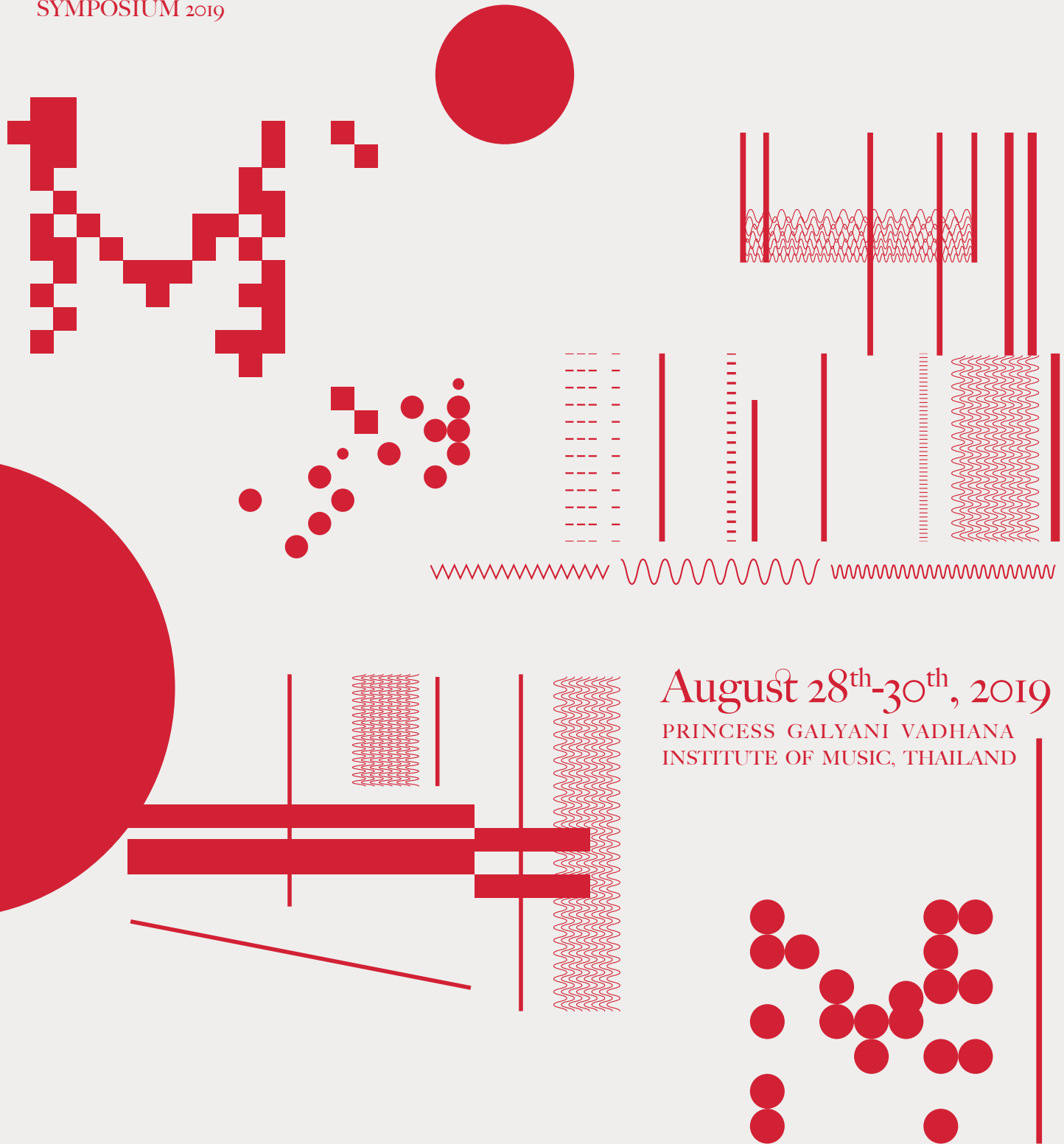




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PRINCESS GALYANI VADHANA INSTITUTE OF MUSIC

# MATTERS MUSIC MATTERS MU

PGVIM  
INTERNATIONAL  
SYMPOSIUM 2019



August 28<sup>th</sup>-30<sup>th</sup>, 2019

PRINCESS GALYANI VADHANA  
INSTITUTE OF MUSIC, THAILAND





Message from

## **Associate Professor Khunying Wongchan Phinainitisatra**

**President of Princess Galyani Vadhana Institute of Music**

The International Symposium “Music Matters” was initiated in accordance with the three-part mission of the Princess Galyani Vadhana Institute of Music: to support young artists; to develop new knowledge through interdisciplinary research; and to promote a better understanding of music among the general public. These three goals reflect the vision of Her Royal Highness Princess Galyani Vadhana.

The 2019 Princess Galyani Vadhana Institute of Music's International Symposium was an exciting and fruitful event. Over the course of three days, academics, artists and students engaged in discussions about topics that contribute to a re-shaping of classical music in this region and that enhance our understanding of music's ability to improve our lives.

The Institute is indebted to our 2019 keynote speakers, Professor Anna Reid, Professor Dieter Mack, Professor Dr. Verne de la Peña, Dr. Alex Dea, Professor Martin Prcha, Professor Bernard Lanskey, Professor Otto Sidharta, Associate Professor Dr. Jonathan Day, and Anant Narkkong. Likewise I would also like to thank all presenters of the 2019 Symposium whose work makes a meaningful contribution to our understanding of music.

While this book can only capture a glimpse of many ideas discussed during the symposium, we hope that the papers herein will be a source of information and inspiration for our ASEAN and international colleagues as they continue to work towards the development of a classical music culture that is uniquely ours.

*Wongchan Phinainitisatra*

**Associate Professor Khunying Wongchan Phinainitisatra**

*President of Princess Galyani Vadhana Institute of Music*

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## Princess Galyani Vadhana Institute of Music International Symposium 2019

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# Music in cultural contexts: the reception of Beethoven's late style

Chanita Pholudom

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## Introduction

In this study, I examine the reception of Ludwig van Beethoven's music and I study how it has changed over time.

Music reception is the study of what music has meant to people in different times and places. It describes how audiences, performers, critics, and scholars think and have thought about music. Studying music reception helps us link the composer's world and ours. It can inspire us to create meaningful performances by increasing our awareness of how music-making relates to social contexts and technologies. Despite its utility, scholars must be careful when studying music reception. Reception studies can sometimes make it seem as if everyone in a given environment lives within the same social context and with access to the same technologies. However, this is far from the case. I contend that music reception is actually very specific because it depends on each person's personal experience, culture, level of musical training, and familiarity with certain musical styles. We can't expect all people in a society to hear and understand music in the same way. For example, although many classically trained musicians may feel that Beethoven's

music gives them a sense of spirituality, freedom, and the sublime, non-musicians may not agree.

This year's symposium, "Music Matters:: A Celebration of the Sonic Experience," is all about the physical nature of music at an elemental level. While it's true that music is a physical, sonic phenomenon, the way we experience the sonic expression of music is shaped by our culture. With this paper, I bring this cultural perspective to bear on our discussion. I examine the ways in which our culture and musical backgrounds affect our experience and understanding of music.

The subject of my investigation is Beethoven's late musical compositions. In particular, I examine the historical reception of this repertoire in nineteenth-century Europe and present-day Thailand. I contrast the opinions of Beethoven's contemporaries with those of Wagner. In particular, I interrogate a famous statement Wagner made about Beethoven's music, namely that Beethoven's music is "the purest language of all people."<sup>1</sup> Is Wagner correct? Is this universality inherent in the music itself or does it come from Wagner's own perspective as a German musician?

To investigate this question, I conducted interviews with people in Bangkok who have varying levels of familiarity with Beethoven's late music. I used the String Quartet no.14 in C sharp minor op. 131 as a basis for my discussion with them. This is a small pilot study of this topic, which I intend to expand upon.

### Reception of Beethoven's Music in the early Nineteenth Century

E.T.A. Hoffmann (1776-1822), the Berlin lawyer, painter, musician, and music critic, is perhaps the most important figure in the early reception of Beethoven's music.<sup>2</sup> He described Beethoven's music as a herald of a new Romantic aesthetic. For Hoffmann, Beethoven's music always evokes the sublime and brings the listener into contact with a spiritual realm; into boundless space, unlike earlier "great" composers such as Haydn and Mozart.<sup>3</sup>

Hoffmann's musical writings about Beethoven had a major impact on Adolph Bernhard Marx (1795-1866), the Berlin critic and theorist, the one who codified sonata form. For Marx, Beethoven was both a revolutionary herald of the future of Western music and the greatest artist-hero in music's history. Marx mentioned that it would take more than one hearing to understand Beethoven's musical works.<sup>4</sup>

Marx separated music history into a grand three-stage process of spiritual development. The first stage is

simply one of "blessed play" or childlike play and experiment; the second stage involves the expression of feelings; and last, the third stage leads to the expression of sublime and spiritual content.<sup>5</sup> Marx categorized Mozart's compositions into the second stage and Beethoven's compositions into the third stage. He found that Beethoven's instrumental music expressed idealized human values such as freedom and the ability to overcome obstacles.

Franz Grillparzer (1791-1872) was a celebrated Austrian dramatist. He wrote the oration for Beethoven's funeral. He described Beethoven's music as something related to the force of nature and regarded Beethoven as an artistic hero because Beethoven dedicated his life to the art by creating his own world—a world that is full of notable musical art.<sup>6</sup> However, even though Grillparzer admired Beethoven, he criticized him for breaking pleasing beauty and worried that Beethoven's music signaled the end of art because of the way Beethoven broke with classical structures and norms.

In 1834, seven years after Beethoven's death, Grillparzer composed a list of the problems with Beethoven's music. He wrote that, on the whole, Beethoven's music was harsh, wild, loosely constructed, and overpowering.<sup>7</sup> Grillparzer viewed Beethoven's music as a transition between the cultivated and the chaotic. Grillparzer used the concepts of "beauty and the sublime" to express his fear of the loss of musical cultivation.<sup>8</sup> These concepts played a major role in shaping nineteenth-century thought on music.

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<sup>1</sup> Richard Wagner and Roger Allen, "Beethoven," in *Richard Wagner's Beethoven (1870)* (Woodbridge: The Boydell Press, 2014), p. 19.

<sup>2</sup> Scott Burnham, "The Four Ages of Beethoven: Critical Reception and the Canonic Composer," *The Cambridge Companion to Beethoven*, 2000, p. 274, <https://doi.org/10.1017/ccol9780521580748.017>.

<sup>3</sup> Burnham, 275-276.

<sup>4</sup> Burnham, 277.

<sup>5</sup> Burnham, 277.

<sup>6</sup> Burnham, 273.

<sup>7</sup> Burnham, 273.

<sup>8</sup> Burnham, 274.

I will mention the writing of one more critic, a man who went by the name Weiler V. The following is a quote from his essay on Beethoven's late quartets published in a magazine called *Caecilia* in 1828. Weiler V.

*"For Beethoven's music, at least his recent music, complete success cannot be expected at the first delivery. The best virtuosos will not understand at once how to come to terms with them as a whole, even if each one has mastered his own part. Nowhere is it less permissible than in Beethoven's music to neglect the expression of the whole and to be satisfied if the details are successful... [a string quartet] will not regret treating the first delivery as a fleeting preparation, using the second and following ones as the means to a proper understanding, thus looking forward, after an effort carried on con amore, to that success that will reward them with frequent and easily repeatable enjoyment."*<sup>9</sup>

From the statement above, it is evident that Weiler believed Beethoven's music could not be understood at first hearing. He noted that even the best virtuosos (who have already mastered their own part) will not understand the music at once. According to Weiler V., three stages of study are required to understand the core and musical concepts of these complex compositions: first, study as a form of thought preparation, second study as a means to a proper understanding, and finally, third, study and performance for enjoyment. Weiler V.'s description shows that even in Beethoven's day, critics understood that people will experience Beethoven's music differently depending on their familiarity with his style.

## Richard Wagner's Reception of Beethoven

*"Today it behooves us to show that, through this musician Beethoven, who speaks in the purest language of all people, the German spirit redeemed the spirit of man from profound disgrace."*<sup>10</sup>

From the statement above contemporary music scholar Scott Burnham concluded that Wagner viewed Beethoven as a "Christ Figure" and his music as a universal language, the purest speech of all.<sup>11</sup> However, it is clear from the quote that Wagner also associated Beethoven's music with the German spirit. So, how can Beethoven's music be the purest language of all people if it is also specifically German? And what in fact is the German spirit?

Wagner believed music can speak to us and it was Beethoven who brought music into the inner world (sublime) instead of just the outer world (beauty). This is the reason Wagner defines Beethoven's music as "the purest language of all peoples."

Wagner connected inward reflection with the sublime, and this is absolutely crucial to his view of Beethoven's music as a perfect embodiment of the German spirit. Wagner's perspective seems to have been shaped by the wars and struggles of the German nation. The second half of the nineteenth century was a tumultuous time for the German people. There were many wars, for example Napoleon's war, invasions from neighboring countries, and obstacles that made it difficult for Germany to gain freedom, autonomy,

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<sup>9</sup> V. Weiler, "The Critical Reception of Beethoven's Compositions by His German Contemporaries, Op. 126," trans. Robin Wallace, "On the Spirit and Interpretation of Beethoven's Music. On the Occasion of the Advertisement of His Posthumous Quartets." *Caecilia* 9 (1828): 46.

<sup>10</sup> Richard Wagner, 19.

<sup>11</sup> Burnham, 278.

<sup>12</sup> Burnham, 279-280



and democracy.<sup>12</sup> This made Germans such as Wagner dismiss all merely pleasing things. Instead, they were led to deep thoughts which are inward and sublime. Thus, Beethoven, a deaf composer, who wrote difficult and complicated music, was seen as sublime and as a great national hero. Wagner's writings show that Beethoven was celebrated to such a great extent because of specific German values, not just his musical skills and innovations in harmony, melody, form, etc. It is also important to note that Wagner was strongly biased in favour of Beethoven's most innovative music. His writings tend to focus on and celebrate the most extreme elements in Beethoven's music.

I contend that Wagner's statement regarding the universality of Beethoven's music is incorrect. I believe that every composer has *their* own musical expression and language. All artists create work to satisfy and fulfill themselves and their listeners. Every person who is passionate about music brings their own perspective to the listening experience. Wagner was passionate about Beethoven's music for his own personal and cultural reasons. Others have their own opinions and their own musical heroes depending on their culture and their own backgrounds and biases. In addition, because of Wagner's focus on the most extreme elements in Beethoven's music, and his regard for Beethoven as a Romantic hero, he was influenced to write about Beethoven's music as if everyone would feel as he did about it. In my opinion, the reason Wagner calls Beethoven's music supreme and universal is that he views Germany as a mighty nation. In order to test my hypothesis regarding Wagner's views on Beethoven, I decided to conduct the experiment described below.

### **The Experiment: Beethoven Reception in Present-Day Bangkok**

This experiment is a small preliminary pilot study for a larger study I plan to conduct in the future.

I interviewed 11 people in Bangkok that have varying levels of familiarity with classical music. The purpose of these interviews was to examine how people with different levels of musical training react to Beethoven's late compositions. Do non-musicians appreciate this music in the same way as classically trained musicians?

My interview subjects spanned a wide range of ages and careers. I divided them into 3 groups: classical musicians, music students, and non-musicians. I asked my interview subjects about their musical interest, musical experiences, and their music education. I also asked them what they know about Ludwig van Beethoven. On Scale 1 to 10, I asked them to rate how much they enjoyed listening to the first movement of Beethoven's String Quartet no.14 in C sharp minor op. 131. How did listening to the music make them feel? What words would they use to describe the music?

I chose to use the first movement of the String Quartet no. 14 instead of one of Beethoven's more familiar compositions, such as the fourth movement from the Symphony no.9 ("Ode to Joy") because I wanted to have my subjects listen to something not too accessible or familiar. I felt that this would likely make their answers more different and interesting. This quartet movement is one of Beethoven's more complex compositions, written in his so-called "late" style.

Results are summarized below in Figures 1 and 2. These results show that the most important factor affecting the way people understand and appreciate this quartet movement are their past musical experiences and education. People whose past musical experiences and education enable them to understand the context behind the piece tend to enjoy it more than the people who do not know the music and have not experienced music in this style. For example, the answers I received to the question, "what words would you use to describe the music?" The subjects who had more experience in classical music and more musical training were more

likely to use positive words to describe the music than the ones who did not (see Figure 2).

Interviews' subjects enjoyment depend on their musical experience in music.

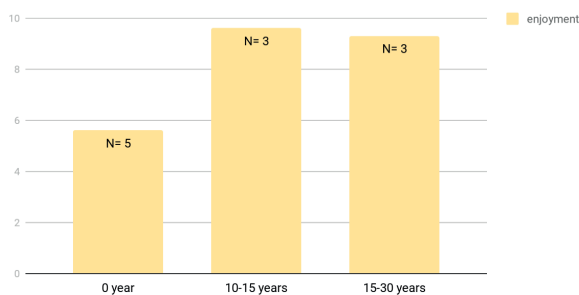


Figure 1. Interview Subject's Ratings of their Enjoyment

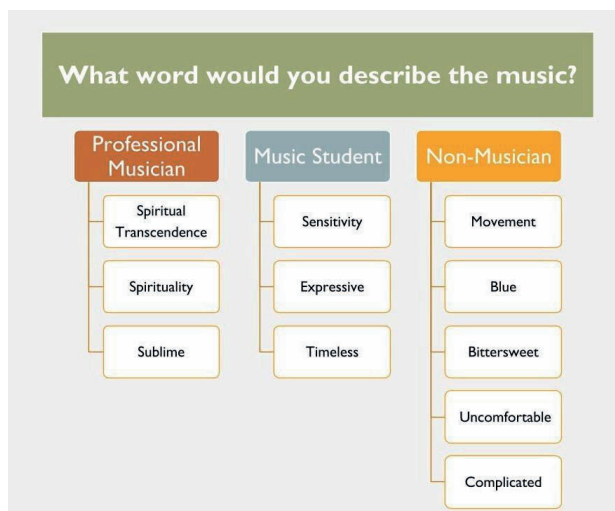


Figure 2. Words used by the Interview Subjects to describe quartet movement.

Interestingly, one of my interview subjects said that she could not give an enjoyment score lower than nine points out of ten because this is one of Beethoven's masterpieces. In our discussion, I could sense that she did not actually enjoy the music that much. However, she was influenced by her classical training and knowledge about Beethoven's life. This made her hesitant to give a real answer. I thought this was very interesting. It seems to me that she felt pressure to conform to the generally held opinion that Beethoven's late music is excellent. Some people who profess to like Beethoven maybe influenced by a classical music culture that makes them feel they *have* to respond in

a positive way to Beethoven's music. This is a small-scale example of a larger cultural phenomenon within classical music today. Many classically trained musicians feel constrained by music conventions that hold classical music up as high art; as somehow superior to other genres. Among the classical composers, Beethoven is generally regarded as one of the greatest composers of all time.

Another one of my interview subjects was a musician who grew up in a family that preferred to listen to Thai traditional songs rather than classical music. Despite this, he sought out Western music and studied it. He was very curious about Western art and now he is a professional classical musician. He explained that the more he dedicated himself to studying classical music, the more he appreciated and understood the classical music aesthetic and the more fun he had. This example demonstrates that nationality is not a determining factor when it comes to appreciation and enjoyment of classical music.

My own opinion of this quartet movement, which is very favorable, is clearly shaped by my own education and musical background. I experience the quartet as a programmatic representation of Beethoven's life: specifically his suffering from the loss of hearing, and his decision to move on and devote his life to art that connects him to the spiritual world. This is one of the greatest chamber works ever written, in my opinion, because the music contains great variety but also has a sense of unity. I appreciate the way that Beethoven pays attention to small details. He is good at orchestrating the voices, for example. The texture is often polyphonic which means every part has its own melody and every performer needs to play their part as if he or she is a soloist. The work appeals to professional musicians like myself because of its dramatic, emotional character, and the complex relationship between the whole and the individual parts. It is also a composition that combines tradition and innovation in a compelling manner. These views

come from my own experiences of the music and similar repertoire. They are based on my knowledge of classical music and, especially, on my knowledge of Beethoven's biography.

## Conclusion

The reception of Beethoven's music changed over time, as this study demonstrates. During Beethoven's lifetime, it's clear that some people. However, after Beethoven died, his compositions were increasingly lauded and came to be treated as standard repertoire in classical music culture. This study demonstrates that, contrary to what Wagner argued, Beethoven's music is not universal. We cannot experience music outside our cultural context or musical background. Music reception is very specific, individual, and unique because it is related to personal experiences and attitudes. It is deeply influenced by the level of training and familiarity people have with a certain musical style. The factors were just as important for music critics such as E.T.A. Hoffmann, Adolph Bernhard Marx, and Franz Grillparzer, as they are for people today. Their views on Beethoven were shaped by their musical experience just as ours are.

E.T.A Hoffman idolized Mozart. He went so far as to change one of his middle names from Wilhelm to Amadeus as a testimony to his enthusiasm for Mozart.<sup>13</sup> He was especially enthusiastic about Mozart's opera "Don Giovanni", which he had known since 1793. For Hoffmann, melody was the most important thing in music because it is the easiest way to communicate. Adolph Bernhard Marx thought very highly of the

German traditions, as is evident from his journalism, teaching, musical composition, treatises, and books on music. As discussed above, Beethoven shaped Marx's understanding of musical greatness and had a major impact on his writings. Franz Grillparzer had very definite views of the proper methods of musical construction. He claimed that a poem may express as many emotions as the poet please, but that a piece of music must contain only one idea which develops into a piece of beauty.<sup>14</sup> This theory was shaped and strengthened by Mozart, Kant, and Vienna.<sup>15</sup> Grillparzer had absorbed the works of the master and he was greatly influenced by Classical-like style. These examples suggest that familiarity with eighteenth-century classical music was an essential ingredient in shaping their views on Beethoven.

We today are living in a world that is full of cultural diversity. Perhaps even more than in the past, people living in one place don't necessarily share the same culture. Even if we are living in the same area it does not necessarily follow that we will understand music in the same way that others do. The way that each person understands and interprets a musical work is just one among many. Yes, music is a sonic expression, but our experience of that sonic expression is dependent on our unique culture and musical background. Thus, Wagner was not correct when he called Beethoven's music a universal language. It is evident that this belief in universality does not come from the music itself, but rather from Wagner's own imagination and politics, which were influenced by German nationalism. This study has demonstrated that other people will not hear and interpret the quartet op. 131 as Wagner does.

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<sup>13</sup> E.T.A. Hoffmann, "Beethoven's Instrumental Music" trans. Locke, Arthur Ware, *The Musical Quarterly* Vol. 3, No. 1 (Jan., 1917), pp. 123.

<sup>14</sup> Philip Gordon, "Franz Grillparzer: Critic Of Music," *The Musical Quarterly* II, no. 4 (1916): p. 553.

<sup>15</sup> Philip Gordon, 553.

The results of this study can help encourage classical musicians living and working in Bangkok to think about how to make classical music more accessible to people in Thailand, and how to teach young children to appreciate classical music. This study demonstrates the profound effect that knowledge of classical music can have on musical enjoyment.

This study demonstrates that exposure has a major impact on people's appreciation and understanding of music. Going forward, I intend to investigate this further. People who listen to classical music will gradually appreciate and enjoy it more over time, even if they do not have any formal classical music education. For example, my mother used to dislike classical music. She reported that she found it complex and too long. She had little exposure to classical music while growing up and had no interest in it. However, as I studied classical music, she became more familiar with it. She listened with me while we were in the car or just relaxing in our bedroom. Today, she still cannot appreciate every piece of classical music, but she appreciates the genre far more than before. I plan to examine whether this phenomenon I witnessed in my own family is more widespread in Thailand.

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# The Effects of Foreign Music Influx and Settlement on the Development of Korean Contemporary Music

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## Abstract

This study examines the history of Korean music diachronically. In particular, it is focused on the diversity of styles and genres within contemporary Korean music. There are three main findings of this study.

Firstly, the accepted stratum in Korea changed from nation to individual. Foreign music in the past—especially the period called Goryeo—was closely connected to larger forces such as politics and social developments. The nation was the main medium of import and transmission of foreign music in Korea. However, foreign music in contemporary times is brought in and shared by individuals. In part, the cause of this shift could be the decreased influence that foreign music now has in Korea compared to the past.

Secondly, Korean traditional music has been changed to mirror Western music. Contemporary Korean music is similar to foreign music of the Joseon times in the sense that it was developed based upon Western music. Both the foreign music of Contemporary and Joseon times were developed based on foreign music. However, each has its own distinct character. In the Joseon

Dynasty, foreign music succeeding from the past period lost its original character as it was naturalized to become like Joseon music. In contemporary times, traditional Korean music succeeding from the past has been changed to be more similar to Western music.

Thirdly, there is a trend in contemporary Korea to refer to contemporary music as “new music.” Western music is the musical genre exerting the greatest influence on Korea music today. It has been served as a chance to refer to all of the traditional music, which had been succeed to until that time, that had became to classified under a name such as ‘Gugak’ or ‘Traditional music’ by being inflow western music at the modern period like the *Empire of Korea* and *Japanese colonial era*. However in contemporary times, the trend in Korean music is for new music to be connected with Western genres, which have various new challenges of each player, and are classified into specific genres or categories. That is to say, contemporary Korean musical circles are creating music that can be called “new music,” and that is very eclectic, as distinguished from Korean traditional music.

The trend appearing in contemporary music circles in Korean is similar in some ways to the process of the inflow and settlement of foreign music in Korea over the entire history of traditional Korean music. However, the phenomenon at present also has some distinct characteristics that reflect the unique nature of current society. It can be a cause that the phenomenon of contemporary connects with the medium period like middle and modern times and present day. Korean music of contemporary society is examined both in terms of similarities to earlier times and its unique features.

### 1. Study objective

When it comes to the establishment of a state or even establishment of a community, interactions with the outside world are essential. The culture of a community is formed in part by accommodating these interactions with the outside world. This principal can be seen in the development of Korean music.

Korean music has been shaped by interactions with the outside world after major and minor events in the country's history. *Haegum*, a leading instrument of Korean music, was adapted from the *hogeum*, an instrument that was brought into the Goryeo Dynasty from the *Yuan Dynasty* and gradually became a Korean music. *Piri* is an example of a type of *jongjeok* (a long wind instrument) brought into Korea from Western culture through the Silk Road during the Three Kingdoms Period. In addition, for the first time during the unified Silla Dynasty, the Tang Dynasty music formed a new genre called 'dangak' and it expanded to encompass music of the Song Dynasty and the *Yuan Dynasty* after being transmitted to the Goryeo Dynasty. However, the transformation of Korean music related to outside powers can be identified through the point that dangak lost its inherent character from the Joseon Dynasty. It is included in the category of 'traditional music'

encompassing court music such as *ayak* and *hyangak*, arts room music, and folk music.

As examined previously, the influx of foreign cultures took place continuously over the history of traditional Korean music, and this influx includes diversity both in terms of musical instrument and musical styles. Foreign cultures have been perceived in different ways in Korea at different times. Sometimes they are seen as something to be ostracized from, and other times they have been respected and accommodated to. In the contemporary age, the influx of foreign cultures is taking place in a variety of manners and these influences are creating a more extensive and colorful range of musical works than ever before. Korean music now encompasses a more vast range of music compared to any earlier era.

Before the contemporary era, the Goryeo Dynasty in the history of traditional Korean music was a time when the greatest amount of foreign music was brought in. The Goryeo Dynasty accommodated court banquet music and *Jeryeak* (ritual music) from an equal position with China. The dynasty also accepted influence from the culture of the Yuan Dynasty through the Yuan Dynasty period of intervention. As has been identified in numerous previous studies, the culture of the Goryeo Dynasty was very rich and active. This period is notable for the display of cultural diversity at *Palgwanhoe* and the Lantern Festival, which were leading state festivals of the Dynasty. Moreover, it is noteworthy that diverse types of music had been accommodated and played on many occasions during the Goryeo Dynasty. *Hyangak*, which had been transmitted from a long time ago, had the same position as in the past, together with foreign music.

The varied music culture of the Goryeo Dynasty is similar to that of Korean contemporary music in the sense that various music cultures coexist in one age owing to the influx of foreign music. However, the exact features of the influx of foreign music differ in the Goryeo Dynasty

and the contemporary era. These differences reflect the unique relationships between foreign music and Korean culture during the Joseon Dynasty, the Korean Empire, and the time of Japanese colonial rule. In order to understand the diverse phenomena in Korean contemporary music circle on a deep level, it is necessary to diachronically examine musical cultures in Korean music history.

When it comes to the Korean music history, the influx of foreign music has been perceived as a major historic event in each respective age. Studies on the accommodation and succession of foreign music prior to the Goryeo Dynasty and from the Three Kingdoms Age have been conducted by several scholars. These studies are limited to certain age,<sup>1</sup> or focused on transformations that occurred once foreign influences

had become incorporated into the Korean Peninsula.<sup>2</sup> However, perceiving influx channel of foreign music as an outcome of mere music exchange is a retrospective performance and it is necessary to discuss it based on a variety of viewpoints including social history and cultural history. Song Ji-won, conducted a study that examined ideology through exchange with foreign music, but the number was markedly low.<sup>3</sup> Moreover, the studies on Korean music produced in mass quantity based on contemporary style generally focus on the perceived necessity of modernization, which emerged after the 1960s, mostly concern *gugak* (traditional music).<sup>4</sup> This trend in scholarship resulted in the formation of a modernization discourse of Korean music. Stylistic studies of Korean music were created in greater number in recent years.<sup>5</sup> There are few studies on the diversity in Korean contemporary music.<sup>6</sup>

<sup>1</sup> Jeon In-pyeong, 「Foreign Music during the Proto-Three Kingdoms Period and the North South States Period」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; Park Hye-jeong, 「Inheritance and Accommodation of Western Music - Focused on the Time of Enlightenment from the 1880s」, 『Gugak Department Education』 Vol.23, The Society of Korean Music Education Research, 2005; Park Eun-ok, 「Influx Channel of Korean Dangak (唐樂) - Focused on the Goryeo Dynasty and the Northern Song Dynasty」, 『Korean Music Research』 Vol.43, The Society of Korean Music Education Research, 2008; Shin Dae-cheol, 「Accommodation of Dangak and Aak during the Goryeo Dynasty」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; Lee So-yeong, 「Western Music Shock and Music Culture Distortion」, 『Historical Criticism』 Winter Vol.45, Historical Criticism Corporation, 1998.

<sup>2</sup> Jeon In-pyeong, 「Foreign Music during the Proto-Three Kingdoms Period and the North South States Period」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; Park Hye-jeong, 「Inheritance and Accommodation of Western Music - Focused on the Time of Enlightenment from the 1880s」, 『Gugak Department Education』 Vol.23, The Society of Korean Music Education Research, 2005; Park Eun-ok, 「Influx Channel of Korean Dangak (唐樂) - Focused on the Goryeo Dynasty and the Northern Song Dynasty」, 『Korean Music Research』 Vol.43, The Society of Korean Music Education Research, 2008; Shin Dae-cheol, 「Accommodation of Dangak and Aak during the Goryeo Dynasty」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; Lee So-yeong, 「Western Music Shock and Music Culture Distortion」, 『Historical Criticism』 Winter Vol.45, Historical Criticism Corporation, 1998.

<sup>3</sup> Song Ji-won, 「Meaning of Musical Realization of Sinocentrism during the Joseon Dynasty and Accommodation of the Qing Dynasty Culture」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; 「Choi Jae-mok and Ahn Seon-hui, Musical Ideology of the Joseon Dynasty through the Eyes of the Name "Gugak"」, 『The Toegyehak Nonchong』 Vol.25, Toegyehak Busan Research Institute, 2015.

<sup>4</sup> Song Ji-won, 「Meaning of Musical Realization of Sinocentrism during the Joseon Dynasty and Accommodation of the Qing Dynasty Culture」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999; 「Choi Jae-mok and Ahn Seon-hui, Musical Ideology of the Joseon Dynasty through the Eyes of the Name "Gugak"」, 『The Toegyehak Nonchong』 Vol.25, Toegyehak Busan Research Institute, 2015.

<sup>5</sup> Lee Ji-yeong, 「Traditional Succession of Styles of Playing Gayageum and Contemporary Change Aspects」, 『Eastern Music』 Vol.40, Seoul National University Eastern Music Research Center, 2018; Kim Jeong-seung, 「A Study on Special Technique of Dageum Songs」, 『Korean Music Instrument Studies』 No.5, The Korea Tungso Research Society, 2007.

<sup>6</sup> Kim Hee-seon, 「Music of "Differentiation": Identity Negotiation in Playing Modern Gayageum」, 『Korean Music Studies』 Vol.40, The Society of Korean Music Education Research, 2008; Song Hye-jin, 「Original Form, Transformation, and Creation of Modern Gugak」, 『The Korean Music and Culture Studies』 Vol.6, The Society of Korean Music and Culture Studies, 2015; Kim Woo-jin, 「Modernization, Popularization, and Globalization of Korean Music」, 『Oriental Music』 Vol.42, Seoul National University Oriental Music Research Center, 2017; Kim Ji-won, 「The Development Aspects of Korean Contemporary Music - Focused on the Pieces Selected as the 2017 Support Project」, Year 2018 Seoul National University Undergraduates' Support Project, 2018.

The purpose of this study is to examine the influx and development of contemporary foreign music from the internal perspective of the Korean music circle. To accomplish this aim, this study considers the influx of foreign music in contemporary Korea within the context of the Korean history.

## 2. Study method and scope

The term 'Korean music' is commonly used to mean 'traditional music' or 'gugak'. However, the term 'Korean contemporary music' is not clearly defined with regard to which boundary of music it accurately indicates. First of all, the term 'contemporary' itself is not only vague, but the genre 'Korean contemporary music' has not been defined well yet in Korean music society. In this regard, 'Korean contemporary music' may refer not only to *gugak*,<sup>7</sup> which had been traditionally practiced on the Korean Peninsula but also Western music which continues to have immense influence. It may also refer to popular music or applied music, which have become influential recently. Overall, global music society based on the Western music society established numerous atonal musics that appeared in early 20<sup>th</sup> century as 'contemporary music'—an independent music genre.

'Korean contemporary music' in this study will be used as a term referring to music being created based on new ideas and styles compared to the past by those majoring in traditional Korean music, and influenced by a variety of cultural factors in contemporary society.

Korean contemporary music, which has been influenced by a diverse range of cultural, social and political factors, shows markedly different aspects from those by *gugak*, which have been shown in traditional society. However, the influx of music through interactions with the outside world is a continuous phenomenon, and the time when influx of foreign music was the most active was the *Goryeo* dynasty. This study suggests the times which influx of foreign music is going to be examined as the *Joseon* dynasty, the Korean Empire, and the Japanese colonial rule from the point of the *Goryeo* dynasty. There has been some debate and discussion on boundaries and names of respective ages. This study will set the *Goryeo* dynasty, the *Joseon* dynasty, the Korean Empire, and the Japanese colonial rule as the Middle Ages, the pre-modern times, the modern times, and the contemporary era (from liberation to the present), respectively.

As previously mentioned, the purpose of this study is to look into the development of Korean contemporary music. Korean music for orchestra, which emerged in the 1960s and is an independent genre with the name 'creative gugak,' will be exempted from the targets of this study since a number of studies have previously been conducted. As such, the corresponding characteristics of this genre are relatively clear.<sup>8</sup> This study will examine development of Korean contemporary music based on previously undefined new trends by identifying influx channels and modes of development of foreign music which began emerging in the Middle Ages.

<sup>7</sup> It is Korea's inherent music and encompasses *hyangak* (鄉樂) - *aak* (雅樂), *dangak* (唐樂), and *sokak* (俗樂). It is a type of Korean music including traditional music and Korean contemporary music. The Encyclopedia of Korean Culture 'gugak' (written by Seong Kyeong-rin, 1995).

<sup>8</sup> In traditional music, the basis is Western music factors; most of all, the factor which imitated orchestra that was introduced as 'orchestral music'. This refers to the factor of having been composed to be played based on the ensemble of wind instruments, string instruments, and percussion instruments and the factor of having a composer. Im Hye-jeong, 「Flow and Development Direction of Korean Music for Orchestra」, 『Journal o



## II. Influx and succession aspects of foreign music in Korean music history

From the Middle Ages to the contemporary era, the influx of foreign music in Korean music history can be divided into influx based on the state (at the court level) and influx according to succession from a previous age. In the Middle Ages and in modern times, influx of foreign music was based on state whereas in pre-modern era and the contemporary age influx was based on succession from a previous era. The influx aspects of foreign music in the contemporary era will be discussed in detail compared to previous ages in the next section. This section will examine the influx aspects of foreign music of the Middle Ages, the pre-modern era, and the modern times.

### 1. Influx and succession based on state

The ages when foreign music was introduced based on state were the Middle Ages and the modern times. This encompasses the ages when major accommodation class was state when it comes to influx of foreign music by having state as a mediator including those which influx channel and process were mainly led by state. Such foreign music influx aspects based on state emerge in the Middle Ages and the modern times and the following are their respective details.

#### 1) Influx and succession of foreign music in the Middle Ages

#### ① Dangak (唐樂)

Currently, outside of music belonging to the 'gugak' category, music which was played in traditional society courts can be divided into three parts: *aak* (雅樂), *dangak* (唐樂), and *hyangak* (鄉樂). *Hyangak* is a music which was played traditionally on the Korean Peninsula whereas *dangak* and *aak* are foreign music which were introduced as time went by. In the case of *dangak*, its first appearance was as military music of the *Dang* dynasty through General Sojeongbang forces which were stationed on the Korean Peninsula for Silla to unify three kingdoms and as performance music for soldiers. The concept of *dangak* was established during the unified Silla dynasty but the scope was expanded to encompass *kyobangak* (教坊樂) and *saak* (詞樂) brought in from the Song dynasty and the musical culture of the Yuan dynasty. Moreover, *dangak*, which can be identified as a form of music since it has been recorded, are mostly from the Song dynasty, brought in during the Goryeo dynasty. In this sense, that *dangak* is a form of foreign music which had settled in the Middle Ages can be understood as foreign music of the Middle Ages.

The time when *dangak* was introduced for the first time during the Middle Ages was during the rule of Emperor Guangzong. This can be identified through the Veritable Records of King Taejong (太宗實錄)<sup>9</sup> which stated that Jeonjo (前朝) Guangwang (光王) dispatched an ambassador and asked for musical instruments and court musicians<sup>10</sup> from the Dang dynasty and ordered descendants to preserve them. The Song dynasty

<sup>9</sup> (太宗 11年, 12月 辛丑) 前朝光王遣使請唐樂器及工, 其子孫世守其業。The Annals of the Joseon Dynasty DB.

<sup>10</sup> Kim Chang-hyun, 「A System History Study on Music Institutes during the Goryeo Dynasty」, 『Collection of the National Classical Music Institute Studies』 No.12, The National Classical Music Institute, 2000, pp.65-66.

accepted the request and sent music with court musicians. Together with *dangak* played with *dangak* musical instruments and lyrics composed of Chinese poetry, *dangak* court dance danced by Korean geishas was brought in from gyobang of the Song dynasty. *Dangak* was used as all sorts of festival music together with *hyangak* after being brought in during the Goryeo dynasty. In particular, the influx of *dangak* dance and song became an occasion for the advent of *hyangak* dance and song in Korean music history.

Together with the influx of *dangak* during the Goryeo dynasty, court musicians of the Song dynasty came into the Goryeo dynasty for training. They belonged to Korean geisha school musicians of Kwanhyunbang - a state music institute - and performed the role of educating *dangak* to court musicians of the Goryeo dynasty.<sup>11</sup> Influx and activities by the Song dynasty court musicians contributed to settlement of *dangak* in the Goryeo dynasty. During the rule by King Munjong (文宗), the Goryeo dynasty asked for court musicians (樂工) from the Song dynasty once again.<sup>12</sup> This aimed for continuously playing *dangak*, which was constantly transforming in the Song dynasty, and it is the evidence that *dangak* was frequently played in the Goryeo dynasty.

The Yuan Dynasty interruption period begins in the late Goryeo dynasty. This becomes another occasion when foreign music was brought in. When it comes to music brought in during the interruption period, there is no music continuing until this day. Since no

record of such music has been found, it can be assumed that the music did not continue for a long time after it was brought in.<sup>13</sup> However, it can be assumed that the influence on the Goryeo dynasty music culture was substantial. The influx of foreign music can be seen in the Yuan Dynasty culture, such as, for example, in 'The Frozen Flower'<sup>14</sup>—a universal Goryeo Dynasty song—and secondly, in the use of *haegeum* and *taepyeongso*. *Haegeum* was used to play *hyangak*, a music transmitted to the Goryeo dynasty, so much that it was classified as a *hyangak* instrument in the Goryeo Dynasty history and it has become a universal musical instrument since it has been included in many musical instrument compositions regardless of genre, including classical, folk, and creative music. *Taepyeongso*, which was used to play foreign music, is used in music with strong local customs and characters, such as *nongak* (traditional Korean music performed by farmers) and *daechwita* (military band music). *Haegeum* and *taepyeongso* have had enormous success in Korean music culture after their influx during the Middle Ages.

In sum, *dangak* of the Middle Ages actively showed the will to accept music from the Song dynasty based on succeeding *dangak* of the unified Silla dynasty. The role by the Song dynasty court musicians was pivotal in the influx of *dangak*. Their role is regarded as a highly effective influx of foreign music in the sense that not only *dangak* musical instruments and *dangak* were brought in but court musicians who taught the music were also brought in. In the case of the music which was brought in around the Yuan dynasty

<sup>11</sup> Song Bang-song, 『Supplemented Korean Music History』, 2007. p.169.

<sup>12</sup> During Heeryeong (1068-1077), King Munjong asked for court musicians. The emperor gave an imperial decree for court musicians to go to the Goryeo dynasty and they came back after a few years. Afterwards, whenever a delegation arrived from the Goryeo dynasty, it brought properties and had officially dancing geishas (工妓) as their tutor. Recently, after paying a tribute, daeseong aak and festival music were played, everyone listened to it based on an imperial decree. Shin Dae-chul, *ibid.* p.170.

<sup>13</sup> Shin Dae-chul, *ibid.*, p.168.

<sup>14</sup> The first word in the first stanza of the Frozen Flower song is 'hoehoe (回回): a word referring to Arabians'. This resulted from the Islamic culture, which existed as a mainstream culture of the Yuan dynasty, invading the Goryeo dynasty. Kim Myung-jun, 「External Factors involved in the Formation of 『The Frozen Flower』

interruption period, the records are hard to find but the influence is immense when looking at lyrics of *The Frozen Flower*, *haegeum*, and *taebyeongso*. The influx of foreign music back in the Middle Ages took place on the state level as a part of a cultural exchange between the Song dynasty and the Yuan dynasty. This is why heterogeneous foreign music naturally settled in the Goryeo dynasty.

## ② Aak (雅樂)

Together with dangak which was a major branch of foreign music brought in during the Middle Ages, aak is another major branch. Aak, referring to daeseongaak which was brought in by Song Hwi-jong during the rule by King Yejong (1116) and refers to the Song dynasty ritual music. The music contains a number of symbolic factors and principles compared to any other music since it was used as ritual music in the Song dynasty and the Goryeo dynasty. Other than surface characteristics such as court musical instrument composition method is divided into deungga, goongga, and heonga<sup>15</sup> and that musical instruments in respective methods must have system of joongseong and jeongseong, types of geum must have diverse numerical systems such as one-string zither (一絃琴), three-string zither (三絃琴), five-string zither (五絃琴), seven-string zither (七絃琴), and nine-string zither (九絃琴), and aak musical instrument must be assigned and it has all eight notes, it can be identified that it has totally different characteristics from dangak through the characteristics emerging from internal factors of music such as one scale has number 1 and there was greater emphasis on symbolic

itches of respective scales than on length of scales and range should not exceed range of notes comprised of 16 notes.

The influx of daeseongaak was done in a large scale including 414 pieces of aak musical instruments, all sorts of musics, items needed for ceremonies, and how to play musical instruments painting. Prior to the influx of aak, dangak from the Song dynasty did exist in the Goryeo dynasty.<sup>16</sup> However, the influx of aak, which was very different in terms of purpose, characteristics, and so on, contributed to flourishing the music culture of the Middle Ages. Likewise with the influx process of dangak, the Song dynasty ordered the Goryeo dynasty court musicians to learn daeseongaak. Unlike the case of dangak which court musicians were dispatched to the Goryeo dynasty and education was conducted, the Goryeo dynasty court musicians learned daeseongaak in the Song dynasty. However, the point that the Goryeo dynasty court musicians could learn foreign music directly from the Song dynasty court musicians is meaningful because it was a foundation for foreign music to be played in the Goryeo dynasty. In fact, aak settled in the Goryeo dynasty since it was played during the Wongu-Taemyo rituals and all sorts of rituals such as Sajik-King Munseon Cemetery, which was carried out in November 1116.

However, aak which was played at ancestral rites showed external changes such as distinction of joongseong and jeongseong starting from the rule by King Euijong and aak was played in the form of combining hyangak and dangak at aheon (second liquor offering) and jongheonrye (final liquor offering). Such changes can be interpreted as defamation of aak which

<sup>15</sup> In playing ritual music, it is divided into deungga and goongga according to location of musical performance. Musical instrument composition method brought in during the Goryeo dynasty was reduced and it was called as heonga musical instrument composition method. This merely shows difference in name and it is composition method of playing the same music.

<sup>16</sup> Song Hye-jin, 『A Study on Korean Aak History』, Minsokwon, 2002, p.74.

put emphasis on principles and symbols. They resulted from chaotic affairs in the Goryeo dynasty and outside the empire. With the beginning of the military coup and interruption period at the end of the Goryeo dynasty, the dynasty transferred capital and consequently, a number of aak musical instruments were destroyed. At the same time, playing aak in the same style became impossible since court musicians passed away or escaped. Nonetheless, after transferring capital, major state ancestral rites such as Taemyo continued and consequently, aak was not discontinued and retained its existence.<sup>17</sup>

Aak lost its original form at the end of the Goryeo dynasty. However, after it was brought in on a massive scale during the rule by King Yejong and underwent turbulent times, it continued throughout the Middle Ages. Some argue that massive influx originates from political intentions by the Goryeo dynasty and the Song dynasty. In other words, they argue that the Goryeo dynasty used diverse 'sentimental' factors including music and dance as a means for ruling to strengthen the dynasty's royal authority by using the power of the Song dynasty emperor<sup>18</sup> and the Song dynasty used aak to defend itself against the Goryeo dynasty's intimate diplomatic relations with the Yao dynasty and the Jin dynasty.<sup>19</sup>

As a result of examining the influx and development aspects of foreign music during the Middle Ages, the leading foreign music brought in during the Middle Ages are dangak and aak. The two types of music differ in essential characteristics but share one common

aspect of having settled in the Goryeo dynasty rapidly owing to the fact that mainstream music was the Song dynasty music and active attitudes by the Song dynasty and the Goryeo dynasty toward exchanges. Identifiable influx aspects of foreign music in the Middle Ages are that the Goryeo dynasty led bringing in foreign music and this enabled smooth music exchanges and influx. However, even if there was political intention between the Goryeo dynasty and the Song dynasty according to global affairs, this has huge significance in the sense that aak brought in during the Middle Ages is an irreplaceable component in organizing Korean music until this day together with dangak.

## 2) Influx and transmission of foreign music of the modern times

Foreign music which was brought in before and after the Japanese colonial rule was Western music. Even though this has purpose of modernization brought about by the Japanese Empire, Western music accomplished the flow of large-scale modernization on the Korean Peninsula as a part of the Western civilization brought in during the modern times owing to the perception that Western things are superior than Eastern things.<sup>20</sup> The discussion on the era of Western music influx differs according to respective researchers. However, the general idea is that the beginning was the influx of Christian hymn by American missionaries in year 1885. Furthermore, Japanese and the Qing dynasty horns for signal had been brought in in 1882. Therefore,

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<sup>17</sup> Song Hye-jin, *ibid.* p.54.

<sup>18</sup> Kim Byung-in, 「Visible Characteristics and Political Background of the Ruling Behaviors by the Goryeo Dynasty King Yejong」, 『History and Boundary』 Vol.79, 2011, p.35.

<sup>19</sup> Song Bang-song, 『Supplemented Korean Music History』, Minsokwon, 2007; Ahn Byung-woo, 「Mutual Perception and Negotiation between the Goryeo Dynasty and the Song Dynasty: From late 11<sup>th</sup> Century to First Half of 12<sup>th</sup> Century」, 『History and Reality』, 2002, pp.106-107.

<sup>20</sup> Song Bang-song, 『Supplemented Korean Music History』, Minsokwon, 2007; Ahn Byung-woo, 「Mutual Perception and Negotiation between the Goryeo Dynasty and the Song Dynasty: From late 11<sup>th</sup> Century to First Half of 12<sup>th</sup> Century」, 『History and Reality』, 2002, pp.106-107.

it is appropriate to regard the 1880s as the starting point of the modern times.<sup>21</sup>

The two major changes in the Korean music circle based on the influx of foreign music were changes in concert performance musical instruments and the name of addressing traditional music. The following are detailed examinations.

### ① Changes in concert performance musical instruments

The time when Western music<sup>22</sup> appeared for the first time was in September 1901 when a royal court banquet was held. The Korean Empire created a modern style royal court banquet, which was different from traditional royal court banquet of the Joseon dynasty, to possess the aspects of a modern empire. In addition, a Western style military band was established as a part of modernization policy. Such transformations toward modernization was an occasion to realize that Western music had been brought in and played directly at royal court. The Western music played at the royal court of the Korean Empire was the major repertory of the songs, national anthems, and march music of respective countries played by Western style military band. Franz von Eckert from Germany who had experience of leading Japanese military bands for approximately 20 years was in charge of music education. From the first play accompanied at the Mansuseongjeol celebration

event - the birthday of King Gojong in September 1901, such Western style military bands participated in activities focusing on all sorts of ceremonies and banquets of the Korean Empire royal court.<sup>23</sup>

Meanwhile, Western music, which was played in the form of performance outside of modern royal court, began in the 1920s. In the 1920s, establishment and activities by organizations increased and hosting and sponsoring of performances actively took place since the freedom of the press, assembly, and do-or-die spirit was permitted to a certain extent owing to the influence by culture and politics of the Japanese Empire. Performances were mainly hybrid including traditional Korean music and Western style genres. The number of performed Western music was markedly higher than traditional Korean music. This resulted from the necessity of organizing programs which can satisfy the public's preference that had become more diverse due to Western civilization extended in the society and holding hybrid performances was more favorable than exclusive concerts in attracting audience.<sup>24</sup>

In other words, changes in performances began to spread to civilians, which started from the influx and performance at the Korean Empire royal court. Transformation from pre-modern Joseon Dynasty to modern state Korean Empire can be understood as state level accommodation with regard to influx of Western music and Western civilization. In this regard, when it comes to the background of Western music by Western

<sup>21</sup> Choi Jong-min, 「Research Situation of Enlightenment Period Music」, 『Mental Culture Research』, Winter 1986, The Academy of Korean Studies, 1986, p.182.

<sup>22</sup> Western music' in this study refers to music words ranging from the European Classical era to the Romantic Era and the music words of the Western popular music which are called as 'Common Practice Age'. This has the characteristic of being referred to as clear composition and stable metronome structure. Kim Ji-won, *ibid.*, p.10.

<sup>23</sup> Lee Jeong-hee, 『Creation of Modern Style Ceremony - Establishment of the Korean Empire Modern Style Ceremony and Its Meaning in Concert Culture History』, Minsokwon, 2014, pp.164-169.

<sup>24</sup> Keum Yong-woong, 「Forms and Characteristics of the 1920s Traditional Music Concerts - Focused on Hybrid Performances with Western Style Genre」, 『Concert Culture Research』 Vol.35, 2017, pp.64-70.

style military band that was first played in 1901 settling as a main repertory in the world of civilians in less than 20 years, it was possible since accommodating foreign music took place on a state level.

## ② Change in names of traditional Korean music

As Western music was played at royal court and in the civilian world, creation and discontinuance of the terms referring to traditional Korean music as a movement to distinguish Korean music took place continuously. In the case of traditional Korean music, which was naturally enjoyed with its respective characteristics of royal court music, classical music, and folk music, new terms such as 'gugak', 'goak', 'gooak', and 'the Joseon Dynasty music' that combined all genres appeared and they continuously changed.<sup>25</sup> Such a phenomenon happened as a stronger conservative character based on reflex toward Western music which was extending in the Korean music circle.

The advent of unified terms defining traditional Korean music gave rise to going back to the past since it focused on preservation and transmission. In rapidly changing modernization arising from influx of Western civilization, traditional Korean music displayed isolation. However, when taking into consideration that Korean music developed based on extemporization, the character changed greatly. In other words, the influx of Western music in the modern times gave rise to the transformation of original characteristics of traditional Korean music. It can be identified that Western music took a powerful status ever since being

brought into Korea and it became a part of the Korean music history. Missionaries Underwood and Appenzeller arrived at the Jemul Port in 1885 and began teaching hymn as a curriculum at Kyungshin School and Baeje School from the following year. This resulted in the establishment of several educational institutes related to Christianity and such institutes set Western music as their basis of music education.<sup>26</sup>

In other words, likewise with the Song dynasty music brought in during the Middle Ages, Western music brought in during the modern times exerted immense influence on the period and brought about innovative transformation in Korean music of the time. Western music brought in during the modern times had higher preference than traditional Korean music from those who are studying music and this can be identified when seeing that most Korean children learn piano or violin. The status of traditional music degraded as the modern times passed. In particular, with the success of the record industry in the 1930s, hybrid music which combined tradition and foreign music gradually assimilated into Western music<sup>27</sup> and this was a resulting phenomenon. With regard to this phenomenon, traditional Korean music transformed into having a deep conservative character and new terms referring to traditional music for the purpose of distinguishing traditional music from Western music were created.

As examined previously, foreign music brought in by having a state as its medium can exert immense influence on music society of the age after influx since they are played on state level and they took high positions. The influx channels of the Song dynasty music

<sup>25</sup> Kim Su-hyun, *ibid.*, pp.106-107.

<sup>26</sup> Hwang Ok-gon, 「Hallyu, Western Music, Popular Music & Change in Values」, 『Popular Music』 Vol.5, The Korean Association for the Study of Popular Music, 2010, pp.14-16.

<sup>27</sup> Lee So-yeong, 「Attempt to Combine Traditional Music and Foreign Music during Japanese Colonial Rule」, 『Music and Culture』 Vol.14, The Sekye Music Society, 2006, pp.32-33.

of the Middle Ages and Western music of the modern times only differ in the sense that they are either influx conducted for diplomatic or political purpose of a state or coercive influx by an external force by having a state as a medium but have one common point that they have been brought in based on state. They were able to expand rapidly since they were played on state level and had immense influence on the advance of Korean music history since they had settled in many parts of society.

## 2. Influx and transmission from previous era

This section describes the age which only accommodated music transmitted from previous age without foreign music that exerted innovative influence when it comes to large scale influx or advance of music history. The Joseon Dynasty, which is a pre-modern time, and the contemporary era, which ranges from the time after being liberated from the Japanese Empire and until now, belong to this category but the aspects of Korean contemporary music will be discussed in detail in the following chapter. This chapter will examine influx and transmission aspects of foreign music that emerged in the pre-modern times.

### 1) Influx and transmission of foreign music in the pre-modern times

The phenomenon of bringing in foreign music during the Joseon dynasty was imperfect compared to the Middle Ages and the modern times. The dynasty, which had already succeeded the three ak (三部樂) system of aak, dangak, and hyangak already completed

in the previous age, did not actively bring in foreign music. This is deeply related to the social background of the political turmoil period from late Goryeo dynasty to early Joseon dynasty and it is necessary to take a look at sociopolitical background of the age.

The political turmoil period was when the main players of the Yuan dynasty were shrinking and the new players of the Ming dynasty was rising. The East Asian diplomatic relations was intertwined among three states - the Ming dynasty in which the Hongwu Emperor took power, the North Yuan dynasty, and the Goryeo dynasty. The time was between the reign by King Gongmin of the Goryeo dynasty and the rise to power by Taejong of the Joseon dynasty. At that time, the Goryeo dynasty maintained dual diplomatic relations with two states and the diplomatic relations between China and the period from late Goryeo Dynasty to early Joseon dynasty aggravated due to confrontation with the Ming dynasty regarding the Liaodong region. Afterwards, Lee Sung-gye who succeeded in his dynastic revolution took power as the first king of the Joseon dynasty. With regard to such a turmoil on the Korean Peninsula, the Ming dynasty responded with non-intervention policy. However, with the diplomatic dispute between the Ming dynasty and the Joseon dynasty and the Joseon dynasty's continuing struggle to take over the Liaodong region, the relationship between the two states aggravated. Such awkward diplomatic relations came to an end in the third year of the rule by King Taejong when the Ming dynasty Emperor Taejo passed away.<sup>28</sup>

During this period, relations with surrounding states were intertwined in terms of politics, diplomacy, and society. Such a situation had influence on cultural

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<sup>28</sup> Kim Su-hyun, *ibid.*, pp.106-107.

exchanges and even influx of foreign music. One leading example is King Taejong asking for aak musical instruments.

As an effort to fix aak from the previous age which had been transmitted as an incomplete state such as playing aak and hyangak in turn, in the fifth year reign by King Taejong, the king requested the Ming dynasty to send aak musical instruments and purchase them but they were all turned down.<sup>29</sup> Around that time, Emperor Taejo passed away and Emperor Seongjo took power. However, the relations did not normalize fast and bringing in foreign music must have been difficult due to the worsened diplomatic relations between the Ming dynasty and the Joseon dynasty. When King Sejong was in power, large scale aak renovation took place including musical genius Park Yeon producing pitch-pipes and aak musical instruments and redesignating melodies. Aak could be renovated during the Joseon dynasty because Confucian ideology was deeply embedded as the political belief of new noblemen who had been firmly established based on Neo-Confucianism which perceived recovery of aak as the essential prerequisite of the establishment of Yeack.

Furthermore, dangak was not brought in during the pre-modern times. The Joseon dynasty, which accommodated dangak of the Goryeo dynasty that formed diverse dangak culture starting from the previous age, created its own dangak royal dances such as Bongryeui, Soomyungmyung, Yookhwadae, Monggeumchuk, and Geuncheonjeong based on the styles of the period between late Goryeo dynasty to early Joseon dynasty.

Aak and dangak - foreign music transmitted from previous ages - recovered aak to the extent of being close to Chinese ancient system and created its own dangak royal dances which borrowed the styles of dangak. However, such an attempt remained until the period between late Goryeo dynasty and early Joseon dynasty. Together with the loss of ancestral rituals during the Joseon dynasty, most aak degraded and aak songs existing until this day is Munmyo ancestral ritual songs. In addition, most dangak royal dances created during the period between late Goryeo dynasty and early Joseon dynasty disappeared or became Korean music and dangak royal dances transmitted from the Goryeo dynasty remain until this day. Other than dangak royal dance, out of 43 dangak songs contained in 『The Goryeo Dynasty History』, only Boheoja and Nakyangchoon have been selected as national ceremony music and other songs are barely identifiable.

Influx of foreign music in the pre-modern times was not active compared to the previous age. This resulted from diplomatic relations with China and the political situation of the time in which Chinese civilization could not be brought in during late Joseon dynasty. During the transitional period of converting from the East Asian order based on the Ming dynasty to the Qing dynasty, the relations between China and the Joseon dynasty was deserted and this resulted in discontinuance of cultural exchanges. Moreover, Neo-Confucianism of the Song dynasty, which was firmly established in the Joseon dynasty, formed cultural confidence owing to the shift from the Joseon Neo-Confucianism to the Joseon Sinocentrism. When it came to music, it emerged as the aspects of reinforcement and establishment of ethnicity at the center of culture rather than accommodating new things.<sup>30</sup>

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<sup>29</sup> Hwang Ok-gon, 「Hallyu, Western Music, Popular Music & Change in Values」, 『Popular Music』 Vol.5, The Korean Association for the Study of Popular Music, 2010, pp.14-16.

<sup>30</sup> Song Ji-won, 「Musical Realization of Joseon Sinocentrism and Meaning of Accommodating Qing Dynasty Civilization」, 『Collection of the National Classical Music Institute Studies』 Vol.11, The National Classical Music Institute, 1999, p.247.



As examined previously, influx of foreign music during the Middle Ages was not active compared to any other era. This is a result of engaging with sociopolitical background of the age. However, Korean music of the Middle Ages made truly rapid development.<sup>31</sup>

### III. Development aspects of Korean contemporary music

Korean contemporary music circle is based on traditional music that had been accumulating from the past and has the tendency of forming by conducting diverse attempts by having combination with Western music brought in during the modern times. Such a phenomenon is an outcome of Korean music history which had been accumulating from previous ages after being combined with foreign music characteristics of respective ages from the Middle Ages to the modern times. In other words, in the sense that Korean contemporary music circle has a variety of music like the Middle Ages, transmitted music is still being played as major repertoires as previous ages, and Western music had immense influence on Korean contemporary music, Korean contemporary music has the characteristic of implying the phenomenon of respective ages.

Korean contemporary music circle shows similarity in music history of previous ages. However, it is unfolding in totally different aspects and it will be examined in three types.

#### 1. Diversity: Music accommodation class changes toward individual level

Korean contemporary music circle is comprised of extensive music diversity and within that boundary, there are unnamed music as new attempts. In the Korean music history throughout the Middle Ages, the pre-modern times, and the modern times, the time when diversity of music stands out the most is the Middle Ages during which music of all genres existed horizontally. In spite of large scale influx of foreign music in the Middle Ages, diversity of music and their transmission to next era were possible since major accommodation class was state. This can be seen as a phenomenon based on political and diplomatic purposes of the time but it receives high praise in the sense that diverse music culture in the history of Korean music exerted immense influence on formation of music culture in future generations.

However, in Korean contemporary music, accommodation of foreign music takes place not on state level but on individual level. In other words, when examining role of state in Korean music circle, current state tends to put more focus on the role of preserving and transmitting music which had been transmitted from the past. The leading example is state music institute. Daeakseo and Gwanhyunbang, which were state music institutes in the Middle Ages, instructed Song dynasty court musicians who had come to the Goryeo dynasty to teach *gyobangak* and *saak* to deliver lessons after being affiliated to Gwanhyunbang. On the contrary, the National Classical Music Institute showed exchange with foreign music sporadically as performance outcome. However, since it is temporary and the purpose is transmission, preservation, restoration,

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<sup>31</sup> A number of studies have been conducted on the development of Korean music during the Middle Ages and this study did not look into it in detail since the purpose of this study is examining influx and transmission aspects of foreign music.

and reproduction of traditional Korean music, likewise with the Middle Ages, there is no case of having a foreign musician be affiliated to an institute and deliver lessons for accommodation of foreign music.

Foreign music exerting influence on diverse music attempts in Korean contemporary music circle are mostly brought in by individuals. In particular, with the development of computer in the 1940s and the development of the Internet in the 1990s,<sup>32</sup> media of information exchange such as SNS invigorated in the new millennium and this played the role of individuals becoming the major accommodation class of foreign music since it meant that music players could directly experience foreign music and the opportunity to exchange with foreign musicians increased.

Korean contemporary music focuses on preserving and restoring traditional Korean music which had been transmitted from the past and influx of foreign music exerting immense influence on Korean contemporary music according to easiness of access to information through the Internet is continuously taking place on individual level. Such an aspect is the same with the Middle Ages in the sense that it has diversity of music but differ since the Middle Ages is influx based on state and the contemporary era based on individuals. Influence of music on music society of the age had different aspects. Influx of dangak and aak in the Middle Ages was actively used at official ceremonies of the Goryeo dynasty and hyangak court dance was established under the influence of dangak court dance. During the Joseon dynasty, independent court dance of the dynasty with its unique music style was formed. Such foreign music had immense influence not only on the time but also on future generations. However, diverse types of foreign music in the contemporary era

are brought in on individual level. Thus, their influence is insignificant and temporary.

## **2. Assimilation (同化): Traditional Korean music assimilating into Western music**

Influx of foreign music in the pre-modern times was not active compared to other ages since it engaged with the sociopolitical context of the time. The music culture of the pre-modern times has conservative aspect and foreign music transmitted from previous ages underwent changes in hyangak of losing their essential traits. This was a phenomenon which stood out particularly from dangak than aak and the primary reason is dangak belonging to woobang together with hyangak as aak was incorporated into jwabang by new noblemen of the Joseon dynasty. This is why the phenomenon of combining dangak musical instruments and hyangak musical instruments appeared, a number of dangak songs transmitted from the previous age disappeared, and the clear style of dangak royal dance gradually disappeared. Boheoja and Nakyangchoon, which was selected as state ceremonial music, are being transmitted until this day after they were played throughout the Joseon dynasty. In particular, in the case of Boheoja, since a number of derived songs of hyangak were created, transmitted music traits of dangak are out of order. In other words, transformation aspects regarding foreign music in the pre-modern times underwent the process of becoming Korean music.

Korean contemporary music has similar development aspects to foreign music of the pre-modern times in the sense that it was transmitted in the form of transformed Korean music performance due to Western

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<sup>32</sup> 'John von Neumann, Information Age', Open Lectures: Inside and Outside of Culture (Lecturer: Jeong Byeong-tak, Date of Lecture: 8 July 2017).

music brought in from the modern times. However, while the pre-modern times turned transmitted foreign music into Korean music style, the contemporary era has the tendency to turn traditional Korean music into Western music due to the perception that transmitted Western music is superior. One leading example is creative gugak and improved gugak musical instruments mainly played by the National Orchestra of Korea.

Creative gugak, which began from the 1960s, has been incorporated into gugak genre naturally that it gave rise to the term 'The National Orchestra of Korea' and it is generally played at all sorts of bands and educational institutes. The greatest characteristic of most creative gugak is the introduction of Western style functionality. Also, it encompasses several Western music style factors. At the same time, since the factors of traditional Korean music merely stay at playing traditional music ornaments expressed with traditional gugak musical instruments, portion of traditional Korean music is insignificant. This proves that Western music is the mainstream music and traditional music takes less important position.<sup>33</sup>

Creative music, which had to express diverse Western music factors and designed for appreciation, accompanied improvement of appropriate gugak musical instrument as an essential change by being played on Western style stage. Traditional gugak musical instruments, which are comprised of a structure which is difficult to make the same sound from tunes calculated based on Western average rate, have been advancing in the direction of mainly expanding volume and range. One leading example is 25-string gayageum which has extended range owing to expansion of resonator, volume expansion, and increase of strings. In order to supplement low pitch part of traditional

gugak musical instruments, large piri which has much longer tube than hyangpiri and improved instruments such as daegeum having supplementary keys attached to express accurate pitches have been manufactured. These improved musical instruments are currently being used in

playing creative gugak. The efforts to improve musical instruments and the fact that these are being actively used in creative gugak are a phenomenon of traditional Korean music assimilating into Western music.

As examined so far, Korean contemporary music has the common point that it developed based on succeeding foreign music which exerted huge influence on music culture of the age. However, in the pre-modern times, dangak, which had been transmitted from the previous age, localized and gradually became Korean music. On the other hand, in Korean contemporary music, traditional Korean music gradually became Western music owing to the huge influence by transmitted Western music.

### 3. Use of terms: Tendency to refer to new music

Korean contemporary music was largely influenced by Western music brought in during the modern times. As examined previously, traditional Korean music and Western music coexisted from the 1920s and traditional Korean music became conservative style music. Moreover, owing to dramatic modernization during the Japanese colonial rule, a cultural turmoil during which a number of cultures were intertwined compared to the previous age emerged after liberation. Amid such a turmoil, traditional Korean music became increasingly

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<sup>33</sup> Jeong Seong-hoon, 「Crossover of Traditional Music and Creative Gugak」, 『Yonsei Music Research』 Vol.10, Yonsei University Music Research Center, 2003, p.178.

fixed as 'Korean music' or 'gugak' under state system device such as important intangible cultural heritage<sup>34</sup> under the enforcement of the Cultural Properties Protection Law, which was introduced in 1962 with the obligation of preservation and transmission. In other words, owing to influx of foreign music which had enormous impact in the modern times, the new term 'gugak' referring to traditional Korean music was created.

The phenomenon of using a new name to refer to music of native homeland different from foreign music is a phenomenon taking place due to influx of foreign music. However, Korean contemporary music is the same with previous characteristics in the sense that 'traditional music' and 'gugak' are both included in terminology but it is different since it is seeking a new term for music combined with Western genre.

In Korean contemporary music, a variety of foreign music such as jazz, popular music, and Western music which had been accommodated after influx of Western music in the modern times coexist. At the same time, they become a starting point of bringing about new music different in aspect with existing Western music after being combined with traditional Korean music. This is why new music is called fusion music, crossover, modern gugak, and so on but they are not independent genres and the names have not been established yet. However, this phenomenon implies that Korean contemporary music circle is creating names referring to music genres other than traditional Korean music.

In other words, while names of genres trying to differentiate traditional Korean music from newly brought in foreign music were created in the modern

times, new terms referring to emerging music other than 'gugak' are being sought in the contemporary era. In addition, such attempts in the contemporary era is trying to recover fundamental traits of traditional music trying to create new things based on 'gugak'.

#### IV. Conclusion

Until now, this study has examined influx channels and development aspects of foreign music in Korean music history to look into development aspects of Korean contemporary music. As a result, Korean contemporary music had flexible relations with the Middle Ages, the pre-modern times, and the modern times as accumulated outcomes from respective ages by Korean music history. However, there were differences in the flow of contemporary society.

Music of the past had influx aspects as a result of combining political and social situations by state and influx of foreign music in the contemporary era can be understood as a phenomenon of combining trends of the age. The contemporary society puts greater emphasis on individuals than organizations and individual activities are increasing. Music trends in Korean contemporary music circle are voluntary music activities by individuals based on music influx which took place on individual level. In this regard, influx of foreign music influencing new music attempts in the contemporary age is no longer based on state and since it is phenomenon depending on capability of individuals, influence by foreign music seems insignificant. The number of music being produced from new attempts can be seen as related to the situation of not having named them properly yet.

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<sup>34</sup> Jeong Soo-jin, 「Establishment of Intangible Cultural Heritage System and Reconsideration of its Historic Nature」, 『The Korean Folklore Studies』 Vol.40, The Society of Korean Folklore Studies, 2004, p.475.

Moreover, as a reaction toward the phenomenon of traditional Korean music losing original traits and gradually assimilating to Western music, Korean contemporary music is trying various musical experiments while adhering to identity of traditional Korean music regardless of internal factors such as melody and rhythm or external factors such as composition of musical instruments. In that sense, Korean contemporary music players tend to use traditional gugak musical instruments that have not been improved. In other words, traditional Korean music or traditional gugak musical instruments are not mere ornaments but increasing their voice.

To be more exact, Korean contemporary music is making a number of attempts in various aspects in the field of playing. This can be identified when seeing that multiple projects aiming for new attempts supported by cultural foundations in respective regions are being operated. Such support projects may have problems in multiple aspects including financial independence of music players but the phenomenon proves that music as a new attempt is essential in contemporary music society. Also, recently, when referring to the point that 'Modern Music Practice' lecture has been established at several universities, Korean contemporary music as a new attempt is an essential change.

While many attempts and performances by Korean contemporary music are being shown in the field of play, the research field of Korean contemporary music is still targeting music of the past and mainly comprised of studies conducting analysis in terms of style or music history. Such a research trend must be accompanied to analyze aspects and trends of Korean contemporary music from diachronic viewpoint and attempts

examining the aspects of Korean contemporary music through trends of the past must continue. Having to look at music being created from the perspective of observer and not from omniscient perspective may be difficult in research method. However, as music from the past was able to accumulate many research outcomes for future generations in any method based on records, Korean contemporary music needs continuous interest and observation. In particular, even if state level records are not transmitted as an individual-based phenomenon, this should be looked at from insightful and multilateral perspectives by Korean contemporary music researchers.

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# The Twilight of the Gods: On the Orchestration of Sacred Sound by the Flows of Capital

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Ragnarök by Emil Doepler<sup>1</sup>

## Abstract

In many traditional cultures there are sophisticated rituals which make possible the expression of the sacred through music and sound. These traditional rituals and sacred

ceremonies have their own discipline, local control and economies of organization. But increasingly this local control is being eclipsed by the control of the global

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<sup>1</sup> Wikimedia Commons [https://commons.wikimedia.org/wiki/Commons:Reusing\\_content\\_outside\\_Wikimedia](https://commons.wikimedia.org/wiki/Commons:Reusing_content_outside_Wikimedia), accessed on 20 January 2020.

media, the internet and the music industry. Today we can understand music and sacred sound as a commodity orchestrated by the flows of capital. Now various forms of sacred music and the chanting of Buddhist mantras can be disseminated through audio and video clips through the internet to destinations far from the traditional performance venues and sacred spaces. This expands the access to the sacred sounds from many cultural traditions but at the same time, it often engages listeners merely at the individual level, isolating them from the deeper religious initiations and disciplines, and the wider religious community. I approach this problem by first touching upon the role of sacred sounds in traditional cultures. I then examine the desire for the recovery of sacred sound and the way this sets the backdrop for the relationship between Nietzsche to Wagner. Finally, I consider popular music and whether the consumption of music on an individual level can allow access to sacred sounds.

## Introduction

I wish to speak on the idea of the sacred sound in traditional music and culture. But I also wish to speak about the act of writing and speaking academically about traditional music and culture. To write or speak of music is to be somehow removed from it. Likewise, to write or speak in an academic way about tradition is to be somehow outside of it. Tradition involves initiation, ritual and discipline. A connection with one's teacher and one's community. When we investigate and question traditional cultural forms, we have already placed ourselves outside of them.

When speaking of sacred sound, the best we can do is circle around it. It is absent in my paper. And this is, in a more general way, a problem of the information age itself. With our increased access to information, we experience a loss of focus and commitment. With the increasing ability to access many cultural forms, we lack the discipline to master these cultural

forms; we lose the deeper experience of the sacred that such discipline was designed to provide.

Underpinning our contemporary global society is a faith in the free flow of information for individual consumption. But the desire to preserve traditional cultural practices, or to recover myth, is the desire to return to a discipline that involves devoted communities, secret doctrines, restricted information. This is the paradox. On one hand, the loss of our traditions exposes us to the dangers of uprootedness and nihilism. The traditions which provided us a sense of place are lost and we are encouraged to replace them through consumerism. Our communities are also lost and replaced by virtual communities. But on the other hand, to try to recover what is being lost exposes us to other dangers. It gives birth to political structures which are radically conservative, reactionary or even fascist.

## The Sacred in Music

In Thailand, traditional music is very carefully controlled and disciplined. In the *Wai Khru* tradition, first outlined in the *Natyasastra*, there is not only reverence for the teacher, but also reverence for the connection to the sacred origin of knowledge of which the teacher is the vehicle. Elsewhere, I have discussed of the *Wai Khru* tradition and the restrictions concerning such sacred music as the *Ong Phra Phirab*.

Alain Daniélou situates traditional religious music with a kind of oral tradition which relies on initiation and memorization rather than on written scores. This leads to a kind of experience which is beyond codification. For instance, he writes:

The *Dhekr* of dervishes in the Middle East, especially in Iran, consists of secret ceremonies, open only to the initiated, involving songs based on beautiful religious texts and rhythmic dances, which lead to states of inebriation, unconsciousness



and ecstasy. The participants emerge as if transformed by an inner vision, detached from all material cares.<sup>2</sup>

This "inebriation, unconsciousness and ecstasy" is the connection with the divine state itself. But notice that it goes beyond writing and codification. It requires some kind of initiation; it is a discipline. Anyone familiar with Thai traditional music will readily recognize a connection here. .

Guy Beck in his book *Sonic Theology* writes about the development of sacred sound or *Nada-Brahman* in the Indian tradition. He charts the evolution of this notion in the Vedas, the Upanishads, the Grammarian schools, and the various Yogic and Shaivite traditions. For Beck, this side of sacred sound in the Indian tradition evolves from the goddess Vak into an ontological reality known as the *Sabda-Brahman*, and finally into the notion of the *Nada-Brahman*.

This feminine energy of sound can be conceived of as an indispensable vehicle to enlightenment, such as in the dualistic traditions. Or, it can be identified with the godhead itself. Guy Beck writes about the problems of both approaches. First, he considers the Grammarian schools,

Sphotavada as a total package is unacceptable to theistic Hindus, for, if it were true, then anyone without proper initiation could achieve spiritual elevation simply by meditating on the sentence meanings of ordinary language, since there is ultimately no difference between ordinary and revealed language for this school.<sup>3</sup>

As we will see, this is the problem with ascribing sacredness to forms created by the culture industry itself. On the other hand, if we identify sacred sound with a deity, we limit it to a personal god. As Beck explains,

Theists mostly acknowledge Varnavada on the basis of its emphasis on the power of individual letters or syllables. Yet, since theists generally ascribe divine authorship to their scriptures, the power of syllables must ultimately rest in their being specifically created or empowered by a personal deity or energy and not on any kind of supremely autonomous quality.<sup>4</sup>

And of course, this would be the problem with the insistence on particular initiations and rituals to facilitate the access to enlightenment and sacred sound. These dual problems become for us the problem of the global information age. Do we assume that everyone can experience the sacred through YouTube videos and popular music without any particular cultural guide, without the proper initiation and discipline? Or do we insist that the only form of experience of the sacred is through a restricted cultural form? In the Indian tradition, according to Beck, such questions led in the Indian tradition to the concept of sacred sound as *Nada-Brahman*.

Hindu theism thus needed a concept of sacred sound that was subordinate to a principal deity yet could manifest itself at random in the real world, that is, within human consciousness. *Nada-Brahman* proved to be the most likely choice since it incorporated the dimensions of both Varnavada and Sphotavada, exterior and interior, and was seldom billed as the Supreme Reality in itself.<sup>5</sup>

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<sup>2</sup> Alain Daniélou, *Sacred Music: Its Origins, Powers, and Future* (Varnasi: Indica Books, 2002), 126.

<sup>3</sup> Guy Beck, *Sonic Theology*, 210-211.

<sup>4</sup> Ibid, 211.

<sup>5</sup> Ibid, 211.

This emergence of the importance of *Nada-Brahman* extends to music as well as recitation.

*Nada-Brahman* is both the external source of musical sound in the cosmos as well as its internal manifestation within the human body, originating in the lower *Chakra* of *Kundalini Yoga* and gradually revealing itself through a kind of "sympathetic string" correspondence.

This is described by Daniélou as well.

In the *Shaivite* world, music became an essential part of ritual and developed as a refined art, the principal instrument of a certain form of spiritual life. *Siva* is represented as the creator of musical art, and his devotees the *bhaktas* used modal thought and its developments as a means of inner concentration and perception of the supernatural. All "scholarly" music in India and Iran still today pursues this musical ideal that shapes the inner man, harmonizing and improving him, drawing him towards an inner pursuit that insulates him from material worries.<sup>7</sup>

Within the context of this study, the value of such a concept of *Nada-Brahman* is that it allows for the possibility that sacred sound can be "ignited" within the individual within various cultural traditions, and need not be affixed to any personal deity.

## Nietzsche's Romanticism

Many Western thinkers associated with Romanticism were concerned with the problem of the drift of human history away from the sacred. While enlightenment thinkers focused on the steady progress of scientific rationality, the Romantics lamented the loss of our unity with nature. Beginning with Rousseau and extending through Schiller, Hölderlin, Schelling and Schopenhauer, Romantic philosophers regarded Western civilization as in a kind of decline. The loss of the sacred could only be remedied through art.

Nietzsche's early work, *The Birth of Tragedy out of the Spirit of Music*, echoes these concerns. The Romantic philosophers began to distinguish between two dimensions of human experience: the "Apollonian" and the "Dionysian." Apollo, the sun-god, represents the principle of individuation, discrimination and reason and representation (when the sun rises everything can be seen as distinct). Whereas Dionysius is the god of intoxication, and represents the loss of individuation, and a kind of experience of reality through feeling beyond the limits of reason. The Dionysian is an experience of transgression or transcendence which can be related to the sacred, or what Daniélou called "inebriation."<sup>8</sup> Nietzsche is explicit about this connection when he describes of the Dionysian as

The orgiastic experience leads a people in just one direction, along the road towards Indian Buddhism which, if its longing for nothingness is to be borne at all, requires those rare, ecstatic states with their elevation above space, time, and the individual, while these in their turn

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<sup>6</sup> Ibid, 110.

<sup>7</sup> Daniélou, *Sacred Music*, 72.

<sup>8</sup> There seems to be some kind of connection between the Dionysian tradition in ancient Greece and the Indian Shaivite connection. This is discussed in Daniélou, *Sacred Music*, pages?.

demand a philosophy which teaches one how to overcome the indescribable apathy of intervening moods by means of a representation.<sup>9</sup>

Nietzsche viewed Greek Tragedy as an attempt to balance these two domains. Whenever we move towards the intellectual domination of nature and fate, we are punished for our hubris. For example, this is Nietzsche's interpretation of story of Oedipus,

Wisdom, the myth seems to whisper to us, and Dionysiac wisdom in particular, is an unnatural abomination: whoever plunges nature into the abyss of destruction by what he knows must in turn experience the dissolution of nature in his own person.<sup>10</sup>

Socrates initiated the abandonment of the Dionysian in ancient Greek philosophy. Socrates is called the "great anti-mystic," the "clown who got taken seriously." For Nietzsche, Socrates sets all of Western thought on a wrong path, one that over-intellectualizes existence and rejects the Dionysian experience. It leads to the condition that he calls the "theoretical man" which he describes as follows:

One also finds a profound *delusion* which first appeared in the person of Socrates, namely the imperturbable belief that thought, as it follows the thread of causality, reaches down into the deepest abysses of being, and that it is capable, not simply of understanding existence, but even of *correcting* it. This sublime metaphysical illusion is an instinct which belongs inseparably to science, and leads it to its limits time after

time, at which point it must transform itself into *art, which is actually, given this mechanism, what it has been aiming at all along.*<sup>11</sup>

Apollonian rationality and science tries to master the world but it reaches a point where it shows itself to be empty. It claims universality and completeness, but it becomes aware of its limits. It faces the empty space opened by its dismissal of the Dionysian and the Tragic. This is the tragic insight, an "insight which, as Nietzsche argues, merely to be endured, needs art as a protection and remedy."<sup>12</sup>

In the Western tradition, science has sometimes been held up as a substitute for music. But it is a shallow music, based upon appearances.

Tone-painting is thus the antithesis of the myth-creating function of true music, for it makes the phenomenal world even poor than it is, whereas Dionysiac music enriches and expands the individual phenomenon, making it into an image of the world. (83)

As I will argue, the music of Wagner provides a way to recover the Dionysian—not to overcome the world of theoretical man, but to recover a consciousness of the fading of myth.

### **Nietzsche Contra Wagner**

Can we reconstruct mythology while maintaining an awareness of its decline? Shouldn't myth operate completely within the sphere of instinct? How do we

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<sup>9</sup> Friedrich Nietzsche's, *The Birth of Tragedy*, 98.

<sup>10</sup> Ibid, 48.

<sup>11</sup> Ibid, 73.

<sup>12</sup> Ibid, 98.

understand this impulse or instinct to reach back, to preserve what is fading away? Nietzsche made the following comments on Wagner as a writer:

if he can only manage to transform his instinct into knowledge he hopes the reverse process will take place in the souls of his readers: it is with this objective that he writes.<sup>13</sup>

This passage suggests the gap between the instinct of artistic expression and the knowledge of that instinct expressed through writing. When Nietzsche was under the spell of Wagner, he himself wrote about the possibility of a return of this instinct.

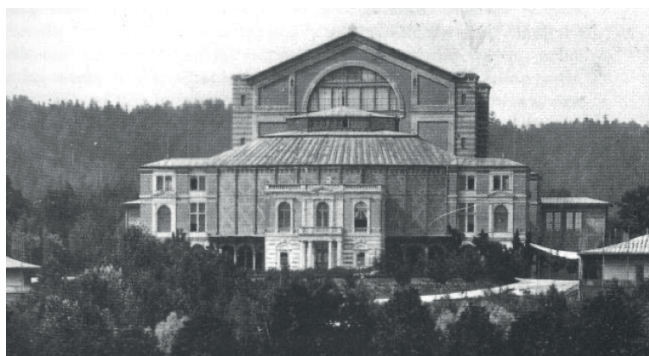
But Nietzsche, for a variety of reasons, had second thoughts. It is well known that Nietzsche turned against Wagner in such works as *The Case of Wagner* and his late piece, *Nietzsche Contra Wagner*, that brings together various aphorisms from his earlier work. In the Epilogue to *The Joyful Science*, Nietzsche announced his break with Wagner:

By the summer of 1876, during the time of the first *Festspiele*, I said farewell to Wagner in my heart. I suffer no ambiguity; and since Wagner

had moved to Germany, he had condescended step by step to everything I despise—even to anti-Semitism ... It was indeed high time to say farewell: soon after, I received the proof. Richard Wagner, apparently most triumphant, but in truth a decaying and despairing decadent, suddenly sank down, helpless and broken, before the Christian cross.<sup>14</sup>

It is debated to what extent Nietzsche actually broke away from Wagner. Bryan Magee in his book *Wagner and Philosophy* points out that much of Nietzsche's condemnation was deceptive and that he continued throughout his life to recognize a strong indebtedness to Wagner. But it seems that what most characterized Nietzsche's move beyond Wagner was that he recognized the futility of the rebirth of the Dionysian through a kind of mass movement. He writes:

In Bayreuth one is honest only in the mass; as an individual one lies, one lies to oneself. One leaves oneself at home when one goes to Bayreuth; one renounces the right to one's own tongue and choice, to one's taste, even to one's courage as one has it and exercises it between one's own four walls against both God and world.<sup>15</sup>



Bayreuth Festspielhaus, as seen in 1882<sup>16</sup>

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<sup>13</sup> Nietzsche, *Untimely Meditations*, 4.10

<sup>14</sup> Friedrich Nietzsche, *Nietzsche Contra Wagner*, [073]

<sup>15</sup> *Ibid*, [073]

For Nietzsche, Bayereuth became a church, a new Asgard. And the masses became its followers. This is why Nietzsche condemned the opera *Parsifal*, seeing in it Wagner's return to Christianity which he considered a form of decadence. Nietzsche's later phase—which involved the idea of the overman—was based upon an overcoming of nihilism by its acceptance. This involved the acceptance of the "Death of God" and the loss of the older traditions and moralities, especially Christianity. It was the celebration of the individual as the creator of new meanings and values in the world. But, with the community around Wagner, the recovery of mythology became a mass movement.

Nietzsche struggled with these dangers in *The Birth of Tragedy*. He describes them as follows:

We saw the demise of Greek tragedy as resulting inevitably from a curious tearing-apart of these two primal artistic drives, a process which was consonant with the degeneration and transformation of the national character of the Greeks, prompting us to consider earnestly just how necessarily and closely intertwined are the foundations of art and nation, myth and morality, tragedy and state. The demise of tragedy was at the same time the demise of myth.<sup>17</sup>

We also see this in his equating of the "people" and the "individual,"

And a people—or for that matter a human being—only has value to the extent that it is able to put the stamp of the eternal on its experiences; for in doing so it sheds, one might say, its worldliness and reveals its unconscious,

inner conviction that time is relative and that the true meaning of life is metaphysical.<sup>18</sup>

Myth leads us to a kind of timelessness of experience. But Nietzsche began to see this mistake and began to condemn the mass movement around Wagner. To Nietzsche, Wagner's art violated the timelessness of individual experience. His concern for the renewal of the German spirit shifted to the elevation of the individual. This is what led Nietzsche to a rejection of the Wagnerian "church." Nietzsche was prescient about the dangers of Wagner's decadence for, in many ways, this community grew to converge with the mythology of National Socialism.

### The Orchestration of Sound in Popular Culture

But if we give up our attempts to preserve the traditional cultural practices of the sacred, where does this leave us, and where does it leave the sacred? We are now faced with a situation where music and sacred sound are commodities orchestrated by the flows of capital. Now various forms of sacred music and the chanting of Buddhist mantras can be disseminated through audio and video clips through the internet to destinations far from their traditional performance venues and sacred spaces. This expands the access to the sacred sounds from many cultural traditions but at the same time, it often engages the listener at a merely individual level, isolating them from the deeper religious discipline and the wider religious community.

Theodor Adorno coined the term "culture industry" and condemned it for the destruction of the proper role of culture as a kind of "protest against itself."

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<sup>16</sup> Bayreuth Festspielhaus, as seen in 1882 from Wikipedia, [https://en.wikipedia.org/wiki/Bayreuth\\_Festival#/media/File:Bayreuthfest.jpg](https://en.wikipedia.org/wiki/Bayreuth_Festival#/media/File:Bayreuthfest.jpg), accessed 20 January 2020.

<sup>17</sup> Ibid, 110.

<sup>18</sup> Ibid, [073]

In other words, Adorno argues that culture no longer develops from the position of lived conflict but is now managed and orchestrated from above. This has the effect of collapsing the distinction between high and low art. High art (or sacred art), as we saw in the Indian tradition, involves not only a competence in its production but a competence in the viewer or listener, as Ananda Coomaraswamy explained in several works. But in the culture industry, art is now produced for consumption. Adorno writes,

The culture industry intentionally integrates its consumers from above. To the detriment of both it forces together the spheres of high and low art, separated for thousands of years. The seriousness of high art is destroyed in speculation about its efficacy; the seriousness of the lower perishes with the civilizational constraints imposed on the rebellious resistance inherent within it as long as social control was not yet total.<sup>19</sup>

Walter Benjamin also expresses this decline of this idea of high art. But he is more cautiously optimistic concerning this destruction. In his writings he is often concerned with the loss of older oral traditions. For instance, Benjamin distinguished between the role of the *storyteller* and the role of the *newspaper*. The storyteller is connected to the oral traditions of the past, while the newspaper is symbolic of the destruction of these older traditions by the technological world of the present. What characterizes the newspaper for Benjamin is that it is presented in such a way that its information can be instantly forgotten, and that it represents a state of "impatience" in the reader,

The fact that nothing binds the reader more tightly to his paper than this all-consuming impatience, his longing for daily nourishment, has long been exploited by publishers, who are constantly inaugurating new columns to address the reader's questions, opinions, and protests. Hand in hand, therefore, with the indiscriminate assimilation of facts goes the equally indiscriminate assimilation of readers, who are instantly elevated to collaborators. Here, however, a dialectical moment lies concealed: the decline of writing in this press turns out to be the formula for its restoration in a different one. For since writing gains in breadth what it loses in depth, the conventional distinction between author and public that the press has maintained (although it is tending to loosen it through routine) is disappearing in a socially desirable way. The reader is at all time ready to become a writer – that is, a describer or even a prescriber.<sup>20</sup>

That is, the older literary traditions that required competence give way to the equality of writer and reader.<sup>21</sup> If we rephrase this according to our investigation, we can say that the older religious traditions which involved initiation, discipleship and competence, give way in the information age to the breaking of these hierarchies. While Adorno despaired at this collapse of the distinction of high and low art, Benjamin saw some messianic possibilities. In his famous essay "The Work of Art in the Age of Technological Reproducibility" he noted the potential of the technical reproduction of images to aid in authentic mass enlightenment and mass movements.

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<sup>19</sup> Theodor Adorno, "The Culture Industry Reconsidered," 9.

<sup>20</sup> Walter Benjamin, *Selected Writings*, 741-742.

<sup>21</sup> Benjamin described this phenomenon with respect to film in the "Work of Art" essay as "the democratic right to be reproduced."

Perhaps more careful than Nietzsche, he recognized the dangers of the collective and political aspects of mass change. He understood the dangers of the aestheticization of politics, which leads to fascism, and the politicization of aesthetics, which is a trait of communism. But apart from these dangers, this leveling of culture leads to a kind of democratization of creativity and a breaking free of the oppressive and violent repetitions of history.

Christopher Partridge in his book *The Lyre of Orpheus* also discusses these possibilities. While organized religious experience and its highly structured experiences of transcendence have declined, religious experience has been replaced with various new forms of transgression and transcendence in popular music.

Popular music can be "edgework"—a risky, excessive, transgressive activity located at the boundaries of chaos. It disturbs and challenges the ordered, sanitized world of modernity. Destructive, dangerous and irrational though it can be, transgression is socially important. hierarchies and "common sense" organized around sacred forms need to be challenged. This is, of course, because sacred forms are not themselves stable and fixed. They are socially and culturally constructed. Consequently, transgressive discourses represent a necessary search for boundaries, and an important challenge to hegemonic constructions of the sacred.<sup>22</sup>

As Partridge argues, the culture industry shifts the locus of transgression and transcendence from the community to the individual.

Their reality becomes a 'private' affair of individuals. that is, loses the quality of self-evident intersubjective plausibility—thus one 'cannot really talk' about religion anymore. And their 'reality,' insofar as it is still maintained by the individual, is apprehended as being rooted within the consciousness of the individual rather than in any facticities of the external world – religion no longer refers to the cosmos or to history, but to individual *Existenz* or psychology."<sup>23</sup>

Partridge draws on Henry Farmer's distinction between "substantial" and "adjectival" religion. This would be analogous to the distinction between music as an actual divine-human encounter and music as aesthetic simulacrum. Speaking of Farmer, Partridge writes,

Surrounded by music, he was, even if only adjectivally, experiencing a sense of transcendence. For Farmer, music was able to create or, perhaps, recover states of mind that could be identified in spiritual ecstasy and, as such, produce the release normally associated with that experience. This is important. For the reasons we have noted, affective spaces, which are at least analogous to religious experience, can be produced by music.<sup>24</sup>

We are all moved by various kinds of music supplied to us by popular culture. But when we are brought to tears by a song, are we experiencing the sacred? What kind of sacred art is it which is accessible by anyone at any time without the proper discipline and training? We saw this problem in the Indian *Sphotavada* tradition described above.. What is a sacred sound

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<sup>22</sup> Christopher Partridge, *The Lyre of Orpheus*, 112.

<sup>23</sup> Ibid, 179.

<sup>24</sup> Ibid, 198.

that can be accessed only through the rituals of purchasing and consumption, and that exists only in communities situated in social media within cyberspace? If we accept that our traditions are broken, should we not at least question these orchestrations of capitalist consumption as well?

The philosopher Jacques Attali, addresses the problem of breaking free from the repetitive codes of contemporary capitalism. To do this he draws upon the idea of creativity and musical composition,

In repetition, it is genealogy, the study of replication. In composition, it is cartography, local knowledge, the insertion of culture into production and a general availability of new tools and instruments. Composition thus leads to a staggering conception of history, a history that is open, unstable, in which labor no longer advances accumulation, in which the object is no longer a stockpiling of lack, in which music effects a reappropriation of time and space. Time no longer flows in a linear fashion; sometimes it crystalizes in stable codes in which everyone's composition is compatible, sometimes in a multifaceted time in which rhythms, styles, and codes diverge, interdependencies become more burdensome, and rules dissolve.<sup>25</sup>

For Attali, we engage in what he calls the "production of truth." This seems to resonate with the task of Nietzsche's overman—a task for everyone and no one?

Daniélou recognized that the experiences of modern culture change the way we relate to music,

... moral or social progress appears in successive revolutions, with all the inconveniences and excesses that revolutions bring with them. We must therefore envisage history, and that of the arts in particular, in terms of periods, more or less static epochs between two revolutions. Our own epoch has brought so many new elements into the field of science, in means of communication, contacts between peoples and cultures, that it is difficult to assimilate them quickly enough to allow for any sort of logical development, or even to be able to establish a scale of values that could be updated periodically, a sort of orderly revolution.<sup>26</sup>

Perhaps this orderly revolution is taking place as we speak. And, while the contours of this revolution are difficult to predict, we need to believe that our cultural traditions of sacred sound—of not-preserved-sound—will at least need to be replaced by new disciplines, new mythologies and new meanings. This is essential to counter the manipulations of the culture industry, and to allow the individual to move beyond the burning of Valhalla.

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<sup>25</sup> Jacques Attali, *Noise*, 147.

<sup>26</sup> Daniélou, *Sacred Music*, 93-94.



## The Twilight of the Gods

If we truly experience the fading of the sacred, the twilight of the Idols, there is no better place to reflect upon this than the end of Wagner's *Ring Cycle*. In the earlier "Feuerbach ending" of the opera, with the final burning of Valhalla, Brünnhilde announces the replacement of the old Gods and their laws, with a human society ruled by love.

The holiest hoard of my wisdom I bequeath to the world. Not wealth, not gold, nor godly splendour; not house, not court, nor overbearing pomp; not troubled treaties' deceiving union, nor the dissembling custom of harsh law: Rapture in joy and sorrow comes from love alone.<sup>27</sup>

In what is called the "Schopenhauer ending," Wagner takes a more Buddhist approach emphasizing self-negation,

Were I no more to fare to Valhalla's fortress, do you know whither I fare? I depart from the home of desire, I flee forever the home of delusion; the open gates of eternal becoming I close behind me now: To the holiest chosen land, free from desire and delusion, the goal of the world's migration, redeemed from incarnation, the enlightened woman now goes. The blessed end of all things eternal, do you know how I attained it? Grieving love's profoundest suffering opened my eyes for me: I saw the world end.<sup>28</sup>

This is a movement away from the affirmation of emotion as a way of combating power and injustice, and towards a state of Buddhist detachment. Finally, in Wagner's last version of the opera, these themes are expressed not by words but by music alone. At last we have moved beyond writing to pure music and sound.

We need to finally conclude by leaving an empty space where sacred sound dwells. For, if it is truly sacred, it resides somewhere—somewhere outside of our speaking and our writing about the sacred. The best we can do is remember that it was once present; to remember the "substantial" through our experiences of the "adjectival;" to hear the last echoes of the sacred in the cacophony of contemporary culture.

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<sup>27</sup> Richard Wagner, Siegfried, Opera Folio accessed 20, January 2020 <http://www.operafolio.com/libretto.asp?n=Siegfried&language=UK> [https://en.wikipedia.org/wiki/Composition\\_of\\_Der\\_Ring\\_des\\_Nibelungen#cite\\_note-end-30](https://en.wikipedia.org/wiki/Composition_of_Der_Ring_des_Nibelungen#cite_note-end-30)

<sup>28</sup> Ibid.

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# A Study of Instructional Content for the Piano Accompaniment of Trombone for Undergraduate Piano Performance Students in Thailand

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## **Abstract**

This is a qualitative research study with the following aims: 1) to investigate content in piano accompanying for trombone, and 2) to create a course for undergraduate piano performance students in Thailand that presents content in piano accompanying for trombone. The researcher gathered data using semi-structured interviews and conducting a literature review. To achieve the objectives of the research, the interview subjects were specifically selected via purposeful sampling. A total of 11 collaborative pianists were interviewed. The researcher used the information obtained from the interview to interpret, analyze and synthesize data based on the perspectives, concepts, and experiences of the interview subjects.

Results indicate that essential instructional content in a piano accompanying for trombone course for undergraduate piano performance student in Thailand should include: 1) theoretical content, including knowledge of the trombone, knowledge of trombone solo repertoire, analysis of trombone repertoires, preparation and practicing skills, knowledge of teamwork and management skills, and knowledge of the qualifications of a good collaborative pianist; and 2) practical contents included piano accompanying skill for trombone, the role of piano accompanying as a performer and coach. These contents can be presented in 4 instructional styles: 1) lectures 2) group discussions 3) practical sessions and 4) performance

practice. However, when applying these contents to instructional in Thailand, practitioners should consider factors and conditions, such as generally held attitudes and perspectives on piano accompaniment, existing modes of group instruction, the skill levels of learners, and time limitations on study. All of this needs to be taken into account when teachers create instructional plans for teaching piano accompanying for trombone.

**Keywords:** Piano accompanying, trombone, course planning, piano pedagogy.

### Significance and Background of Research

Composers of classical music bring various elements of music, including melody, rhythm, harmony, tone color and texture together to create valuable musical compositions. The particular qualities of a composition relates to its historic and geographic context Music from different eras features unique musical characteristics. In order for performers to properly convey the meaning of the work, they must adhere to all elements of music as the composer notated them. A great deal of repertoire is written for a soloist with piano accompaniment. This is because, in many cases, musical instruments such as string instruments, woodwind instruments, brass instruments and singers cannot completely realize elements of music in solo performance due to their limitations. Therefore, the quality of the music performance relies in large part on a complementary accompaniment that enhances the solo performance. Beginning in the Classical period, the piano, a musical instrument that can completely realize many elements of music, began to grow in popularity and was uninterruptedly developed through the end of the nineteenth century. Until the Romantic period, various composers used this instrument to

create their pieces. Many works were written for soloists with piano accompaniment.

Pianists such as Gerald Moore and Kurt Adler are experts in the field of piano accompanying. They have studied the art of accompanying in detail. They have shared their knowledge on the topic in books.<sup>1</sup> Today, numerous musical institutes provide piano accompanying curricula at the masters and doctoral degree levels. At the bachelors level as well, many schools include a subject related to piano accompanying in their piano performance curricula. In Thailand, no music institutes offer degrees in piano accompanying but there are instructions in the form of courses for undergraduate piano performance majors. Some schools treat accompanying as a specific subject, some include it in a more general ensemble subject. At some schools, accompanying is a compulsory subject, at others it is optional. Furthermore, training workshops are specifically provided for singers and piano accompanists at many schools.

Based on a literature review, it was found that the most discussed context of piano accompanying is vocal accompanying. Literature reviewed for this study contains ample specific details related to language and poems, including the expressions of the singer, both in opera arias and art songs. This is understandable as singing is one of the fundamental methods of creating a basis for musical understanding for other instruments, especially wind instruments, which also involve the use of air and breathing to make a musical line. Some books and articles describe accompanying string and woodwind instruments. String accompanying requires great sensitivity. The accompanist needs to control balance, tone quality, and ensemble, particularly in pizzicato and staccato passages. However, little information was found on the accompanying

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<sup>1</sup> Kurt Adler, *The Art of Accompanying and Coaching* (USA: University of Minnesota Press, 1965).

brass instruments. As a result, the researcher is interested in studying the context of piano accompaniment for brass instruments. However, since there are many musical instruments in the brass family, the researcher decided to study only one instrument, namely the trombone. The trombone is not considered a solo instrument and most often is used in ensembles. However, a literature review reveals that there are many interesting trombone solo works which are accompanied by piano.<sup>2</sup> The trombone has a long lifespan but trombone solo repertoire with piano accompaniment starts to appear in the 19<sup>th</sup> century. Therefore, trombone solo repertoire reflects characteristics and patterns of composition from the Romantic and Modern eras.

The literature review shows that there are a number of researchers that have conducted research specifically on teaching and learning piano accompanying. They discussed teaching and learning methods, suggestions from books and research papers, skills required in piano accompanying, and codes of teaching and learning for piano accompaniment of music institutes in the United States. For example, Dian Baker's research identified skills and competency areas that are relevant for the professional pianist and combined these skills with a collection of twenty class syllabi that contain course content, meeting times, objectives, requirements, skills and class size. Moreover, this document also presented an annotated bibliography of selected library resources for the collaborative pianist.<sup>3</sup> Erma L. Rose's research ascertained what competencies professional accompanists and accompanying teachers consider adequately important to be included at some point in the education of a professional accompanist.<sup>4</sup>

Most of them presented a broad picture of piano accompaniment without differentiating between piano accompaniment for vocalists or any specific musical instruments. Piano accompaniment for trombone has been less discussed in academic literature. Information related to teaching and learning piano accompaniment for trombone is thus still needed. The researcher is interested in studying piano accompaniment for trombone in order to help create course content in this subject for undergraduate piano performance students in Thailand.

### **Purpose of Study**

- 1) To study instructional content in piano accompaniment for trombone.
- 2) To present instructional content in piano accompaniment for a trombone course for undergraduate piano performance students in Thailand.

### **Research Methodology**

Data was collected from semi-structured interviews and written documents. Interview subjects were selected using a purposeful sampling technique. The following criteria were used: 1) persons with Thai nationality, living in Thailand, 2) persons who have no less than five years experience in piano accompanying or 3) persons who are studying or have finished studying piano accompanying at a foreign institute of music or 4) persons who finished a program in piano performance at an institute of music in Thailand or

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<sup>2</sup> David Michael Guion, *A History of the Trombone* (Maryland: Scarecrow Press, 2010).

<sup>3</sup> Dian Baker, "A Resource Manual for Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography" (PhD diss., Arizona State University, 2006).

<sup>4</sup> Erma L. Rose, "Competencies in Piano Accompanying" (PhD diss., North Texas State University, 1981).

in a foreign country and had experience in studying piano accompanying or 5) persons that have experience teaching piano accompanying to undergraduate piano performance students in Thailand at an institute of music. In total, there were 11 interview subjects who met the requirements and participated in the study.

Open-ended interview questions were used in the interview process.. Prior to working with the interview subjects, the researcher conducted a pilot study with persons having similar qualifications as the interview subjects. This pilot study proved the interview forms to be efficient for data collection and thus they were used for the actual interviews with the eleven interview subjects in this study.

With regard to data collection from the interviews, the researcher made contact with the interview subjects through emails and by telephone. After the interview subjects acknowledged all details and agreed to participate in the research study, an appointment for date, time, and place for the interview was made. The interview took 1 to 2 hours, one-to-one. During the interview, data was recorded on a voice recorder and notes were taken by the researcher as well.

After the data was collected, the researcher classified the data according to the following topics, 1) differences between piano accompanying for trombone and other musical instruments, 2) solo repertoire for trombone, 3) skills necessary to accompany the trombone on the piano 4) instructional content in piano accompanying for a trombone accompanying course for undergraduate piano performance students in Thailand. All the collected data related to these four points were analyzed, interpreted, and synthesized based on points of view, concepts, and experiences of the interview subjects. This was then considered in relation to the data obtained from the study of documents, both books and various research studies.

## Research Results

The researcher organized the data into 2 main categories: 1) information relating to the four topics outlined above, and 2) data synthesis. The research results on the four topics are summarized below.

**Topic 1: Differences between piano accompanying for trombone and other musical instruments.** It was found that differences in piano accompaniment for each musical instrument depended on differences in the composition for each instrument, as well as dynamic range, tone color, balance, and timbre of each musical instrument. Cueing style as well as characteristics and personalities of the soloists are also important. Therefore, collaborative pianists have to study, understand, analytically think and create the sound that is uniquely suited to each musical instrument, and to the character of those who play the solo part. Specifically when accompanying a trombone player, because trombone has a wide range and powerful sound, accompanists often are required to play with a fuller sound for proper balance. They need to provide support in both high and low registers. Accompanists have to be aware of, listen for, and match the changing intensities of different registers. Moreover, because trombones have a telescoping slide mechanism that varies the length of the instrument to change the pitch, accompanists need to understand how trombones make sound (i.e. their slide movement and breathing) so they can produce precisely synchronized attacks and releases at the beginnings and endings of phrases.

**Topic 2: Solo repertoire for trombone.** The researcher gathered a list of standard repertoire and a list of composers which was divided into 2 parts: solo repertoire for tenor trombone and solo repertoire for bass trombone. The repertoire was divided into two

further parts: repertoire accompanied by piano and repertoire accompanied by a band or orchestra and subsequently arranged for piano.<sup>5</sup> Piano accompanists who are interested in playing with trombone should study these repertoires. Teachers can extract useful data from this repertoire for theoretical and practical study so that piano students can learn about patterns and characteristics of trombone solo repertoires. Since trombone was presented as a solo instrument accompanied by piano, wind band, and orchestra during the 19<sup>th</sup> century, most trombone solo repertoire are free-form. There is variety in melody, dynamics, irregular rhythm and unusual harmony. Furthermore, the role of piano accompaniment for trombone solo repertoires is not just supporting. The accompanist is just as important as the soloist. For example, sonata for trombone and piano by Paul Hindemith poses many challenges for both the soloist and the accompanist, offering a real challenge for any duo. The work uses a modification of conventional sonata-allegro form. Hindemith decided to use many traditional elements of sonata form, but he departs from these rules at times to keep the work entertaining and also make something more creative to contrast with the traditional elements in other parts of the work. Because of the constant evolution of sound, melody, strict and irregular rhythm, complex harmony, and quick changes, the accompanist needs to be strong and flexible to keep the performance on its toes throughout, making it a truly exciting work.

**Topic 3: Skills necessary for accompanying the trombone.** The data collection from the interview and document study reveals that necessary skills for piano accompanying for trombone consists of piano playing skills, listening skills, sight-reading skills, singing skills, skills in note reading and playing composition originally scored for trombone and orchestra. Ensemble skills, the ability to recover from mistakes in performance, and other skills, such as communications,

time management, and interpersonal skills, are also important for accompanying the trombone, as well as all other instruments. However, in order to apply these skills it is necessary to consider the unique qualities of each musical instrument. When accompanying the trombone, accompanists need to understand the nature of the trombone. They must be able to recognize timing needed for the production of trombone sounds by listening and watching the breathing and action of the trombonist. Sometimes, accompanists need to predict when the sound will come out. Understanding the limitation of the trombone, for example, the level of speed to change the sound by moving slide, dynamics that can be produced in each sound range, such as extremely low and high registers, where it is difficult to make sound softer. Therefore, as an accompanist for trombone, they need to understand these things and be able to collaborate and support the trombonist by using various skills mentioned above. These unique qualities, which are reflected in the repertoires, include the physical properties of the musical instrument, the sounds that the musical instrument makes, and cueing. In addition, accompanists must be sensitive to the characteristics and personality of the solo performers.

**Topic 4: Instructional content in piano accompanying for trombone for undergraduate piano performance students in Thailand.** The researcher found that the necessary instructional content in the piano accompanying for trombone course can be broken down into two parts: 1) theoretical contents including knowledge of the trombone, knowledge of trombone solo repertoire, a study and analysis of trombone solo repertoires, preparation and practicing, knowledge of teamwork and good management, and the qualifications of a good collaborative pianist, 2) practical contents included piano accompanying skills for trombone, and the role of the piano accompanist as a performer and coach. For instruction in Thailand, piano accompanying

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<sup>5</sup> Phatkamon Watthanaphanit, "A Study of Instructional Content for the Piano Accompaniment of Trombone for Undergraduate Piano Performance Students in Thailand" (MA thesis, Mahidol University, 2019), 34–39.

is often taught in group lessons. When planning lessons, teachers should consider the number of learners in a class, the number of class meetings and duration of instruction, as well as the basic level of each learner in a class. Teachers will need to have instructional plans for presenting various topics. From interviews with subjects that have experience teaching in Thailand, it was found that students are not quite as focused on this course as on others. Interview subjects described how some students were not being responsible for their assigned work, and lacked sufficient preparation and practicing. Subjects described that students have an attitude towards piano accompanying as secondary to piano solo performance. Therefore, the challenge of teaching accompanying in Thailand is to instill in students an appreciation for the importance of piano accompanying. For this end, it is important for students to experience performing as professional accompanists. However, this requires cooperation from everyone in the music community.

With reference to data synthesis, the researcher analyzed the data and found that instructional content that should be included in a piano accompanying course for trombone can be divided into 2 parts: theoretical and practical, as mentioned above. The presentation of these contents to learners in an efficient manner can only happen when teachers understand which matter of presentation is suitable for the content. The data collection showed that instruction of piano accompanying could be provided in four styles: 1) lecture, 2) group discussion, 3) practical sections and 4) performance practice. Based on the interviews and data analysis, the researcher concludes that a lecture format is most suitable for the theoretical contents including knowledge of trombone, knowledge of trombone solo repertoires and a study and analysis of trombone solo repertoires. Content such as preparation and practicing, knowledge of teamwork and good management, and the qualifications of a good collaborative pianist, is best suited to group discussion. The practical contents, including piano

accompanying skills for trombone, should be taught in practical sections. Lastly, instruction on the role of piano accompanist as a performer and coach can be taught through performance practice.

## Discussion

The research results obtained from interviewing the subjects were consistent with the data that the researcher studied in the literature review. As discussed in several written sources, interview subjects described the importance of sensitivity to the unique features of different musical instruments. Interview subjects also described that collaborative pianists must have good knowledge and understanding of the solo instrument they are playing with in order to create a good balance of sound and to smoothly transfer and support each other during performances. Ultimately, this enables the duo to present music in accordance with the composer's intentions. With this in mind, the piano accompanist must build familiarity with each musical instrument. This includes an understanding of differences in repertoires, the nature of each instrument in terms of dynamics, tone colors, timbre, and cueing. Additionally, the accompanist must be sensitive to different characteristics and personalities of the performers. Piano accompaniment for trombone has to be modified to suit the trombone and to create a unified instrumental duo.

With regard to the point of piano accompanying skills for trombone, the study of documents and interviewing the subjects both revealed the same results. Interview subjects also discussed some topics not mentioned in written literature, such as mistakes in performance management skills, the role of piano accompanist as a performer and coach. However, all the presented skills in piano accompanying for trombone are the same skills seen in piano accompanying for other musical instruments. For an application of these skills, it is necessary for



collaborative pianists to consider the nature of musical instruments and repertoires as they are different from one another, as well as characteristics and personality of solo performers.

The data related to differences in piano accompaniment for each musical instrument indicates that understanding the repertoire is a major factor in the success of an undergraduate accompanying course. Therefore, as a collaborative pianist, getting to know the repertoires of a certain musical instrument is necessary. For this study, the researcher collected a list of standard repertoire, as described above. The researcher's intention is to provide these lists as a source of data for collaborative pianists who are interested in the piano accompaniment of trombone players. These lists can be used as guidelines for the selection of repertoire for instructional purposes.

Piano accompanying plays an important role in the study of music performance. Piano accompanying is like a fertilizer that helps music education grow and develop further. It is a necessary structure for instruction and music performance. It can be said that in order to strive for music development, education institutes need to stress the importance of piano accompanying as well. Therefore, instruction in piano accompanying is necessary and instructional content is needed.

At the end, this study reveals that instructional content in piano accompanying for a trombone course for undergraduate piano performance students in Thailand should consist of theoretical content, i.e. 1) knowledge of trombone, 2) knowledge of trombone solo repertoire, 3) a study and analysis of trombone solo repertoire, 4) preparation and practicing, 5) knowledge of teamwork and good management and 6) the qualifications of good collaborative pianist; and practical contents, 1) piano accompanying skills for trombone, including piano playing skills, listening skills, sight reading skills, singing skills, skills in note reading and playing piano transcriptions of orchestral parts ensemble skills,

and mistakes in performance management skills, 2) the role of piano accompanying as an actor such as being on a stage, how to manage mistakes in performance, and performing in different places, 3) the role of piano accompanying as advisor such as coaching, commenting, teaching, communication, and listening. Instruction should include theoretical sections or lectures, as well as group discussions, practical sections, and performance practice. In this regard, the overall content for instruction of piano accompanying for trombone can be applied in all music institutes both in Thailand and abroad. Compared to other countries that have specific accompanying programs, Thailand still has little experience in this field. The country is in a period of learning and development in this area. This study is part of an effort to make the role and importance of piano accompanying in Thailand clearer.

With regard to factors or circumstances in Thailand that have an effect on instruction, such as attitude and perspectives towards piano accompanying, the prevalence of group instruction, the level of learners, and limited period for instruction, teachers need to make a plan to work with such limitations. These contents can be applied to instruction in piano accompanying for all instruments. Above all, curricula or instruction in piano accompanying must enable learners to get to know and understand the role of piano accompanying in music performance. The curriculum must offer raw materials and useful guidelines to learners. But finally the best way to learn the role of piano accompanying is collecting experience from performing a duty as a collaborative pianist in a professional manner. When individuals are experts in piano accompaniment for a given musical instrument, they are able to demonstrate an understanding of components of musical instruments and can be called piano accompanying specialists for that instrument. The researcher hopes that information in this paper will help pianists in Thailand who want to become experts in trombone accompanying.

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