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Music for Thirteen Instruments and Percussion

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MUSIC FOR THIRTEEN

INSTRUMENTS AND PERCUSSION
(TITLE)

BY

YONG JIN KIM

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS IN MUSIC

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
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INTRODUCTION

While Western music was consistently evolving toward its present theoretical system through the work of numerous theorists and musicians, Korean traditional music, like the music of other Oriental countries, remained for many centuries essentially unchanged. Music for Thirteen Instruments and Percussion is designed as an attempted synthesis of some of these Oriental musical resources with some of the conventional Western musical idioms. It is scored for a small orchestra employing Western instruments and a number of Oriental percussion instruments. The composition, in four movements, was composed during fall and winter quarters of 1968-69. The music uses the various textures of Korean music, from one-line melody through complex textures created by many accidental dissonances, arising from quasi-improvised lines, weaving in and out of basically pentatonic tonal structures throughout, and in the last movement, a serial technique utilizing a row of eight tones. The instrumentation is similar to the instrumentation of Korean instrumental ensemble music. The first, third, and last movements suggest the colors and textures of the Jong-ak or "right music". The second movement reflects the character of a folk style farmer's dance. (The former may be roughly described as "classic" and the latter as more popular or "rustic".)

CHAPTER ONE

AN OUTLINE OF KOREAN MUSIC

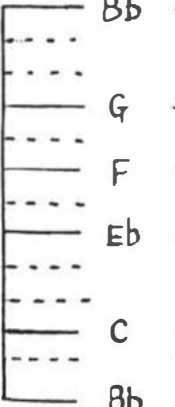
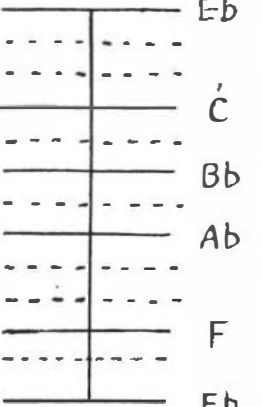
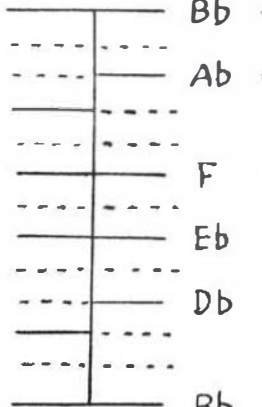
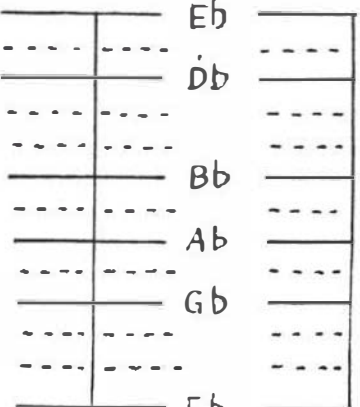
1. Scale

There are four kinds of Korean scales: Pyong-cho (平調); U-cho (羽調); Pyong-cho-kae-myon-cho (平調界面調); and U-cho-kae-myon-cho (羽調界面調). The Pyong-cho and U-cho have the same scale-pattern: major 2nd, minor 3rd, major 2nd, major 2nd, and minor 3rd. The only difference between the Pyong-cho and U-cho is in the starting note of the scale (final note in Western terminology). The final of the Pyong-cho is B-flat below middle C. The final of the U-cho is E-flat, perfect 4th higher than the Pyong-cho final.

The Pyong-cho-kae-myon-cho and U-cho-kae-myon-cho also have the same scale-pattern consisting of a minor 3rd, major 2nd, major 2nd, minor 3rd, and major 2nd. The final of the Pyong-cho-kae-myon-cho is the same as the final for the Pyong-cho (B-flat). The final of the U-cho-kae-myon-cho is the same as the final of the U-cho (E-flat) (Ex. 1).

In comparison with the Western modal system, which consists of the major and minor modes, the Pyong-cho and U-cho are similar in character to the major modes; the Pyong-cho-kae-myon-cho and U-cho-kae-myon-cho being similar in character to minor mode.

Example 1.

			
<u>Pyong-cho</u>	<u>U-cho</u>	<u>Pyong-cho- kae-myon-cho</u>	<u>U-cho- kae-myon-cho</u>


2. Rhythms and Meter

There are a number of different rhythmic patterns in Korean music. Some of the rhythmic patterns frequently used on the Chan-ko, a percussion instrument meaning "hour-glass drum," are shown in Ex. 2.

Example 2.

Right Hand

Left Hand



1. $\frac{10}{2}$ $\frac{10}{4}$

2. $\frac{10}{2}$ $\frac{5}{4}$

3. $\frac{6}{4}$ $\frac{6}{4}$

4. $\frac{12}{8}$ $\frac{8}{4}$

5. $\frac{8}{4}$ $\frac{12}{8}$

6. $\frac{16}{4}$ $\frac{3}{4}$

7. $\frac{10}{4}$

8. $\frac{5}{4}$

9. $\frac{6}{4}$

10. $\frac{8}{4}$

11. $\frac{12}{8}$

12. $\frac{3}{4}$

The Chan-ko is played with both hands; the right hand side requires the use of a long bamboo stick played with the right hand alone; the left hand side uses the hand alone. These rhythmic patterns are the most typical of rhythmic patterns in Korean music. They are not only repeated throughout a piece by a Chan-ko (long) drum but they are emphasized at times by one or two hand-beaten drums.

In Korean music there are a number of different meters such as 10/2, 6/4, 12/8, 8/4, 8/12, and 3/4. There exist also several types of ornamental rhythmic patterns as shown in the above example.

3. Melody and Ornamentation

Korean music consists chiefly of a one-line melody with its ornamentation. The principal structure of a melody is most often found within a framework of ascending and descending fourths based on a pentatonic scale. But the intervals between the notes are quite often ambiguous and frequently are altered in different ways. Ornamental notes are not precisely specified as are those of Western music. For example, since the system employed is not that of equal temperament, it is difficult to speak in terms of whole and half steps.

The following example shows an ornamented melodic line together with its auxiliary notes. The principal melody is usually played by a string instrument such as the Komunko

(a six-stringed zither) and the Kayako (a twelve-stringed zither). The ornamented melodic line is usually played by woodwind instruments such as the Piri (two cylindrical oboe), Tai-keum (transverse flute), and the Hai-keum (a two stringed instrument).

Example 3. Yong-san proper Transcribed by Kisu Kim

The musical score consists of seven staves, each labeled with an instrument name on the left. The staves are: Tanso, Tai-keum, Piri, Hai-keum, Chan-ko, Komunko, and Kayako. The music is written in a key with two flats (B-flat and E-flat) and a 12/8 time signature. The score is divided into two systems by a double bar line. The first system contains measures 1 through 11, and the second system contains measures 12 through 14. The Tanso part features a complex, ornamented melodic line with many sixteenth and thirty-second notes. The other instruments provide a rhythmic accompaniment with various note values and rests.

4. Texture and Contrapuntal Devices

Korean music is without harmony. It has, however, dissonances created by clashes between the melody and its ornamental notes whether these are executed vocally or instrumentally. As has been pointed out before, these dissonances cannot be described in the terms of Western music and once more it must be stressed that the total absence of the rigid

and fixed pitches of Western music and Western temperaments provide a field of possibilities for a virtually constant dissonant texture. Furthermore, unlike Western music, not only are the pitches utilized in ornamentation outside the equal temperament system but the scales themselves use a number of tones that cannot be notated in any of the Western systems. In the following example it can be seen that all four solo instruments converge on what seems to be a unison B-flat on the first beat of bar two. This, however, is only due to the Western notation used. In practice these four B-flats will almost always be quite different pitches.

Example 4. Choong Yong-san Transcribed by Kisu Kim

Tanso

Tai-keum

Piri

Hai-keum

Chan-ko

Komunko

Kayako

Also in this example, the third beat of measure one can be seen to consist of dissonant tones between D-flat and E-flat. The second beat of measure two (between A-flat and B-flat) shows a dissonance caused by the ornamentation. The second half of measure three (woodwind instruments) consists of a dissonance caused by the simultaneous use of F and E-flat. The second half of measure two illustrates a very common contrapuntal (heterophonic) device in the higher instruments. Again it should be kept in mind that the music as notated in Examples 3 and 4 is only a rough approximation of the music that would be heard. The notation here captures only a small part of the musical scheme. The rest is achieved by the musicians themselves, trained in the tradition.

5. The Various Types of Korean Music and Their Instrumentation

There are various types of Korean traditional music. Those consist of court music, Buddhist chant (which later developed into a purely instrumental idiom), folk-music (farmer's dances, fisherman's songs), and various types of vocal music. The Yong-san Hoe-sang (sermon on Mount Yong-san) is a famous type of Korean instrumental music. Yong-san Hoe-sang originally was a Buddhist chant which when translated means "Buddha preaching on the Mount of Yong-san." This chant was often sung by the priest while the image of Buddha was carried in procession. Later, when the text of the chant was dropped, this resulted a purely instrumental type of music, used to

accompany ritual dances. Sang Yong-san (Yong-san proper, Example 2) is a very slow type of instrumental music. The first movement of this composition was suggested by the Yong-san proper.

The instrumentation employed in Yong-san Hoe-sang include: the Komuniko, the Kayako, the Seipiri, the Piri, the Yang-keum (dulcimar), the Hai-keum, the Tai-keum, the Chan-ko, and the Tanso (notched pipe).

CHAPTER TWO

MUSIC FOR THIRTEEN INSTRUMENTS AND PERCUSSION

1. Instrumentation

Woodwinds:

Flute and Alto Flute
 Oboe and English Horn
 Clarinet in B-flat
 and Bass Clarinet
 Bassoon

Brasses:

Trumpet in E-flat
 Trombone

Strings:

Violin I
 Violin II
 Viola
 Violoncello

Percussion:

Antique Cymbal and Suspended Antique
 Cymbal (triangle beater)

Korean Small Gong (hard wood stick
 and xylophone mallet)

(As a substitute for the Korean Small
 Gong use a small suspended cymbal,
 striking the hub or dome with the
 big end of a snare drum stick.)

Triangle

Chinese Congs, large and medium,
 (ordinary stick, timpani mallets,
 and hard rubber mallets)

Tom-toms, non-tunable, large and
 medium, (bamboo stick, wood stick, and
 snare drum sticks)


Wood Blocks, large and medium

Suspended Cymbals, large and medium,
 (brush, timpani mallets, snare drum
 sticks, and soft and hard rubber
 mallets)

Timpani (ordinary mallets and soft
 mallets)

This instrumentation, designed with Korean instrumental
 ensemble music in mind, consists of woodwind, string, and
 percussion instruments within the framework of a small orchestra.

There are several special indications which attempt to bring some traditional Korean performance practices into the fabric of the composition. For example:

"  begin tone without vibrato--slowly increase, as indicated. A vibrato that is faster than the ordinary vibrato. Movement of the head may be used to achieve this."

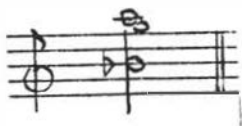
This ornamentation is standard with Korean wind and string instruments.

2. Analysis

The first movement is in ternary form, with an introduction. The harmonic background employs combinations of two to five tones used vertically to accompany a melody. The following examples show some of the sonorities used in the introduction and the first section:

Example 5.

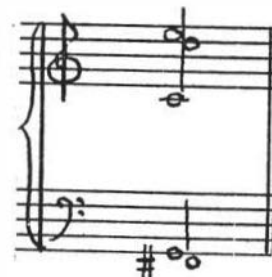
a)



b)



c)



These devices are employed to suggest some of the timbres and the general atmosphere of Korean instrumental ensemble music, contrasting, as it does, a single melody and a pentatonic harmonic background. The second section (measures 38-54) employs two different pentatonic scales used simultaneously. The following example shows the intervallic relationship between these two scales:

Example 6.



In the third section, the second half of the first part (measures 26-35) returns (measures 55-64), but partially in retrograde motion. The introductory theme returns in bar 76 acting as a coda to the movement.

The second movement is derived from the "farmer's dance music" rhythm played in this case chiefly by percussion instruments. It is a kind of through-composed set of rhythmic variations, based on a single rhythmic pattern:

Example 7.

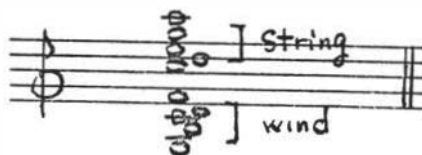


This rhythmic pattern dominates the movement and is, to a certain extent, developed. The harmonic background is entirely based upon the pentatonic chord with the addition of the major and minor second dissonances. The main thematic material is presented by the percussion instruments. Following this, the wind instruments answer with a dissonant chord. The next section (measures 11-24) begins a set of rhythmic variations based on the main material employing poly-rhythmic techniques (measures 18-21). The answer of the string and wind instruments

is based on the rhythmic variations of the second section. The third section (measures 34-53) begins with a solo tom-tom. The concluding section (measures 54 to the end) employs all of the instruments in a rhythmic contrapuntal style in which all the instruments develop the main thematic materials.

The third movement is designed in a large ternary form which includes a scherzo-like middle section. It relies heavily on the wind and string instruments. The first section employs two different pentatonic scales simultaneously as harmonic background:

Example 8.



Following the introduction, the main theme is presented by the bass clarinet and viola. The main theme reappears later, a major second higher, and leads to a flute cadenza. The main theme of the scherzo-like section, in A B A form, is presented by the oboe. The B part appears with the violoncello pizzicato figure in measure 46. It develops canonically and leads to a tutti. The return of the A part is considerably shortened. The recapitulation treats the wind instruments canonically. This is followed by a tutti.

The finale represents an attempt to combine a pentatonic scale and a tone row of eight notes. The row comprises a pentatonic scale with three added chromatic tones. The resulting scale attempts in this way to combine Oriental and Western

scales without losing the basically pentatonic flavor. The following examples show the scale and its original tone row:

Example 9.

a) scale form



b) row form



At times the scale form is employed; at other times the row form is used. This movement is not sectional but rather develops the material of the scale-row in its several forms throughout.

CONCLUSION

In conclusion, the problem posed by this thesis resides in the difficulty of using the technical means of the Western tradition to achieve an over-all timbre and textural effect that closely corresponds to that of Oriental music. The necessity of using conventional Western music notation lies at the center of this difficulty. The relative success or failure in this effort must reside in the hearing rather than in the notation or the formal structure of the work.