional symphonic genre. As such, Pagh-Paan strives to achieve something different, avoiding conformity with the past, so she may discover new paths and new audiences.

Pagh-Paan's Stylistic Periods: Phase I (1971–1999)

Pagh-Paan's career can be divided into three distinct phases according to En-soo Kang: I. 1974–1999, II. 1999–2007, and III. 2007–present.⁶⁵ In this study, I will explore Phase I, exemplified by her composition, *No-ul* (1984-85).

In most works from the first period, Pagh-Paan incorporates eastern elements such as Korean titles, and cultural or religious roots, demonstrating her immersion in Korean philosophical ideas and Asian aesthetics. Figure 2.2 lists her works from Phase I.

Figure 2.2. Pagh-Paan Phase I Works (in Chronological Order).⁶⁶

Year	Title	Instrumentation	First Performance	Source, Dedicatee/commissioner
1971	<i>Pa-mun</i>	Piano	Seoul, 1973	For Yoon-Jung Kim
1975	<i>Dreisam-nore</i>	Flute	Freiburg, 1975	Chinese Taoist philosopher, Zhuang Zi
1977	<i>Man-nam I</i>	Clarinet and string trio (vn., va., vc.)	Freiburg, 1978	Poem by Sa-Im-Dang Sin
1977/1986	<i>Man-nam II</i>	Alto flute and string trio (vn., va., vc.)	Paris, 1986	For Pierre-Yves Artaud
1977/2005	<i>Man-nam III</i>	Accordion and string trio (vn., va., vc.)	Neckargemund, 6/12/2005	”
1979	<i>Sori</i>	Large orchestra	Donaueschingen, 10/18/1980	Autobiographical, for the victims of Kwangju massacre
1979	<i>Nun</i>	5 female voices and 18 instrumentalists	Saarbrücken, 7/6/1979	Autobiographical text by Kwang

⁶⁵ En-Soo Kang, *The Voice Within Myself*, 48.

⁶⁶ Table 2.1 information on Pagh-Paan's works is taken from her website, <http://www.pagh-paan.com/dsp.php?en,3>, (Accessed May 3, 2012).

Year	Title	Instrumentation	First Performance	Source, Dedicatee/commissioner
				Kyun Kim
1981	<i>Madi</i>	12 instrumentalists	Metz, 11/22/1981	
1982	<i>Pyon-kyong</i>	Piano and percussion	Bozen, 1982	
1983	<i>Flammenzeichen</i>	Solo female voice (soprano or alto) with small percussion	Berlin, 1983	Text by Sophie Scholl, from "Weißen Rose" and last letters by Franz Mittendorf and Kurt Huber
1984	<i>Aa-ga I</i>	Cello	La Rochelle, 7/1984	Poem by Tson Sang-Byung
1984-5	<i>No-ul</i>	Viola, cello, bass	Metz, 10/17/1984	Ernesto Cardenal
1979, 1985	<i>Hin-nun I</i>	6 female singers and small percussion instruments	Darmstadt, 8/1986	Text by Kwang-Kyun Kim, for Radio Saarländischer Rundfunk
1986-7	<i>Nim</i>	Large orchestra	Donaueschingen, 8/1986	Poem by Mun Byung-Lan, for Radio Südwestfunk Baden-Baden
1987-8	<i>Ta-ryong II</i>	16 instrumentalists	Paris, 5/7/1988	For Institute Recherche Coordination Acoustique Musique and Goethe-Institutes Paris
1988-9	<i>Hwang-to I</i>	Mixed choir and 9 instrumentalists	Stuttgart, 4/26/1989	Text by Kim Chi-ha
1988, 1998	<i>Ta-ryong VI</i>	6 instrumentalists	Nurnberg, 11/8/1998	For Bayrischer Rundfunk / Studio Franken
1989-1998	<i>Hwang-to II</i>	5 singers	Köln, 1/11/1998	Text by Kim Chi-ha
1990	<i>Ma-am</i>	Female voice or baritone solo	Graz, 10/1990	Poem by Chung-Chul, for

Year	Title	Instrumentation	First Performance	Source, Dedicatee/commis-sioner
				Luigi and Nuria Nono
1990	<i>Mein Herz (Ma-um)</i>	Duo for female and male singer, both with small percussion instruments	Oslo, 10/20/91	Poem by H. C. Artmann, for Luigi Nono
1991	<i>Ta-ryong IV</i>	Percussion	Graz, 10/11/1991	
1991	<i>Tsi-Shin/Ta-ryong III</i>	2 percussions	Graz, 10/12/1991	For Musikprotokoll
1992	<i>U-mul</i>	7 instrumentalists	Witten, 4/26/92	Based on Taoism,
1992/3	<i>Bidan-sil</i>	Oboe and orchestra	Wien, 1/26/1994	Shamanism-sinawe ⁶⁷
1992/4	<i>Rast in einem alten Kloster</i>	Bass flute	Bern, 5/17/1994	Poem by Su Dung-Po, for John Cage
1993	<i>Hang-sang I</i>	Alto flute, guitar, frame drum	Toronto, 3/28/1993	Taoism-time, for Robert Aitken and the New Music Concerts
1993/4	<i>Tsi-shin-kut</i>	4 percussionists and electronic sounds (tape)	Köln, 6/9/1994	Shamanism-nongak, for Hans Oesch
1994	<i>Hang-sang II</i>	Alto flute and guitar	Zurich	Taoism-time
1995	<i>Ta-ryong V</i>	2 clarinets and Sho (ad lib.) or 2 clarinets and accordion	Akiyoshidai, 8/24/95	
1995/6	<i>Sowon</i>	Mezzo soprano and 10 instrumentalists	Witten, 4/28/1996	Texts by R. Ausländer and A. Achmatowa
1996	<i>Ne-ma-um (Mein Herz)</i>	Accordion	Darmstadt, 8/3/1996	Poems by H. C. Artmann and Chung-Chul, for Teodoro Anzellotti
1996	<i>Noch</i>	Mezzo soprano and viola	Hannover, 1/16/1996	Text by Rose Ausländer, for Isang Yun
1997	<i>Die Insel</i>	Piano and	Köln, 3/8/1997	For Ensemble

⁶⁷ Improvisatory ensemble music.

Year	Title	Instrumentation	First Performance	Source, Dedicatee/commis-sioner
	<i>schwimmt</i>	percussion		Konflikt
1997	<i>In dunkeln Träumen</i>	Speaker (Mezzo or Baritone), flute and viola	Heidelberg, 4/16/1998	Poem by Rose Ausländer
1997-1998	<i>Go-un-nim (Mein Lieber)</i>	Chamber orchestra	Bremen, 3/22/1998	Reference to Yong-Un Han
1998	<i>Sowon Borira (Die Fähigkeit des Wünschens)</i>	Mezzo soprano and orchestra	Donaueschingen, 10/16/1998	Texts by R. Ausländer und A. Achmatowa
1999	<i>Bi-yu</i>	soprano, bass flute, clarinet and cello (s., cl., vc. with small percussion instruments)	Frankfurt, 5/26/1999	Text by Goethe

Among Pagh-Paan's Korean programmatic titles from this first phase, which includes her study abroad in Germany and her employment as a professor at Bremen University since 1994, are *Pamun* ("Wave", 1971), *Dreisam-nore* ("Dreisam Song", 1975), *Man-nam* ("Encounter", 1977), *Nun* ("Snow", 1979), *Sori I* ("Sound", 1979), and *Madi* ("Knot", 1981). Pagh-Paan is an autobiographical artist; she selects titles for all her works carefully, reflecting her life views that are steeped in Korea's dark history, and her own self-examination, which I discuss later in this chapter.

In her earlier years Pagh-Paan was influenced by Stravinsky, Hindemith, Bartók, Isang Yun, and the Second Viennese School (Webern, in particular), while her later harmonic idiom from this period was mainly derived from Olivier Messiaen's modes of limited transposition and Ernest Krenek's transposition-rotation technique.⁶⁸ Isang Yun's *Reak* ("court music", 1966) for large orchestra, in which he fuses solemn ritual music of Korea with western contemporary

⁶⁸ See <http://www.pagh-paan.com/dsp.php?en,2> (accessed June 2, 2012).

compositional techniques, was a model for Pagh-Paan's similarly styled orchestra piece, *Sori*, and many of her other works.

Pagh-Paan's composition professor, Klaus Huber (b. 1924), is known for expressing political beliefs or social concerns in his works. Pagh-Paan also engages political issues in her music. She shares an idealistic goal with Huber of sending out humanistic messages to positively influence the world. She applies a variety of universally recognizable images in her music to promote human rights and peace-building efforts.

Pagh-Paan's works form outlets for her political engagement documenting social injustice, which she perhaps learned during childhood by watching street theater. She often depicts everyday life in local dialects, reflecting the problems and concerns of the lower classes. She believes these marketplaces "mirror the people's resistance against the conservative, Confucian-based hierarchical society through an ironic play of masks where—at least in the theater—simple people triumph over their oppressors."⁶⁹ Similarly, Pagh-Paan has infused political messages in her works that reflect on atrocities of the past and present. Common themes that appear in her work address crimes against humanity and injustices against women.

Pagh-Paan dedicated a number of works to minorities and women from all over the world, expressing her lament over women's inferior status in hierarchical Korean society that has its deepest roots in Confucian principles. *Hin-nun* ("White Snow," 1985) expresses sorrow for the inequality and loneliness of women worldwide through its collection of six female singers who accompany themselves with small percussion instruments. She composed *Madi*, for twelve instrumentalists, for the female victims of injustice everywhere. Pagh-Paan discloses in the

⁶⁹ See <http://www.pagh-paan.com/dsp.php?en,2> (accessed September 3, 2014).

preface to the score, “for me personally, composing is an activity that can be equated with tying a *madi*: untying the knot in one’s own heart.”⁷⁰

It is only natural for Pagh-Paan to express bitter sentiments about political and social issues, because she lived through Korea’s darkest time in history. The oppressive leadership of Park Chung Hee and Chun Doo-Whan resulted in countless riots and demonstrations that claimed hundreds of lives. Pagh-Paan did not directly involve herself with many of the student demonstrations and the radical political movement in Korea, but she later transferred her shock and the hatred she felt toward the dictatorships in her works.

The movement for democratization of May 1980, in Kwangju, Korea, had perhaps the biggest influence on Pagh-Paan, prompting her to write several pieces dedicated to the more than three hundred people, mostly students, who lost their lives during the uprising. *Sori* and *Flammenzeichen* (“Sign of the Flames,” 1983) reflect her participation in the rebellion, and the best way she was able to send out a message defending democracy. For Pagh-Paan, composing is an act of commemorating events from the past. Other pieces, such as *Nim* (“Beloved,” 1986-87) and *Hwang-to* (“Yellow Earth,” 1988–89), address the agony and outcry of Korean sufferers under oppressive Japanese, Chinese, and Mongolian rule.

Besides producing political works, Pagh-Paan has also worked with philosophical topics, such as existentialism. Her works draw ideas from her personal experience, particularly the obstacles or challenges faced after moving to Germany. She has channeled traumatic experiences with homesickness and loneliness, and her vulnerable, estranged soul into her artistic work. She composed *Dreisam Nore* (Dreisam Song) immediately after her move to Germany, and explores estranged emotions she wished to resolve, including fear, tension, loneliness, and pain, all of

⁷⁰ See <http://www.pagh-paan.com/dsp.php?en,2> (accessed July 10, 2014).

which contributed to a difficulty in breathing. The new environment and culture shock also contributed to her psychological stress and physical emaciation. Written for solo flute, *Dreisam Nore* provided a kind of musical therapy for Pagh-Paan; she employed various breathing, sighing gestures, and variations of unpitched air sounds that helped to alleviate the pain, sadness, and homesickness she was feeling.⁷¹

Man-nam I (Encounter, 1977), which, she said, became the “cornerstone” of her compositional style, also addresses the main concern of her own alienation in a foreign setting. She wrote this piece three years after her move to Germany, when still in a period of transition, adjusting to a new life and culture. She asked her own existential questions about alienation, angst, and despair. These became a primary focus of many future works, reflecting how these experiences changed her identity over the decades.

In the preface to the score of *Man-nam*, Pagh-Paan wrote, “I attempted to develop an encounter between the two cultural worlds in order to overcome the culture shock I was experiencing... I want to be able to rely on one thing: that I won’t write any music which takes me away from what is still present within me to this day as the root of our [Korean] culture,”⁷² She soon realized that her existential crisis, caused by alienation, was something felt by many in contemporary societies everywhere, even by German students only moving to Freiburg from nearby towns; thus social isolation is felt by foreigners with different cultural backgrounds, but also commonly experienced by people living in the modern world, as a form of stress. In the preface to the score of *Man-nam*, Pagh-Paan provides the following structural analysis, explaining her conceptualization of social awareness in music:

⁷¹ <http://www.pagh-paan.com/dsp.php?en,2> (accessed December 1, 2013).

⁷² Preface to *Man-nam*, (Munich: Ricordi, 1977).

In the first part I hesitantly attempted to overcome my fear. It is an extremely delicate music that probes its way from silence (*dal niente*); there is no cogent linearity, only isolated structures—except for the string trio’s *flautando* chord in bar 6 and the closing bars, where the string trace a monodic texture over a fading clarinet note. The clarinet disappears into the nothingness from which it had ventured forth “de profundis” before momentarily unfolding a more intense expressive gesture in bars 12 and 13.

The second part, the torturous struggle triggered within me by the culture shock is completely foregrounded. So now we encounter rebellion, with the clarinet—as the breath instrument—*primus inter pares* in this shift from suppressed conflict to explicit outcry. Rhythmic counterpoints tear this cry even further apart, and at times the *agitato* gesture lapses into shrillness before threatening to dissolve into silence; then the clarinet falls soloistically back into darkness. But then comes a long and vehement, chaotically unruly outburst in all instruments (mm. 49–91) that ultimately sinks back into nothingness; from the shadowy sounds of the strings, the cello breaks off into a cadenza, a sonic bridge to the final part and a premonition of the new events that will now take place.

The concluding fourth part moves closer to the Korean tradition. (The cello, for example, plays only *pizzicato*, recalling the sound of two Korean drums.) This music finds its own centre and calm stability: reconciliation.⁷³

Pagh-Paan’s works also deal with worldly subjects, often dark and uncomfortable ones such as violence, death, and inequality. She gives listeners opportunities to reflect and contemplate on their significance. An overview of her works to the present day reflects Pagh-Paan’s beliefs: she has written eleven works for female voice (45%), four works for the male voice (17%), and nine works for the combination of voices (38%). Because she has focused on expressing images of mourning women, lamenting and resentful, Pagh-Paan has written more pieces for female voice than male: *Flammenzeichen* for solo female voice; *Nun* for five female voices and eighteen instrumentalists; *Hin-nun* for six female voices and small percussion instruments; and *Ma-am* (“My Heart,” 1990) for solo female voice.

Pagh-Paan has preferred lower voices, such as baritone and mezzo soprano (50%) to tenor or soprano (8%), in order to express a dark, somber character: *Ma-um* for mezzo-soprano and twelve instrumentalists; *Sowon* (“Wish,” 1995) for mezzo soprano and ten instrumentalists;

⁷³ Preface to *Man-nam*, (Munich: Ricordi, 1977).

Noch... (“Still...,” 1996) for mezzo soprano and viola; *In dunkeln Träumen...* (“In Dark Dreams...,” 1997) for mezzo soprano or baritone, flute and viola; *Sowon...Borira* (“Wish... shall be fulfilled,” 1998) for mezzo soprano and orchestra; *Dorthin, wo der Himmel endet* (“To Where the Heaven Ends,” 2000) for mezzo soprano and orchestra; *Louize Labé* (2002) for mezzo soprano, oboe d’amore, clarinet in A, violin, and percussion; and *Moirra* (after Sophocles’ heroine, 2003) for mezzo soprano and accordion. Likewise, Pagh-Paan favors richer and deeper sonorities in her instrumental writing, highlighting lower strings and wind instruments.

She employs a lower string trio of viola, cello or bass (with no violin) in *No-ul*. The string sound of *Hwangto I* includes one viola and two celli, and *Aa-ga I* (“Tribute in Song,” 1984) is written for solo cello. She favors the mellower sounds of alto and bass flute in *Man-Nam II* for alto flute and string trio; *Hang-sang* (1993) for alto flute, guitar, and frame drum; *Rast in einem alten Kloster* (“Rest in an Old Monastery,” 1992) for bass flute; *Hang-sang II* (1994) for alto flute and guitar; *Bi-yu* (“Comparison,” 1999) for soprano, bass flute, clarinet and cello; and *Hang-sang III* (2005) for alto flute, viola, cello and frame drum.

Furthermore, the role of the lower strings stands out even in large orchestral pieces, such as *Sori*. For instance, the double bass is instructed to produce special sounds in measure 16, using an unconventional technique. Pagh-Paan wrote in the score: “bows should be drawn under the strings with very strong pressure for the length of the strings I and IV. It is necessary to increase the bow pressure, with the both hands holding the bow while drawing the bow—left hand should hold the tip of the bow.”⁷⁴ This measure is marked *fff* and the resulting sound is a shrieking noise, to recreate the scream of a protester fighting against the dictatorship.

⁷⁴ Translated by Ji Hyun Son. The original German text: “Den Bogen unter den saiten mit starkem Druck (längs der Saiten I und IV) führen *1. (*1 - NB: um den Bogendruck zu erhöhen, ist es nötig, mit beiden Händen den Bogen zu führen. (L.H. hält die Bogenspitze).”

***No-ul* (“Sunset”, 1984–85)**

No-ul, composed for a string trio of viola, cello and double bass, is a representative work of Pagh-Paan’s mature style from Phase I. Its impetus is derived from two diverse musical idioms; Eastern and Western traditions are melded in her own voice. This piece demonstrates her principal musical concern: how does one utilize two contrasting musical styles from the past in a contemporary manner? She answers by developing traditional Korean music by the means of twentieth-century Western techniques, which enable her to invent a personal style and to strengthen her cultural identity.

The eastern tradition is evident throughout: the model Pagh-Paan uses is Korean *sanjo*, in which the tempo gradually accelerates to a climactic section; she also emulates Korean percussion and string sound and elements of Korean traditional music. Her reflections on Taoism are found in pitch gestures and melodic movement. She uses Western musical tradition in a high degree of motivic variation, as in Schoenberg’s *Grundgestalt*, “basic shape,” her employment of the string trio and the permutation procedure of the “mother chord.” Above all, this latter technique is the most striking feature of her work. Pagh-Paan’s study of music by Messiaen and Krenek inspired her to employ this “new” harmony (which I discuss further in Chapter 4).

No-ul was published by Ricordi in Munich and had its premiere on October 7, 1984 in Metz, France. Its duration is about thirteen minutes and the piece represents the only lower string trio Pagh-Paan has written.

Political Aspects of *No-ul*

Pagh-Paan’s commitment to issues of her era, responding to the events around her to contribute to the society and culture is reflected in *No-ul*, where she also uses a historical theme

as inspiration. In works after *No-ul* she has taken on moral responsibility for making social change through her musical portraits. She has remarked that the inspiration for *No-ul*, or “sunset” in Korean, came from observing the spectacular changes in the sky, contrasting colors of red and changing shapes of light-reflecting clouds.⁷⁵ She inserted a line from a poem by Ernesto Cardenal (b. 1925)⁷⁶ in the score: “Red color sinks into the earth like the blood of generations.” Red, the color of the sunset, also symbolizes blood, violence, and agony in this piece.

Reflecting Cardenal’s line, Pagh-Paan’s composition portrays outcries from protesters against political injustice in Korea during the Kwangju democratization movement of 1980.⁷⁷ She transforms into music the despair and cruelty brought on to people of this crucial moment in Korean history.

By 10 am nearly 100 students were assembled and taunting the soldiers, their confidence increasing with their numbers. Almost by reflex, fifty people began a sit-in on a nearby bridge. As they sang and chanted anti-government slogans, others joined in. Nearly 300 students began to shout, “End martial law!” and “End the shutdown!” Suddenly, the soldiers raised a battle cry of their own and charged the students. They waded into the crowd, swirling their batons. The soldiers looked ready to kill. Several students writhed on the ground, and the concrete ran red with their blood. The soldiers began a bold assault. They rushed the students, not bothering to dodge the rocks, and each soldier picked his target. Each soldier rushed in, incapacitated his target with one quick blow to the head, and dragged the body away. The battle lasted half an hour. The troops were a special force, trained in anti-riot tactics and urban warfare. Bare hands and hope were not enough.⁷⁸

⁷⁵ En-Soo Kang, *The Voice Within Myself* (Seoul: Yesol, 2009), 189.

⁷⁶ Born in Nicaragua, Ernesto Cardenal wrote *El Evangelio de Solentiname* (“The Gospel of Solentiname”) as a Catholic priest and active liberation theologian. He was also a left-wing politician who collaborated with the Frente Sandinista de Liberación Nacional (Sandinista National Liberation Front) in the movement to overthrow Anastasio Somoza Debayle’s government. He was a nominee for the Nobel Prize for Literature in 2005.

⁷⁷ Younghi Pagh-Paan, interviewed by author, December 3, 2011.

⁷⁸ Henry Scott-Stokes, *The Kwangju Uprising: Eyewitness Press Accounts of Korea’s Tiananmen*, ed. Jai Eui Lee (New York: Am East Gate Book, 2000), 29.

The image of the red sunset recalls and symbolizes this deadly incident causing nearly a thousand casualties. Pagh Paan chose the intimate forces of the lower string trio for her portrait of the Kwangju incident, the uniformly dark, contemplative voices of the strings in accordance with the blood and violent mood of the poem. She also incorporates noise which she calls the “archaic sound” to portray the incident.

Archaic Sounds

In *No-ul* Pagh Paan responded to the challenging issues of mixing politics and aesthetics by inserting extra-musical sounds as a vehicle of communication. She wished to create a highly evocative atmosphere that called forth the dark times of Korean history, depicting the tormented souls of the victims with a fragmented form. The associated main motive returns endlessly in permutation, pointillistic texture, and a “torn” structure consisting of short sections, frequently changing dynamics, as well as incorporation of noise, which she describes here:

“Archaic sound,” that I try to perceive through various instruments, is sound that is untamed, uncultivated, under-developed; sound that came from the very beginning of the existence; simple, plain, primitive, instinctive sound, undecorated sound that is not heard twice anywhere else, but exists only once.⁷⁹

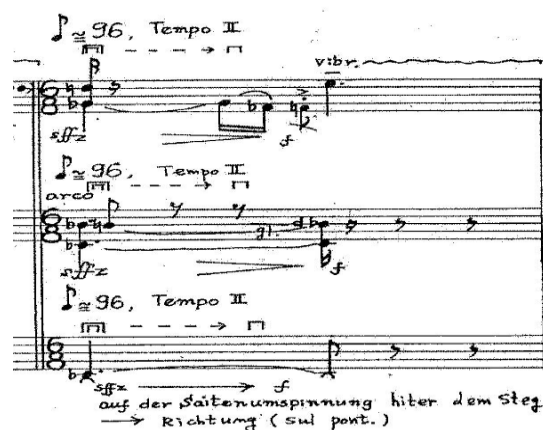
The basis of archaic sound may be found in *pansori*, where singers often attain a grainy, husky sound. Singers use these rough, unrefined tones for special effect when telling dramatic stories or expressing intense feeling. Coralie Rockwell observed that “the male singer’s voice is characterized by a very ‘rich’ timbre with an emphasis on lower partials, with some degree of coarse-texture ‘raspiness’ and glottal interference on notes that are sung with wide vibrato.”⁸⁰

⁷⁹ Kang, *Voice Within Myself*, 177.

⁸⁰ Killick and Byungki, *Traditional Music*, 60.

Pagh-Paan applied this aesthetic quality in *No-ul*, where extremely harsh sounds, produced by forcefully drawing the bow across the strings using bow pressure, create a cacophony. Pagh-Paan notates the bowings with a symbol of two overlapping down-bows. An arrow toward the down-bow symbol (see Fig. 2.3) indicates a gradual lessening of archaic sound created by a great deal of bow pressure until only the actual pitch remains. Pagh-Paan uses archaic sound primarily in the “tempo solo” sections and in combination with other extended techniques, such as bowing behind the bridge then moving into *sul ponticello*, as in measure 19.

Figure 2.3. Pagh-Paan, archaic sound in *No-ul*, m. 19.



As Pagh-Paan indicated, “the most aggressive, ugliest, noisy tone possible” in all voices begins the third section in an alarming way, further reinforced by *ffz* markings. Timbre takes precedence over other aspects in Pagh-Paan’s work, as exemplified by her use of archaic sound. Timbre development becomes a significant technique in Korean traditional music because this music lacks harmonic syntax. Pagh-Paan’s *No-ul*, like many of her pieces, is difficult to understand at first hearing because of its lack of discernible structure, memorable melodic lines pitchless timbres, and complex irregular rhythms without a discernible pulse; perhaps the best

approach to the piece is to identify its meticulous timbral writing. She elevates the timbral to a new level from its traditional subordination to harmony, rhythm, or pitch in Western music. Furthermore, in *No-ul*, Pagh-Paan employs a wide range of extended performance techniques to explore the various timbres of Korean instruments: *senza vibrato*, *vibrato molto*, *glissando*, *trilled glissando*, *tremolo glissando*, *pizzicato glissando*, *slow glissando*, Bartók *pizzicato*, *molto vibrato pizzicato*, *sul ponticello*, extreme *sul ponticello*, *sul tasto*, and *col legno*.

For performers, becoming familiar with the sound of Korean music should be the first step toward a better appreciation and successful performance of Pagh-Paan's music, especially in the realm of timbre and texture. For comparison, the performer might benefit from studying Isang Yun's music; his works show an earlier yet similar treatment of Korean music. He was an influential figure for Pagh-Paan and perhaps a point of departure in her Phase I, toward rejuvenating Korean music.

CHAPTER 3

ANALYSIS OF EASTERN STYLE IN PAGH-PAAN'S *NO-UL*

As mentioned in Chapter 1, there were two major developments in the cultural policy of Park Chung Hee: namely the Cultural Policy No. 1, incorporating the new Cultural Property Preservation Law (CPPL) of 1962 and his Cultural Policy No. 2, the five-year plan of 1973. The second policy was a renewed program in response to the first, which had been mishandled, with ensuing damages to Korea's cultural heritage from its strict censorship on the arts. For instance, the CPPL added more Intangible Cultural Properties⁸¹ to those already protected by the government.⁸² Too many valuable indigenous musics fell outside the law's protection of Intangible National Assets, resulting in their distortion, extinction or loss of heritage:⁸³ examples include folk music, Korean traditional percussion music (*pungmul*), and court dance music (*mu-aak*).⁸⁴ On a positive note, the law reinforced the revival of traditional genres, which increased national pride.⁸⁵ Once Park Chung Hee's government realized the shortcomings of the law, it instigated the five-year plan as a significant step toward conservation of Korea's cultural heritage.

Coincidentally, Park's cultural policies, beginning in 1962, occurred around the same time Western composers were looking for new outlets, having grown out of, or shunned

⁸¹ "Intangible cultural properties" included music, dance, ritual performances and specific dance, music genres, such as *jongmyo-jaerae*, and *Chunhyang pansori*.

⁸² Those already protected included man-made objects claimed as national treasures, such as temples, sculptures, ancient ruins and naturally occurring living beings such as plants and animals.

⁸³ J. Kim, "Twentieth-Century Discourses," 88.

⁸⁴ Jeon, *Twentieth-Century Korean Music*, 234.

⁸⁵ Among the traditional arts that benefitted most from this new law, and which became popular, are *pansori* (dramatic vocal music), *sanjo* (an instrument version of *pansori*), *sijo* (lyrical vocal music), *kasa* (narrative vocal music), and court music.

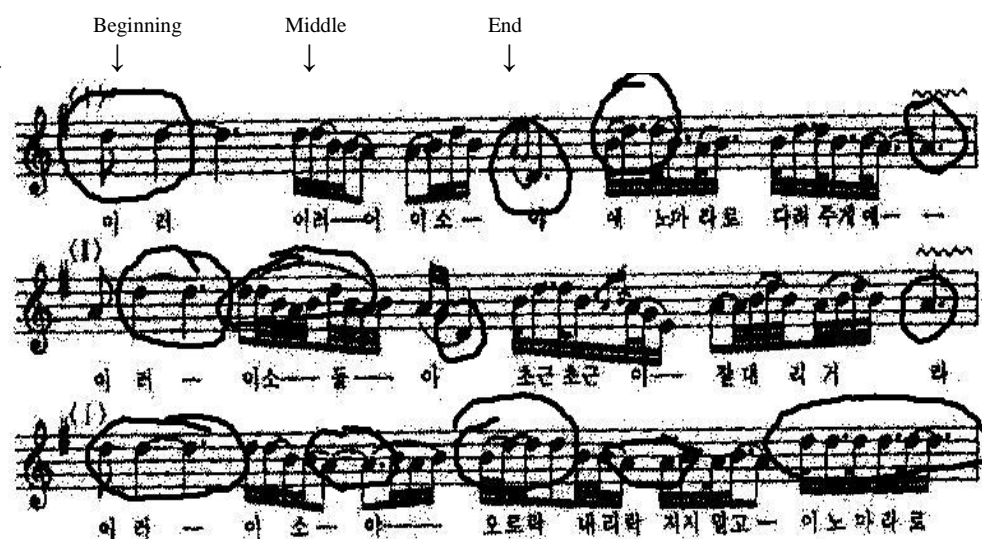
serialism. Pagh-Paan, who was herself searching for ways to avoid writing serialistic pieces and to create a style reflecting her Korean background, joined in this Korean and European circle whose shared goal was to create “new music.” This circle also took part in the Korean movement to restore its national music and the European search for avant-garde compositional methods. Pagh-Paan found inspiration for new works in the newly restored Korean music, such as *pansori* and *sanjo*. Subsequently, she attempted to rediscover lost Korean art forms, and to instill the reputation of Korean heritage as equal to that of the West.

Korean Melody

In her compositions, Pagh-Paan borrows materials from Korean indigenous traditions and introduces Korean musical elements to listeners. In order to understand her musical language more fully, it is necessary to examine the music that has provided her inspiration and basic materials.

While harmony is one of the most fundamental components of Western music, Korean musical meaning focuses on central notes and linear development instead of vertical sonorities. Korean melodies, especially in the court music (*a-ak*) are comprised primarily of long-held notes that are decorated with melismatic ornaments. These single notes are then elaborated with *nonghyun* (ornamentation), a term which refers to a wide range of vibrato, microtonal shading and groups of small ornamental notes, such as grace notes and turns. Both central tones and ornamentation are essential to Korean music structures, used to emphasize and enhance fluidity in the melodic line. Figure 3.1 shows a Korean folk song using a four-note scale (D, G, A, B).

Figure 3.1. Korean folk song, *Po-chun* transcribed by Junwha Park,⁸⁶ composed around central tones, D and A.



The song clearly emphasizes D and A, while B and, briefly, G and E, are decorating tones. Although Western music also shares these characteristics of being composed of main tones and decorating notes, ornamentation of Eastern music is far more structural and indispensable element of the composition. Unlike the linear progression more characteristic of Western music, the central tones in Korean music need not relate to other central tones. Rather, they are separate, as individual entities whose construction includes a beginning, development, and ending of their own.⁸⁷ For instance, D in the example melody starts out as a long, sustained note without any ornaments. It then progresses through decorating tones, seen as its development. It comes to an end in a sustained note with two decorating grace notes. As such, a single note alone—D in this case—becomes the musical center for the Korean song, with equal interest given to its ornamental notes.

⁸⁶ Juntong Yesulwon, *A Study of Korean Folk Songs* (Seoul: Minsok-won, 2003), 130.

⁸⁷ Jeong Seok Lee, "The Interaction of Korean and Western Practices in Isang Yun's *Piri* For Oboe Solo and Other Works" (D.M.A. diss., City University of New York, 2011), 16.

This concept became the basis for Isang Yun's *Hauptton* (central tone) technique in the 1960s whose two main elements are the sustaining note and notes embellishing it:

The foundation of my composition is, precisely, *Einzelton* (isolated note)...I call that *Hauptton*. For example, if we take the note "A" as *Hauptton*, there must be preparation before and after this note. There can be ornamentation or many possible changes, but in all these cases the note "A" must be put in the center. This note is precisely at the base of the piece around which one can arrange numerous expressions and construction (*Gestaltung*).⁸⁸

Pagh-Paan's Central Tones

Like the Korean melody above and Yun's *Hauptton* technique, Pagh-Paan also employs this single-tone focus in *No-ul*, which begins with cello, solely built on a central tone G for four measures (mm. 1–4). In measures 1–2, all other notes—G[#], G bending down a microtone, F, D^b, G (bending up a microtone), and A (bending down a microtone)—all fall under decorating tones that either proceed to or fall away from the central tone. The viola also develops its own central note (A) for six measures (mm. 2–7) and the bass develops F[#] for four measures (mm. 1–4), both given their own surrounding ornamental notes. Thus, the first four measures are elaborations on a cluster of three central pitches, G, A, and F[#].

⁸⁸ Ibid., 13.

Figure 3.2. *No-ul*, mm. 1–6.

(1) $\text{♩} \approx 72$

Va. $\text{♩} \approx 72$

Vc. $\text{♩} \approx 72$ senza vibr. s. vibr. vibr.

Kb. $\text{♩} \approx 72$ *) Klingend notiert Pizz. Sul A/G vibr. sul D/A

(3) vibr. mf f gl. mf f

arco s.p. (poco) y ond pizz. + arco L.H. Pizz. arco gl. pizz. sul D/G sfz mf f sfz

(5) Vibr. senza vibr. mp f mf f

Pizz. arco m.v. L.H. Pizz. arco r3

sempre pizz. p

Pitch Gestures

As well as understanding the central-tone concept of Korean melody, it is also important to grasp the Korean concept of pitch gestures. Just as central tones are transformed through ornamenting notes in beginning, middle, and end stages, the central tones themselves constantly change shape. These intrinsic qualities of Korean pitches, or “pitch gestures,” thus describe not how high or low a note is, but the horizontal development of the central note.

Pagh-Paan incorporated this idiomatic element of Korean music throughout *No-ul*. The juxtaposition of glissando, tremolo, *pizzicato*, and incorporation of noise (or what Pagh-Paan called “archaic sound”; see Chapter 2, p. 41) all performed on a central tone, captures the Korean essence of pitch gesture as seen in Figure 3.3.

Figure 3.3. Pagh-Paan, *No-ul*, mm. 31-33.

The image shows a handwritten musical score for three staves, measures 31-33. The notation is in a 2/8 time signature. The top staff features a wavy line indicating vibrato and glissando, with notes marked *sfz*, *mf*, and *f*. The middle staff includes *pizz. arp.* and *arco* markings, with notes marked *sfz*. The bottom staff has a circled section in measures 32 and 33, with notes marked *mf*, *mp*, and *p*. Various other markings like *gl.*, *db*, and *sfz* are present throughout the score.

The tremolo E^b in the bass is connected through glissando to the same pitch with a microtonal inflection (denoted with two reversed flat signs, m.32). This E^b, then displaced an octave lower, moves into a sustained E^b played with archaic sound indicated by the double downbow. This note, with non-musical sound, alternates twice with an ordinary E^b, while the same note is plucked with left hand. As such, the resulting intonation of each E^b varies horizontally (E^b and microtonal E in the bass), as well as vertically (bass and cello). Such treatment of pitch blend mirrors the characteristic sound of Korean string instruments, which allow the subtle to extreme bending of any pitch. Thus, Pagh-Paan's pitch gesture is created through pitch bending and timbre development.

Ornamentation (*nonghyun*)

The following characteristics distinguish Korean traditional music from that of other countries. While Western music is built on three main elements—melody, rhythm and harmony—Korean music is also built on melody and rhythm, but emphasizes ornamentation, or *nonghyun*. Ornamentations, such as grace notes, turns, and vibrato technique, capture the essence of Korean traditional music,

The term *nonghyun* is used generally for designating ornamentations, but also for different types specifically, as in vibrato. There are four kinds of *nonghyun* in Korean traditional music: *tae-sung*, *chu-sung*, *jun-sung* and *yo-sung*. The success of the performance depends on the highly intricate execution and the subtle expression of them; expressing these ornaments is quite systematic.

Tae-sung: literally means “retreating,” or “declining sound.” It is applied to descending lines and where a passage ends in a pitch gliding several tones down.

Chu-sung: meaning “pushing up sound.” It results in a raised pitch through a slide.

Jun-sung: meaning “rolling sound.” It is a combination of *chu-sung* and *tae-sung* that results in grace notes or turns.

Yo-sung: meaning “vibrating sound,” as in the European wide vibrato, covering a large range.

Pyong-sung: meaning “flat sound”; senza vibrato.

The left-hand vibrato technique is an important performance skill, mastered by singers and instrumentalists to provide melodic flexibility and to enrich dramatic character. It translates as “teasing the string” and is performed on Korean traditional instruments such as the *kayageum*,⁸⁹ *gomungo*,⁹⁰ and *hae-geum*.⁹¹

⁸⁹ One of the most representative Korean string instruments along with *gomungo* that originated from Gaya-dynasty (42–532). It earlier included twelve silk strings each supported by *anjoks* (movable bridges). The number of strings in the modern *kayageum* varies from 17, 18, 21, 22, 23 and 25, among which 18- and 25-stringed *kayageum* are most widely used.

⁹⁰ The *gomungo* is a zither-like instrument, played while sitting on the floor with the instrument laying on one’s knees, similarly to the *kayageum*. The *gomungo* is a solo instrument used both in court music and for entertainment for lower classes. It was developed during the Goguryo dynasty (37 B.C.–668 A.D.), has six silk strings, and played by striking the strings with a *suldae*, a small horn or bamboo plectrum, held in the right hand. Three of the six strings are strung over sixteen *gwae* (fixed frets), while the other three are each supported by *anjoks*.

⁹¹ The *hae-geum* is a two-stringed, bowed instrument made of bamboo that was introduced from China during Goryo-dynasty (918-1392). It is widely used in court and folk music.

Figure 3.4 *Kayageum, Gomungo.*



92

Figure 3.5 *Hae-geum.*



93

In the Korean folk song cited above (Figure 3.1), the central note D appears to recur from beginning to end with simple decorations, trills, repetitions, and grace notes. However, the performance practice of Korean folk music involves subtleties not apparent in the notated score.

⁹² For more on *gomungo*, *kayageum*, see http://www.jjcf.or.kr/main/www/114/arts/artvisual/?1=1&page=5&ACT=RD&page=5&u_inx=34344 (accessed July 2012).

⁹³ <http://terms.naver.com/entry.nhn?docId=526907&cid=46661&categoryId=46661> (accessed June 2012).

There are no bar lines or meter notated for the song, indicating a semi-improvisational style and resulting in performances of great variety in vibrato. The *nonghyun*, meant to be applied to every long-sustained note, are not notated in the music, but performed at the liberty of the player.

The amount of *yo-sung*, pitch fluctuation from vibration, depends on the type of music as well as individual taste of the performer. Korean traditional folk songs, *pansori* and *sanjo*,⁹⁴ usually require extreme vibrato and *nonghyun*, used as an expressive tool to portray a character's emotions or situation. Where widely fluctuating intervals and more frequent use of ornamentation are employed in folk music, limited use of *nonghyun* is exercised in Korean court music, where expressing one's emotions is prohibited.

The *yo-sung* is executed by vibrating with the left hand at various depths, or pressing the string with the left hand and releasing it with a shaking motion to obtain different tonal inflections. The waves of *yo-sung* sound may be misunderstood as those of vibrated, trilled, or tremolo sounds in the Western sense. The main difference between these is that while the pitch does not deviate much up and down in Western vibrato, *yo-sung*'s vibrato technique covers a wider range, producing glissandi effects and numerous microtones—between a minor second to several pitches above or below the main pitch. Korean instruments are suitable for executing such exquisite colors, not only because they have a larger and longer fingerboard and a higher bridge, but also because of the much wider space between the strings. For these reasons, the performer can move the left hand up and down the fingerboard more freely, producing a wider vibrato.

⁹⁴ A solo instrumental piece that originated from Shamanist music and *pansori*.

According to *The Hyun-gum-dong-mun-ryu-ki*,⁹⁵ a treatise on *gomungo* playing that compiles *gomungo* scores from 1620, it is recorded that “*Nonghyun* (*yo-sung*) shouldn’t be performed too slowly nor too fast. It should start out in [an] enduringly slow rhythm, finishing off with [a] rapid and disappearing gesture, like flapping wings of [a] butterfly.”⁹⁶ As a general rule for playing *yo-sung*, if a note lasts for a beat, then one performs the *yo-sung* from the beginning, but if the note lasts longer than two beats it is applied to the last beat only. The speed of the *yo-sung* depends on the tempo of the piece; the slower the piece, the wider and slower the vibrato. Performers use lighter and faster vibrato for faster pieces.

There is great pride among Koreans concerning a player’s *nonghyun*; it has become, perhaps, a prerequisite for distinguishing an acceptable from an unacceptable performance. Individualized performances of ornamentation in varying shape and vibration, of course, make each performance unique.

Nonghyun in No-ul

In *No-ul*, listeners are taken in from the very beginning of the piece by a transformation of notes displaying a large palette of colors, comparable to the tone productions of the string instruments, *kayageum* and *gomungo*. On these instruments, notes are developed through *nonghyun* (both ornamentation and vibrato) and shaped long after they are sounded. Pagh-Paan recreates this flavor of Korean traditional string music, for example, in the sliding *nonghyun* on

⁹⁵ The treatise uses ancient music notational system devised in Korea in early fifteenth-century. The symbols are primitive and still remain incomprehensible to many scholars today.

⁹⁶ See <http://terms.naver.com/entry.nhn?docId=1960256&cid=42607&categoryId=42607> (accessed January 2, 2011).

long notes in the cello (m. 70), usually ending with a glissando to a few tones lower or higher (Figure 3.6).

The first two glissandi represent *chu-sung*, which results in a raised pitch, and *toe-sung*, represented by the glissando down to a *pianississimo* D^b.

Figure 3.6. Pagh-Paan, *No-ul*, glissandi in cello, m. 70.

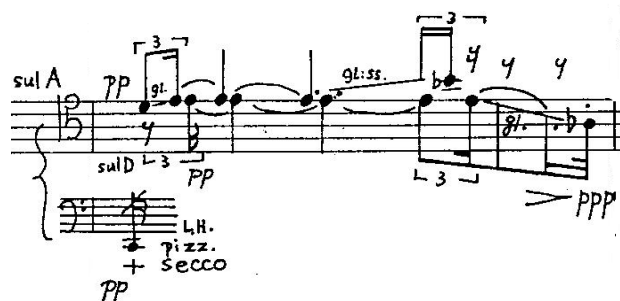
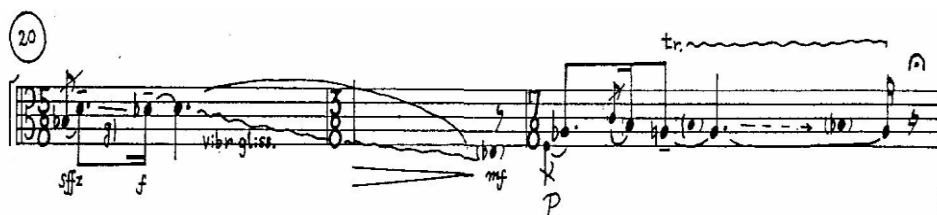


Figure 3.7. Pagh-Paan, *No-ul*, microtonal shading, *toe-sung* in viola, m. 20–22.



The five opening measures of *No-ul* are a microcosm of the whole piece, thus heavily concentrated with germinal materials such as *nonghyun*, great timbral variety, and motivic development woven into the three voices (see Figure 3.8). Pagh-Paan's recreation of *nonghyun* contrasts from European embellishments, often short figures with rapid alternation of notes subservient to the melody. As seen in Figure 3.8, Pagh-Paan's use of ornamentation conforms to Korean melodies, where ornaments are of primary importance, along with the central tones, which may last as many as a few measures to blossom into an entity of their own.

Figure 3.8. Pagh-Paan, *No-ul*, melody around central tone, viola and cello, mm. 1–5.

The musical score is handwritten and consists of three systems of staves for Viola (Va.) and Cello (Vc.).

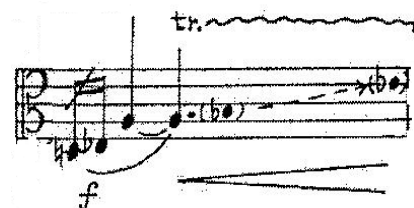
- System 1:** Measures 1-2. The tempo is marked as $\text{♩} \approx 72$. The Viola part begins with a long note, followed by a melodic phrase. The Cello part has a long note. Dynamics include *f* and *sfz/mf*. Labels "BEGINNING" and "MIDDLE" are present.
- System 2:** Measures 3-4. The Viola part continues with a melodic line. The Cello part has a long note. Dynamics include *mf*, *f*, and *gl.*. Labels "MIDDLE" and "END" are present. A wavy line indicates vibrato.
- System 3:** Measures 5-6. The Viola part has a long note. The Cello part has a long note. Dynamics include *mp* and *pizz.*. Labels "Vibr." and "senza vibr." are present.

The central notes A and G, each a complex entity on their own, have a distinct beginning, middle, and end. The beginning of the main pitch gesture is a long-held note, recalling *Pyong-*

sung technique, a straight, clean sound without vibrato. In the middle of the pitch gesture, Pagh-Paan develops a group of short note-values densely and directly around the central tone, or accentuates the tone with a leap. These notes are connected by *toe-sung* (sliding down), *chu-sung* (sliding up), *jeon-sung* (grace notes), *yo-sung* (vibrato) and microtonal inflections. An ending of the pitch gesture brings closure to the central tone with a diminuendo and a slight *chu-sung* in the viola, while the cello finishes with full vibrato, or the sound of the *yo-sung*.

Because it is not easy to vibrate and cover intervals of several pitches on western instruments with one finger as can be done with *yo-sung* on Korean instruments, Pagh-Paan cleverly combines the trill with an ascending glissando to produce a similar effect (Figure 3.9).

Figure 3.9. Pagh-Paan, *No-ul*, *chu-sung* in viola, m. 18.



Two voices, and sometimes three, playing their own central notes simultaneously as in first four measures (A, G, F[#]), would cause moments of chaos and discomfort to the ear if such clusters were played on piano. The addition of *nonghyun* on these dissonant tone clusters provides undulating movement and cushioning effects that soften the harsh impact.

In *No-ul*, notes decorated with *nonghyun* are often tied from the preceding or into the next beat, and accents are often used on offbeats, which makes it difficult to discern the strong beats. Most notes are connected with ties, masking beats, and also making the meter difficult to discern. Pagh-Paan often utilizes additional accents, or *sforzandos*, on weak or offbeats to throw

off bar-lines and complicate rhythms. Consequently, she renders the horizontal quality much more conspicuous and its flow more seamless in blurring the beats.

Tempo

In western music, the concept of the beat originates from the “pulse” or human heartbeat, whereas in eastern music, it comes from the rhythm of breathing. While the human heart beats anywhere from sixty to one hundred times a minute in a healthy adult, the breathing apparatus moves at a slower tempo, and alternates inhalation and exhalation at a different pace. Therefore, Korean music is composed in flexible tempos and uneven beats that imitate the irregular breathing pattern of humans.

This helps explain why the tempo of Korean traditional music is generally slower than western music. A metronome marking of 40 beats per minutes (bpm) is considered very slow in western music, but in Korean court music, 40 bpm is considered a moderate tempo, 30 bpm slow, and some pieces are even played at 20 bpm.⁹⁷ Korean music might appear monotonous and slow, not only because of slow tempo, but because pieces generally contain ten to twenty beats to a bar. The *gagok*⁹⁸ genre ranges from essentially stalling, at 20 bpms, to slightly moving, at 70 bpm.⁹⁹ Perhaps this slow tempo is uniform in Korean music in order to give each central tone ample time to develop and transform through *nonghyun*.

No-ul begins with a slow tempo, an eighth note approximately equaling 72 bpm, the piece then passing through frequent tempo changes in an attempt to promote tension and excitement.

⁹⁷ The metronome markings do not appear in the earlier scores written in traditional Korean musical notations. They were added in the twentieth century when the Western musical notation was adopted.

⁹⁸ Korean vocal piece that sets poems to music.

⁹⁹ Killick and Byungki, *Traditional Music*, 60.

The slowest tempo of *No-ul* happens in the final two measures, where an eighth note equals 52 bpm.

***Man-Jung-Saak* (Slow-Moderate-Fast)**

Pagh-Paan undoubtedly conceived *No-ul*'s musical structure from *sanjo*, as seen from the adaptation of one of its most striking features, called "*man-jung-saak*," which refers to progressively accelerating the tempo. In Korean music, tempo changes are easily discernable because recognizable Korean *jangdans* (repeated rhythmic cycles specific to certain patterns and tempi) are represented in each section.

In the beginning of a *sanjo* piece, the slowest of the Korean rhythms *jinyang-jo* (18/8, ♩ = 30-45) is used, moving to *jung-mori* (12/4, ♩ ~ 80), and then the even faster rhythm of *jung-jung-mori* (12/8, ♩ = 60-96), finishing with the fastest rhythms, such as *jajin-mori* (12/8, ♩ = 90-144), *hwi-mori* (4/4 or 12/8, ♩ = 116-144), and *sesan-mori* (4/4, ♩ = 150-155). The sections are all connected, which makes the tempo changes hard to discern if one did not recognize the rhythmic cycles. Such progressively accelerating tempi in small increments add suspense and stimulation to the performance.

An examination of the beginning tempi for each of the twelve sections shows that Pagh-Paan applied a similar principle in both Parts I (Sections 1-6) and II (Sections 7-12) of *No-ul* (Figures 3.10 and 3.11). In Part I, she incorporated an acceleration of tempo culminating in an aleatoric section; Part I starts out slowly (♩ = 56) and each subsequent section takes on a faster tempo until, a few minutes later, the fastest tempo of the piece (♩ = 108) is reached at the climax, in the middle of Section 5. At Section 6, however, Pagh-Paan avoids accelerating the tempo all

the way to the end of Part I, as does Korean *sanjo*; the tempo winds down ($\text{♩} = 72$), instead, and the music relaxes into Part II.

Figure 3.10. Pagh-Paan, *No-ul*, Part I.

Part I)	Section 1	mm. 1-10, $\text{♩} = 72$
	2	mm. 11-18, $\text{♩} = 88, 80, 60$ (each instrument plays a different tempo)
	3	mm. 19-29, $\text{♩} = 96, 80, 80$
	4	mm. 30-39, $\text{♩} = 96$
	5	mm. 40-47, $\text{♩} = 96$
		mm. 48-56, $\text{♩} = 108, 108, 108$ (climax)
	6	mm. 57-71, $\text{♩} = 72$

Pagh-Paan's placement of the climax in Section 5 before the middle point of *No-ul* (m. 71) contrasts with the nineteenth-century European practice, where, the tendency was to build tension and delay climax until near the end of a work.¹⁰⁰

A glance at the tempo markings in Part II might mislead one into believing Pagh-Paan left out the *man-jung-saak*. However, a closer examination of increasing rhythmic complexity reveals otherwise.

Figure 3.11. Pagh-Paan, *No-ul*, Part II.

Part II)	Section 7	mm. 72-78, $\text{♩} = 66$
	8	mm. 79-93, $\text{♩} = 72$
	9	mm. 94-108, $\text{♩} = 60$
	10	mm. 109-112, $\text{♩} = 60, 80, 72$ (climax)
	11	mm. 113-119, $\text{♩} = 80, 88, 60$
	12	mm. 120-123, $\text{♩} = 60$
		mm. 124-125, $\text{♩} = 52$

¹⁰⁰ James Webster, "Sonata Form," *The New Grove Dictionary of Music and Musicians*, 17th ed. Stanley Sadie (London: Oxford University Press, 1980), 504.

The slow rhythmic movement at the beginning of Part II produces the feeling of “frozen” sound, seemingly much slower than the indicated tempo. Because of its slow sounding music and soft dynamics (which begins at *ppp*), this section feels like a separate slow movement. Regardless of her tempo markings, Pagh-Paan creates progressively increasing tempi by gradually subdividing the rhythm, as a written-out *accelerando*.

The sound of whole notes prevails in Part II, Section 7, where all voices hold the same chord for two measures (mm. 72–73); then the viola has sixteenths in duple and triple subdivisions in Section 8, which continues into Section 9 with appearances of thirty-second notes and more rhythmic movement in all three lines. With this built-in *accelerando* and tension, the music reaches the climax of Part II in measure 109. As in Part I, the music slows from this point, in both tempo and dynamics, to arrive at a quiet, coda-like Section 12.

Pagh-Paan’s Use of Improvisation: “Solo Tempi”

Pagh-Paan inserts aleatoric music in *No-ul*, where three lines play their parts at different tempi, as indicated in the “solo tempi” sections. “Tempo solo” appears in most of Pagh-Paan’s works; it is one of her central ideas, conceived in a format similar to Korean improvisational ensemble music.

In Korean folk music generally, and *pansori* in particular, written melodic lines alternate with improvisatory sections in a responsorial manner. The soloist improvises a non-metered section, freely interpreted and played with the accompaniment of a percussion instrument. The rest of the group responds by playing the given melody.¹⁰¹ Some say the peak of Korean musical experience is attained in reaching this improvisatory section, playing in the freest and most

¹⁰¹ Jong-In Angela Heo, “The Korean Transverse Flute Taegŭm and Its Music Taegŭm Sanjo” (D.M.A. diss., Florida State University, 2002), 33.

passionate ways possible, which, ideally, leaves both the performer and listener in a state of ecstasy.

According to Pagh-Paan's performance note in *Man-nam I* (1977), which also incorporates "tempo solo," "all voices in 'tempo solo' are conceived as fundamentally independent and each performer takes turns to show off their virtuosity throughout the piece."¹⁰² In *No-ul*, non-improvisatory sections alternate with the improvisatory "tempo solo" sections, as seen in Figure 3.12. In "tempo solo," all three instruments simultaneously play solo lines in different time signatures and at different tempi. This is semi-improvisatory music with a carefully planned framework; the fixed melody and tempo provide anchors to the perceived freedom.

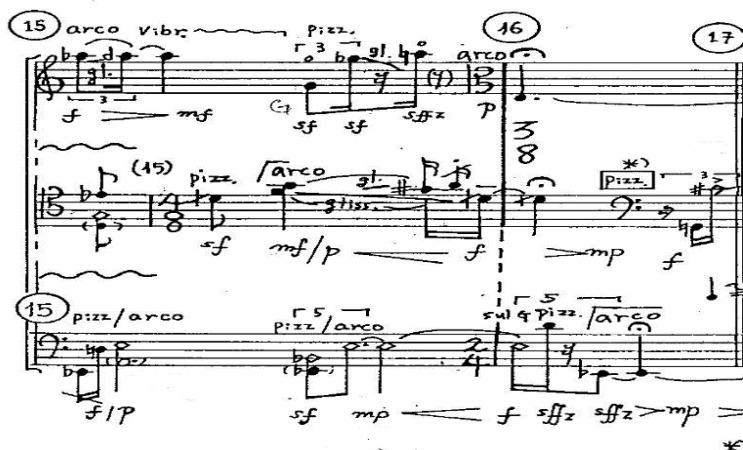
There are a total of five different "tempo soli" sections in *No-ul*, which alternate with six non-improvisatory sections. The piece builds up in tension and tempo to the third "tempo soli" section, the largest climax of the piece, indicated by the fastest tempo and inclusion of the central motive (G[#]–G) of the piece (see Chapter 4), and climaxes here over a wide range in the viola (G3–A^b6, m. 49).

Figure 3.12. Pagh-Paan, *No-ul*, 5 "tempo soli" sections alternates with 6 non-improvisatory sections.

mm.	1-10	11-16	17-33	34	35-50	51-56	57-60	61-63	64-108	109-115	116-125
		T. S.		T. S.		T. S.		T. S.		T. S.	
♩ =		88 80 60		80 80 96		108 108 108		96 72 96		60 80 72	

T. S. = tempo solo

¹⁰² Pagh-Paan's performance note in *Man-nam I* (Munich: Ricordi, 1977)



In this Section 2, the resulting sound of the three independent lines playing in disunity creates disorder and chaos. Pagh-Paan commented that she was inspired to use differing tempi in this section when she observed the movement and changing structure of the clouds during sunset.¹⁰³ She also connected the sunset and the “red color” from Cardenal’s poem, “Red color sinks into the earth like the blood of generations.” In all the “tempo solo” sections, the image of dusk in the many “scatterings” of the clouds is depicted by the separation of instruments in different tempi as seen here.

The Role of Percussion in *Pansori*

Many of Pagh-Paan’s works were inspired by Korean *pansori*, a musical monodrama involving a singer who acts, recites, and sings a long epic poem, accompanied by a *gosu*, or drummer. The *gosu* plays a prominent role in *pansori*, providing the basic *jangdan* (repeated rhythmic pattern) to which the singer recites the poem; the *gosu* also keeps the tempo and punctuates the rhythm. An old Korean aphorism states, “foremost the drummer and then secondly, the singer,” in describing the primary role of the drummer in *pansori*. The important

¹⁰³ Younghi Pagh-Paan, interviewed by the author, December 3, 2011.

role of percussion instruments in Korean music goes beyond *pansori*; they are used in the most versatile ways in Korean traditional court, folk, instrumental, vocal, and religious music.

Percussion in the Korean Tradition

Pagh-Paan's affinity for percussion may be attributed to her childhood in Korea, where the use of percussion has permeated everyday Korean religious rituals for centuries; Buddhists use temple wood blocks for prayer and brass bells and drums during ceremonies.

Figure 3.14 Temple wood block.



Figure 3.15 Drum.



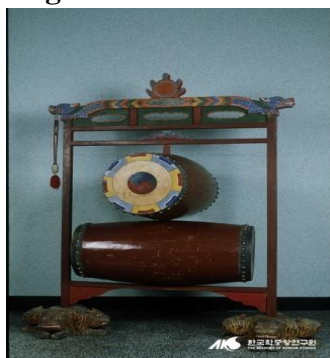
Figure 3.16 Brass Bell.



Percussion instruments are a staple of Korean music. There are about twenty different Korean drums, among which the most popular are the *janggu* (an hourglass-shaped drum) and the *buk* (a flat drum).

¹⁰⁴ See http://m.bulkyosesang.com/product/list.html?cate_no=634 (accessed September 8, 2011).

Figure 3.17 *Jango*.Figure 3.18 *Buk*.Figure 3.19 *Pyon-jong*.Figure 3.20 *Pyon-kyong*.Figure 3.21 *Bang-yang*.Figure 3.22 *Bak*.Figure 3.23 *Chuk*.Figure 3.24 *Eo*.

Figure 3.25 *Sogo*.Figure 3.26 *Sori-buk*.Figure 3.27 *Samul-buk*.Figure 3.28 *Kwang-gari*.Figure 3.29 *Jing*.Figure 3.30 *Noe-go*.Figure 3.31 *Noe-do*.Figure 3.32 *Young-go*.Figure 3.33 *Young-do*.Figure 3.34 *No-do*.

¹⁰⁵ See <http://ask.nate.com/qna/view.html?n=5560551> (accessed May 6, 2010).

Percussion in Pagh-Paan's *No-ul*

Throughout *No-ul*, Pagh-Paan uses *pizzicato* and *col legno* sounds in all three instruments, imitating percussion. These effects are created in multiple ways; *sforzandi* and *sforzandissimi* in all parts closely resemble the sound of *jango*, especially when combined with *pizzicato*; aggressive striking of the bow on the string and the abrupt interruption of passages are reinforced by glissandi and vibrato.

These various percussive sounds have timbral as well rhythmic functions, bringing out the irregular rhythmic impulse that defines Korean music. The *pizzicato* sections imitate the sound of the *jango* beaten with the palm, while most of the *col legno* sections resembles the sound of the *jango* when hit with a bamboo stick. In measures 54–57, the cello and bass evoke the sound of the *jango*, with single notes punctuated by *pizzicatos* (cello, m. 54), recalling the left-hand technique on the drum, while both ricochet *col legno* and arpeggiated chords imitate a drum roll (Figure 3.35).

Figure 3.35. Sounds of *jango* in *No-ul*, cello and bass, mm. 54–56.

The image displays a musical score for cello and bass across three measures (54, 55, and 56). The notation includes various dynamic markings and performance instructions to create percussive sounds.

- Measure 54:** The cello part features a *pizz./arco* instruction, with dynamics ranging from *p* (piano) to *mf* (mezzo-forte). The bass part includes *pizz. arp.* (pizzicato arpeggio) and *arco* (arco) markings, with dynamics from *p* to *mf*.
- Measure 55:** The cello part begins with a *c.l.* (col legno) instruction, followed by *sul f* (sul ponticello) and *mf* dynamics. The bass part continues with *pizz. arp.* and *arco* markings, with dynamics from *mf* to *p*.
- Measure 56:** The cello part has a *pizz.* instruction. The bass part includes *arco* and *pizz.* markings, with dynamics from *mf* to *p*.

Of Pagh-Paan's seventy-four completed works, thirty-three use percussion, of which eleven feature percussion exclusively in either solo or chamber settings:

Bleibt in mir und ich in euch (2007), for organ and percussion
Ta-Ryong (1991), for percussion
Gi-da-ryu-ra (2007), for baritone, *daegeum*, clarinet, cello and percussion
Die Insel schwimmt (1997), for piano and percussion
Tsi-Shin-Ta-ryong III (1991), for two percussionists
Pyon-Kyong (1982), for piano and percussion
Den Muttern (2009), for mezzo soprano, piccolo and percussion
Hang-Sang (1993) for alto flute, guitar and frame drum
Tsi-Shin-Kut (1993/4) for 4 percussionists and electronic sounds (tape)
Flammenzeichen (1983) for female voice solo with small percussion
Hang-Sang V (2012) for flute, guitar, and Korean percussion

Percussive elements play a large role in most of Pagh-Paan's pieces, even those not written for percussion instruments. Examples include vocal pieces, such as *Nun* (1979), *Ma-am* (1990-1), and *Moira* (2003). Pagh-Paan explains her use of percussion in *Nun*:

Sorrow is an inner force—in this piece I call it religious. The women sing, weep and wail; I give them stones and other percussion instruments to hold, conceiving of the hand movements as a form of prayer and an emotional expression. [...] It was important to me for the women's voices to be heard. Weeping is an act of mourning. In Korea, not even noblewomen had first names of their own. In male-dominated Confucian society, they always had to weep in secret behind the wall. That's a mourning I engage with and try to overcome through the music.¹⁰⁶

In instrumental pieces, such as *Wundgeträumt* ("Dreamt sore" [*sic*], 2005), Pagh-Paan instructs the oboist to play maracas, while in *Nae-Ma-um*, she treats the accordion like a percussion instrument, asking the performer to hit the body of the instrument intermittently to create rhythm as would a *gosu*. Pagh-Paan explains that most of her music employs Korean

¹⁰⁶ <http://www.pagh-paan.com/dsp.php?en,2> (accessed August 30, 2013).

rhythm (*jangdan*) even when employing non-percussive instruments.¹⁰⁷ In *Man-nam*, the cellist sometimes plays rhythms percussively with *pizzicato*.

Pagh-Paan strives to create new sounds and idioms using various “props” or unconventional instruments with conventional instruments, and in inventing new methods for playing them. For instance, *Ta-Ryong IV* (1991) includes hitting the body of a large drum (rather than the head) with a wooden stick, using a bamboo rod or steel brush, throwing an iron chain nosily or placing one on the tom-tom, placing a handful of green peas on the bongo and stirring them with the fingers (handling the bongo as a cooking pot, gyrating it gently in a circular motion), breathing in and out calmly into a whistle—independent from on-going rhythms, or hitting the drumhead with an accent and immediately wiping the skin with the hand.

Taoism

Although Pagh-Paan was influenced by Catholic and Buddhist philosophies in her early years, Taoism and Confucian doctrines were dominant in her intellectual life. She believes that Buddhism, Shamanism, and Taosim all share basic doctrines, and that these Eastern religions resemble fundamental teachings of Catholicism as well, encompassing universal elements in nature.

Pagh-Paan’s thoughts have been so deeply rooted in Taoism that it is difficult to find a work that does not show the influence of this philosophy in some way. For instance, in her short piece for solo bass flute, *Rast in einem alten Kloster* (1992/94), she musically expresses the Taoist principle of letting go. (Pagh-Paan dedicated this piece to John Cage, who was himself fascinated by Zen Buddhism and Eastern philosophies.)

¹⁰⁷<http://news.naver.com/main/read.nhn?mode=LSD&mid=sec&sid1=103&oid=003&aid=0003986630> (accessed June 22, 2012).

Pagh-Paan's *Ma-um* incorporates a poem by the German mystic poet, Angelus Silesius (1624–1677),¹⁰⁸ whose verses, she says, evoke the principle of universal humanity, shared by Taoism and Zen Buddhism. Her solo piece for flute, *Dreisam-nore*, incorporates a quote by Chinese Taoist philosopher Zhuang Zi (BC 370–280): “The highest beauty belongs to the Cosmos. But let us not waste words on it. Four Seasons govern our year. They do not search for meaning. Nature exists in harmony. But it does not reveal itself to us.”¹⁰⁹

While in Western music a long tradition exists of expressing human feeling, dreams, and fantasy, composers of Korean music, particularly that of *jung-aak*—music of the court and nobility—shunned human attachment to the mundane as such, aiming instead at higher attainments, reaching the “tao,” or “way,” to harmonize with nature. The concepts of *yin* and *yang* are derived from the theory of the universe, according to the *I-Ching*, where the two opposite or contrasting forces coexist in harmony and give rise to one another. Although they have opposing characteristics, which may seem to conflict with one another, they are interconnected and complementing forces of the universe, thus interdependent. They symbolize the duality of the intertwined in nature, manifested, for example, in day and night, man and woman, hot and cold, high and low, weak and strong.¹¹⁰

¹⁰⁸ Original German, “Halt an, wo läufst du hin? Der Himmel ist in dir; Suchst du Gott anderswo, du fehlst ihn für und für,” from *Der cherubinische Wandersmann*. See http://www.deutschlandfunk.de/christliche-mystik-angelus-silesius-und-der-cherubinische.886.de.html?dram:article_id=272858 (accessed May 1, 2012).

¹⁰⁹ See http://www.pagh-paan.com/dsp_wk.php?lg=en&op=001 (accessed May 23, 2012).

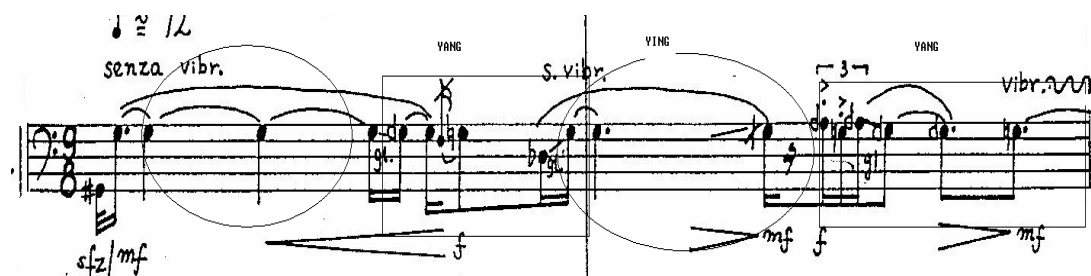
¹¹⁰ See http://en.wikipedia.org/wiki/Yin_and_yang (accessed May 3, 2013).

Yin-Yang Theory in No-ul

In *No-ul*, Pagh-Paan applies Taoist philosophy in numerous ways in order to create balance and harmony. In particular, she infuses the piece with both *yin-yang* theory and *jung-joong-dong*, the Taoist idea of “movement while seemingly still.”

Pagh-Paan uses *yin-yang* theory on two levels in *No-ul*. First, she sees the central tone that sustains without change as the *yin* energy (static), while the decoration that encircles around the central tone represents the *yang* (movement). The energies of *yin* and *yang* are also presented in smaller scale throughout the piece. The opening cello line, for example, continuously changes from long held notes to quick embellished notes, *senza vibrato* to glissando to vibrato, *mf* crescendoing to *f*, which then recedes to *mf* (Figure 3.36). This dynamic fluctuation, however, does not happen in an uncontrolled or arbitrary way. *Yin* develops into *yang* as it reaches a peak, and vice versa.

Figure 3.36. Cello, mm. 1–2 , *yin* marked in circles, *yang* in squares.



Second, *yin* and *yang* are represented at a broader level through dynamics as a system; the first half of *No-ul*, up to measure 70, represents *yang* for its extroverted character, mostly written in bold dynamics (*f*, *ff*), and its expansive nature further emphasized by *sforzandi*, *sforzandissimi*, and accents (Figure 3.37). As in *yin-yang* theory, where two opposing elements

constantly flow into and change one another, balancing the *yang* element, Pagh-Paan gives in to softer dynamics soon after reaching an apex in *No-ul*, near Part II, transforming into the *yin* energy. Bridged by a measure of silence, Part II begins in measure 72, seen as *yin*—introverted, an extremely soft dynamic (*ppp*), and a chordal structure creating static sound, then complete stillness (Figure 3.38).

Figure 3.37. *Yang*, mm. 1–4.

The musical score for Figure 3.37, 'Yang', measures 1–4, is written for Violin (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The tempo is marked as 1/2. The score includes various musical notations such as dynamics (ff, sfz, mf, f), articulations (senza vibr., s. vibr., vibr.), and performance instructions (Pizz., sul A/G, sul D/A, arco s.p. (poco), ord., L.H. pizz., arco, pizz. sul D/G). The score is divided into two systems, with measures 1–4 shown in the first system and measures 5–8 in the second system. The first system shows the Violoncello and Kontrabaß parts, while the Violin part is shown in the second system. The Violoncello part starts with a dynamic of sfz/mf and a tempo of 72, marked 'senza vibr.'. The Kontrabaß part starts with a dynamic of sfz/mf and a tempo of 72, marked 'Klingend notiert'. The Violin part starts with a dynamic of ff and a tempo of 72, marked 's. vibr.'. The score includes various musical notations such as dynamics (ff, sfz, mf, f), articulations (senza vibr., s. vibr., vibr.), and performance instructions (Pizz., sul A/G, sul D/A, arco s.p. (poco), ord., L.H. pizz., arco, pizz. sul D/G).

Figure 3.38. *Yin*, mm. 72–74.

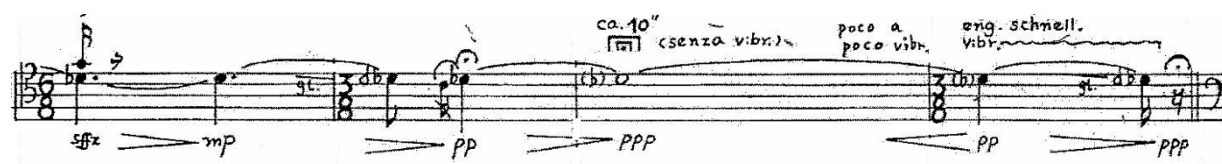
Handwritten musical score for measures 72–74. The score is written for three staves: Violin I, Violin II, and Double Bass. Measure 72 is marked "memo mosso (♩ ≈ 66)". The Violin I staff starts with a high note (D-flat 5) and has a "richochet c.l.b." marking. The Violin II staff has a "sul A" marking. The Double Bass staff has a "sul II" marking. Measure 73 continues the melodic lines. Measure 74 is marked "arco" and "sul A" for the Violin I staff, and "sul D" and "sul A" for the Double Bass staff. The score includes various dynamics (ppp, pp, p, mp) and articulations (pizz., arco, barriolage).

Furthermore, opposing registers of Figures 3.37 and 3.38 also reflect the *yin-yang* principle. Part I represents the *yang*, ranging from the low to middle registers, while Part II represents the *yin*, covering a higher range; the viola starts very high in measure 72, sounding a D-flat 5 and D-natural 6, while the double bass plays G5 in measure 109. Lastly, the *yang* element is observed through Part I with more *pizzicato*, a preponderance of solid notes (non-harmonics), non-chordal structure and a highly dense rhythmic section representing movement. In Part II, *yin* is observed with more *col legno* markings, a higher concentration of harmonic notes, and a chordal structure with low rhythmic density, signifying stillness.

Jung-joong-dong

Jung-joong-dong, or flux within stasis, is manifested in Pagh-Paan's treatment of the melodic line in *No-ul*, the beginning, middle and end phases of her development of central tones. The long and sustained central tones, seemingly still, or frozen, are transformed into melismatic lines of small moving figures that are highly ornamented through *nonghyun*, creating restless and flowing music. This sense of continual forward flow from a stasis to swirling, curving movements is demonstrated in the cello line in mm. 36–39 (Figure 3.39); its constant pitch (D^b) is transformed through glissandos, bending down a micro-tone and gradual changing from *senza vibrato* to *poco a poco vibrato* to fast vibrato.

Figure 3.39. Pagh-Paan, *No-ul*, cello curves and swirls, mm. 36–39.



Taoism: Eight Elements of the Universe

Korean traditional instruments are built with eight different natural elements: soil, wood, stone, bamboo, silk, leather, gourd, and steel. These symbolize the fundamental elements of the universe. Korean lore says that sound made from these materials allowed people to become one with the universe and harmonize with the nature.¹¹¹ Pagh-Paan uses these eight eastern elements in designing instruments out of everyday materials, such as bells made of clamshells, screws, and steel spirals, as well as archaic instruments—such as a bundle of bamboo sticks (*Bambusbundel*) and iron beams (*Eisenbalken*)—to create richness and a variety of timbre and color.

¹¹¹ Eric Lai, *The Music of Chou Wen-Chung* (Burlington, Vt.: Ashgate, 2009), 31.

In *No-ul*, Pagh-Paan drew connections between the Cardenal's poem "Red color sinks into the earth like the blood of generations" and "earth" sounds from the eight traditional elements of Taoism. The dark sound inhabited by the three lower strings, which she associates with the earth, ideally matches the brutality and chaos she wished to portray. She writes:

I had long searched for a deep, dark, warm sound: EARTH, according to the Taoist understanding, is something universal, like the heavens—the "EARTH" sound being one of the 8 traditional Chinese material sounds. Universal also in the sense of a wide range of sound, intuitively, for me, a red earth sound. This lent the title to this composition: *No-ul*, Sunset.¹¹²

As demonstrated in this chapter, Pagh-Paan seeks to assert Korean identity in her works. She effectively responds to specific Korean problems of heritage and cultural identity through referencing Korean traditional music and Eastern philosophies. In order to understand her compositional style as a whole, however, it is necessary to acknowledge her musical bilingualism, looking more closely at her elaboration of Western musical styles as well as her own inventions.

¹¹² See <http://www.pagh-paan.com/dsp.php?en,2> (accessed August 8, 2014).

CHAPTER 4

WESTERN ELEMENTS IN *NO-UL*

String Trio

While keeping the roots of Korean traditional music, Pagh-Paan incorporated modern western elements in *No-ul*, as first seen in its instrumentation, the trio basso, a popular subgenre of chamber music in Europe after 1980. The enthusiasm for writing for this kind of ensemble spread quickly with a group called Trio Basso—Joachim Krist (viola), Othello Liesmann (cello), Wolfgang Gürtler (double bass)—who commissioned more than a hundred pieces. They demanded that the compositions include extended dimensions, such as “plucked alternating with harmonics, snapped *pizzicati*, *am Steg* [sul ponticello] and micro-intervals.”¹¹³ Avant-garde composers who experiment with colors have turned favorably toward this type of string trio, in part because the longer string lengths mean a larger color palette not available on the relatively shorter string lengths of the violin.

Structure

No-ul is a single movement work that can be divided into twelve interconnected sections, each lasting for one to two minutes. These twelve sections form two contrasting parts (Parts I and II as outlined in Chapter 3) separated by a brief moment of silence, in measure 71. There are clear sectional divisions whose beginnings are firmly etched with the motive *x* of the piece shown in Figure 4.1, a two-note figure with an interval of a major seventh in a “short-long” rhythm, reinforced by *sforzandi* and *sforzandissimi* (excepting Sections 7, 8, and 12).

¹¹³ See <http://www.amazon.com/Trio-Basso-Vol-Nicolaus-Mauricio/dp/B00008FA36>, (accessed June 1, 2012).

Figure 4.1. Pagh-Paan, *No-ul*, motive x, cello, m. 1.



Part I contains a high degree of motivic development characterized by frenzied music with extreme use of *nonghyun* (both ornamentation and *yo-sung*), strong dynamics, and an increasing tempo. This writing reflects the dark image of Cardenal's poem, which Pagh-Paan associates with blood and violence. It also encloses the climactic Section 5 as the center of the piece. Section 6 returns to the opening music now played by the bass a major seventh lower, A^b (m. 57). Furthermore, it closes with the same music transposed back to its original pitches and instrumentation (cello and viola, mm. 66-67). Thus, Section 6 is a cyclic form within a larger cyclic form of Part I. This section leads to the quiet ending of Part I (m. 70), where a measure of rest (m. 71) gives way to the soft, contrasting Part II. The silence signifies a turning point in the piece, where Pagh-Paan transforms the sonority, timbre, and rhythm to explore the opposing aspects of the color spectrum.

Figure 4.2. Pagh-Paan, twelve sections of *No-ul*.

Section	1	2	3	4	5	6		7	8	9	10	11	12
mm.	1-10	11-18	19-29	30-39	40-56	57-70	71	72-78	79-93	94-108	109-112	113-119	120-125
Metronome Marking (♩ =)	72	88, 80, 60	96	96	96, 108	72		66	72	60	60, 80, 72	80, 88, 60	60, 52

Part I: Sections 1–6

Part II: Sections 7–12

Part II begins with chord structures that are saturated with vertical appearances of motive *x*, conveying an immobile, meditative quality. Momentarily, for six measures, Part II is free from some of the “chaotic” materials of the first section; there is minimal use of *nonghyun*—such as melismatic lines, grace notes, archaic sound, and vibrato—to portray the peaceful dusk mentioned in the poem. Thus, *No-ul* progresses from a saturation of Korean elements in Part I (the extroverted *yang*), to a different sound world (the static *yin*), in the beginning of Part II (m. 72).

Motive X

One only needs to examine the initial motive *x* and its extensive exploitation of the material throughout *No-ul*, to see that Pagh-Paan applied European compositional techniques, more specifically Schoenberg’s *Grundgestalt*¹¹⁴ (basic shape), to unify the work. Although Pagh-Paan does not specifically indicate his *Grundgestalt* as one of the application to her music, Pagh-Paan lists Schoenberg as having a big influence on her music as mentioned earlier. Pagh-Paan’s simple yet striking motive is developed both linearly and vertically. Both its interval (a major seventh that is structural in starting the whole piece, and its inversion, a minor second) and rhythm (a dotted figure) become foundational materials for the piece.

The three main intervals that act as a driving force, and help to unify in *No-ul*, are derived from a minor second, minor third, and augmented fourth. Pagh-Paan often uses enharmonic spellings and octave displacements so the intervals are not consistently notated.

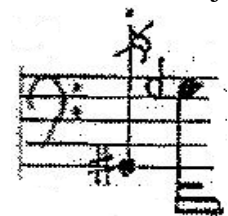
¹¹⁴ In the early 1920s, Schoenberg introduced the theory in which the basic shape is transformed and reappears in multiple structural levels throughout the whole composition to achieve organicism and unity.

Pagh-Paan's juxtaposition of varying motives provides structure and fluency to the fundamental organization of *No-ul*. She focuses on articulation, timbre, rhythm, and register to bring attention to this simple motive *x*, contributing to the overall organic construction of the work. The figures below show great variety in rhythm; no two motives are identical. The continuous elaboration to which these motives are subjected includes the following.

Figure 4.3. Motive *x* variants in *No-ul*.

- 1) Tonal/mode variation—microtone, expansion of minor motive to major mode, compounded ninth and sixteenth intervals (both minor and major) in both ascending (original) and descending (contrary) direction.

Micro-tone, Major 7th



(vc., m. 3)

Micro-tone, Minor 2nd



(va., m. 31)

Minor 9th



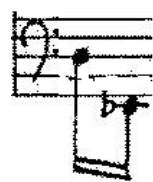
(va., m. 8)

Minor 2nd



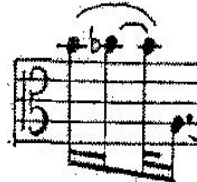
(vc., m. 7)

Major 7th



(vc., m. 21)

Minor 9th



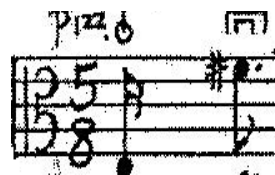
(va., m. 2)

Minor 2nd



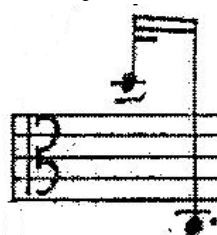
(va., m. 43)

Major 9th



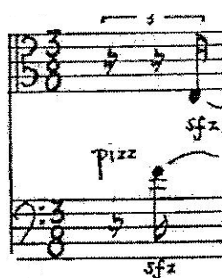
(va., m. 109)

Major 16th



(va., m. 62)

2) Timbre variation—motive is shared between two instruments.



(va. and db., m. 59)

3) Texture variation—probably the most interesting aspect of Pagh-Paan's motivic development because of countless possibilities in combining the sound of *pizzicato*, harmonics, *bariolage*, harmonic *tremolo*, *tremolo*, *col legno*, *sul ponticello*, *glissando*, incorporation of noise, *sul tasto*, and Bartók *pizzicato*.

Pizzicato and Arco

(db., m. 3)

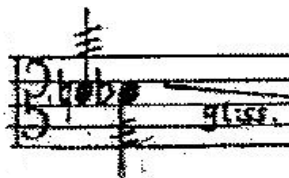
Harmonics



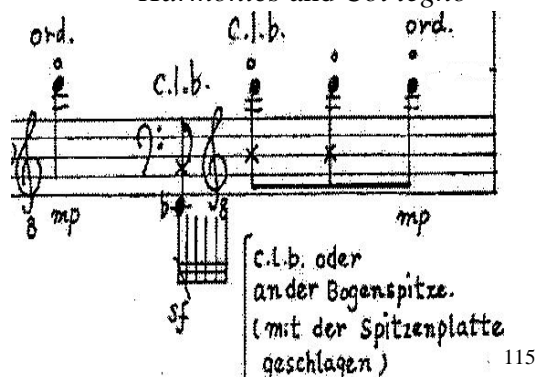
(db., m. 6)

Bariolage and Harmonics

(db., m. 8)

Tremolo and Glissando

(va., m. 23)

Harmonics and Col legno

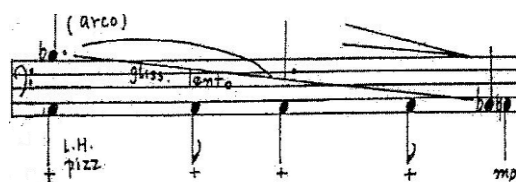
(db., m. 25)

Sul Ponticello

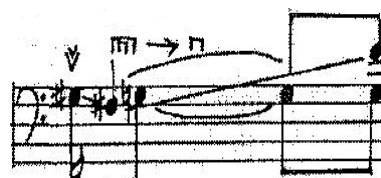
(va., m. 34)

Harmonic and Bariolage

(db., m. 42)

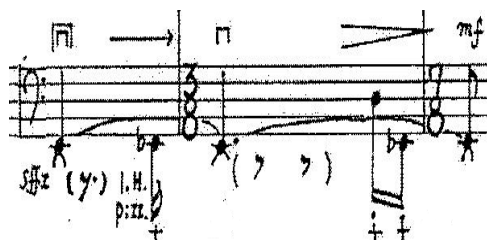
Pizzicato and Glissando

(db., m. 62)

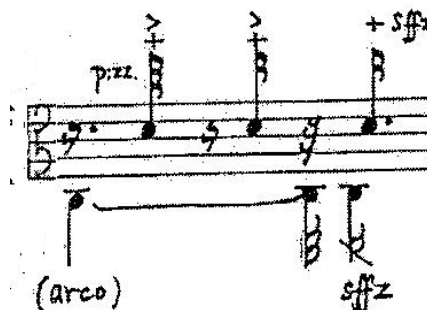
Noise and Glissando

(db., m. 30)

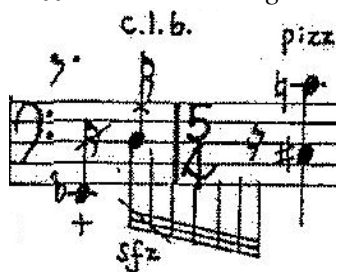
¹¹⁵ *Col legno battuto* (hit with the wood) or at the tip of the bow (hit with the plate/head of the bow).

Noise and *Pizzicato*

(db., mm. 20–22)

Bartók *pizzicato* and Noise

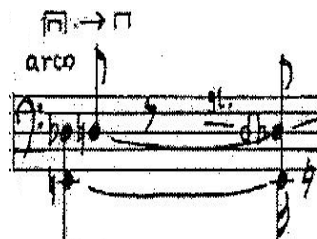
(va., m. 109)

Pizzicato and *Col legno*

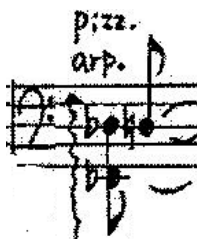
(db., m. 13)

Glissando in opposite directions

(db., m. 109)

Noise and *Glissando*

(vc., m. 33)

Arpeggiated pizzicato in both directions

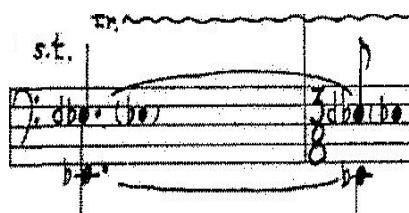
(vc., m. 31)



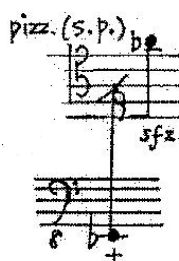
(vc., m. 32)

Noise and *Glissando*

(vc., m. 33)

Sul tasto and Trill

(db., m. 28)

Ponticello and *Pizzicato*

(db., m. 35)

Pizzicato glissando in opposite directions

(vc., m. 77)

Such transformation of simple and compact motivic cells lends a consistency and heightened motivic significance to the entire piece.

Manifestations of the Melodic Intervals of Motive x:

Pagh-Paan's motive *x* is first stated by the cello in the rising major seventh - pitches G[#] and G, without any accompaniment, in a thirty-second followed by a dotted sixteenth note (m. 1, see Figure. 4.4). This placement shows another central element of the piece, a large leaping gesture in both ascending and descending directions (clearly brought out in the last section of the work). This gesture is followed by a descending microtonal interval (G–G^d), similar to a minor

second in measure 1, which then expands into a major second (F–G). The first statement concludes with an ascending augmented fourth (D^b–G; (m. 1), brought out clearly through a *glissando* in the cello.

Simultaneously, the bass responds with a rising major seventh (F[#]–Fⁿ) in an augmented rhythmic statement (m. 1), followed by the minor second retrograde, through octave displacement, B^b and A (in viola, m. 2). Thus, with an ascending minor third (F[#]–A harmonic sounding pitch) interjection by the bass (m. 2), the first two measures summarize the three “germ” intervals of the piece.

Figure 4.4. Pagh-Paan, *No-ul*, three main intervals, mm. 1–2.

The musical score for measures 1 and 2 of Pagh-Paan's *No-ul* is presented for Violin (Va.), Viola (Vc.), and Double Bass (Kb.). The score is in 9/8 time, with a tempo marking of $\text{♩} \approx 72$. The key signature has one sharp (F#).

- Violin (Va.):** Measures 1 and 2 are marked *senza vibr.* (without vibrato). In measure 1, the violin plays a half note F#4. In measure 2, it plays a half note G4, followed by a glissando to a half note A4.
- Viola (Vc.):** Measures 1 and 2 are marked *senza vibr.*. In measure 1, the viola plays a half note F#3. In measure 2, it plays a half note G3, followed by a glissando to a half note A3.
- Double Bass (Kb.):** Measures 1 and 2 are marked ** Klingend notiert* (sounding as written). In measure 1, the bass plays a half note F#2. In measure 2, it plays a half note F#2, followed by a glissando to a half note A2.

Dynamic markings include *sfz* (sforzando), *mf* (mezzo-forte), *f* (forte), and *sfz/mf*. Performance instructions include *Pizz.* (pizzicato), *Sul A/G* (sul ponticello), *Sul D/A* (sul tasto), and *vibr.* (vibrato).

These intervals are major determinants of future motivic and harmonic occurrences. They are elaborated both linearly and vertically; Figure 4.5 shows how every note of the piece is connected by its source, the essential intervals of the piece: the seconds with their derivatives, the sevenths; the augmented fourth; and the minor third. (The second and seventh intervals—

both major and minor—are shown with a circle, minor thirds with a rectangle, and augmented fourth with a triangle.)

Figure 4.5. Pagh-Paan, *No-ul*, motivic intervals from mm. 1–4.

The image shows a handwritten musical score for three parts: Violin (Va.), Violoncello (Vc.), and Kontrabaß (Kb.). The score is for measures 1-4 of the piece 'No-ul' by Pagh-Paan. The key signature has one sharp (F#) and the time signature is 9/8. The tempo is marked as quarter note = 72. The score includes various musical notations such as notes, rests, and dynamic markings. Hand-drawn circles, rectangles, and triangles highlight specific intervals between notes in different parts. Annotations include 'senza vibr.', 'sfz/mf', 'f', 'mf', 'vibr.', 'pizz.', 'arco', 'gl.', 'pizz. sull'g', and 'sfz'. A note in the Kbn part is marked with an asterisk and the text 'Klingend notiert'.

The most audible development of motive *x* occurs in the last, coda-like section of the piece (m. 120, see Figure 4.6), where Pagh-Paan simply juxtaposes motive *x*, now emphasized

by exaggerated leap gestures, in a soft dynamic, replete with harmonics and delicate texture. A major seventh leap here becomes more than a two-octave leap in the viola (D–D^b in mm. 120–121, A^b–A[♯] in m. 122), cello (D–D^b in m. 122, A^b–G[♯] in m. 124), and bass (C[♯] harmonic–C[♯] in m. 120, E–F[♯] artificial harmonic in m. 123). This lonesome articulation of the “seed” of the piece, recalls the texture of Webern’s pointillistic music. It is a highly expressive moment: the sparingly written soloistic interjections from all three instruments seem to symbolize the persistently tormented souls of victims, the remnants of horror from the Kwangju incident. This closing section finally brings a state of repose, dissolving into *pianississimo* and finding a calm stability that has been anxiously awaited.

Figure 4.6. Pagh-Paan, *No-ul*, motiv x, mm. 120–124.

Handwritten musical score for Figure 4.6, showing measures 120 to 124. The score is for three staves: Violin (top), Viola (middle), and Cello/Bass (bottom). Measure 120 starts with a circled '120'. The Violin staff has a 'pizz.' marking and a dynamic of 'P'. The Viola staff has a 'pizz. sempre' marking and a dynamic of 'P'. The Cello/Bass staff has a 'pizz.' marking, a 'sul A' marking, and a dynamic of 'mf'. Measure 121 has a 'sempre pizz.' marking in the Violin staff and a dynamic of 'P'. Measure 122 has a 'pizz.' marking in the Violin staff, a 'sul A' marking in the Cello/Bass staff, and a dynamic of 'mf'. Measure 123 has a 'pizz.' marking in the Violin staff, a 'sul A' marking in the Cello/Bass staff, and a dynamic of 'mf'. Measure 124 has a 'pizz.' marking in the Violin staff, a 'sul A' marking in the Cello/Bass staff, and a dynamic of 'mf'. The score includes various musical notations such as notes, rests, and dynamic markings.

(122) *sul D* *arco s.t.* *ord.* *gliss.* *sul c* *pizz.* *(sul G/C)*

(124) *meno mosso* ($\text{♩} \approx 52$) *arco sul A/D*

In the last two measures, the motive that forcefully initiated the piece is sounded one last time by the cello (A^b ascending to a G harmonic two octaves above) in *pianissimo*, *sul tasto*. Here, it is in rhythmic inversion, a dotted sixteenth followed by a thirty-second. In combination, the cello and viola pair up to form two tritones: a “smaller” tritone (harmonic G, harmonic C^\sharp) and a “wider-spaced” tritone (E^b , harmonic A) in the bass and viola.

Figure 4.7. Pagh-Paan, *No-ul*, last chord, mm. 124–125.

Handwritten musical score for the last chord of Pagh-Paan's *No-ul*, measures 124–125. The score is in 6/8 time and features three staves. The top staff is for the violin, the middle for the viola, and the bottom for the cello/bass. The tempo is marked "meno mosso (♩ ≈ 52)". The key signature has one sharp (F#). The score includes various performance instructions such as "arco sul A/D", "arco s.t. → ord.", "arco s.p.", "extrem. s.p.", "non dim.", "pp", "p", and "ppp". The bottom staff also includes the tempo marking "meno mosso (♩ ≈ 52)".

Vertical Statements of Motive x:

Although the significant intervals of the work are presented most clearly in the individual lines, the same relationship extends past the contiguous linkage of pitches to reflect a long-range, or broader level. In Chapter 3, I discussed the eastern concept of pitch gestures and central tones in the opening five measures of *No-ul*. The chart in Figure 4.8 is created by extracting only the central pitches in the first section, according to Yun's *Hauptton* technique; namely, A and E^b in the viola, G, G[#], D in the cello, and F, E^b, A in the bass. Unlike Korean melodies or Yun's *Hauptton*, whose central tones exist on their own—unrelated to their neighboring central tones—Pagh-Paan's central tones have structural relationships with other central tones. The table demonstrates how the primary intervals are combined horizontally, vertically, and often simultaneously.

Figure 4.8. Table of central tones of *No-ul*, mm. 1–10.

mm.	1	2	3	4	5	6	7	8	9	10
Va.	–	A	A	A	A	A	A	E ^b	E ^b	E ^b
Vc.	G	G	G	G	G [#]	G [#]	D	D	D	D
Db.	F	F	F	F	E ^b	E ^b	E ^b	A	A	A

A horizontal reading of the table generates major/minor seconds and their derivatives – sevenths, ninths: G–G[#] in the cello, and F–E^b in the bass, as does a vertical reading: A–G, A–G[#] and E^b–A in the viola and cello; G–F and D–E^b in the cello and bass. Similarly, the augmented fourth is outlined by a horizontal reading of A–E^b in the viola, G[#]–D in the cello, and E^b–A in the bass, as does a vertical reading of A–E^b in the viola and bass. Therefore, the fundamental building block exists intrinsically in the central-tone construction, realized through a combination of three timbres.

Pagh-Paan once said, “through [an] understanding of Korean music that is conceptualized horizontally rather than vertically, comes realization as to how to carry on my music with endless possibilities.”¹¹⁶ The vertical inception of the intervals, in both central tones and mother chords (explored below), however, may seem to contradict this statement. As will be further discussed below, her harmony is different from western harmony in terms of its non-directional trait and focus on color and timbre instead.

Pagh-Paan’s Individual Stylistic Innovations: The Mother Chord Technique

In her music Pagh-Paan incorporates both eastern and western musical elements from past to present, but she strived to open up musical boundaries through her singular modifications and application of the “mother chord” (*Mutterakkord*), a term coined earlier to designate all-

¹¹⁶ Younghi Pagh-Paan, interviewed by the author, December 3, 2011.

interval rows in works by Berg and Webern. The concept originated with F. H. Klein, a student of Berg's whose generic term refers to an "all-interval" row. It's a very specific construction made by Klein and used by Berg, most notably, in the *Lyric Suite*.¹¹⁷ Therefore, Pagh-Paan did not invent the term but her modifications to the theory may well be unique.

Pagh-Paan's technique for the mother chord defines her uniqueness, offering a new perspective on the familiar harmonic terrain of modern concert music. Pagh-Paan's adoption of the "mother chord" concept is general, not specific. Her mother chords are simply large sonorities used as primary compositional elements. They aren't all-interval rows.

Among contemporary composers who followed Pagh-Paan's footsteps are Toshio Hosokawa (b. 1955) and Matthias Schupalingner, who use her mother-chord technique in their compositions.¹¹⁸ Pagh-Paan associates the mother chord with other interchangeable terms such as the "mother sound" (*Mutterklang*), "absent chord" (*Achsen-chord*) and "A-chord" (*A-Akkord*).

Inspiration for using the mother chord came from two places: her musical attempts to transfer the effects of light on snow (its phenomenon of constantly-changing light) and the heterophonic construction of Korean music. Pagh-Paan's approach contrasts with twelve-tone techniques because her music "creates stasis in flux" through a rotation of the intervallic series within fixed top and bottom pitches; "therefore, it might be more accurate to realize it as a concept that changes tone color."¹¹⁹

¹¹⁷

[http://books.google.com/books?id=C1JdHvi1R08C&pg=PA189&dq=%22mother+chord%22+m](http://books.google.com/books?id=C1JdHvi1R08C&pg=PA189&dq=%22mother+chord%22+music+theory&hl=en&sa=X&ei=fWr_U-bGE86mgsSf6oKgAw&ved=0CC4Q6AEwAQ#v=onepage&q=%22mother%20chord%22%20music%20theory&f=false)
[usic+theory&hl=en&sa=X&ei=fWr_U-](http://books.google.com/books?id=C1JdHvi1R08C&pg=PA189&dq=%22mother+chord%22+m)
[bGE86mgsSf6oKgAw&ved=0CC4Q6AEwAQ#v=onepage&q=%22mother%20chord%22%20m](http://books.google.com/books?id=C1JdHvi1R08C&pg=PA189&dq=%22mother+chord%22+m)
[usic%20theory&f=false](http://books.google.com/books?id=C1JdHvi1R08C&pg=PA189&dq=%22mother+chord%22+m) (accessed December 14, 2014)

¹¹⁸ Ibid.

¹¹⁹ Kang, *The Voice Within Myself*, 61.

In order to provide some solution to the musical stasis caused by lack of harmony, Pagh-Paan devised a mother-chord technique that generates forward momentum. This forward momentum contrasts from the western concept of harmony. Pagh-Paan once said, “I wanted to create fluctuating musical space with my ‘mother chord’ technique. The highest and lowest notes stay still while the inner notes rotate regularly, and with this continuous wave of changing inner notes, resulted fluctuating musical space.”¹²⁰ Thus the technique allows freedom of melodic movement within enclosed boundaries.

She further explains her extensive exploration of the tone cluster in connection with Korean music:

In all my pieces I start from a chordal structure that I judge as closely as possible by ear and arrange in the overall sound space; this becomes the sonic and atmospheric structure of the entire piece.... starting from a mother chord (or several related chords), I attempt to trace an internally vibrating sound space by subjecting this chord structure to a constant stream of changes—in *Nun*, for example, through a permutation of vertical intervals in which the highest and lowest notes remain constant. The harmonic field is static on the one hand, and in constant flux on the other. But this already brings the sonic form of these chord sequences very close to a timbral phenomenon.¹²¹

After thoroughly examining and becoming convinced of the limited transposition and rotation techniques of Olivier Messiaen (1908-1992) and Ernst Krenek (1900-1991), Pagh-Paan devised an atonal style that synthesized their aesthetic principles with her own. Messiaen’s “modes of limited transposition” contain notes divided into groups of half steps, whole steps, minor thirds, and major thirds, in symmetrical patterns that produce invariances. One of them is better known as the octatonic scale, which alternates half and whole steps and has three transpositions: C, D^b, E^b, E, G^b, G, A, B^b; D^b, D, E, F, G, A^b, B^b, B; and D, E^b, F, G^b, A^b, A, B, C.

¹²⁰ Ibid., 58.

¹²¹ <http://www.pagh-paan.com/dsp.php?en,2> (accessed October 8, 2013).

The mother chord concept also arose out of Krenek's transposition-rotation technique in which the first note of a row is moved to the end, followed transposition to make each rotation begin on the same pitch class.¹²² In Figure 4.9, the numbers next to the rotations show the intervals shifting. The rotation first moves Db to the end, then transposes by T10.

Figure 4.9. Krenek's six-note row.¹²³

1	2	3	4	5	6	
D ^b	E ^b [‡]	F	G	A	B ^b	2 2 2 2 1
/						
2	3	4	5	6	1	
D ^b	E ^b	F	G	A ^b	B [‡]	2 2 2 1 3
/						
3	4	5	6	1	2	
D ^b	E ^b	F	G ^b	A [‡]	B	2 2 1 3 2
/						
4	5	6	1	2	3	
D ^b	E ^b	F ^b	G [‡]	A	B	2 1 3 2 2
/						
5	6	1	2	3	4	
D ^b	D [‡]	F	G	A	B	1 3 2 2 2
/						
6	1	2	3	4	5	
D ^b	E [‡]	F [#]	G [#]	A [#]	B ^{#‡}	3 2 2 2 2

Pagh-Paan's fascination with both Messiaen's and Krenek's manipulation of row structure led her to devise her own cyclic permutation system. Her version of a rotation array, in Figure 4.15, also involves a hexachord, which through five rotations of inner intervals creates different chords. Krenek once said, "I was fascinated by the notion that music was not a vague symbolization of *Gefühl* (emotion) instinctively conjured up into a pleasant sounding matter, but

¹²² Richard Taruskin, *Music in the Late Twentieth Century* (New York: Oxford University Press, 2005), 123.

¹²³ Ibid.

a precisely planned reflection of an autonomous system of streams of energy materialized in carefully controlled tonal patterns.”¹²⁴ Likewise, Pagh-Paan advocates internal order and consistency in her chord construction.

Locating the Mother Chord, in *No-ul*:

It is a challenging task in Pagh-Paan’s work to locate mother chords because they are imperceptible to listeners and it is so designed by Pagh-Paan. She perhaps employs the technique to create cohesion and aesthetic beauty within restricted boundaries, whether listeners perceive them or not. Not even her biographer, En-Soo Kang—who analyzed Pagh-Paan’s music with in-depth descriptions of her mother-chord technique—provides actual applications and connections between the theory and music.¹²⁵ In an attempt to promote a deeper understanding of Pagh-Paan’s works, I contacted the composer, who kindly informed me (through emails) about the existence of three mother chords used in this piece and a description of their appearance (the exact chords, scalar rows with absent notes) but left me unguided and puzzled as to where and how she applied them.

In the beginning, it was very difficult to locate the section in the piece where these mother chords occur because I was not aware that the fixed outer pitches are distributed contrapuntally among the three voices—in changing registers, too. My attempts to locate these sections with constant pitches by listening to a recording also failed, because of registral displacements and the frequent timbre changes in these notes make them hard to discern. For example, the top fixed pitches (B, C[#]) of mother chords B and C are played as harmonic *pizzicati*,

¹²⁴ Peter Tregear, *Ernst Krenek and the Politics of Musical Style* (Plymouth, UK: Scarecrow, 2013), 9.

¹²⁵ Kang, *The Voice Within Myself*, 58-60.

which obscure them in actual performance (mm. 51 and 52). After several hearings of the piece and a closer examination of the score, I realized that the top pitches among the fixed pitches frequently appear as harmonics. Some of the inconsistencies found in Pagh-Paan's usage of the mother chord include those in Section 7 (mm. 72–78), where mother chord A permeates the opening of Part II, except for the unexpected appearance of mother chord C in measure 74 (Figure 4.10).

Figure 4.10. *No-ul*, questionable placement of mother chord C in measure 74.

Measure	72	73	74	75	76	77	78
Mother chord	A	A	C	A3	A1	A	A1

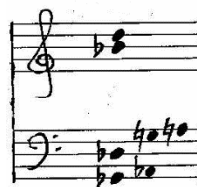
Furthermore, I could not make sense of the apparently random placements of mother chords in Section 8. Mother chords C1 (m. 79), A3 (m. 81), and C3 (m. 83) are found with no attachment to other chords, as Pagh-Paan had previously done. This is perhaps part of the design so that the gradual disintegration leads to the absence of the mother chord sonority from Section 9 to the end.

Application of the Mother Chord in *No-ul*

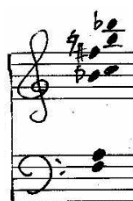
The three mother chords in *No-ul* (Figure 4.11) are comprised of seven widely spaced notes whose variations permeate the middle section of the work.

Figure 4.11. Three distinct mother chords in *No-ul*.

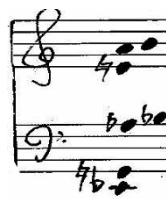
Mother chord A



Mother chord B

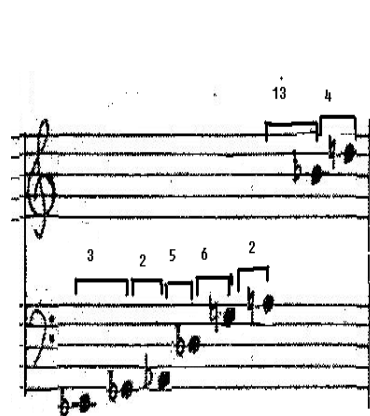


Mother chord C

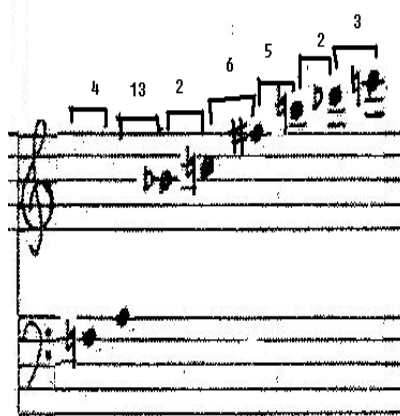


Pagh-Paan devised each mother chord from the scalar row shown in Figure 4.12. Notice rows A and B each include “absent tones,” E^b and E^{\sharp} , respectively, that are part of the mother chord formation, but do not transfer in forming mother chords. It is not clear why these notes were excluded from the mother chord, especially since the absent tone, E^b , from mother chord A appears in the music—as will be shown later. I can only conjecture that Pagh-Paan perhaps wanted to uniformly keep the chords to seven notes. The numbers above the notes show the semitone count, which becomes the nucleus in the mother chord formation. Mother chord B is constructed by reversing and inverting mother chord A. Mother chord C is the transposition down 14 half steps of the first seven notes of mother chord B.

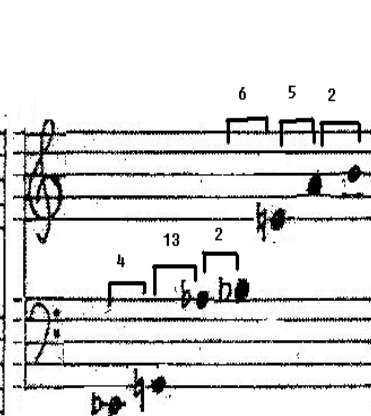
Figure 4.12. Three mother-chord rows in *No-ul*.



Mother chord A (E^b is absent)



Mother chord B (E^{\sharp} is absent)



Mother chord C

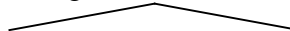
Reading their interval counts from the bottom (shown in Figure 4.13) demonstrates that mother chords A and B are related through inversion, while mother chords B and C are transpositions of each other.

Figure 4.13. Relationship between mother chords in *No-ul*.

Mother chord A:	2 5 6 2 13 4	
		Inversion
Mother chord B:	4 13 2 6 5 2	
		Transposition
Mother chord C:	4 13 2 6 5 2	

The notes in each row are then contracted to fit into an octave so that the most basic intervals are shown next to the pitches in Figure 4.14. The numbers refer to the number of semitones between each consecutive pitch of the scalar row used to construct each mother chord. These numbers reveal the main intervals of the piece: a minor second, a minor third and an augmented fourth formed by outer pitches.

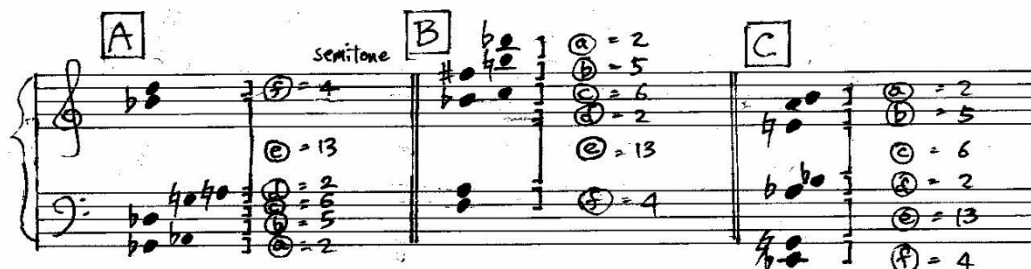
Figure 4.14. Contracted mother-chord rows in *No-ul*.

		Augmented 4 th	
			
Mother chord A:	G ^b G [♯] A ^b A [♯] B ^b D ^b D [♯]	1 1 1 1 3 1	
Mother chord B:	F F [#] A B ^b B [♯] C D ^b	1 3 1 1 1 1	
Mother chord C:	E ^b E [♯] G A ^b A [♯] B ^b B [♯]	1 3 1 1 1 1	

In Figure 4.15, the notes are shown stacked into chords to form the same three mother chords. Each semitone count is renamed with lowercase letters for clarity of explanation. For

instance, a vertical reading of chord A, from the bottom, yields interval “a,” representing two semitones, “b,” representing five semitones, and so on.

Figure 4.15. Development of mother chords in *No-ul*.



The table below (Figure 4.16) shows the formation of five additional mother chords, A1–A5, the letters “a–f” representing their intervals. The next step involves the vertical intervallic rotation of intervals “a” through “f” to generate its own family of chords, A1–A5. While keeping the lowest and highest pitches the same, G^b and D, the intervallic sequence of intervals—a, b, c, d, e, and f—shifts downward so that the next constituent interval becomes the bottom-most interval. The same principle applies to mother chords B, C and their own family, B1–5 and C1–5.

Figure 4.16. Vertical intervallic rotation of mother chord A in *No-ul*.

A	A1	A2	A3	A4	A5
f	a	b	c	d	e
e	f	a	b	c	d
d	e	f	a	b	c
c	d	e	f	a	b
b	c	d	e	f	a
a	b	c	d	e	f

Figure 4.17 sums up the formation of six different chords from each mother chord through cyclic permutations.

Figure 4.17. Formation of Mother chords, A–A5, B–B5 and C–C5 in *No-ul*.

The figure displays three musical staves, each containing a sequence of six chords. The chords are labeled A, A₁, A₂, A₃, A₄, A₅ in the first staff; B, B₁, B₂, B₃, B₄, B₅ in the second staff; and C, C₁, C₂, C₃, C₄, C₅ in the third staff. Each chord is represented by a musical staff with notes and fingerings indicated by numbers in circles.

Pagh-Paan applied transpositional rotation to yield a total of eighteen mother chords; A–A₅, B–B₅, and C–C₅.

In *No-ul*, mother chords are concentrated near the end of Part I, from measures 40–63 in a large scheme of mother chords A-B-C-A, resulting in a kind of cyclic form, as seen in Figure 4.18. Various iterations of mother chord A appear in measures 40–48, B in measures 49–52, C in

measures 51–58, and again A, reappearing in measures 60–63. Measures 44, 56 and 57 are merely defined under the “general” sound of chords A or C (indicated in quotes in the example), where the chords are implied through the presence of one or both outer pitches, but there are not enough notes in the music to specify them.

Figure 4.18. Mother chords identification in *No-ul*, mm. 40–63.

Mother chord A:

Measure	40	41	42	43	44	45	46	47	48
Mother chord	A4	A5	A	A	“A”	A	A1	A2	A3

Mother chord B:

Measure	49	50	51	52
Mother chord	B5	B2	B3/C2	B/C

Mother chord C:

Measure	51	52	53	54	55	56	57	58	59
Mother chord	B3/C2	B/C	C3	C3	C3	“C”	“C”	C2	-

Mother chord A:

Measure	60	61	62	63
Mother chord	A3	A	A5	A2

Pagh-Paan takes the outermost pitches of mother chord A, [G^b, D] and distributes them among the strings contrapuntally, as seen in Figure 4.19. In measure 40, G^b is played by both viola and cello, while the bass plays D in harmonics. In the next measure, the D moves to the viola line while G^b moves down to the bass line. From measures 41 to 48, the bass keeps playing the G^b while D is tossed between the viola, cello, and bass.

Figure 4.19. *No-ul*, mother chord A section, mm. 40–48.

A4 A5

Figure 4.19 displays the musical score for the "mother chord A section" of the piece *No-ul*, spanning measures 40 to 48. The score is divided into two systems, A4 and A5.

System A4 (Measures 40-42):

- Measure 40:** Starts with a tempo marking of ≈ 96 (Tempo II). The first staff (treble clef) features a triplet of eighth notes, followed by a slur over a triplet of eighth notes. The second staff (treble clef) has a *gl.* (glissando) marking. The third staff (bass clef) has a *pizz.* (pizzicato) marking. Dynamics include *sf/mf*, *mp*, and *sfz/f*.
- Measure 41:** Continues the triplet and slur patterns. Dynamics include *mp* and *sfz/f*.
- Measure 42:** Features a *tr.* (trill) marking. Dynamics include *mp* and *sfz/f*.

System A5 (Measures 43-48):

- Measure 43:** Features a *gl.* (glissando) marking. Dynamics include *f* and *mp*.
- Measure 44:** Features a *gliss.* marking. Dynamics include *f* and *mp*.
- Measure 45:** Features a *gliss.* marking. Dynamics include *f* and *mp*.
- Measure 46:** Features a *gliss.* marking. Dynamics include *f* and *mp*.
- Measure 47:** Features a *gliss.* marking. Dynamics include *f* and *mp*.
- Measure 48:** Features a *gliss.* marking. Dynamics include *f* and *mp*.

The score includes various musical notations such as triplets, slurs, and dynamic markings (e.g., *sf/mf*, *mp*, *sfz/f*, *f*, *mp*, *gliss.*, *tr.*, *arco*, *pizz.*, *sul D*, *sul G/D*, *bariolage*, *arco*).

"A"

A

A1

Kb.; Rythmus von T. 46 - T. 47 entspricht ca. 108

A2

A3

(sul D) --> s.p.

For comparison with those notes appearing in the mother chord, the chart in Figure 4.20 lists the notes found in each measure. As an example, the first table shows that all notes in mother chord A have been used in measure 40 and one extra note, E^b , appears in the music. This

note can be traced back to Figure 4.12, where E^b reads as an absent tone of mother chord A.

Similarly in measures 42 and 63, this absent tone (marked in parenthesis below) makes appearances in music initially excluded from the mother chord formation. Between mother chords A, B, and C, Pagh-Paan uses A most prominently; all of its transpositions (A1 through A5) are used at least once in measures 40–48.

Figure 4.20. *No-ul*, pitch comparison, mm. 40–48.

Mother chord A	G ^b	G [♯]	B [♯]	D ^b	G ^b	C	D [♯]	
Measure 40	”	”	”	”	”	”	”	(E ^b)

Mother chord A5	G ^b	B ^b	C	F	B [♯]	D ^b	D [♯]
Measure 41	”	”	”	”	”	”	”

Mother chord A	G ^b	G [♯]	B [♯]	D ^b	G ^b	C	D [♯]	
Measure 42	”	”	”	”	”	”	”	(E ^b) A A ^b

However, some inconsistencies are found in notes not belonging to the chord. In measures 43–48, extra notes, outside of mother chord A, appear, other than the absent tone, as in the pitches B and C in measure 43. In Measures 46 and 47 not all the pitches of the mother chord appear either: A^b and E^b in mother chords A1 and A2 are missing.

Figure 4.21. *No-ul*, pitch comparison, mm. 43-48.

Mother chord A	G ^b	G [♯]	B [♯]	D ^b	G ^b	C	D [♯]	
Measure 43	”	”	”	”	”	”	”	B C

Mother chord “A” sonority	G ^b	D [♯]	
Measure 44 ¹²⁶	”	”	C

Mother chord A	G ^b	G [♯]	B [♯]	D ^b	G ^b	C	D [♯]	
Measure 45	”	”	”	”	”	”	”	F

Mother chord A1	G ^b	B [♯]	F	G	A ^b	C	D [♯]	
Measure 46	”	”	”	”	--	”	”	A

Mother chord A2	G ^b	C	E ^b	G [♯]	A	D [♯]	
Measure 47	”	”	--	”	”	”	F

Mother chord A3	G ^b	A ^b	A [♯]	D ^b	E ^b	D [♯]			
Measure 48	”	”	”	”	”	”	F	E	C

Pagh-Paan uses the sonority of mother chord B most sparingly; it appears for only four measures (49–52), in the specific chords B2, B3, and B5 (Figure 4.22). Measures 51 and 52 act as transitional measures for mother chords B and C, which contain both sets of outer pitches [F, D^b] and [E^b, B] in each measure. In measure 51, Pagh-Paan uses six common tones (F, B, E, G^b, B^b, B[♯]) from mother chords B3 and C2, combined both linearly and vertically to provide the smooth shifting of outer tonal centers, while she uses three common tones (A, B^b, B[♯]) from mother chords B and C in measure 52.

As mentioned in Chapter 3, measures 51 and 54 fall in the middle of the climactic point of the piece, which is reinforced with the inclusion of two mother chords in each of these two measures.

¹²⁶ There is a misprint in the score. F in the viola should be an A tied over from the previous measure.

Figure 4.22. Mother chord "B" section, mm. 49–52.

B5 B2

49

8 sfz mf

ord. gliss. vibr. gl. arco

sfz sfz subito p

gl. db b gl. b

mp p pp

B3/C2 B/C

51

poco meno mosso
tempo solo
senza vibr.

sul d

vibr. vibr.

mf f sfz gl. d d (4#) d (gl. b)

mp

arco

sfz f

pizz. sul A/G

pizz. mf - f

poco s.p.

sul D/A

pp p mf p

Figure 4.23. *No-ul*, pitch comparison, mm. 49–50.

Mother chord B5	F	G	B	C	D	A ^b	D		
Measure 49	”	”	”	”	”	”	”	D ^b	G ^b

Mother chord B2	F	G	F [#]	G [#]	C	C [#]			
Measure 50	”	”	”	”	”	”	B ^b	A	

Because measures 51 and 52 both contain two mother chords, this allows a smooth transition of mother chord B to mother chord C sonority.

Mother chord B3	F	B	E	G ^b	B ^b	B [‡]	D ^b		
Measure 51	”	”	”	”	”	”	”		
Mother chord C2	E ^b	F	E [‡]	G ^b	B ^b	B [‡]			
Measure 51	”	”	--	”	”	”	A ^b	D ^b	

Mother chord B	F	A	B ^b	C	F [#]	B	D ^b			
Measure 52	”	”	”	”	”	”	”	A ^b	G	E ^b
Mother chord C	E ^b	G	A ^b	B ^b	E [‡]	A	B			
Measure 52	”	”	”	”	”	”	”	C [#]	C	G

The mother chord C sonority is heard in measures 51–59 where Pagh-Paan uses only C, C2 and C3. After the climax has been reached, in measure 48, a disintegration of mother chord C occurs in measures 56 and 57, with only one iteration of mother chord C’s outer pitch (B) sustaining in the cello—from the previous measures.

Figure 4.24. *No-ul*, mother chord "C" section, mm. 53–58.

C3 C3

Va.: koordinieren mit Vc. und Kb.
(tempo $\text{♩} \approx 108$)

(53) *sul C* *sul G* *sul D* *sul A*

pizz. *arco* *sul G/C* *pizz./arco* *arco* *pizz. arp.* *arco* *pizz. arp.*

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

pp *mf* *p* *pp*

C3 "C"

(55) *sul A* *sul A/D*

mf *p* *pp* *pp*

ord. *sul G* *pizz. arp.* *arco* *pizz.*

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

“C” C2

Figure 4.25. *No-ul*, pitch comparison, mm. 53–58.

Mother chord C3	E ^b	A	D	E [♯]	A ^b	B				
Measure 53	"	"	--	"	"	"	G	F [♯]	C [♯]	C [♯]

Mother chord C3	E ^b	A	D	E [♯]	A ^b	B				
Measure 54	"	--	"	"	"	"	C [♯]	B ^b	C [♯]	

Mother chord C3	E ^b	A	D	E [♯]	A ^b	B				
Measure 55	"	"	"	"	"	"	C	C [♯]	B ^b	

Mother chord “C” sonority	B					
Measure 56	C [♯]	E	D			

Mother chord “C” sonority	B					
Measure 57	A	A ^b	G	G ^b	D	

Mother chord C2	E ^b	F	E [♯]	G ^b	B ^b	B [♯]				
Measure 58	"	"	"	"	"	"	C	D	A	A ^b

After the disappearance of the mother chord in measure 59, mother chord "A" returns in measures 60–63 to tie the whole section together.

Figure 4.26. *No-ul*, return of mother chord "A," mm. 59–63.

A3

Figure 4.26 shows the musical score for measures 59–63, labeled A3. The score is in 3/8 time and features three staves. Measure 59 is circled. The music includes various dynamics (sfz, pp, f, mp, mf) and articulations (pizz., arco, sul D/G, gliss., vibr.). A diagonal line connects a circled note in measure 59 to a circled note in measure 63, indicating the return of mother chord "A".

A

Figure 4.26 shows the musical score for measures 61–63, labeled A. The score is in 3/8 time and features three staves. Measure 61 is circled. The music includes various dynamics (p, mp, sfz, f, mf) and articulations (pizz., arco, sul A/D, pizz. arp., subito cresc.). A diagonal line connects a circled note in measure 61 to a circled note in measure 63, indicating the return of mother chord "A".

*) Tempo Duo; Va und Kb.

A5
A2

Pagh-Paan uses enharmonic spellings (G^b and F^\sharp) interchangeably as in measures 61 and 62. The charts below also use enharmonic spelling and unify the bottom pitch as a G^b for simplicity.

Figure 4.27. *No-ul*, pitch comparison, mm. 60–63.

Mother chord A3	G^b	A^\sharp	D^b	E^b	A^b	D^\sharp			
Measure 60	"	"	"	"	"	"	E^\sharp	C	G

Mother chord A	G^b	A^b	D^b	G^\sharp	A^\sharp	B^b	D^\sharp		
Measure 61	"	"	"	"	"	"	"	F	C B

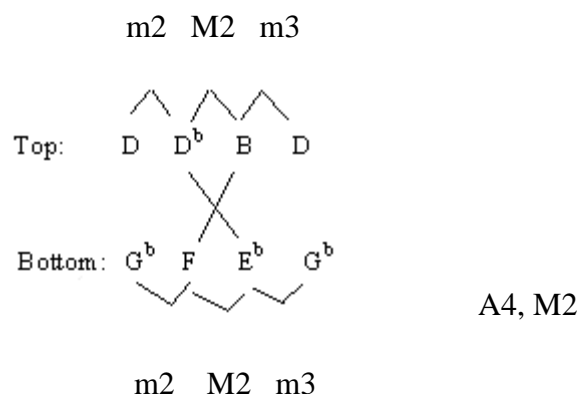
Mother chord A5	G^b	B^b	C	F	B^\sharp	D^b	D^\sharp		
Measure 62	"	"	"	"	"	"	"	G	A A^b (E^b)

Mother chord A2	G^b	C	E^b	G	A	D			
Measure 63	"	"	"	"	"	"	D^b		

Thus, Pagh-Paan unified the work by embedding the main intervals in the outer pitches of this mother-chord lode, in Sections 5 and 6. Linear pitch relationships reveal minor and major

seconds, and minor thirds. Measures that contain both mother chords B and C form an augmented fourth between F and B, as well as a major second between D^b and E^b.

Figure 4.28. Fixed pitches of *No-ul* formed by main intervals, mm. 40–63.



The mother chord is an effective and expressive mix of eastern and western musical styles. Rather than provide functional harmony, it creates tonal centers, in this case two outer pitches whose relationships mirror Pagh-Paan’s favorite intervals in this piece. She emulates two essences of Korean music in her mother-chord technique: the evolvment around pitch centers and the *jung-joong-dong* theory (see Chapter 3, pg. 33); Pagh-Paan creates “flowingly stagnant” music to reflect the paradoxical concept of the “movement within poise.”

Pagh-Paan felt a strong connection to the Korean culture she left behind and made it her artistic responsibility to re-create aspects of that culture, to question and to validate it, breathing new potential into antiquity and revealing her findings to the world. By taking impetus from both the eastern and western sources, she reinforces aspects of her national identity into her music, and also creates something universal that might reverberate within any listener or performer’s heart, transcending any racial, musical, and regional background.

CHAPTER 5

PERFORMANCE PRACTICE OF *NO-UL*

In performing *No-ul*, there are numerous extended techniques one must master in order to execute Pagh-Paan's notation properly. Pagh-Paan does not provide ample explanation behind the origin and use of these extended techniques. Therefore, performers must supply the knowledge on their own, studying the performing conventions and aspects of the time the piece was written. One might have better understanding of the piece, and the resulting performance will be a lot more convincing if one imagines playing this piece on Korean string instruments such as *kayageum*, *hae-geum* or *gomungo*, conceptualizing the sound of Asian string instruments as well as the vocal music on western instruments and continuously experimenting with subtle inflections of tones.

When I played this piece with two westerners who weren't familiar with Korean music, I constantly had to remind them to control the tone production carefully so that every long note comes alive through dynamically changing vibrato. I advised them not to be afraid of producing wide and slow vibrato, since one of the primary goals of Pagh-Paan in this piece was emulating the 'wobbly' vibrato of Korean string instruments. Most selective use and sensitivity to musical expression in employing wider, slower or lack of vibrato should be carefully planned out in performing this piece. Notes without vibrato highlight particular phrases and sections as a special effect.

The fragmented nature of the piece as explained in chapter 4 requires tight ensemble playing on the part of the three performers to ensure that the piece is delivered without interruption. A perfect partnership is necessary in making the music flow. Some of the strategies helpful when working with a group might include: slowly going over the piece in musical rhythm and lining up the parts, doing away with ornaments such as glissando and vibrato that blur the rhythm and pitch, and taking lines apart to try different combination of instruments to ensure that the performers are comfortable playing with either line.

Rhythm is one of the challenging features of this piece because meters change very frequently and rhythms are complicated. The performers need to contextualize their lines, analyzing the notation and its structure so that each player understands how one's part lines up with the other two, or better yet, how the three players become a unit all together. After the performers familiarize themselves with various performing and musical aspects of the piece, the performers should be able to shape the music in more organic manner. In order to work out this temporal issue, performance strategies might include drawing marks on the score where the big beats occur and practicing with metronomes.

Another advice that helped our performance of the piece was discussing how important it is to personalize the piece and free ourselves from trying to perfect the ensemble playing, remembering that much traditional Korean music is highly improvisatory. Toward the beginning of our learning process, my group naturally spent much time trying to organize the beats and rhythm so that we can stay together. Once we had figured out the basics, we had to practice 'undoing' the learning so that the rhythms would sound freer as if improvised and the performance become highly personalized.

There are numerous extended techniques in *No-ul* that need careful study, and Pagh-Paan's use of harmonics is one of the example that needs further investigation. Artificial harmonics are harder to generate than natural harmonics in general, but pizzicatoed-artificial harmonics are even more challenging than bowed artificial harmonics. There are numerous instances in *No-ul* that make use of pizzicato that is both artificial and natural harmonics (m. 14, viola). This is very difficult to execute properly, often producing dull thuds instead of ringing pitch if one does not pay careful attention. Accurate positioning of the left hand is absolutely necessary, and one must carefully double check the left finger's placement before pizzing, for even a millimeter difference will result in a thud. Beautifully resonating harmonic also results from the left finger lifting from the string as soon as the plucking motion is done. This frees the string to vibrate on its own for much longer, producing a bell-like sound.

It is also very hard to play a double-stop where one note is pizzicato and the other one, bowed harmonic (m. 55, viola). If played normally, the left hand pizzicato, marked *sforzando*, could easily get lost, or the accented-harmonic note may suffer. Or all of above may impede the performer from delivering the motif properly. In this case, I suggest pizzing from right side of the string moving left, rather than the usual left, using one's fingernail as if in a flicking motion. This produces sound guitarists make when plucking the string with a pick or fingernail. In this measure, the percussive sound produced this way is appropriate for it articulates and the sound carries farther than if plucked with a fingertip. This also solves the fear one had of pizzing and producing harmonic at the same time, neither of them need to suffer nor compromise.

Glissando pizzicato (m. 15, viola) is another extended technique that requires further attention. If one is not too careful, the glissando effect does not happen because pizzed sound decays very quickly. The way to bring out the glissando is to pull down the left hand at the

same time a note is plucked with the right. String players are much too accustomed to dropping and then holding the left finger down the whole length of the note, but this technique requires left hand anticipation. Just as important as the initial departure of the left finger is the pressure of the glissando finger. One must hold down the finger very firmly on the fingerboard—the flatter the better—during the whole descent. The thinner the string, the more difficult it gets to deliver the effect, so one must remember to put extra strength for the A-string. As a concept, imagining a left hand crescendo during the glissando will ensure that the pressure does not dissipate.

Glissando, in conjunction with rubato makes a great team in intensifying the effect. This deliberate slide between the notes should be obvious to the listener and vary in speed at all times. The glissando engages the audience by heightening the tritone leap in the leading voice (m.1, cello). The use of glissando is considerably different from the Western approach, having notably different effect on the listener. Pagh-Paan's use of glissando brings attention to and accentuates the intervallic leaps in the melody for musical effect and emphasis. On many occasions, glissando happens after the tie on a weak beat, highlighting the syncopated rhythm. Pagh-Paan uses glissando as a means of transitioning from note to note, emphasizing the overall direction of the phrase. This use of glissando obscures some notes in the process of sliding, sacrificing clarity for the musical effect. Performers should pay attention in bringing prominence and variation of the glissando to the fullest effect when performing *No-ul*.

There is a recording of this piece on Vimeo, performed by Omnibus for a masterclass given by Melis Mellinger in May 2012.¹²⁷ It is an impressive performance, well put together and beautifully played by all three players. However, I think they could have focused more on the timbre production and variety of color. The special effects such as glissando, vibrato, dynamics

¹²⁷ <https://vimeo.com/50843003> (accessed December 14, 2014)

did not vary enough in this performance to have a strong impact on the listener. The speed of the vibrato stayed too constant and fast throughout, microtones didn't come out as indicated, and glissandi were performed too fast as well. They could also have produced more *col legno* sound that is supposed to imitate the Korean percussion instrument, *janggo*.

I received an unpublished recording of this piece from the composer, and I believe that those unknown performers captured the essence of the piece very well. The most impressive part of their performance, in my opinion, is that they put so much emphasis on creating interesting texture and color that they sometimes made me forget they were being performed on the viola, cello and bass.

AFTERWORD

An increasing number of young Korean and western concert music composers show particular interest in Korean traditional music, an auspicious sign that new Korean music and national pride inspire interest in the roots of Korean cultural heritage. Contemporary Korean music today is characterized by the production of exceptional works by composers such as Unsuk Chin (b. 1961) as well as high performance values and the use of traditional Korean music within western compositional language. Pagh-Paan joins this group of influential musicians in furthering efforts to revive and popularize Korean music through other musical idioms.

The distinctive Korean flavors in Pagh-Paan's music prompt studies of Korean music as significant within the world of modern music, not the other way around, as has been the perception for most of Korean history. Endeavors by contemporary Korean composers are pivotal in shaping and sustaining the flourishing of Korean music. Today, Korean music enjoys new heights in its international popularity; this was unthinkable only fifty years ago, when this music was on the verge of extinction.

Areas for further research include exploring myriad forgotten aspects subgenres of traditional Korean music—including the shamanistic ritual music of different regions in Korea, which appear in Pagh-Paan's later works such as *Tsi-Shin/Ta-Ryong III* (1991) and *Ta-Ryong IV* (1991). Shamanistic ritual music has particularly been neglected because of Korean mainstream culture's association of shamanism with superstition, ignorance, and illiteracy. It may be challenging to find scholarly sources on aspects of Korean music other than the already-familiar

genres such as *pansori*, *gagok*, *sanjo*, because it was part of oral tradition until middle of the twentieth century.

In her most recent works, Pagh-Paan has delved even deeper into her Korean roots since 2007. Not only does she emulate certain sounds of Korean traditional instruments, as previously, but Korean instruments, such as *piri*, *daegeum*,¹²⁸ *senghwang*¹²⁹ are now incorporated as a separate group within a larger ensemble. She is more actively involved with competitions and festivals in Korea, and receiving more commissions from Korean organizations. For example, *Das Universum atmet, es wächst und schwindet* (“The Universe Breathes, It Waxes and Wanes,” 2007) was composed for traditional Korean orchestra, commissioned by the National Orchestra of Korea, and *Quihan-nim* (2007) was commissioned by a contemporary music ensemble in Korea.

Pagh-Paan composed total of five works in 2013, and *Silbersaiten V* for alto flute, viola and harp is her most recently completed piece. Presently, Pagh-Paan mainly devotes her time as a teacher in Atelier Neue Musik in Bremen. According to Pagh-Paan, she is not interested in leading some kind of Younghi Pagh-Paan school, at least stylistically, mimicking her teacher Klaus Huber and his Lachenmann school in Germany starting in the late 1990s. She is far more interested in creating an environment at the school that is generally conducive to creativity and learning about composition. Since Pagh-Paan became a director at the Atelier Neue Musik, she helped establish the electronic music studio, among other things.

She strongly urges her students: “find your own music; find your own techniques,” according to her student, Joachim Heintz.¹³⁰ In a recent email, Heintz revealed that although he

¹²⁸ A large flute made out of bamboo.

¹²⁹ A reed woodwind instrument made of 17 bamboo sticks.

¹³⁰ Joachim Heintz, interviewed by the author, February 16, 2013.

did not follow his teacher's musical style closely, he experienced several pieces of Pagh-Paan's music very intensively and felt that they certainly did have an impact on his own work. For example, Joachim further developed Pagh-Paan's mother chord technique in his own way in his piece *Schlagschatten* (2006) for accordion and electronics.¹³¹

Another student of Pagh-Paan, Rudiger Meyer, confirms Heintz's statement by stating that Pagh-Paan's students are quite free to pursue the directions that interest them without Pagh-Paan pushing in a particular direction.¹³² Instead, she often shows different possibilities of working with rhythms, pitches, structures, which she emphasizes in her own German words: "*kannst auch so machen*" ("you can also do this way"). Rudiger said, "I think what I took with me from her was much more her way of being than specific musical techniques. Her own very particular form of Korean fastidiousness – to bite on something and not let it go. And I guess she wished the same for us – that each of us would fully pursue our own paths."¹³³ Pagh-Paan's Korean background openly played a significant role in her compositions; likewise, she tries to pass on to her students the ability to develop their true, inner voice and carve out their own particular path.

Most recently, Pagh-Paan's influence has spread beyond Germany and Korea to showcase her works in Switzerland. The Paul Sacher Foundation in Basel announced in April 2014, that they will archive Pagh-Paan's works in its Research Center for the Music of the Twentieth and Twenty-First Centuries. Her manuscripts, sketches, drafts and recordings will be displayed in the music library to make them available for scholarly research and study.

¹³¹ Joachim Heintz, interviewed by the author, February 16, 2013.

¹³² Rudiger Meyer, interviewed by the author, February 5, 2013.

¹³³ Ibid.

Pagh-Paan's character is somewhat eccentric, as suggested in her name change. She has one of the most common Korean first and surnames, Younghi and Park, but, in an unprecedented manner, she respelled the surname and attached "Paan" (meaning "big smile" in Chinese) to create her pseudonym. Her uncommon ways of being come through in her music as well: her use of extended techniques—for both instrumentalists and singers—to obtain special timbres and new ways of playing the instruments reflect an idiosyncratic nature. She may be counted with other twentieth-century composers, such as Henry Cowell, John Cage, and George Crumb, as one who pushed forward in unconventional ways to create a new musical language.

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