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HYO-SHIN NA'S *CLOUD STUDY* FOR VIOLIN AND PIANO: A COMPOSITIONAL BLENDING OF CULTURES

BY

GAYOUNG HONG

SCHOLARLY ESSAY

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ABSTRACT

This essay explores the intercultural aspects of Korean American composer Hyo-shin Na's *Cloud Study* for Violin and Piano. Chapter 1 addresses diversity in culture and how Western music has influenced East Asian musicians. Chapter 2 focuses on Hyo-shin Na and her cultural characteristics with the introduction of her *Cloud Study* series. In light of other composers familiar with the intermingling of cultures, this chapter also briefly addresses such composers as Chou Wen-Chung, Toru Takemitsu, Hye-gu Lee, and Alan C. Hayman. Chapter 3 offers a study of the instrumentation in *Cloud Study*, considering the basic introduction of the traditional East Asian instruments from *Cloud Study I* and their construction and background. Chapter 4 offers a performance analysis of *Cloud Study III*, comparing the instrumentation and performance techniques used in the music with those in *Cloud Study I*.

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CHAPTER 1: INTRODUCTION

As an Asian student studying Western music but feeling detached from the traditional music of my home culture, I was intrigued by the idea of multiculturalism and transculturation. Transculturation is a term introduced by Cuban anthropologist and ethnomusicologist Fernando Ortiz (1881–1969) and, according to Polish-British anthropologist and ethnologist Bronisław Malinowski (1884–1942), is a term "…that does not contain the implication of one certain culture toward which the other must tend, but an exchange between two cultures, both of them active, both contributing their share, and both co-operating to bring about a new reality of civilization."[1] Combining at least two distinct cultures in their works has become a common practice for many composers, resulting in compositional blending of musical forms, styles, and instrumentation.

Nowadays, fine arts seem to have become more of a mingling of many different cultures and even time periods instead of a fixed style. It may stem from the fact that many artists do not stay in their country of birth but travel to various locations, learning different cultures and even relocating there. The spread of technology is possibly another reason since artists now have easy access to and exposure to other cultures. As more and more individuals are living in multicultural normality, it would be safe to say that cultural diversity and harmony has become an essential process of modern human society.

In the United States, many composers of Asian descent incorporate "Western" influences (such as classical music) in their works, often writing Asian-inspired music for Western instruments or Western art music for Asian instruments. What should be noted, however, is that most Asian musicians in the field of classical music are not themselves very familiar with Asian

[1] Bronislaw Malinowski, Introduction to *Cuban Counterpoint. Tobacco and Sugar* by Fernando Ortiz, transl. H. De Onis, (Durham, N.C.: Duke University Press, 1995) pp. 3-4

music, including myself and many other Asian musicians I have encountered. To most of us, (i.e., Asians working in or studying Western classical music) Western music is the more familiar culture, being trained by Western mediums for most of our lives and not having a chance to associate with those musics of our home culture. This is exemplified by Frederick Lau, ethnomusicologist and flutist, who recalls having no interest in Chinese music at all, stating "I thought it was backward, low-class music," only gaining an appreciation for non-Western music after his exposure to ethnomusicology.[2]

However, there are quite a number of composers and musicians who work on exchanging practices, ideas, and aesthetics between different cultures, and who are committed to producing exquisite musical works that can be labelled as intercultural or multicultural. One such composer is Hyo-shin Na (b. 1959), originally from South Korea and now residing in California, who writes music for both Eastern and Western instruments. Her works embrace musically syncretic styles and can be considered examples of hybridization with no dividing line between the two cultures, with much of her music written for Western instruments alongside traditional Korean and Japanese instruments. Na's style is a new kind of aesthetic that works with and beyond East Asian and Western elements and is also described in her biography as "…unusual in its refusal to compromise the integrity of differing sounds and ideas; she prefers to let them interact, coexist and conflict in the music."[3]

Na's work *Cloud Study* is the primary focus of this essay in which its multicultural characteristics will be examined in the process of outlining a performance guide. *Cloud Study* is a series of independent pieces inspired by a poem written by Polish poet Wisława Szymborska (1923–2012). The original instrumentation used in *Cloud Study I* is for *haegeum* and bass *koto*.

[2] Marie Yoshihara, *Musicians from a Different Shore* (Philadelphia: Temple University Press, 2007) p. 194
[3] https://www.hyo-shinna.com/biography (accessed 3 December 2022)

The Korean *haegeum* is a traditional double-stringed bowed chordophone while the bass *koto* is a traditional Japanese seventeen-stringed zither. Na has written four pieces as part of the *Cloud Study* series, the first and original work being composed in 2017 for *haegeum* and bass *koto*, the second composed in the same year for violin and bass *koto*, the third in 2018 for violin and piano, and the fourth in 2019 for *haegeum* and *gayageum*. Each work, except for the first piece, was written as a commission.

In this essay, I will consider the possible intercultural techniques where it would demonstrate and identify the similarities and differences between various cultural traditions and perceptions. I will compare *Cloud Study III* with the "original" version, *Cloud Study I*, exploring the instrumentation and how the different instruments affect their relative performance techniques and approaches to musical expression. This essay builds on existing scholarship to further an understanding of our world's creative spirit and its culturally diverse musicscape.

CHAPTER 2: THE COMPOSER AND THE INTERCULTURAL DIALOGUE

A brief introduction to intercultural composers

There are many Asian composers who practice multicultural or intercultural music. One of the most noted among them is Chou Wen-Chung (1923–2019) who was born in China but migrated to the United States in 1946. Chou Wen-Chung's approach to music combines both Chinese and Western aesthetics. And though he does not dwell on any specific culture, he does use Chinese elements in his compositions, incorporating associated Chinese philosophies in his musical world.:

> As an artist I find the ancient Chinese tradition of wenren (men of the arts) irresistible. It regards composing or any other creative medium as an integral part of the arts – the ultimate expression of the oneness between the human spirit and nature. In qinqu (music for the zither), as in caoshu (cursive calligraphy), dotting lines, accentuating turns, fluctuating density and modulating texture join to reveal mind in equilibrium – in knowledge, discipline, aspirations, and intuition. [4]

Chou would also borrow from Chinese painting and calligraphy as inspiration for his musical ideas. This inspiration can be seen in both the technical and aesthetic components of Chou's music in the late 1940s and early 1950s, notably in his orchestral works *Landscapes* (1949), *All in the Spring Wind* (1953), and *And the Fallen Petals* (1954).[5]

In Frederick Lau's essay "Voice of Authenticity in the Age of Change," he points out that Chou is renowned for "intercultural composition," "East-West fusion," "neo-orientalist movement," "cross-cultural music pollination," "polycultural synthesis," or "multicultural works,"

[4] Wen-Chung Chou, "Sights and Sounds: Remembrances" *Minds for History,* (the Minds for History Institute, Arcosanti, Arizona: October 1990)
[5] Eric Lai, "Musical Brushstrokes; Calligraphy and Texture in Chou Wen-Chung's Music" *Polycultural Synthesis in the Music of Chou Wen-Chung* (Routledge, 2020) p. 87

long before the prevalence of contemporary multiculturalism.[6] Since the mid-twentieth century, many styles and musical materials were being borrowed from various cultures and genres around the world in Western classical music, resulting in a more globalized musicscape.[7] It was around this time that Chou first arrived in the United States. He spent his most impressionable years in Boston and New York, ideal grounds where he would develop his multicultural musical practice after being raised in China during an age of political and sociocultural turmoil. It is no surprise that he was brimming with knowledge about different cultures.[8]

Chou emphasized the importance of maintaining and remembering each distinct culture and put forward the idea that culture sharing could come only from "roots that have been nurtured by cultural evolution and creative input over the centuries."[9] He likened a culture being too influenced by another to a flower plucked from a neighbor's garden, in that it will never be able to produce roots for future blossoms. He thus pushed against the idea of globalization as simply synonymous with "Americanization" and commercialization.[10]

Toru Takemitsu (1930–1996) is a Japanese composer who leaned much more into Western music than Asian music. He started his music career in Japan without receiving any musical education from the west yet was very much influenced by developments and popular art musics in the United States. He also showed interest in Japanese music later in life but was against Western and East Asian musics being too much affected by one another.

While composing Western style works, Takemitsu gradually gained an interest in traditional Japanese instruments, after he watched a Japanese *bunraku* puppet show in the 1950s

[6] Frederick Lau, "Chou Wen-Chung; Voice of authenticity in the age of change" *Polycultural Synthesis in the Music of Chou Wen-Chung* (Routledge, 2020) p. 1
[7] Ibid.
[8] Ibid. p. 2
[9] Yayoi Uno Everett and Frederick Lau, "Wenren and Culture" *Locating East Asia in Western Art Music* (Wesleyan University Press, 2004) p. 213
[10] Ibid.

and received a pleasant shock.[11] But when he did begin to write scores for Japanese instruments in the 1960s, he would mainly use the traditional instruments for effects and despite Takemitsu's efforts of using various traditional features in film scores and concert works, the outcome would be a concoction of his own "Western-influenced world."[12] In his essay, *Sawari*, he begins with "wishing to address the problems that Japanese music presents for Western music."[13] He compared Western and Eastern music, saying that Western culture is about confronting nature, but Asian culture, and certainly in the case of Japan, tries not to cut off mankind from nature, but rather to always become part of it.[14]

He also spoke about juxtaposing Western and Japanese music, and that he does not know yet how it should be done while keeping their respective distinctiveness.[15] He thought traditional Japanese music had been already "corrupted" by the influence of Western music, and that they now "follow the conductor's baton to the beat of one, two, three, four," and "perform waltzes on the *koto*." He wasn't comfortable with the melting pot that occurred in this case and showed disappointment that the music was "to be ruined in such a way."[16]

Another example of an Asian composer who had never studied music outside their homeland yet had been influenced a great deal by Western music is the Korean composer Hye-gu Lee (1909–2010). He is somewhat an odd example because he was exposed to Western music first and became familiar with it before even taking interest in East Asian music but ended up entirely dedicating his musical career to Korean traditional music. According to an interview, he was

[11] Alan Westby, *The Music of Toru Takemitsu and Japanese New Wave Cinema.* Los Angeles Public Library. 5/26/2017. https://www.lapl.org/collections-resources/blogs/lapl/music-toru-takemitsu-and-japanese-new-wave-cinema
[12] James Siddons, *Toru Takemitsu: A Bio-Bibliography* (Greenwood Press, 2001) p. 12
[13] Yayoi Uno Everett and Frederick Lau, "Toru Takemitsu, "On Sawari"" *Locating East Asia in Western Art Music* (Wesleyan University Press, 2004) p. 199
[14] Ibid. p. 203
[15] Ibid. p. 204
[16] Ibid. p. 205

originally so immersed in Western music that up until working at the music channel he refused to "even listen to traditional Korean music."[17] While working as a producer in 1933 for the Kyung Sung music channel, he had to work with *gugak* (traditional Korean music) performers but because he could not understand the musical language the *gugak* musicians were using, he had to start studying *gugak* to familiarize himself. [18]

Following that experience, Lee would go on to "translate" *gugak* scores and its musical language to be accessible to people more familiar with Western music, and he also worked to refine *gugak* theory based on his knowledge of Western music theory. He eventually became the founder of the department of Korean Music in Seoul National University, despite protests from many Korean musicians at the time who considered the traditional music style of *gugak* to be inferior to Western art music and therefore that it did not deserve a place in scholarly institutions.[19]

Alan C. Hayman (1931–2014) is an example of someone from a Western culture who was influenced by East Asian music and ended up becoming a *gugak* musician. A Korean War veteran, he was stationed as a medic in 1953 in the Gangwon province. He recalled North Korean soldiers playing Korean traditional instruments through the night to disturb the sleep of the stationed soldiers, and according to an interview, the noise was genuinely refreshing to his ears, rather than irritating.[20] He decided to return again to Korea in 1960 to study traditional music in exchange for teaching Korean students Western music, based on his expertise of the area from his time as a music student in the United States.[21]

[17] Eugene Lee, *Musical Arts Discussion* Vol. II (Ewha Women's University Center of Musical Research) p. 267
[18] Ibid.
[19] Hye-jin Song, "Neulgneun juldo moreuge" *Sisa Journal* no. 1614 (2019)
[20] Soo Hyun Kim, "Pureun noonui gugak wonro Hayman" Interview files, (SBS Digital News Lab, 2011)
[21] Moon Kim, "Wonro gugak hakja Haymanui gugak sarang 50 nyeon" *Seoul Sinmun*, (2012) p. 25

Hayman spent most of his time in Korea translating *gugak* sources into English and also persuaded British music scholar John Levy (1910–1976) to record and catalogue Korean traditional music in 1946.[22] However, Hayman was reluctant on mingling too much Western style with Korean traditional music because he was wary of the chance where the music would turn out to be more "Korean-style Western music" rather than a nice balance between both.[23]

The above-mentioned composers from various cultural backgrounds have been intentionally or unintentionally influenced by other cultures and in turn also became great influencers themselves. Their lives and musical educations have led to intercultural achievements and they each developed a philosophy of culture which is incorporated into their musical works.

Hyo-shin na

Composer Hyo-shin Na moved to the United States from South Korea in 1983, studying composition at the Manhattan School of Music, and in Colorado State University. Na is currently living in the San Francisco Bay area, which according to her own words was attractive because of the cultural and racial diversity, and she has been quite satisfied with that decision. She has composed works that harmoniously combine Eastern and Western aesthetic and style. Although Na never felt that she had to compose in a certain style because of her ethnicity, she had learned to play the Korean *gayageum* in 1988 and as a composer she naturally began to compose for that instrument. Once Korean musicians heard some of her *gayageum* works, performers and organizations began to commission her to write for their instruments or ensembles. A Japanese musician had also shown interest in her *gayageum* music, and commissioned Na to write works

[22] Ibid.
[23] Soo Hyun Kim, "Pureun noonui gugak wonro Hayman" Interview files, (SBS Digital News Lab, 2011)

for Japanese instruments. Na feels comfortable with diverse cultures, be they Asian, American, or European. In a personal interview, she stated that she does not think of her own ethnicity or national identity when she composes but is rather focused on the character of each piece that she is writing in that moment.[24] She has been asked multiple times about being a Korean composer or being a female composer, and Na would reply that she puts more emphasis on the ideas and materials she is using to make each piece of music, rather than her gender or ethnicity. She is a very open minded individual and is also able to switch frequently between languages and manners quite freely without putting in too much effort. Since there are many people that speak more than several languages and have lived in different locations, she commented that there should be no reason to generalize things as multiculturalism anymore, although her music can still be identified as such.

> While I was a graduate student in the US, I was struck by something that Pierre Boulez had said: he'd stated that the culture of the Orient is a "dead" culture. So naturally, I became interested in this culture, and began to listen to the traditional music… to learn to play traditional instruments… I even had lessons on Japanese instruments like the *koto* and *shamisen* and the Chinese *guqin*.[25]

Na has stated that musicians that play Western instruments would ask her how different their performance styles should be when playing works that they consider to be "Korean" or "Asian". But Na's approach to composition is to write without thinking in terms of Western or Eastern instruments, just like writing another string quartet or woodwind quintet; each instrument is treated as it is, without any attempt to blend the sound of *piri* (Korean double reed instrument) with that of the oboe or try to balance the sound of the *gayageum* with the group of wind

[24] Email correspondence with Hyo-shin Na (11 February 2020)
[25] Hyo-shin Na, *Thoughts on Composing and a Composer's Life*. Lecture Essay November 6. 2019

instruments. She does not think it is necessary for anybody to unnaturally change the character of the instrument to make it fit in with different cultures.[26]

Although Na is an effortlessly multicultural individual, relocating to the United States at a relatively young age gave her much to think about in terms of changes or transitions since she had been born and educated in Korea. In a lecture held at Seoul National University, she gave three examples of her dilemmas. The first of these was how she felt unease with her music being "too similar" to those of Western graduate students. She had learned the "international" style of new music in Korea, and therefore had no discomfort while studying composition in New York. But then she started feeling that there was no noticeable difference between hers and her peers' music, and thus started to "re-educate" herself through a conscious study of Korean traditional music. The second dilemma came when Na found that she had eventually immersed herself too deep in this music. She realized she might be becoming overly obsessed with this "Korean character," and in order to be free from it she started to focus on music from other parts of East Asia. The third predicament was being challenged to see that "Asia" was not a distant culture. Na used to think that she lived between two worlds – Korean and American. As an ethnically Korean composer in the US, she felt distant from East Asian culture, but then she realized that the culture was still there in the west coast. Culture was something that has traveled with all the Asian diasporas, not left behind in a remote far-away land. It was something that did not have to be fixed in one place. Na continued writing pieces for Korean instruments and other pieces for western instruments, while also composing works for Japanese instruments. Na would sometimes question herself whether she was exploiting Asian cultures, whether she was becoming limited as a composer, and whether

[26] Ibid.

her work was seen as "exotic." She even goes so far as to question herself; "What is it that I really know about Korean music, anyway?"[27]

Na's *Cloud Study* is a good example of her grappling with these dilemmas as a kind of intercultural dialogue. *Cloud Study* is a series that is based on a poem by the Polish poet Wisława Szymborska (1923–2012). In doing so, Na draws on a long tradition of setting music to literary works. For example, Brahms' raindrop series: *Regenlied* and *Nachklang,* the third and fourth songs in Brahms' *8 Lieder* (Op. 59, 1873), *Abendregen* (Op. 70, 1875), and *Violin Sonata No. 1* (Op. 78, 1879), which is based on poetry by Klaus Groth. One of the most notable things about Na's *Cloud Study* is that it was composed for various instruments from different cultural backgrounds, despite it being based on Polish poetry. There are currently four *Cloud Study* pieces which are the exact same music just with different instrumentation with a few technical tweaks here and there for practicality. Na composed the Cloud Studies as her own interpretation of the Polish poem and there was no need to change the music for different instruments. The *Cloud Study* series are ongoing, and it is an interesting concept because this series allow various types of instruments from different cultural backgrounds all playing the same music.

[27] Ibid.

CHAPTER 3: INSTRUMENTATION OF *CLOUD STUDY*

The violin, piano, bass *koto*, *haegeum*, and *gayageum* (Korean zither instrument) are the instruments used for the *Cloud Study* series, paired in duets for each piece. The original *Cloud Study* was composed for *haegeum* and bass *koto*, and this chapter will give a simple introduction of those two instruments in the hopes of familiarizing those East Asian instruments and to help understand the general techniques that would later be represented by the Western instrument duet of violin and piano in *Cloud Study III*.

The haegeum

This "Asian Fiddle" was originally brought to Korea during the Goryeo dynasty (AD 918-1392) from Song Dynasty China (AD 960-1279) where it was called *xiqin*, later evolving into the *erhu* in China and *haegeum* in Korea. In Korea, it is the only instrument that uses all eight materials in the Chinese "eight tone" classificatory system that classifies instruments based on the following eight materials; metal, stone, silk, bamboo, gourd, clay, leather, and wood.[28] The *haegeum* is played with the bow which is inserted in between the two strings called *yuhyeon* and *junghyeon* by disassembling the bottom part of the bow. This type of stringed instrument can also be found in many other regions throughout South and Central Asia.[29]

In North Korea, the *haegeum* was heavily modified in the 1960s to be more similar in sound and technique to western instruments. Unlike the traditional *haegeum*, the bow is not drawn between two silk strings but across four metal strings with a fingerboard that facilitates the playing of double stops like western string instruments. Also, instead of being attached to the neck the

[28] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 34
[29] *A Study of Korean Musical Instruments in Korean Traditional Music* (The National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 1998) p. 43

fingerboard is attached to a thin metal tab which acts as a spring and allow the fingerboard to press flat against the resonator when pressed with force, allowing the player to perform *nonghyeon*, a deep and wide vibrato technique that is otherwise impossible to play on a modified *haegeum*.[30] There are four modified versions in total, equal to the Western violin, viola, cello, and double bass. The three smaller versions, *so haegeum*, *joong haegeum*, and *dae haegeum*, have fingerboards and four metal strings tuned in fifths, each sounding a tone beneath their violin, viola, and cello equivalents. While the *so haegeum* and *joong haegeum* are both played sitting in chairs with the instrument between the knees, the larger *dae haegeum* is played like a cello with a height-adjustable spike.[31] The largest version, *jeo haegeum* also features a fingerboard and four metal strings tuned in fourths like the double bass.[32] Like the *dae haegeum*, it is also played with a spike, and is leaned against the right leg of the performer to prevent wobbling.

In South Korea, the *haegeum* also has experienced modifications that are not often used in performance practice. There is a smaller *haegeum* called the treble *haegeum* or the *go-eum* (high register) *haegeum*, and a larger *haegeum* called the bass *haegeum* or the *jeo-eum* (low register) *haegeum*. Treble *haegeum* has a smaller resonator box with a smaller *ipjuk* (the neck of the *haegeum*) and silk strings that are thinner than the normal *haegeum*. Because of the thin strings, the treble *haegeum* can make clearer-sounding high-pitched tones, but since the strings are thinner, the volume is weaker than normal *haegeum* strings. Since there is no significant distinctiveness that separates it from the standard *haegeum*, the treble *haegeum* is not a popular instrument.[33] The bass *haegeum* is one that has been modified to play in a lower sound range. The tone is richer and

[30] The North Korea Editing Committee, *Folk traditions of Joseon* Vol. 6 (Pyongyang: Science Encyclopedia, 1995) p. 249
[31] Namyong Han, *The Collection of Joseon's Folk Instruments – Haegeum* (Pyongyang: Moonye, 1987) p. 26
[32] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 38
[33] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 240

stronger and the strings can be silk or cello strings. But unlike the cello, which is designed to be a large instrument rather than just a larger version of the violin, the bass *haegeum* is just a larger version of the normal *haegeum*, making it awkward to perform. In contrast to the treble *haegeum*, it has thicker strings than the normal *haegeum* leading to an unclear timbre, and it is difficult for performers to make a precise pitch as the thicker strings do not react as well as standard strings.[34] Like the North Korean modified *haegeum*, a bass *haegeum* can be performed sitting in a chair or standing up with the instrument supported by a pedestal or a spike. Despite being more challenging to play than the treble *haegeum*, the bass *haegeum* is more popular because of its uniqueness and is used in various traditional ensembles.[35]

The construction of haegeum

The traditional construction of *haegeum* consists of frontal wooden pegs, a metal base plate, silk strings, a bamboo resonator, a bamboo neck, a bridge made of gourd, a soundboard made of paulownia, a bow made of black bamboo with a leather grip, and the inside of the resonator was coated with clay and painted with *seokkanju*, a paint made from crushed limestone.[36] After the 15th century, the bamboo resonant box was replaced by hardwood but otherwise retained the same construction, still using thick silk for the strings and horsehair for the bow with rosin to make a sound just like the violin bow. The silk strings are winded with two pegs attached to the bamboo neck, called *ipjuk*. The *ipjuk* is vertically attached to the resonator body, and the two pegs are fixed at the top.[37] The two silk strings, called *yuhyeon* (top peg) and *junghyeon* (bottom peg), are tuned

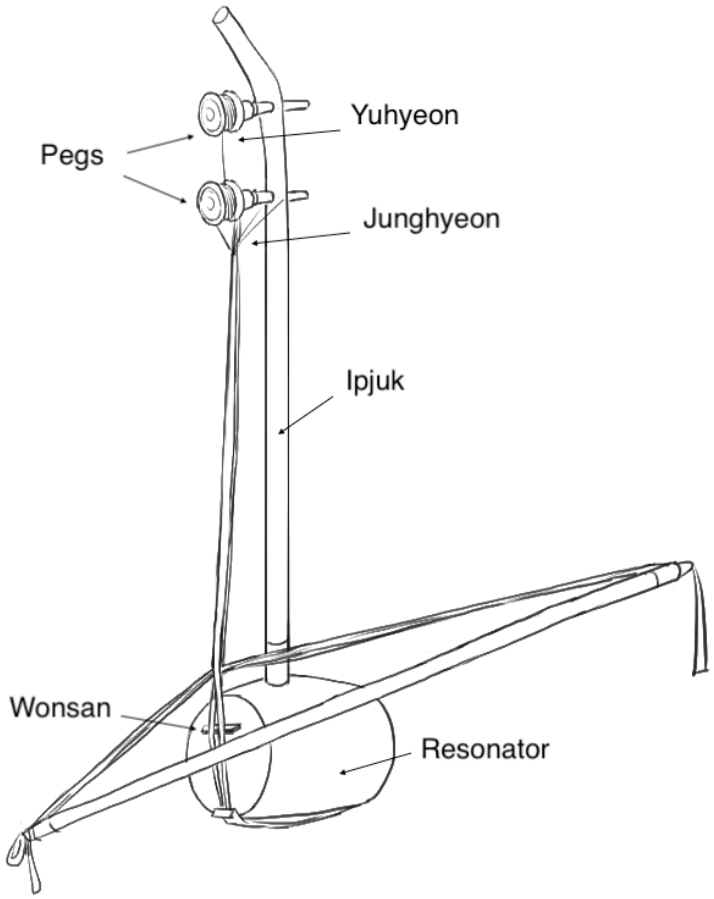
[34] Ibid.
[35] Ibid.
[36] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 35
[37] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 238

at the interval of a perfect fifth by winding the pegs.[38] Unlike Western string instruments, there is no fixed tuning for open strings, but the strings are usually tuned to F for *junghyeon* and C for *yuhyeon*.

The *haegeum*'s volume can be adjusted by moving the *wonsan*, the gourd bridge that supports the two silk strings. In instances where a louder volume is required, such as when the performer is playing with a large-scale ensemble, the *wonsan* can be moved closer to the center of the resonant box to make a stronger sound. In opposite cases, such as when the *haegeum* is needed for smaller string ensembles or song accompaniment, the *wonsan* can be moved near the upper part of the resonator to obtain a softer sound.[39]

[38] Ibid. p. 243
[39] *A Study of Korean Musical Instruments in Korean Traditional Music* (The National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 1998) p. 44

Example 1. Construction of *haegeum*



In the case of North Korea, the *haegeum* has been redesigned to have a soundboard with a softwood of greater strength than paulownia. The soundbox has become flatter in shape, with a front and back connected by a sound post, and like the western violins, there are two sound holes on the sides rather than on the front. The style of the bow is also borrowed from its western counterpart, redesigned to tense mechanically. According to *Korean Musical Instruments* by Howard, the result is "less acoustic damping" because there is no more inner coat of clay to muffle

the sound, and the contact between finger and string is more accurately executed thanks to the existence of a solid fingerboard.[40]

Basic techniques of haegeum

The *haegeum* is equally employed in both string and woodwind ensembles because of its unique tone and timbre, which resembles a nasal sound. That nasal sound quality also earned the *haegeum* its nickname, "kkang-kkangee," an onomatopoeia for nasal sounds in Korean.[41] When playing the instrument, the player traditionally sits on the floor with the legs cross-folded. The right foot should be above the left knee, and the base of the resonator should be supported by the space between the left leg and the sole of the right foot.[42] The player can also sit in a chair with the instrument between the legs or stand, depending on the performance setting or the type of *haegeum*.[43] The left elbow should be bent about 60 degrees, with the left palm around the neck, and the four fingers should be placed in such a way that they would touch the *yuhyeon* between the tip and first joint of the fingers. The hand shape should be as round as possible, and the first finger should be positioned horizontally.[44] The thumb should be facing slightly inwards and upwards, and the elbow should point slightly downwards, so it would align with the thumb.[45] The bow is tensed slightly, and threads between the strings tuned a fifth apart, and the standard sound range is two octaves.[46] Since there is no fingerboard, pitching must be done in midair, which makes

[40] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 38
[41] *A Study of Korean Musical Instruments in Korean Traditional Music* (The National Center for Korean Traditional Performing Arts, Ministry of Culture and Tourism, 1998) p. 44
[42] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 35
[43] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 242
[44] Kisoo Kim and Sajun Kang, *Haegeum Jeongak* (Seoul: Eunha, 1980) p. 8
[45] Heebong Ahn, *Haegeum Sanjo and Minyo* (Seoul: Eunha, 1998) p. 8
[46] Keith Howard, *Korean Musical Instruments* (Oxford University Press, 1995) p. 35

it difficult for perfect pitching. Still, there is an advantage where just by moving the fingers, the player can play transpositions without re-tuning for a better performance flow.[47]

Example 2. Hand shape of the left hand

Like the Western string instruments, the left hand has a vibrato technique called *nonghyeon*. The left hand is also responsible for most ornamental and melodic techniques. The strings are pulled in towards the neck by the left fingers, tightening and releasing to change the pitch, going back and forth between techniques such as *gyeongan* (lightly pressing the strings) and *yeokan*

[47] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 239

(strongly pressing the strings).[48] The right hand is involved in various breathing expressions, melodic themes, dynamics, and emotions through the *ungung* (bowing).[49]

Ungung, which translates as "moving the bow," works very similarly to western string instrument bowings. The down-bow is called pull, and the up-bow is called push. They can be indicated with arrows, pointing right for pull and pointing left for push, or with the symbols for down-bow and up-bow in Western music.[50] To hold the bow, the right middle finger and ring finger should be inserted between the bow hair and stick and grip the leather handle, and the stick is held with the thumb and first finger, with the first finger under the stick and the thumb on top of the stick. The pinky finger supports the middle and ring finger.[51] Since the bow hair is inserted between the strings, both the top and bottom of the hair is used for playing, unlike Western string instruments.

Ungung techniques include the *ing-uh-jil*, which is basically string crossing with separate bowing and is usually used to play a quick secondary note that is a major 2nd higher than the main note and then come back to the main note or keep going back and forth.[52] The technique uses the tip of the bow to quickly go back and forth between the strings, like snapping a fish out of the water with a fishing line, hence the name *ing-uh-jil*, which directly translates to 'carp fishing'. Double pitching is also an *ungung* technique, where the player will play the two strings simultaneously using the bow hair for *yuhyeon* and the stick for *junghyeon*. This technique will produce only perfect fifth double pitches. It can also be played with just the hair, but the player

[48] *Haegeum vs Ajaeng*. The National Center for Korean Traditional Performing Arts Official Blog. 10/23/2019. https://blog.naver.com/gugak1951/221686553234
[49] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 242
[50] Ibid. p. 248
[51] Bok-rae Cho, *Haegeum Sarang* (Seoul: Hansori, 2003) p. 17
[52] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 253

must turn the instrument at an angle for it to work.[53] The bow can also be used to strike the instrument, usually the resonator, with the stick part, just like the Western technique *col legno*. The bow is struck downward, imitating a percussion effect. The fingers can also be used to strike instead, but usually, it will be the soundboard that will be struck.[54]

The bass *koto* (*jushichigen*)

The ordinary *koto* is a thirteen-stringed plucked heterochord half-tube long zither instrument with two fixed and thirteen movable bridges.[55] It was originally brought to Japan from the Tang dynasty (AD 618-907) of China in the 8th century, around Japan's Nara period (AD 710-794). The use of this instrument was limited to only the nobility up to the 16th century, and it was spread to the general public only after the 17th century. The nobility and the common people played different repertoires, with the common repertoire requiring more string tension.[56]

From the Nara period to the Heian period (AD 710-1185), the word *koto* was used to define several types of stringed instruments, such as the *kin-no koto* (*shichigenkin* or *kin*), *so-no koto*, *hitsu-no koto*, *biwa-no koto*, *yamatogoto*, *kudaragoto*, and the *shiragigoto* (the modern Korean *gayageum*). However, in later years, only the *so-no koto* retained the word *koto* and became known as the ordinary *koto*. Other instruments, such as *biwa*, *hitsu*, and *kin*, lost the word *koto* and were called by their prefix.[57]

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[53] Ibid. p. 254
[54] Ibid.
[55] Henry M. Johnson, "A Koto by Any Other Name: Exploring Japanese Systems of Musical Instrument Classification" *Asian Music Volume XXVIII-1* (Society for Asian Music, 1996/1997) p. 41
[56] Mayumi Miyazaki, "The History of Musical Instruments in Japan and Visual Sources" *Music in Art XXIV* 1-2 (Miyazaki University, 1999) p. 52
[57] Henry M. Johnson, "A Koto by Any Other Name: Exploring Japanese Systems of Musical Instrument Classification" *Asian Music Volume XXVIII-1* (Society for Asian Music, 1996/1997) p. 47

The bass *koto* is a modified version of the ordinary *koto*, but there are, in fact two types of bass *koto*. One is the *besugoto*, an electric instrument rather than a traditional *koto*, and the other is the *jushichigen*, the 17-string bass *koto* more commonly used in traditional and contemporary performances. The instrument that is to be referred to as the bass *koto* in the following chapters will be this *jushichigen*.

The 17-string bass *koto*, or *jushichigen*, was developed in 1921 by musician and essayist Michio Miyagi (1894–1956) in a collaborative effort with musicologist Hisao Tanabe and *koto* maker Tsurukawa Shinbee.[58] Miyagi also designed the 80-string *koto*, or *hachijugen*, to have a range similar to that of a piano. But this instrument, however, was too impractical to use and, as a result, became less popular than the bass *koto*.[59] Because of its low register, the bass *koto* was originally designed for use in an ensemble, although in modern times, it has also risen as a solo instrument. While developing the modified *koto* types, Miyagi was working with music styles such as "Meiji shinkyoku" (new music of the Meiji era) and "shin-nihon ongaku" (new Japanese music movement) which were modern styles for traditional Japanese music. He wanted the new instruments to have a lower pitch register and larger sound density so they could be played in larger, more modern ensembles.[60]

There was another type of 17-string *koto* that was developed not by Miyagi but much later in the year 2000 by *koto* player Masako Naito. Naito named this instrument *Doremi poppukon* (popcorn), where "poppu" is a Japanification of the English word "popular," and "kon" is used as a modified reading of the kanji for "kin," one of the characters used for the *koto*. This *koto* can be played on the Western do-re-mi scale, hence the name, and is the size of a standard *koto* and usually

[58] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 126
[59] Henry M. Johnson, *The Koto: a traditional instrument in contemporary Japan* (Amsterdam: Hotei Publishing, 2004) p. 47
[60] Ibid. p. 46

made in non-traditional colors such as pink, blue or yellow.[61] It is not in a bass register, however, despite being classified as a 17-string *koto*, it does not share the name of bass *koto*.

The construction of bass koto

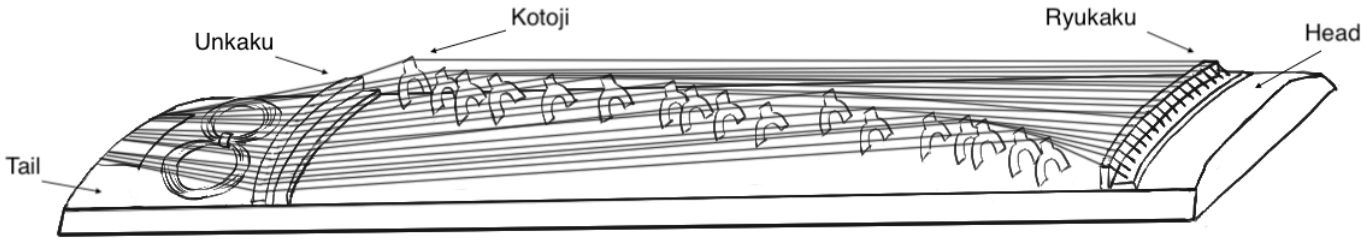
The bass *koto* is 82.6 inches in length, 12 inches in width, and 4 inches in thickness. *Koto* is usually constructed from paulownia, which is known as the best wood for *koto*, especially straight-grained paulownia. Some parts of the *koto*, such as the head, the tail, the *ryukaku* (string stopper) and the *unkaku* (string nuts) are made from harder red sandalwood and decorated with materials such as mother of pearl.[62]

For traditional *koto*, the strings were silk as it was considered the highest quality material but nowadays, in contemporary music, most require an increased string tension. This is why most modern *koto* players now perform with synthetic nylon and tetron strings instead of silk.[63] Some performers will still use silk strings when performing older repertoire composed before the 20th century since the softer and more subtle timbre of silk strings is preferred for traditional performance.[64] Traditionally, the strings for the 13-stringed *koto* are white, while those for the 17-stringed bass *koto* are yellow. With more than seventeen strings of the same color, it becomes extremely difficult for performers to distinguish one string from another. To avoid this problem with the 21-stringed *koto*, it was decided that certain strings should be colored differently. In addition, individual players may use strings with different thicknesses also.[65] *Koto* strings are strung very tightly, and when the bridges are removed to store or transport the *koto*, the strings lay

[61] Ibid. p. 47
[62] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 127
[63] Ibid. p. 128
[64] Anne Prescott, "Koto Music" *Japan Digest* (National Clearinghouse for United States-Japan Studies, June 2004) p. 1
[65] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 128

flat along the instrument's surface. Strings often break near the playing end, so the extra length of string, which is coiled at the opposite end, is pulled down and retied. Although advanced *koto* players can do this, they prefer to leave it to a professional *koto* shop technician, who routinely changes and tightens *koto* strings and is used to stretching them to the right tension quickly and easily.[66]

Example 3. Construction of the bass *koto*



The bridges of the *koto* called *ji* or *kotoji*, have a height of 3.4 inches and can be moved to tune the *koto*.[67] The bridges used to be made of ivory, or wood tipped with ivory, but nowadays are mostly made from inexpensive wood or plastic. However, the universal opinion is that ivory bridges are the best for producing quality sound. Professional players will still use ivory bridges for some performances.[68]

[66] Anne Prescott, "Koto Music" *Japan Digest* (National Clearinghouse for United States-Japan Studies, June 2004) p. 1
[67] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 129
[68] Anne Prescott, "Koto Music" *Japan Digest* (National Clearinghouse for United States-Japan Studies, June 2004) p. 1

Example 4. *Kotoji*

To pluck the strings, three small picks called *tsume* (nails) are worn on the right hand's thumb, index, and middle fingers. Although they are called "nails," the picks go on the underside of the finger, not on top of the fingernail. *Tsume* were usually made from ivory, but due to the international ban on ivory trade, modern *tsume* will be commonly made of plastic. The picks are attached with paper strips to leather bands coated with lacquer. The bands do not have much traction and tend to come off and to prevent this slippage, egg whites were used as an adhesive for many years.[69] The modern-day performers consider preparing egg whites for each performance to be tedious and impractical and prefer various substitutes such as collagen creams called *tsume bijin*.

The shape of the *tsume* is different depending on the branch of performance. For example, the Ikuta school uses square-shaped *tsume*, while the Yamada *tsume* is almond-shaped. Each shape has its own advantages, but the square *tsume* are more effective than the almond *tsume* for some techniques, such as tremolos.[70] In the past, the *koto* used to be also played with a bow similar to how the Korean *ajaeng* (bowed zither) is played, but this bow technique is no longer used.[71]

[69] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 129
[70] Ibid.
[71] Ibid. p. 147

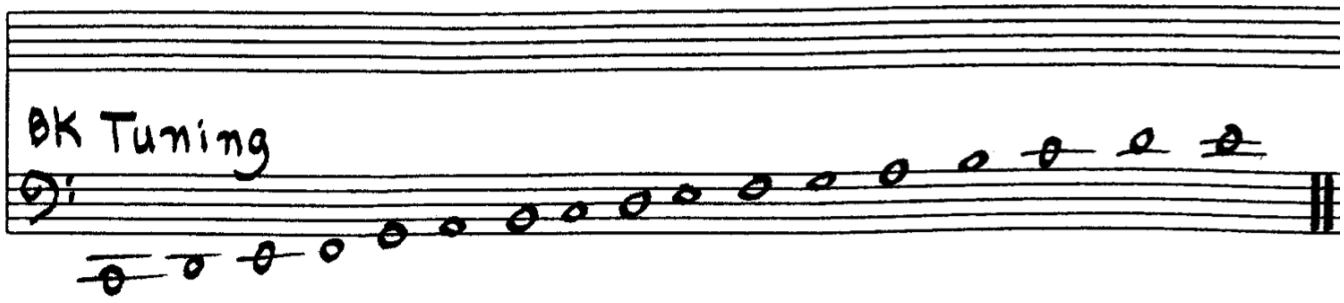
Basic techniques of bass koto

In the past, performers would perform cross-legged, or by sitting on their heels, but today performers commonly sit in a chair with the *koto* on a stand. When performing with pop musicians, they are often required to play standing. Since the twentieth century, many methods have been contrived to raise the *koto* when performing while sitting on one's heels. A simple pair of legs called *uma-no-ashi* was placed underneath the head and tail to support the body. Later, vertical boards were placed in the same position with a horizontal board to stabilize both ends. In 1952, a large, resonating *koto* stand was designed by Utashino Nakashima and Yukio Tanaka. The sound of the *koto* is amplified by the resonating cavity of the hollow body; some of the sound is transmitted through the wooden parts of the instrument.[72]

Tuning for the 17-string bass *koto* is normally based on the diatonic scale. Even if string numbers are not indicated in the music, the performer should be able to connect the notation and the actual string to be plucked. (sharps or flats can be added to any of these pitches without difficulty)[73] Tunings may begin on any note, usually indicated at the beginning of a piece of notated music.

[72] Ibid. p. 130
[73] Ibid. p. 134

Example 5. Bass *koto* tuning from Hyo-shin Na's *Cloud Study*



Usually, the first string will be tuned in unison to the fifth string, and if the pitch is not indicated in the score, it would be decided by the player, or, if the piece has a vocal line, it would normally be sung by the *koto* player, depending on the player's vocal range. Whereas a fixed tuning provides many of the melody notes in a piece of *koto* music that is characteristic of the instrument's repertoire, notes outside of this tuning can be made by pressing down on the strings behind the movable bridges (tail end). Sometimes the tuning is adjusted during a piece by altering the position of one or more of the movable bridges.[74]

When playing the bass *koto*, the left hand is responsible for pressing the strings, and the right hand is responsible for making sounds, just like in the normal *koto*, or any other stringed instrument. The following techniques of the bass *koto* will be mostly referenced from *Composing for Japanese Instruments* by Minoru Miki, as per composer Na's recommendation.

Due to the bass *koto* being a plucked zither instrument, the right-hand techniques are mostly plucking techniques. Plucking can also be done with upstrokes, called sukizume, using the back of the *tsume* and are indicated with the same symbol as the violin upbow.

[74] Henry M. Johnson, *The Koto: a traditional instrument in contemporary Japan* (Amsterdam: Hotei Publishing, 2004) p. 120

While in traditional *koto* performances, the player would pluck in a fixed position, 1/8th of a string length from the *ryukaku*, in modern performances, there are notations for different playing positions for achieving different timbres. N.R. (Near the *ryukaku*) gives a hard timbre like the violin's *sul ponticello*, playing closer to the bridge. Off R. (off the *ryukaku*) gives a soft timbre like the violin's *sul tasto*, playing closer to the fingerboard. Afterward there will be a Pos. ord (ordinary position) notation, indicating that the player should return to the normal position.[75]

Simultaneous plucking on two strings with the right thumb and middle finger is called *awasezume*, adjacent string plucking is called *kakite*, and repetitive adjacent string plucking is called *warizume*, and is usually played with the index finger, middle finger, and thumb.[76] An arpeggio effect can be done with a technique called *oshiawase*, by plucking two adjacent strings simultaneously by pressing and plucking together, and grace notes called *kakezume* are usually done with the thumb, index finger, and middle finger.[77] The *tsume* worn on the player's fingers can be used for specific scraping techniques such as *chirashizume*, a "swiping" technique, where the player uses their middle *tsume* along the strings in a sweeping motion from left to right, and this technique is indicated by a horizontal arrow above the notes.[78] *Surizume* is a *tsume* scraping technique where the motion goes first from right to left and then left to right using the index and middle *tsume*.[79]

There is also a striking technique used with percussion sticks, where the performer strikes the strings or the body of the *koto*. The timbre and effect will vary greatly depending on the types

[75] Ibid. p. 148
[76] Henry M. Johnson, *The Koto: a traditional instrument in contemporary Japan* (Amsterdam: Hotei Publishing, 2004) p. 141
[77] Ibid. p. 139
[78] Ibid. p. 140
[79] Ibid. p. 141

of sticks used, and when striking the body, it will usually be the bottom board. There is no standard notation for this technique.[80]

Most left-hand techniques of the bass *koto* are related to string pressing. *Oshide* is a technique used to play a pitch outside of the tuned range, where the left-hand presses the string on the left side of the bridge to raise the pitch a minor or major second.[81] *Oshide* is usually performed on one string, but it is also possible to perform an *oshide* on two strings simultaneously.[82] The left-hand glissando is performed with a pressing technique called *oshibiki*, which is done by using *oshide* right after plucking with the right hand.[83] There are several other different pressing techniques, such as *ato-oshi* (an ornamental pressing technique similar to *oshibiki*), *oshi-hanashi* (pre-pressing release technique), and *tsuki-iro* (quick pressing technique). Instead of pressing, there is also a pulling technique called *hiki-iro*, where the left-hand pulls the string to make a dipping ornamentation effect. The vibrato is called *yuri*, and while it is not necessary to indicate a common vibrato, a long vibrato should be indicated by a long squiggly line. It is usually applied after the string is plucked.[84] The two muting techniques are also done by the left hand, called *keshizume* and "mute," which are performed by blocking the string with the top of the fingernail and the finger pad, respectively, and the staccato is also a left-hand technique, which is performed by dampening the string of the bridge after being plucked.[85]

[80] Ibid. p. 147
[81] Ibid. p. 136
[82] Ibid. p. 137
[83] Ibid.
[84] Ibid. p. 138
[85] Ibid. p. 139

CHAPTER 4: *CLOUD STUDY* ANALYSIS AND PERFORMANCE GUIDE

The poem

As previously mentioned in chapter 2, the *Cloud Study* series are based on the poem titled "Clouds" by Polish poet Wisława Szymborska (1923 - 2012). The melody and musical atmosphere are meant to match the text and overall ambiance of the poem.

"Clouds"[86]

I'd have to be really quick
To describe clouds –
A split second's enough
For them to start being something else.

Their trademark:
They don't repeat a single
Shape, shade, pose, arrangement.

Unburdened by memory of any kind,
They float easily over the facts.

What on earth could they bear witness to?
They scatter whenever something happens.

Compared to clouds,
Life rests on solid ground,
Practically permanent, almost eternal.

Next to clouds
Even a stone seems like a brother,
Someone you can trust,
While they're just distant, flighty cousins.

Let people exist if they want,
And then die, one after another:
Clouds simply don't care
What they're up to
Down there.

And so their haughty fleet

[86] Translated by Stanislaw Baranczak and Clare Cavanagh

Cruises smoothly over your whole life
And mine, still incomplete.

They aren't obliged to vanish when we're gone.
They don't have to be seen while sailing on.[87]

Analysis of musical elements and performance

In *Cloud Study III*, the piano takes on the part of the bass *koto* and strives to imitate its sound and effect. The violin plays the same melody as the *haegeum* and since it is a string instrument drawn with a bow like the *haegeum*, the outcome is somewhat similar, though not quite identical. Meanwhile, the piano and bass *koto* cannot be more different, being a keyboard instrument and a zither instrument, respectively.

Formal Structure of *Cloud Study III*

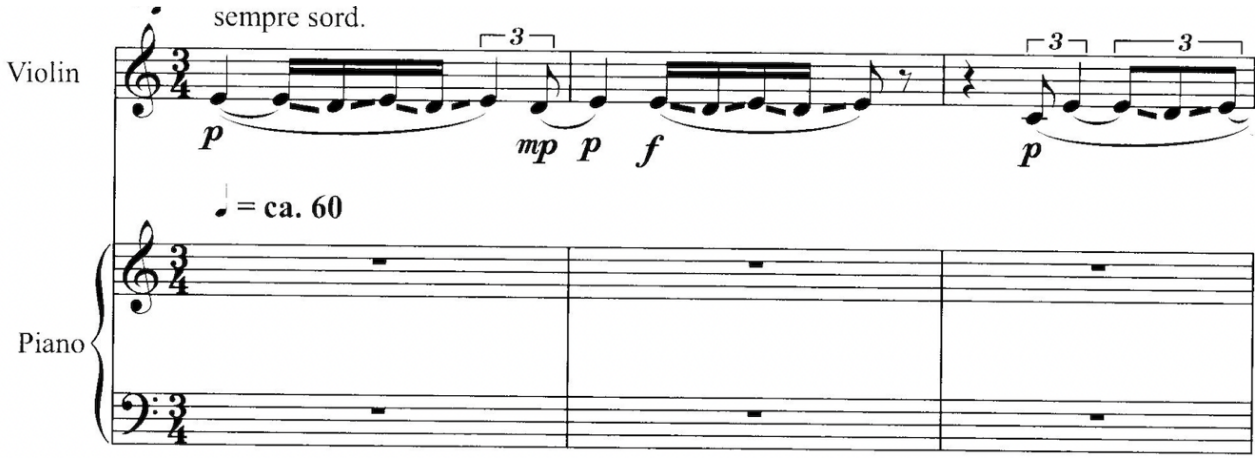
Section	Intro	A	B	Coda
Measures	mm. 1-13	mm. 14-79	mm. 80-169	mm. 170-179

[87] The Wisława Szymborska Foundation. "Clouds." https://www.szymborska.org.pl/en/wislawa/selected-poems/clouds/

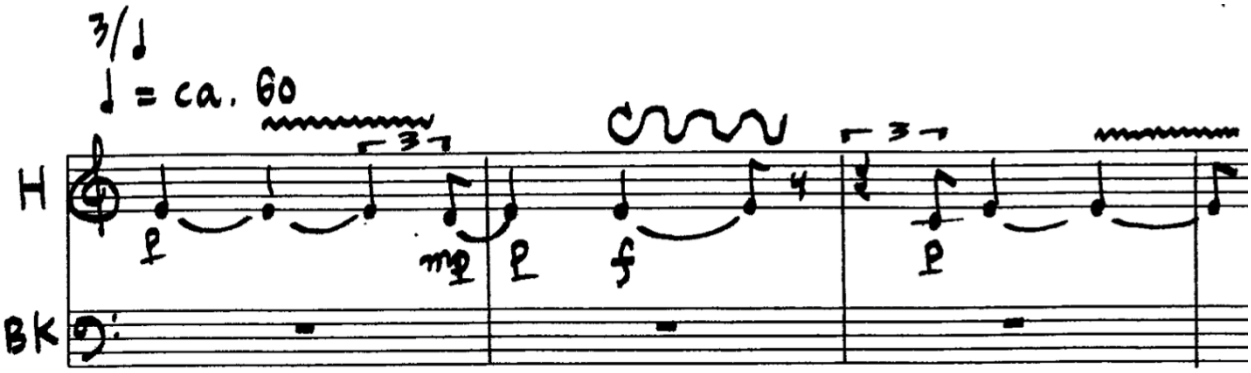
Introduction

The violin has an eleven-measure-long solo in the beginning of the piece, which opens with the dreamy, cloudlike entrance, originally played by the *haegeum* from *Cloud Study I*. (mm. 1-5) This melody reappears in measures 9 and 12. As notated in example 6, the whole piece is meant to be played in *sempre sordino*, with the mute on, possibly to imitate the nasal quality of the *haegeum*. Usually, the opening melody serves as the motif for a musical piece, but instead of this melody reappearing later as the cloud motif, it does not come up anymore for the piece's duration perhaps aligning with the characteristics of the clouds from the source text, where the clouds do not repeat any "shape, shade, pose, arrangement".

Example 6. *Cloud Study III,* mm. 1-3



Example 7. *Cloud Study I,* mm. 1-3

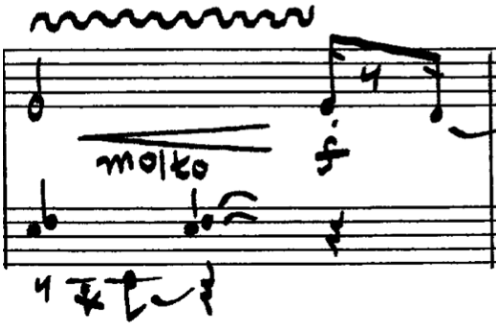


In the original *Cloud Study*, the *haegeum* plays a shallow *nonghyeon* in piano, then a deep *nonghyeon* in forte, and again a shallow *nonghyeon* in piano. (See example 8, 9, and 10 for notation)

Nonghyeon is a vibrato technique that is wider and deeper than the Western string vibrato. Depending on the style of music performed, the depth, pitch, and frequency of *nonghyeon* will differ.[88] The *nonghyeon* is usually played with a relaxed hand and should use the wrist and fingers for a natural-sounding shake.[89] For long notes, the *nonghyeon* is usually played in a wide and slow wobble, and the movement will lessen as the note progresses. If the music is more folk style or modern, there will usually be a thick *nonghyeon*, played with a wider and deeper shake. For more traditional or royal music, a shallow *nonghyeon*, a lighter and gentle shake, will mostly be used.[90] In contemporary music, there is also a type of deep *nonghyeon* where the note will be deeply vibrated and released. All types of *nonghyeon* are played with the *yeokan* (strong press) style.[91]

[88] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018). p. 259
[89] Ki-seol Lee, "Contemplation of South Korean Hae-Gum's Performance Technique with the comparison of Violin and North Korean Hae-Gum" *Journal of Korean Music and Education, 30* (Society of Korean Music Educators, 2010) p. 73
[90] Taehyun Choi, *Haegeum Sanjo Study* (Seoul: Segwang Music, 1998) p. 12
[91] Heebong Ahn, "A Study on the Fingering of Haegeum" *Journal of Korean Music and Education, 46* (Society for Korean Music Educators, 2018) p. 81

Example 8. Thick *nonghyeon* excerpt from *Cloud Study I*

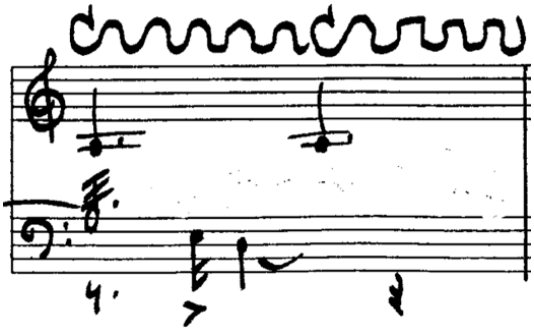


 : Notation of thick *nonghyeon*

Example 9. Shallow *nonghyeon* excerpt from *Cloud Study I*

 : Notation of shallow *nonghyeon*

Example 10. Deep *nonghyeon* excerpt from *Cloud Study I*



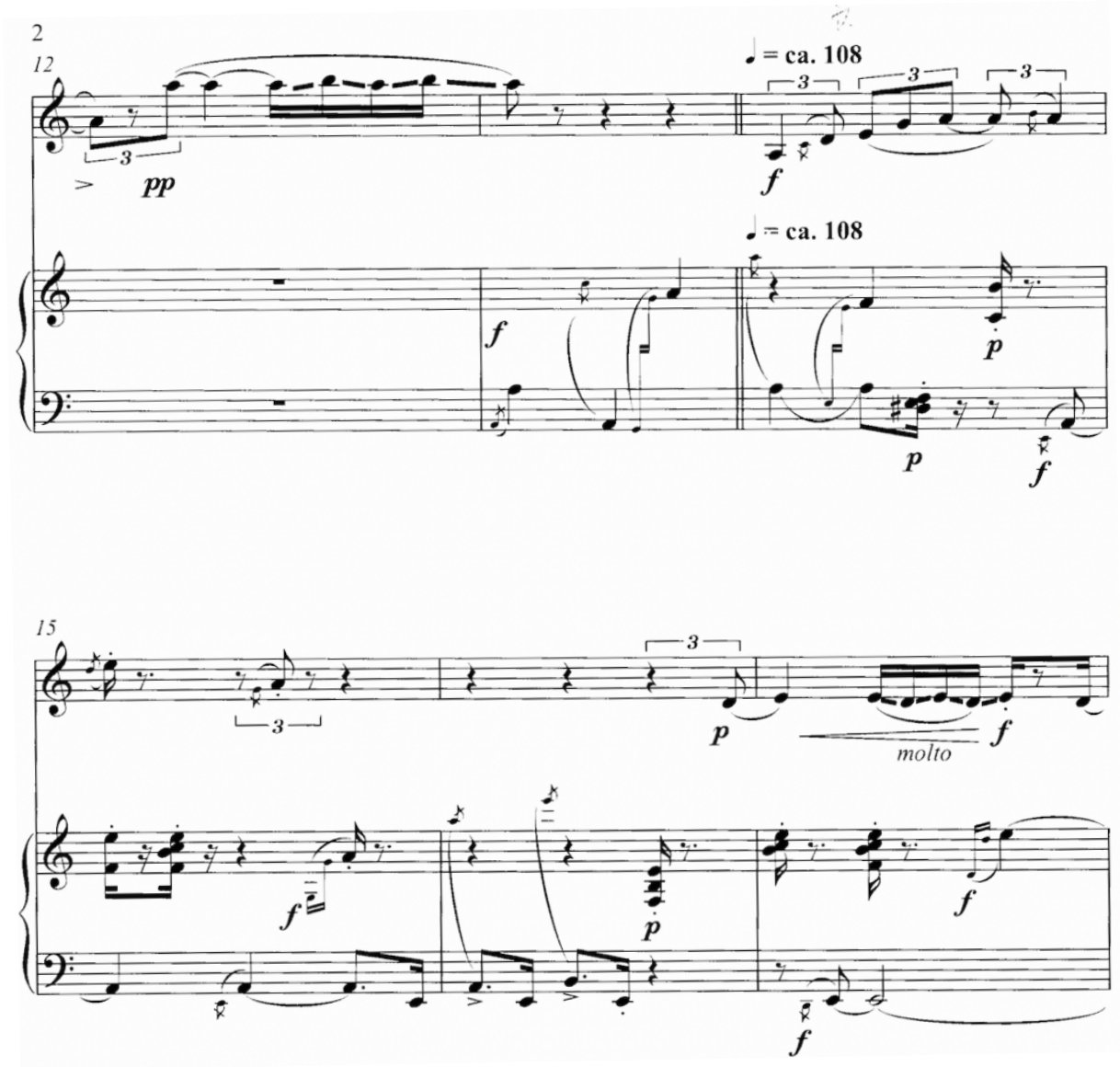
 : Notation of deep *nonghyeon*

It is difficult to translate a *nonghyeon* to a violin vibrato perfectly, so Na made use of short slides going back and forth between notes E and D. The shallow *nonghyeon* and deep *nonghyeon* are both written in as 16^{th} notes. Still, the second shallow *nonghyeon* is indicated as a triplet. The effect may seem different from the original *haegeum* version but is similar in how it is meant to express a sort of fading-out effect, as the violin can do a slow wobble in softer dynamics.

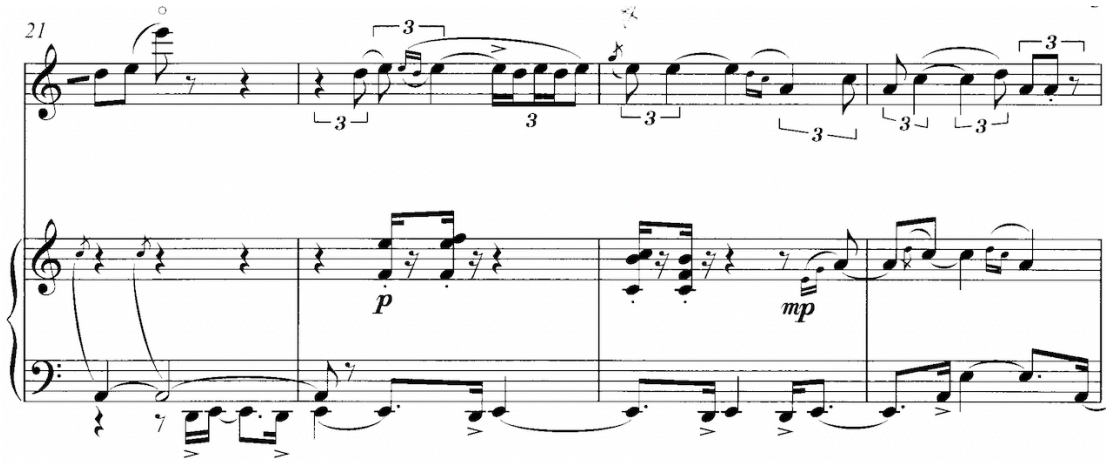
Section A

The tempo drastically changes from the floaty intro, suddenly becoming upbeat and springy. The violin plays a pentatonic melody in mm. 14-15, and mm. 22-24. (C-D-E-G-A)

Example 11. *Cloud Study III* mm. 14-15



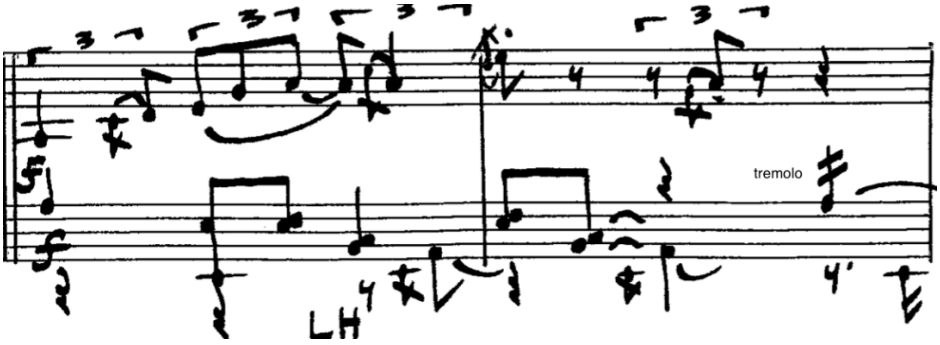
Example 12. *Cloud Study III* mm. 22-24



In mm. 14-15, in *Cloud Study I*, the *koto* exhibits *awasezume* and tremolo techniques. *Awasezume* is simultaneous plucking on two strings with the finger and thumb, making it a double stop technique. The tremolo is played by making brisk cutting gestures with the index *tsume*. This technique is mostly used for a sustained note effect, which is an effect that is otherwise impossible for a plucked instrument like the bass *koto*. The tremolo is more effective and easier with Ikuta school *tsume* than with Yamada school *tsume*.[92] In the piano version, it has more notes played in unison in comparison to the *koto awasezume*, displaying the keyboard instrument's ability to play many notes at once, and the tremolo is absent.

[92] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 146

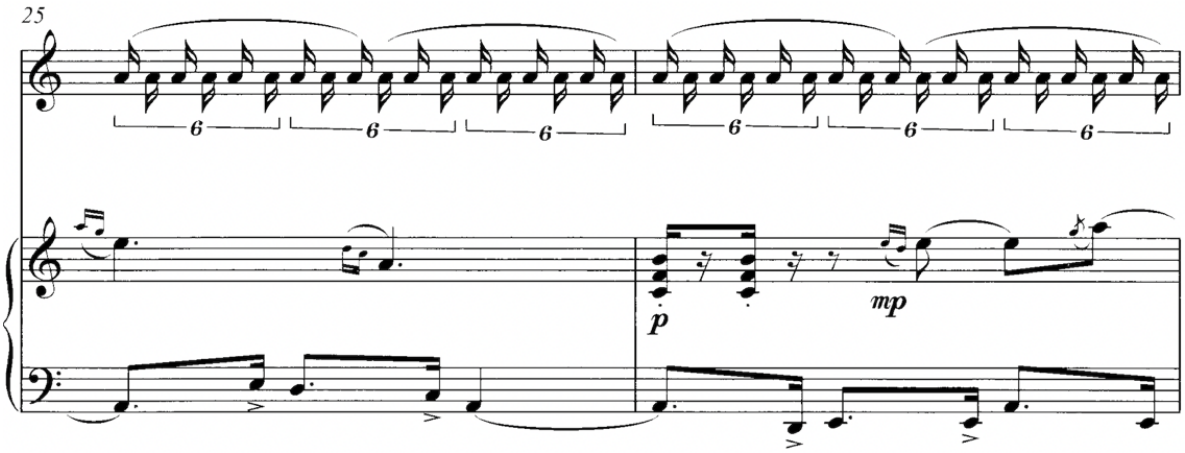
Example 13. Bass *koto awasezume* and tremolo in mm. 14-15 of *Cloud Study I*



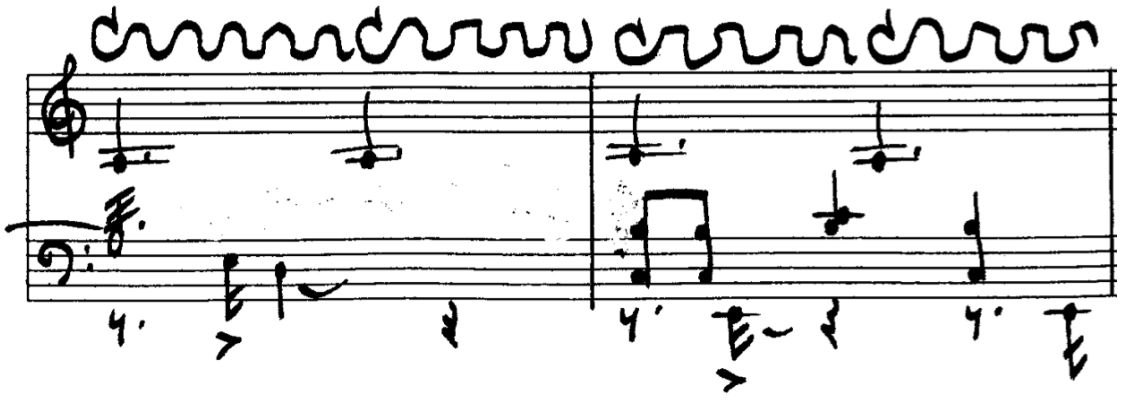
All the double stops are *awasezume*

The piano is more active than the violin throughout the section, with accented bass notes. In mm. 25-26, 31, and 36-37, the violin plays a repeated A, but in one long slur, with the bow briskly crossing back and forth between the A and D string, giving the impression of a long wavy note. In *Cloud Study I*, the *haegeum* plays the notes with a deep *nonghyeon*. They could have been reproduced with slides like in the introduction. Still, for a constant repeated deep *nonghyeon* without any special dynamic markings, the brisk string crossings is possibly a better illusion.

Example 14. *Cloud Study III* mm. 25-26

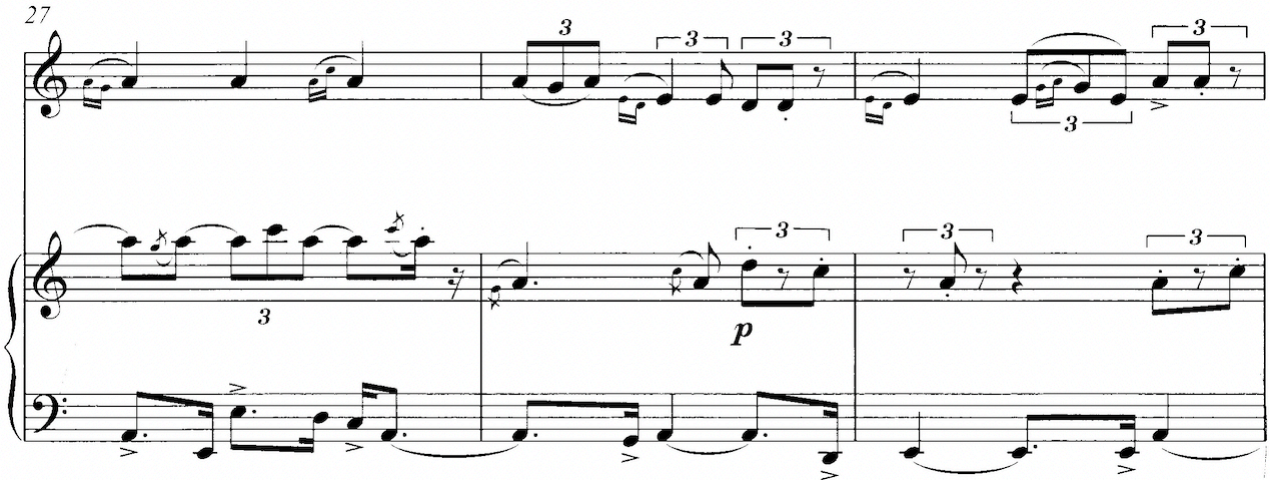


Example 15. *Cloud Study I* mm. 25-26

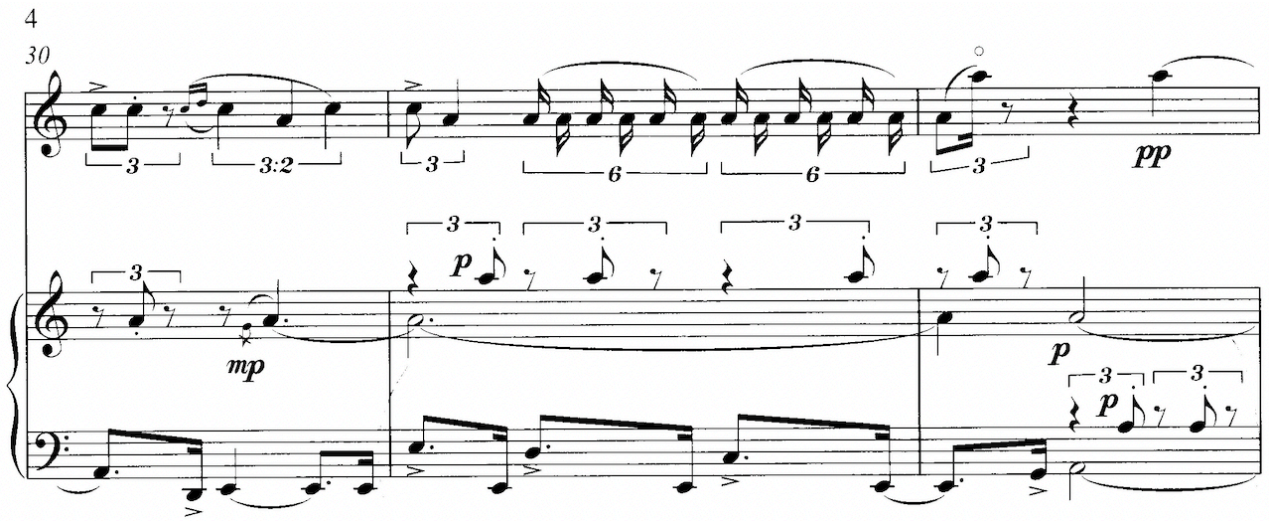


The piano and violin play a rhythmical pentatonic melody in mm. 27-29, and 31-32. The brisk string crossing is back in m.31 as a substitute for a deep *nonghyeon*. Although in m. 41, the violin does not have string crossings nor slides in place of the deep *nonghyeon* from *Cloud Study I*. Instead, there are repeated A notes played on the G string, which would be able to give the intended deep timbre even if it is not the striking clone of a deep *nonghyeon*.

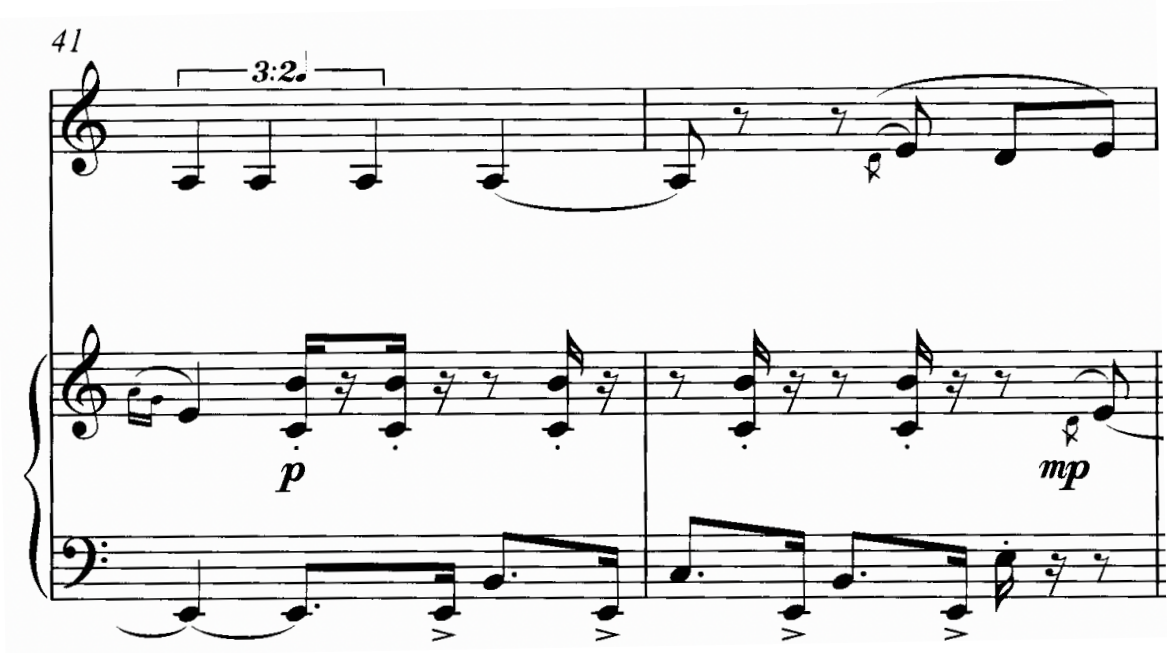
Example 16. *Cloud Study III* mm. 27-29



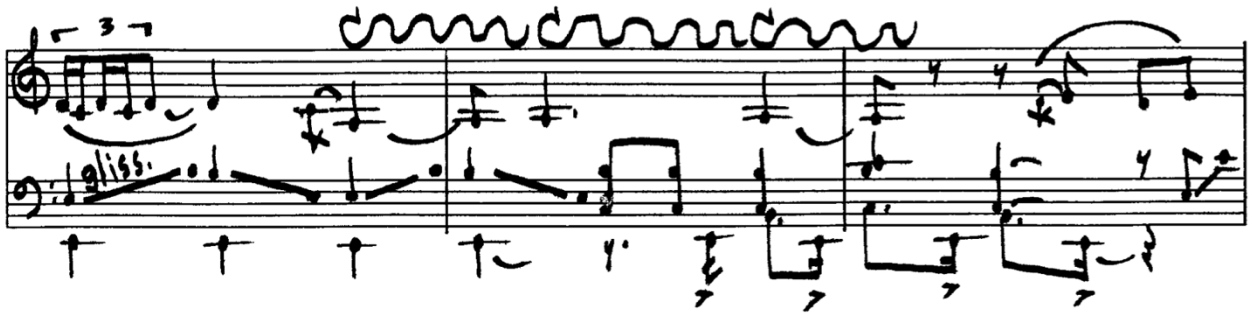
Example 17. *Cloud Study III* mm. 31-32



Example 18. Repeated A notes in m. 41 from *Cloud Study III*

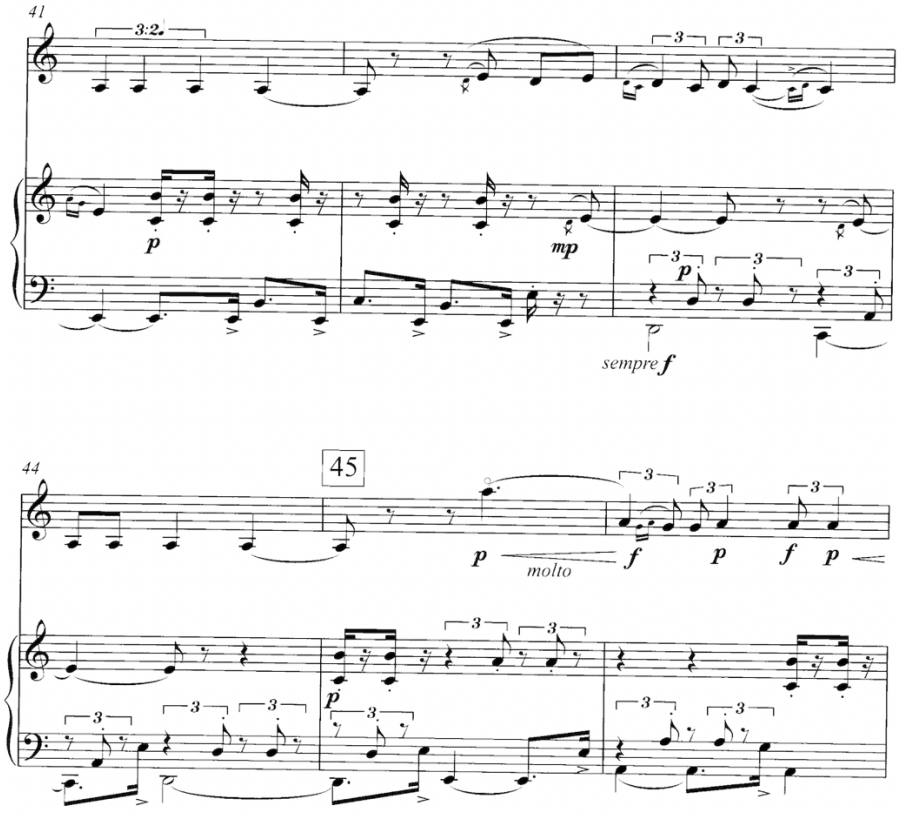


Example 19. Deep *nonghyeon* in m. 41 from *Cloud Study I*

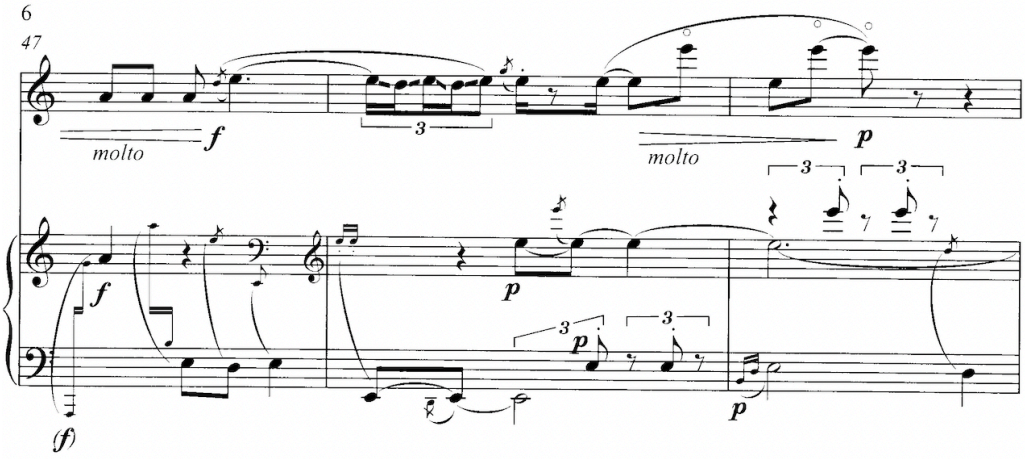


From m.43, the piano repeatedly plays frequent A minor chords, like its solo in section B. In mm. 54-55, the violin has a separate-bowed glissando that leaps from A to one octave higher, but in the original *Cloud Study* the *haegeum* does not have a glissando, despite the instrument having a glissando technique. *Haegeum* can play a type of glissando called *chu-sung* and *twe-sung*, done by the left hand. *Chu-sung* is an upward glissando, and *twe-sung* is a downward glissando. There is a similar technique called *juhn-sung*, where the left-hand makes a short glissando and returns quickly to the original note, which makes it closer to a shake than a glissando. In *Cloud Study*, instead of the glissando, the *haegeum* uses a slur, and the slur continues into a *nonghyeon* instead of the 3:2 rhythm notated in the violin version and unlike the violin the A note from measure 54 does not leap to a higher register. This could have been an experimental effect for the violin, dividing the notes by separate bowing and different registers but choosing to still connect the notes by putting in a glissando, and also the unconventional 3:2 rhythm. Playing a single note in one bow just like the *haegeum* would not have allowed the violin to accurately imitate the characteristic wobbly unrestrictedness of *nonghyeon*.

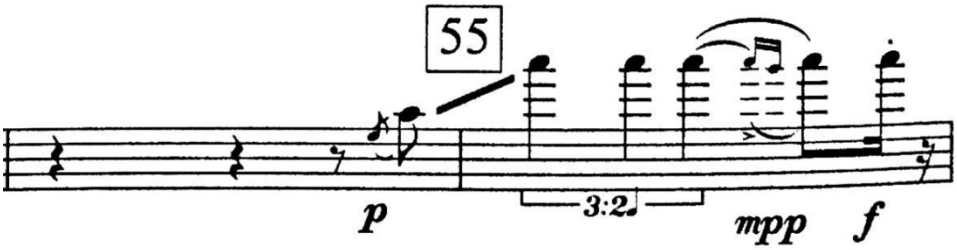
Example 20. A minor chords in m. 43 from *Cloud Study III*



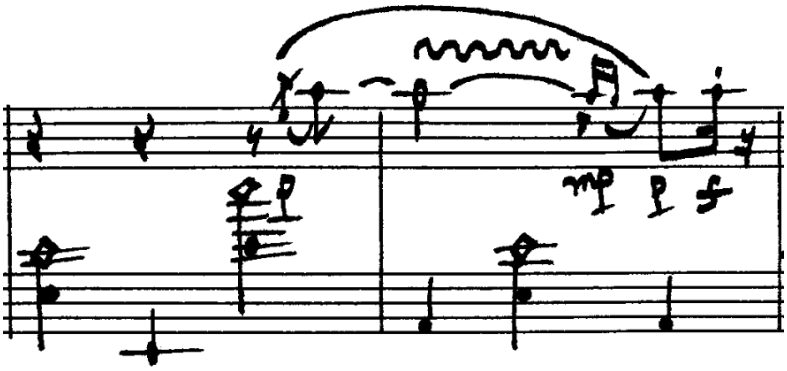
Example 21. Chords from *Cloud Study III* mm. 47-49, similar to the chords from later piano solo



Example 22. Violin glissando in *Cloud Study III* mm. 54-55



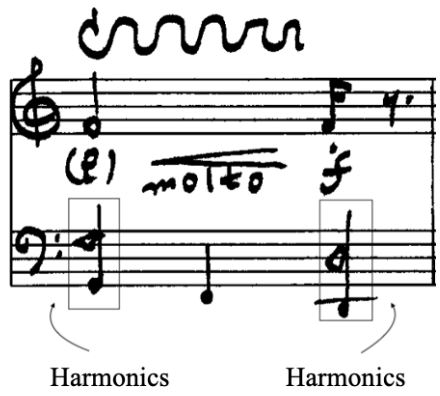
Example 23. *Cloud Study I* mm. 54-55



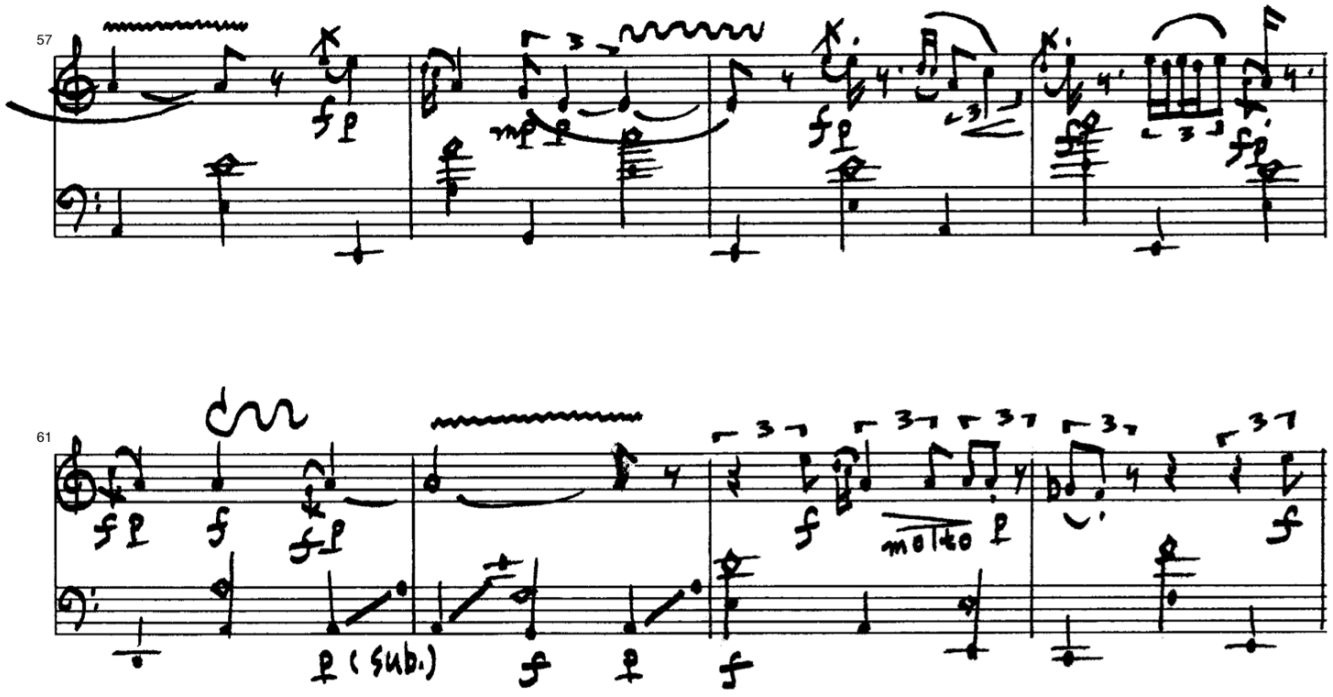
In mm. 57-61, the piano plays repeated rhythms with ornaments meant to be *koto* harmonics in the original *Cloud Study*. The *koto* harmonic is a left-hand technique which can only be performed at the second partial, an octave higher than the open string, and notated similarly to Western string instrument harmonics.[93]

[93] Ibid. p. 140

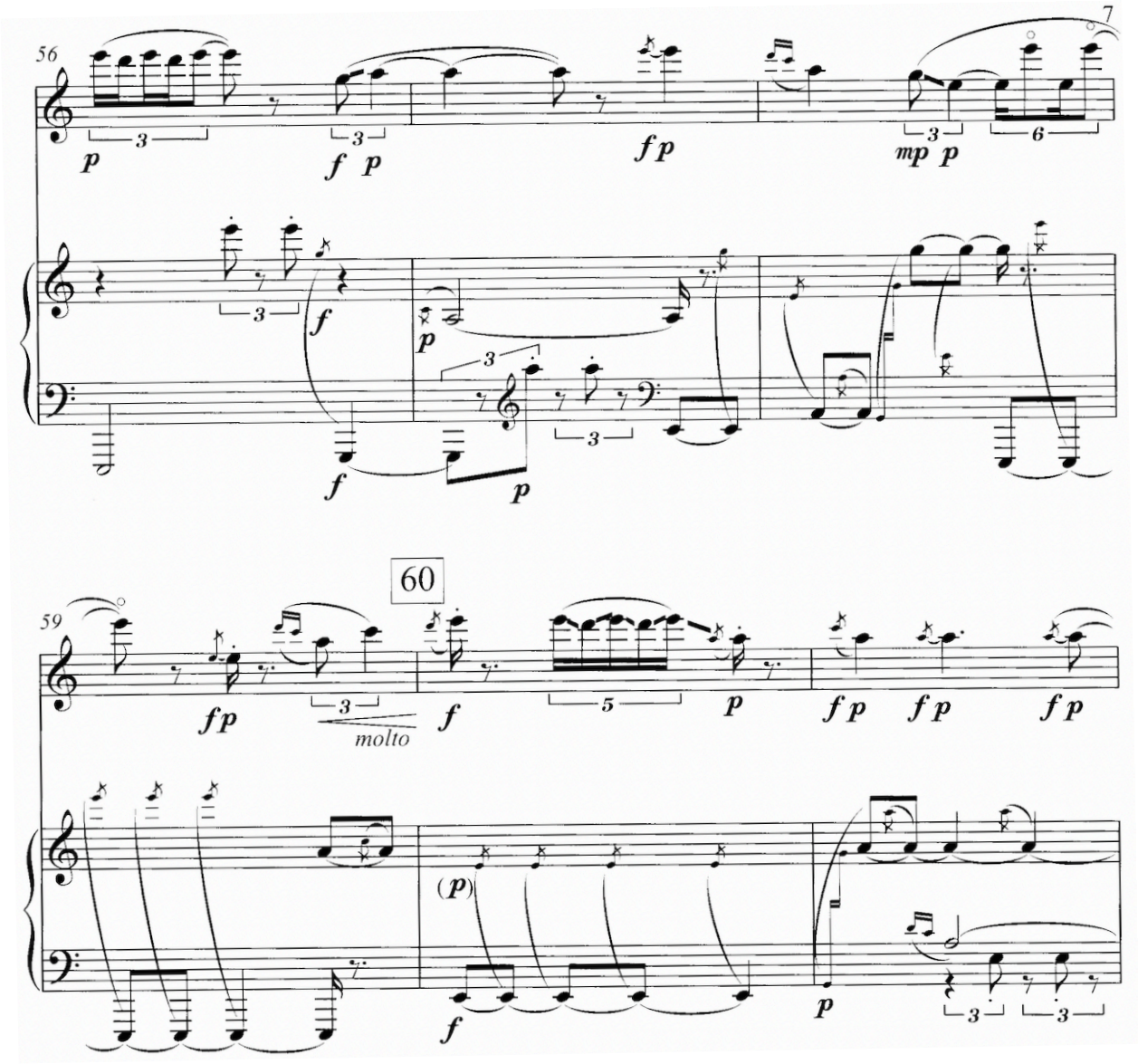
Example 24. Bass *koto* harmonic excerpt from *Cloud Study I*



Example 25. *Cloud Study* mm. 57-61, with bass *koto* harmonics

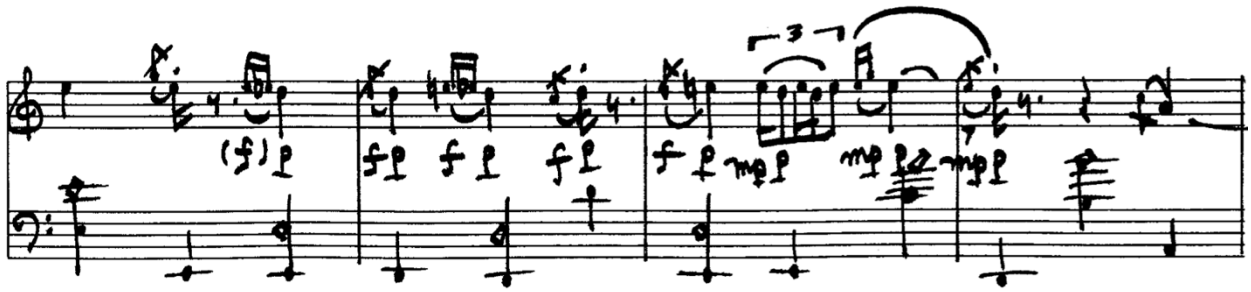


Example 26. *Cloud Study III* mm. 57-61, with piano ornaments



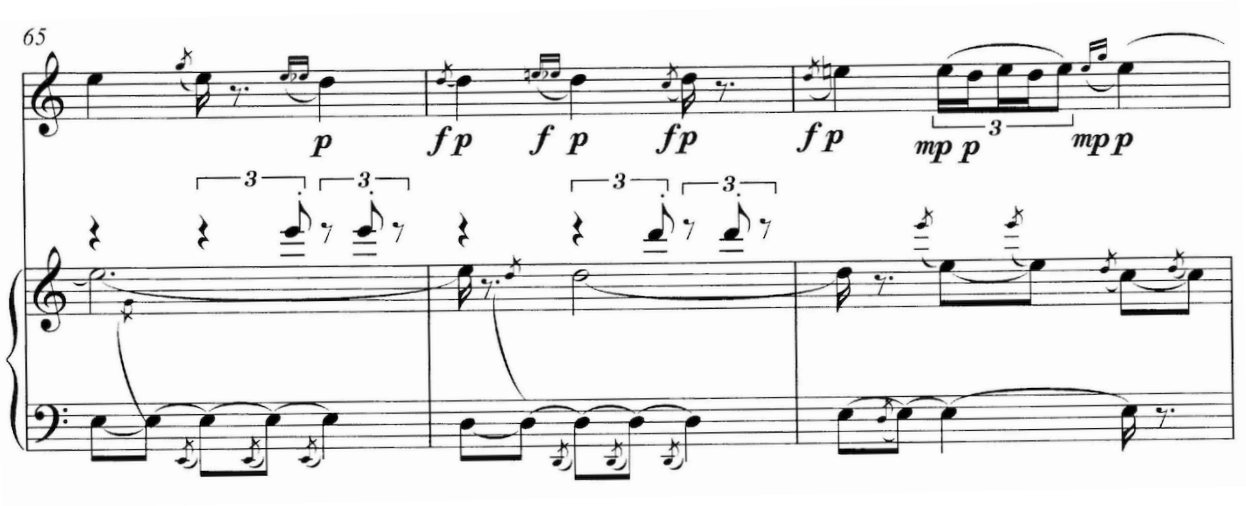
In mm.65-68 of *Cloud Study*, there are a series of *kkumim-eum* in the *haegeum* section, which is a term that covers all types of left-hand ornamenting notes, including the appoggiatura and the turn.[94] Due to the nature of the *haegeum*'s left hand techniques where the hand is suspended without a fingerboard, most of the ornamental *kkumm-eum* sound like slides, or a mini-glissando. In *Cloud Study III* the violin version has similar ornaments as well, and because of violin fingering techniques where ornaments less than half notes apart are usually played with the same finger, the ornaments in mm.65-66 results in a sliding sound effect, similar to the *haegeum*.

Example 27. A series of *kkumim-eum* from *Cloud Study I* mm. 65-68



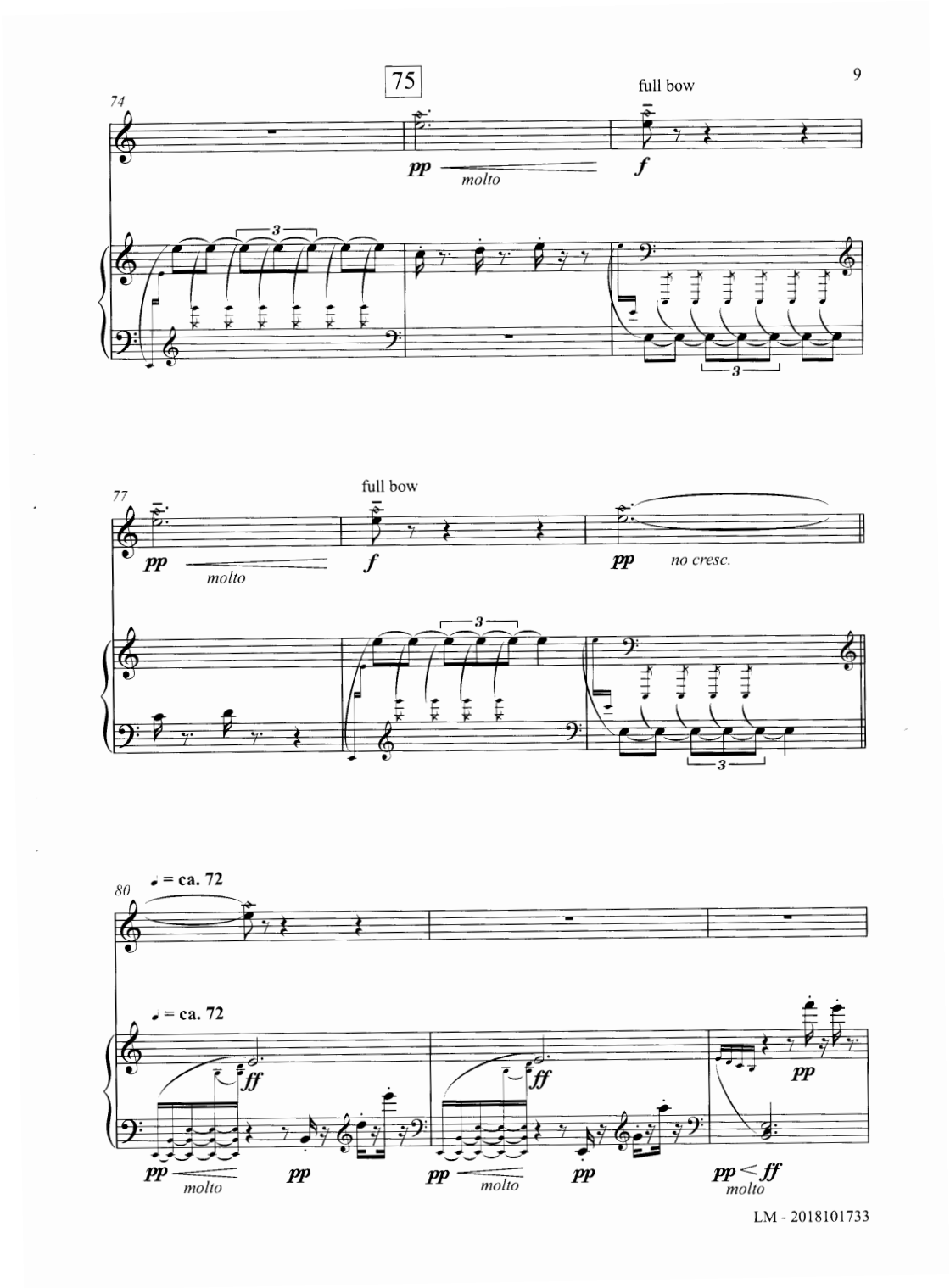
[94] Hee-sun Kim, Hae-sook Kim, Joon-young Kim, Jeong-seung Kim, Chi-wan Park, Sung-ah Kim, Sang-hun Kim. *Traditional Korean Instruments: A Practical Guide for Composers* (National Gugak Center, 2018) p. 251

Example 28. A series of ornaments from *Cloud Study III* mm. 65-67

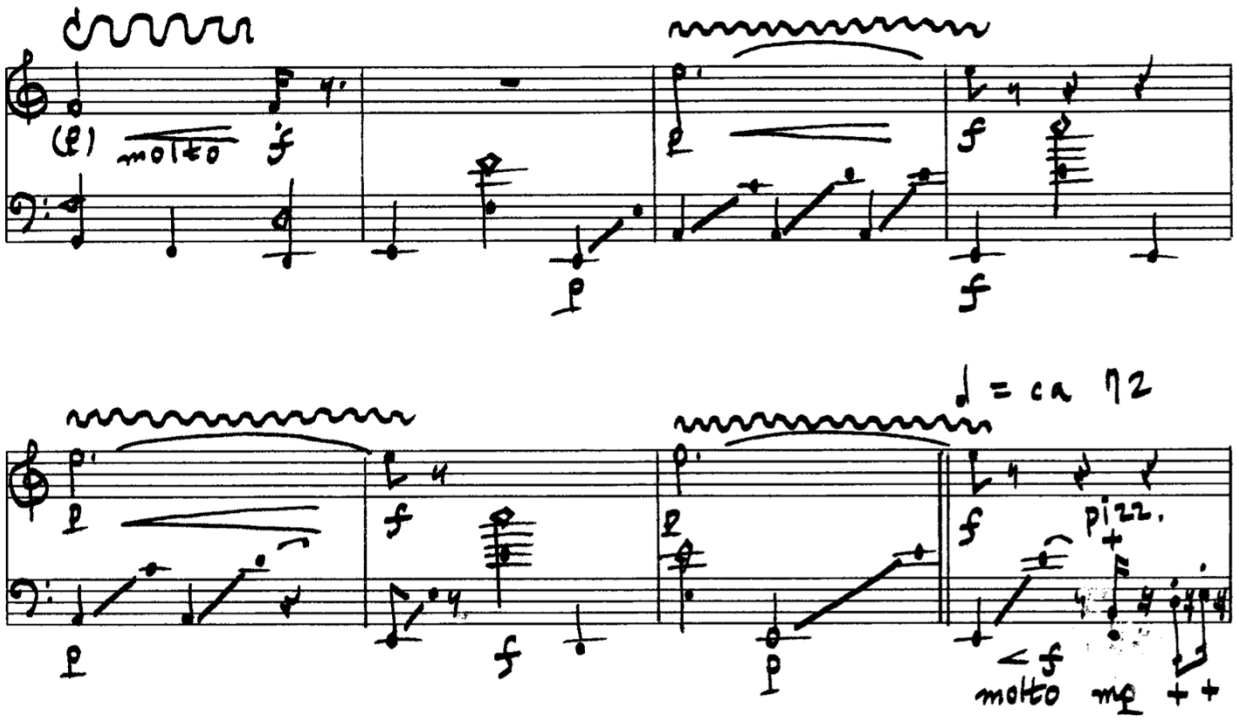


Before going into section B, the violin plays a repeating phrase of a single long E harmonic in mm. 75-80. In the original *Cloud Study*, the *haegeum* plays the long E with a thick *nonghyeon*. The resulting effects are vastly different between the two since in violin performance, harmonics are rarely vibrated. Still, like the ever-changing clouds, as mentioned in the poem, the impression does not always have to be the exact same. The main effect going on in this portion is the repeated high register E, going from *pianissimo* or *piano* to *forte*. Whether played with strong *nonghyeon* or with sharp violin harmonics, the drawn out note rings clear above the bass *koto* and piano. They then both fade out in measure 80, giving way to the bass *koto* and piano for their grand solo section.

Example 29. Long E harmonics from *Cloud Study III* mm. 75-80



Example 30. *Nonghyeon* from *Cloud Study I* mm. 75-80



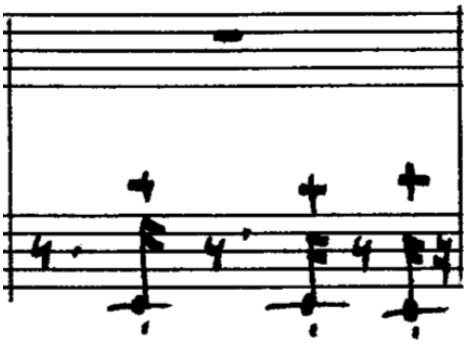
Section B

This section starts with a piano solo, originally a bass *koto* solo. The piano moves back and forth between *fff* and *ppp*, acting as a bridge between the powerful and rhythmical A section and the more lyrical B section. However, in the original bass *koto* version, that contrast is weaker. The violin has a bigger role in the melodic line in this section. In the piano solo section, the piano frequently plays A minor chords. In the original version of *Cloud Study*, the *koto*, which was overshadowed by the *haegeum* in section A (due to the higher pitch of the *haegeum*), is given the chance to showcase its unique characteristics. But in the piano version of the solo, that charm is much lessened because the solo is suited for a zither instrument like the bass *koto* and meant to showcase a zither instrument's characteristics. In this section, there are many glissandi parts for the bass *koto* solo, but it is not indicated as glissandi for the piano. Even if it was, it is difficult to

imitate the qualities of a plucked zither instrument with the piano, so it would not have given a similar effect. The *koto* glissando is a right-hand technique that gives a rippling effect, which is different from that of several left-hand glissando techniques such as *uchiaki*, a form of *tsume* technique that creates the illusion of a glissando by scraping three or four strings rapidly and is indicated by an arrow in the direction of the pitch.[95]. The glissando can be performed with any of the fingers and is indicated with the same glissando symbol used for Western instruments.

The bass notes are emphasized by staccato in the piano part, and pizzicato in the *koto* part. Interestingly, the bass *koto* has a pizzicato technique, despite already being a plucked instrument. When the performer uses fingertips instead of *tsume* to pluck, that is called pizzicato. It can either be done with the left hand, which will be indicated by "+" above the note, or with the third and fourth fingers of the right hand, which in that case will be indicated with "pizz."[96]

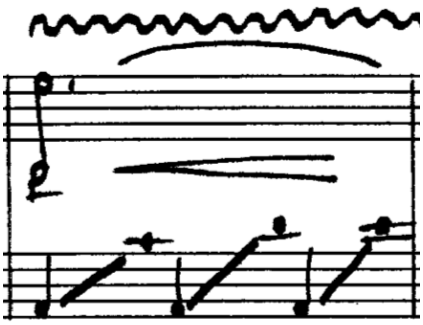
Example 31. Excerpt of bass *koto* pizzicato from *Cloud Study*



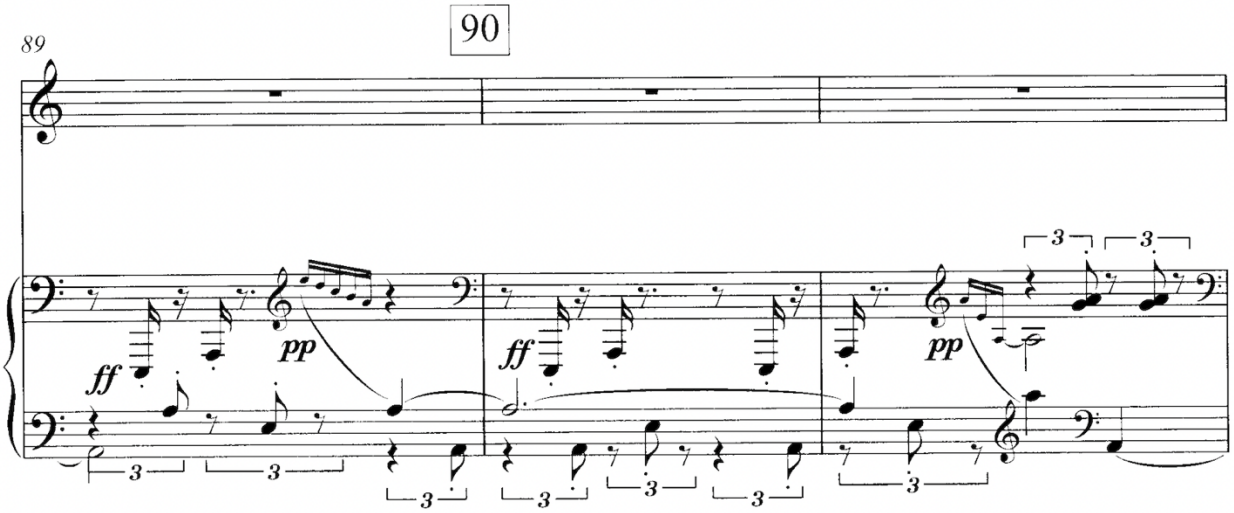
+ : Pizzicato notation

[95] Minoru Miki, *Composing for Japanese Instruments* (University of Rochester Press, 2008) p. 145
[96] Ibid. p. 130

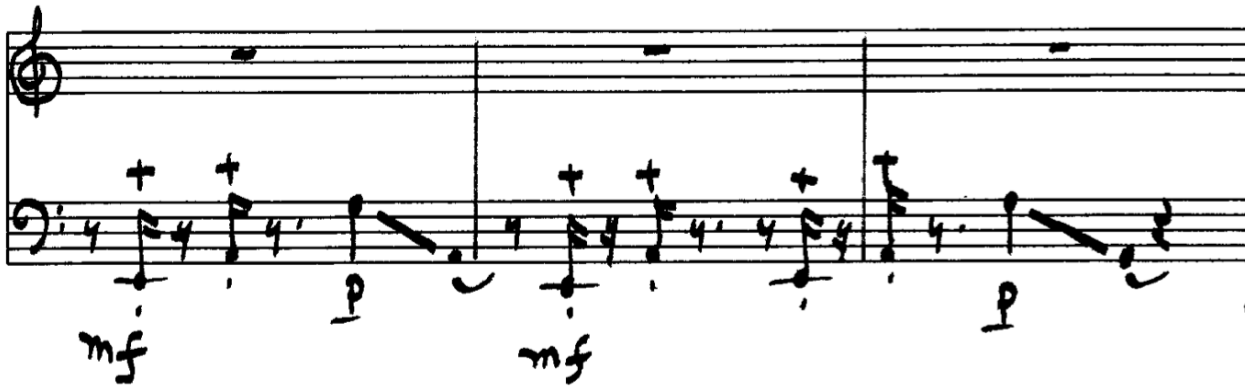
Example 32. Excerpt of bass *koto* glissando from *Cloud Study*



Example 33. *Cloud Study III* mm. 89-91, piano solo with staccato and ornaments

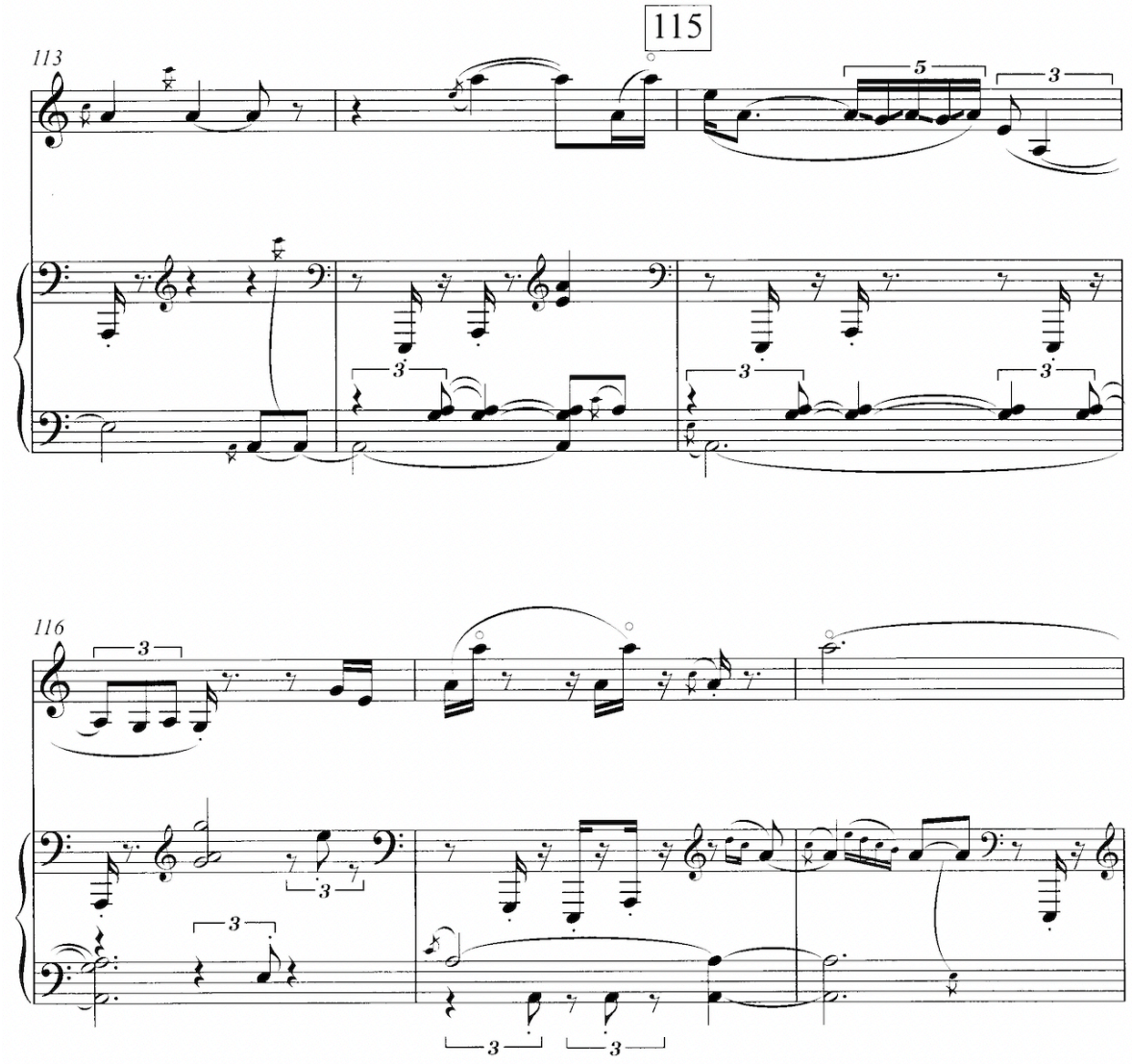


Example 34. *Cloud Study I* mm. 89-91, bass *koto* solo showcasing pizzicato and glissando

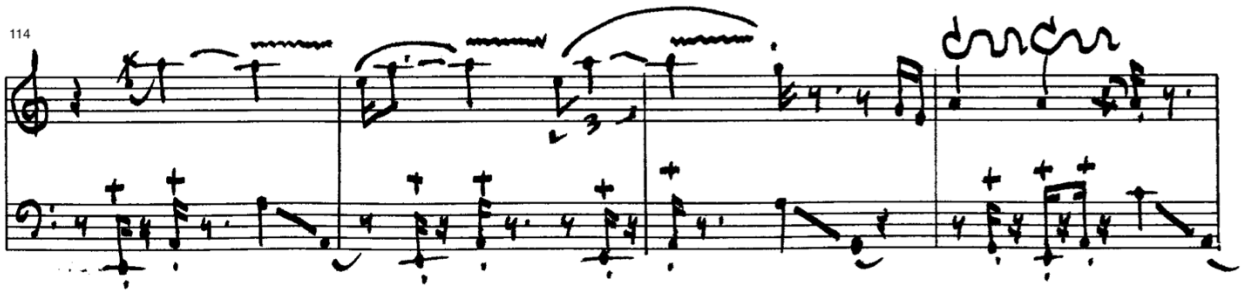


In mm. 115-117, the violin melody plays a repeating downward rhythm, which then connects to a short rhythmic pattern of repeated double 16th notes with harmonics. In the corresponding *haegeum* section, the melody goes upwards and then connects to two quarter notes with deep *nonghyeon*. But the notes are the same, just in different registers which leads to the difference of upward and downward rhythms. In m. 118, the violin has a long harmonic A note, but in *Cloud Study I*, the *haegeum* has a long A note with a deep *nonghyeon*.

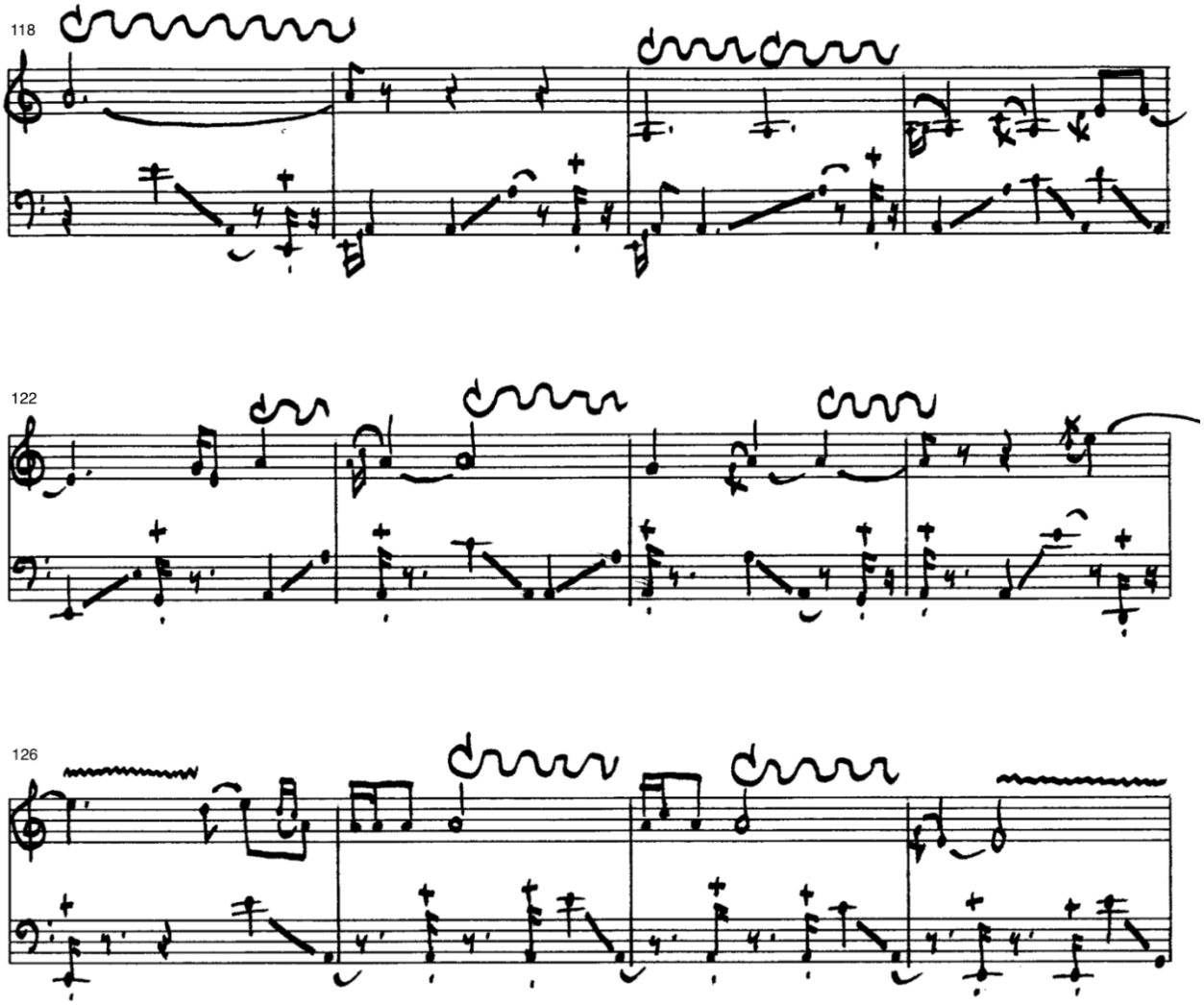
Example 35. *Cloud Study III* mm. 115-118



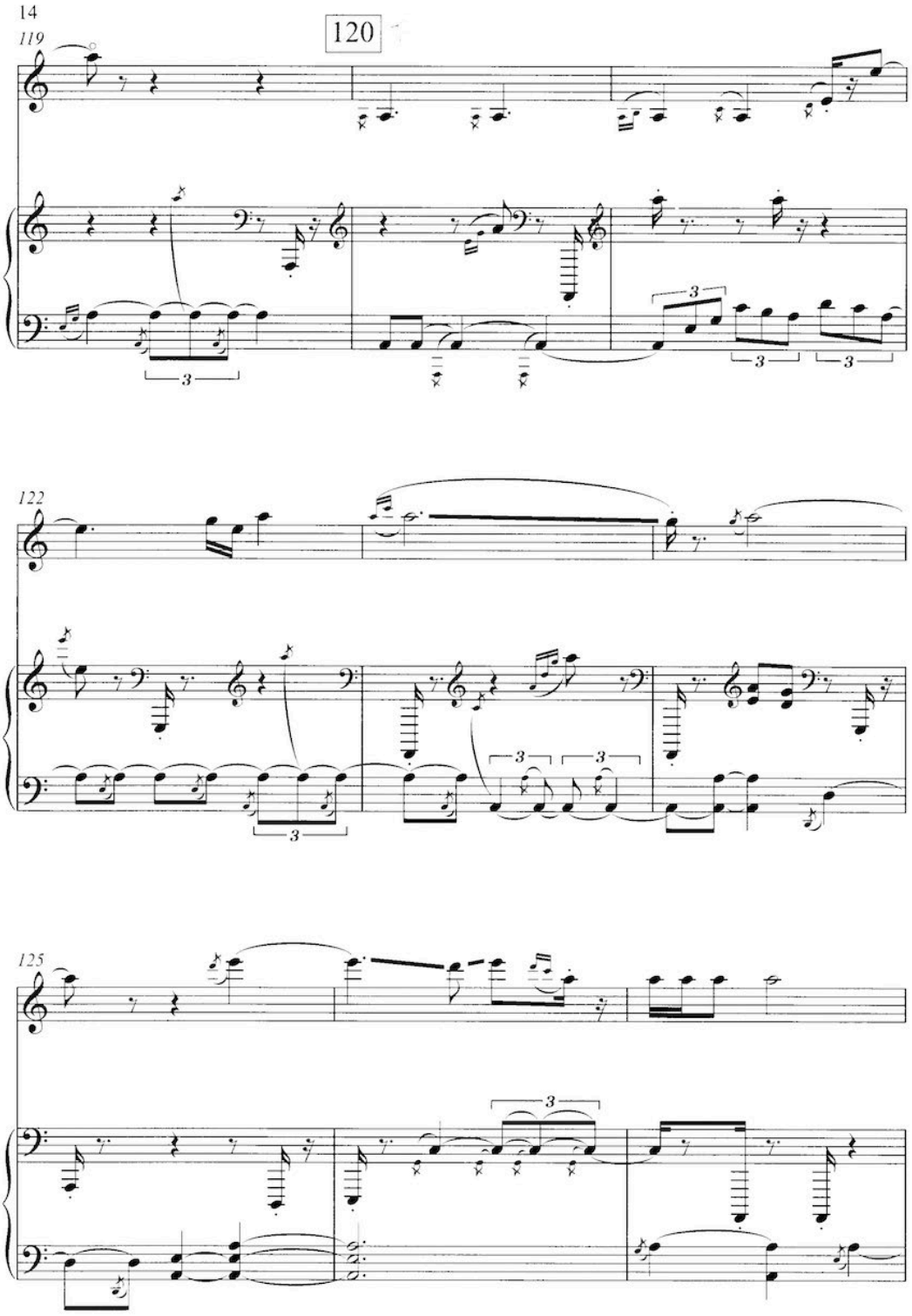
Example 36. *Cloud Study I* mm. 115-117



Example 37. *Cloud Study I* mm. 118-126



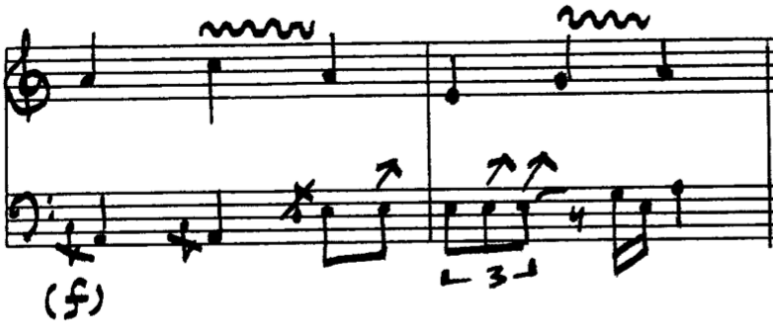
Example 38. *Cloud Study III* mm. 119-126



In example 38, the violin has a glissando in m. 123 and m. 126. In the original *Cloud Study*, example 37, those are indicated as deep *nonghyeon* and shallow *nonghyeon*, respectively. The deep *nonghyeon* in m. 123 is a lower register, and the shallow *nonghyeon* in m. 126 is a higher register, and the different *nonghyeon* should highlight the different registers better. In the violin version, since both are a similar glissando and on the E string, the vibrato may be deployed differently to give a similar contrasting effect.

In mm. 154-155, the bass *koto* plays a flicking technique using the upstroke called *kozume* which is played with the front of the *tsume* and indicated with diagonal upward arrows.[97]

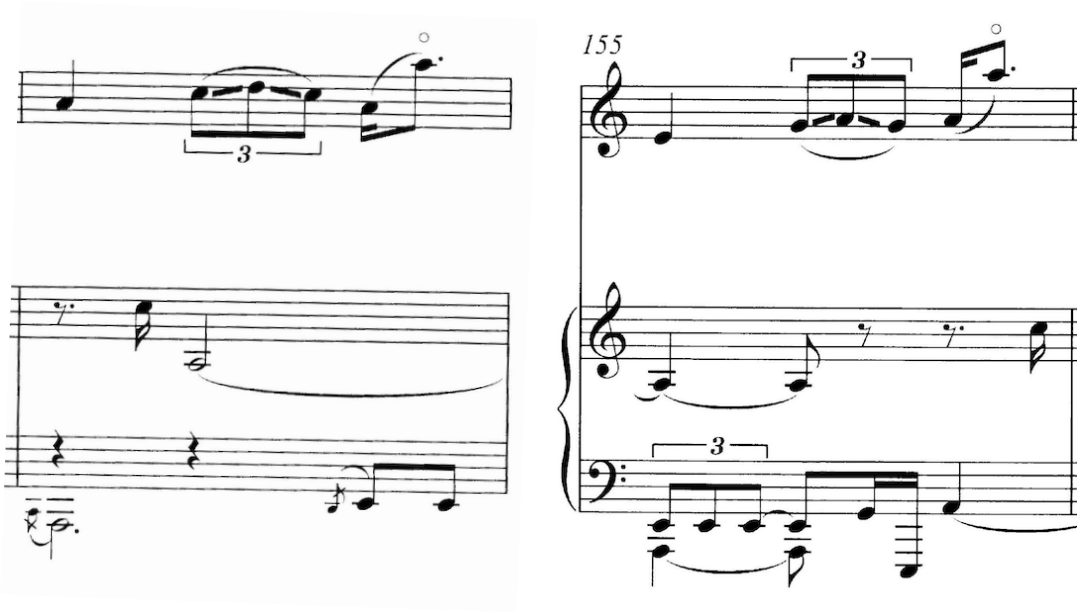
Example 39. *Cloud Study I* mm. 154-155 with bass *koto kozume*



 : *Kozume* notation

[97] Ibid. p. 144

Example 40. *Cloud Study III* mm. 154-155

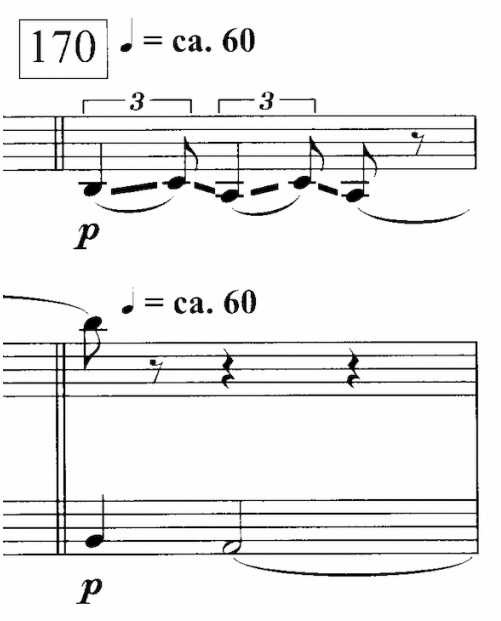


But you can see in example 40 that the piano does not have any special notation to indicate the imitation of the *kozume* technique whatsoever. The flick of *kozume* is a difficult sound quality to imitate on a keyboard instrument, so perhaps it was taken out in the piano version, or the composer may not have felt the need to reconstruct every bass *koto* technique into a keyboard version.

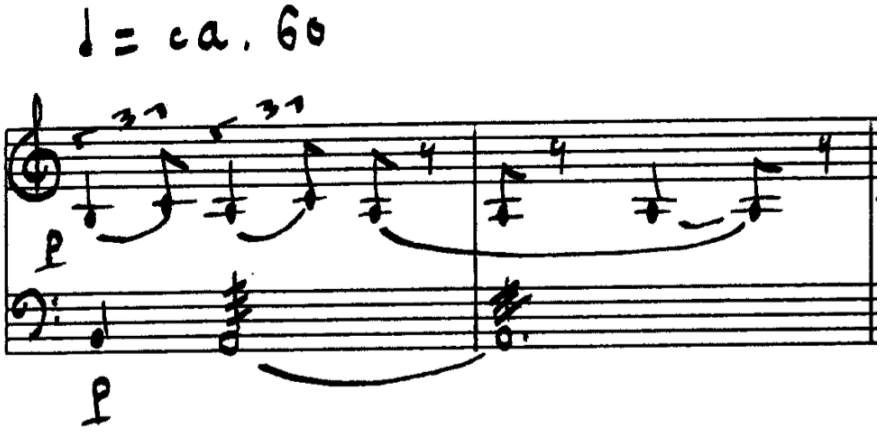
Coda

The coda goes back to the slow tempo of the beginning, with a similar slide-glissando but a different melody, and even slower than the opening. Interestingly, the original *Cloud Study* has the *haegeum* play the same melody instead of a slow *nonghyeon*, possibly to differentiate from the opening.

Example 41. *Cloud Study III* coda

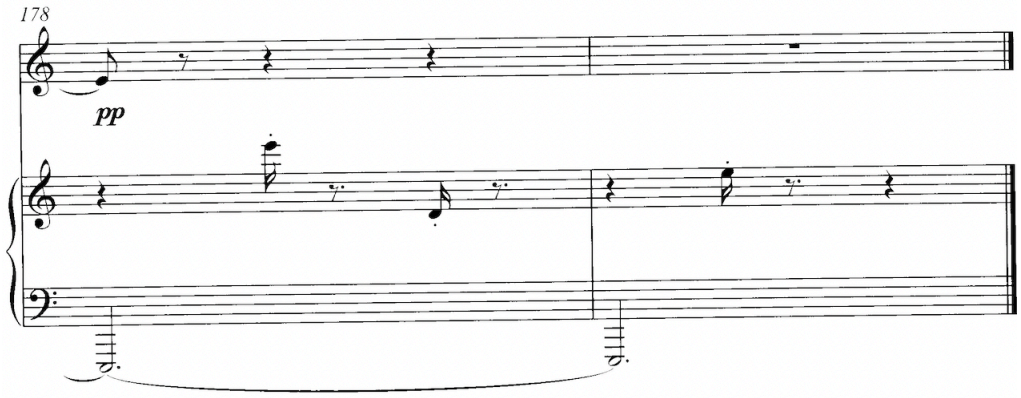


Example 42. *Cloud Study I* coda

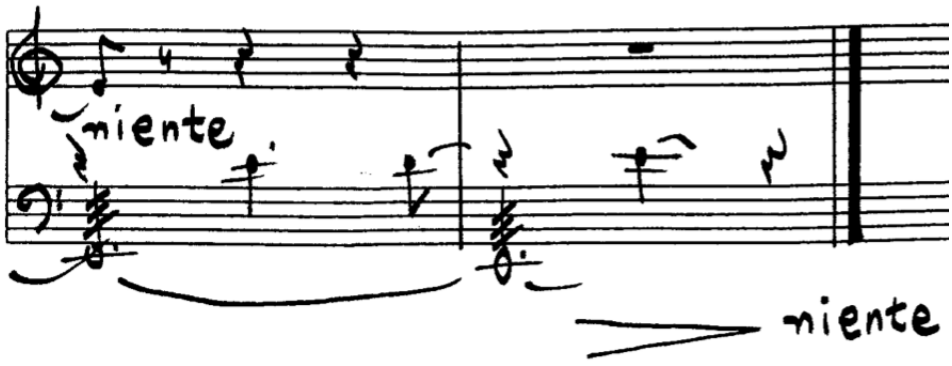


The last measure of the piece ends with a short E note, which gives the impression of something not quite finished and an implication of going beyond, just like the poem's vague ending about how the clouds "aren't obliged to vanish" and sail on while not having to be seen. In *Cloud Study I*, the composer has written in *niente* (fade out) for both the *haegeum* and bass *koto*. *Cloud Study III* has no such markings, but the performers should be aware of the original version and perform as intended.

Example 43. *Cloud Study III* ending



Example 44. *Cloud Study I* ending



Without the knowledge that the piano is supposed to be imitating the bass *koto*, a few pianists, when presented with the piece, thought it to be an imitation of the *jangu* (Korean double-sided percussion instrument) or a form of pointillism at first. It then leads to the question, why did the composer compose the piano and violin version in the first place? According to composer Na, it was an arrangement made by means of a commission, so it wasn't the result of the composer's own decision. Most of the *haegeum* and bass *koto* techniques are altered to fit the qualities of violin and piano, but even so, the nature of the piece is more suitable for the *haegeum* and bass *koto*. Therefore, the violinist and pianist should know the functions of *haegeum* and *koto* before attempting to perform this piece, the violin perhaps having a much easier time getting familiarized than the piano because of its obvious similarities with the *haegeum*.

CHAPTER 5: CONCLUSION

The current world is becoming more culturally diverse than ever before, with expanding diasporas leading to more sustained exposure to and exchange between various cultures. Even in the fine and applied arts, there has been an influx of people from diverse backgrounds, including composers into the music field. Many composers have successfully incorporated their own culture into another culture or, in some cases, combined several cultures to create wonderful multicultural works.

Western-based Asian composers, who have their roots on the opposite side of the earth, have many fine examples of intercultural dialogues in their music. Some Asian composers compose music fully in the Western style, while others will compose Western music with Asian elements, and some will compose Asian music with Western elements. Asian-American composer Hyo-shin Na approached her *Cloud Study* series in the style of East Asian music which has Western elements and is written in Western staff notation.

The performance goal of *Cloud Study III* is to showcase the East Asian timbral qualities of the original while using a standardized Western instrumentation. Instrumentation is not important when showing off the style of music, for any instrument can express any kind of music, as is demonstrated by the *Cloud Study* series. While the composer does not wish to be labeled as intercultural or multicultural or any other cultural term, her work *Cloud Study* is an effortless display of cultural diversity.

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