

SCREAMING AT WATERFALLS

SYNTHESIS OF CULTURE, VOICE AND PURPOSE: SCULPTING
STATEMENT THROUGH CROSS-CULTURAL COMPOSITION

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Abstract

Screaming at Waterfalls is a programmatic instrumental piece that uses cross-cultural instrumentation and composition to address the use of children as soldiers in armed conflict. The aim of the piece is above all to bring awareness to this tragedy.

Screaming at Waterfalls is a single-movement piece. The musical material used in its construction was composed solely with the issue of child soldiering in mind. My use of Korean music and instruments, as well as musical sources from the Bobwe of Northern Congo, the Soga in Uganda, and the Ewe of Ghana, all stems from the central goal of writing music that addresses the use of children in armed conflict. Because *Screaming at Waterfalls* integrates the music of more than two musical cultures, and does this in a variety of ways, it leaps beyond the cursory issues of cross-cultural interchange, such as Western society's fascination with the "exotic." This creates a much more compelling consideration of interchange across genres and cultures because it is musical integration for a purpose *beyond* integration: all compositional decisions served a higher artistic goal.

The source materials from Korean and African music were not approached as novelties, but rather as valid resources fundamental to the craftsmanship of the music, just like counterpoint and voice leading. *Screaming at Waterfalls* integrates material foreign to the native culture of the composer as a compositional technique rather than merely a genre (or sub-genre) of music. It looks to not only re-contextualize the "borrowed" music (non-Western music in this case) but also to re-contextualize cross-cultural music as a whole.

When these resources are looked at in the same light as any other compositional approach, the composer's creative palette is broadened. His or her musical language is likewise augmented so that broader musical ends can be met that may not have been considered otherwise.

They filled the forms and asked my age, and when I said 16, I was slapped and he said, 'You are 18. Answer 18.' He asked me again and I said, 'But that's my true age'. The sergeant asked, 'Then why did you enlist in the army?' I said, 'Against my will. I was captured.' He said, 'Okay, keep your mouth shut then,' and he filled in the form. I just wanted to go back home and I told them, but they refused. I said, 'Then please just let me make one phone call,' but they refused that too.

– Maung Zaw Oo, describing the second time he was forced into the Tatmadaw Kyi (army) in 2005.¹

¹ Child Soldiers Global Report 2008, "Voices of Child Soldiers," internet, www.childsoldiersglobalreport.org: last accessed September 8, 2010.

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I. What the screaming is about: a broad look at the piece

CHILD SOLDIERS

The use of children in armed conflict is a worldwide epidemic. Child soldiering closes off chances for peace in the regions in which it is found by indoctrinating young minds in the ways of hatred and violence. Child soldiering stifles opportunities for these children to have and create stable family units. In regions where education is already a rare commodity for many, child soldiers in particular find a life of peace closed off to them. They often have a difficult time reintegrating in society. This stymied demographic creates an imbalance in those regions' capacities to have a specialized and diverse labor force. Because of this, poverty continues to be very high, which leads to more conflict.

Many of the children never get outside of life in the various military and paramilitary groups into which they are forced to serve. This perpetuates a cycle of brutality. The children themselves eventually become the ones carrying on the practice of abduction, violence and strife.² The continuation of it all seems at times inexorable, like a massive waterfall, and the efforts to combat it like nothing more than impotent screaming.

Below are quotes and statements issued from various regions in which child soldiers have been exploited:

² In addition to the Child Soldiers Global Report, two books I used as resources are: *Child Soldiers: From Violence to Protection*, by Michael G. Wessells, and *Child Soldiers: the role of children in armed conflict*, by Ilene Cohn, Guy S. Goodwin-Gill, and Institut Henry-Dunant.

Myanmar (Burma):

“In the mornings we had to do long and short runs with backpacks. We had to run five miles a week, and do long marches of about 30 miles. I was 11, so I couldn’t keep up but had to do my best, otherwise they whipped me with the strings attached to their whistles... When we had to run and I couldn’t carry my gun anymore, the older ones tried to help by taking my gun and running along with me.”

– Htun Myint, describing his training in the Tatmadaw Kyi at age 11.³

Uganda:

“I feel pain from the rape, as if I have wounds inside, and I am afraid to have a disease. I would like to get tested but there is nobody to help me. I was tested in the reception centre in Gulu, but I was never told the result. The doctor said that it is better not to know the result.”

– Girl age 17, previously abducted by the LRA.⁴

Liberia:

“I was living in Foya when government troops entered. I stayed with them from 1999-2003. I was captured with other small girls. There were eight of us altogether. We were all used by this one commander who would rape all of the eight girls. Now I have stomach problems. I am told that I have an infection but when I take medicine I don’t really feel better.

³ Child Soldiers Global Report 2008.

⁴ Child Soldiers Global Report 2008.

I was in my village seeking traditional medicine when the DDR [Disarmament, Demobilization and Reintegration program] was going on so I missed out. I am still not all right fully.”

– Faith, now 18, was 13 when captured by government troops.⁵

Nepal:

“They [the army] took us to the barracks. They beat us both with their guns and boots. After 15 days my friend died from the beatings. They beat me repeatedly. Once I was beaten unconscious and taken to the hospital. When I regained consciousness I was taken back to the barracks and beaten again. I nearly died. I don’t know why they beat me.”

– Ram, recruited in 2004 by the Maoists when he was 14 years old describes his capture by the Royal Nepal Army one year later.⁶

Chad:

“Child soldiers are ideal because they don’t complain, they don’t expect to be paid, and if you tell them to kill, they kill.”

- Senior officer in the Chadian National Army (ANT).⁷

The Child Soldiers Global Report released the following statement for their media launch of the 2008 report:

⁵ Child Soldiers Global Report 2008.

⁶ Child Soldiers Global Report 2008.

⁷ Child Soldiers Global Report 2008.

“It is the responsibility of governments worldwide to protect them [the children] from the conflicts adults create and perpetuate. The Optional Protocol on the involvement of children in armed conflict - which is the key international treaty in this field - has been ratified by 120 states. Yet our research shows that governments in at least 17 countries flouted international standards and allowed children to be used in hostilities in armed forces, in auxiliary forces, civilian defence groups, in armed groups acting as their proxies, or as spies.

“The government record is shocking given their legal obligation to protect children’s safety and well-being. The major challenge, however, rests with non-state armed groups. They are the largest recruiters of child soldiers, and the most resistant to change; tens of thousands of children remain in the ranks of dozens of armed groups in at least 24 different countries or territories. ...The majority have remained unmoved by efforts to make them change their practices. They are largely ignorant of or impervious to the norms of international law and standards, resistant to pressure and persuasion and outside the reach of initiatives to end the involvement of children in armed conflict.

“We cannot simply allow children under the control of armed groups to be written out of the protection equation; it is a global failure that they have yet to receive protection, and a global challenge to improve their lives. ...It means strengthening efforts to pressure and persuade armed groups to change their practices. It also means changing conditions that

make child recruitment possible. This means building legal and institutional protections as well as improving social and economic conditions for the world's children – it is no coincidence that the poorest and most marginalized children are among those most vulnerable to recruitment.

“It is not all bad news. In the last four years, tens of thousands of children have been demobilized from fighting forces with the end of long-running conflicts, while the International Criminal Court has taken the first steps to end the impunity child recruiters have always enjoyed in the past. But much more needs to be done to address the needs of former child soldiers.

“Our research has revealed that, disarmament, demobilization and reintegration programs (DDR) have repeatedly overlooked the special needs of children, and that tens of thousands of child soldiers are simply excluded from these processes whether by default or design. The particular needs of girl soldiers and their babies are almost always ignored... There is no excuse for this: everyone involved in conflict resolution and peace-building initiatives around the world must ensure that child soldiers are placed firmly at the centre of DDR programs. All that is required is funding, and the commitment to apply lessons learned from experience on the ground.”⁸

⁸ Child Soldiers Global Report 2008, “Statement for the media launch of the 2008 Child Soldiers Global Report,” internet, www.childsoldiersglobalreport.org; last accessed September 8, 2010.

[Figure 1.]

"I feel so bad about the things that I did.

It disturbs me so much that I inflicted death on other people. When I go home I must do some traditional rites because I have killed. I must perform these rites and cleanse myself. I still dream about the boy from my village that I killed. I see him in my dreams, and he is talking to me, saying I killed him for nothing, and I am crying."

A 16-year-old girl after demobilization from an armed group
(Source: U.S. State Dept. TIP Report 2005)

"The use of children as soldiers has been universally condemned as abhorrent and unacceptable. Yet over the last ten years hundreds of thousands of children have fought and died in conflicts around the world.

Children involved in armed conflict are frequently killed or injured during combat or while carrying out other tasks. They are forced to engage in hazardous activities such as laying mines or explosives, as well as using weapons.

Child soldiers are usually forced to live under harsh conditions with insufficient food and little or no access to healthcare. They are almost always treated brutally, subjected to beatings and humiliating treatment.

Punishments for mistakes or desertion are often very severe.

Girl soldiers are particularly at risk of rape, sexual harassment and abuse as well as being involved in combat and other tasks.

(Source: Coalition to Stop the Use of Child Soldiers,
<http://www.child-soldiers.org/childsoldiers/child-soldiers>)

**"Birth was the death of him."
-Samuel Beckett**

Program notes, as printed in the score.

NOTATING TRAGEDY

Screaming at Waterfalls is a programmatic instrumental piece that uses cross-cultural instrumentation and composition to address the use of children as soldiers in armed conflict. A single-movement work, the aim of the piece, above all, is to bring awareness to this tragedy. All of the musical material works solely towards that aim. Nothing was written or utilized for purely aesthetic purposes. Each musical component and compositional device fell under the scrutiny of lining up with the message of the piece.

The program notes in the score consist of quotes from children that have been victims of these horrors, as well as one quote from Samuel Beckett (see [Figure 1](#)). There is nothing from the composer to contextualize these quotes. This creates loose parameters in which the audience will receive the music. However, it is left to the individual listener if they will receive the music as a narrative, imagery, or whatever else may come to mind as they contemplate the message for which the piece was constructed.

There are also quotes throughout the music. These are portions of the quotes found in the program notes, presented whole or in pieces across the top of the score and performers' parts at various sections of the piece. The audience does not see or hear these. They are for the performers and conductor only.

A few years ago I had the opportunity to attend a series of readings sessions of one of my pieces by the Omaha Symphony, which culminated in a public performance. The piece they played had been based on a poem by D.H. Lawrence. The poem appeared in the score, but not in the individual parts. Michael Daugherty, who was the composer-in-residence at this event, asked the ensemble how many of them would like to have a

copy of the poem in their parts. Almost every hand went up. I learned then that performers are much more interested in the composer's inspiration for a work than I had realized. Chagrined, I proceeded to read the poem out loud to the ensemble, and in subsequent rehearsals, the music was different: it was better.

[Figure 2.]

"...that I killed."

J
Meno mosso ♩.=40 (♩.=120)

Aja. *pp* *f* *p sub.* *f* *p* *f*

Piri

Dae.

Portion of a quote from the program notes placed at the top of the music.

Thus, in *Screaming at Waterfalls*, my decision to include throughout the score the quotes I had chosen for the program notes is a result of that experience (Figure 2). I am interested in transmitting to the performers in every way possible what I had in mind during the composition of each section of music. Rather than using only Italian adverbs, I decided to also use those quotes.

With the quotes and other anecdotes relating to child soldiering in mind, the issue of child soldiers became the core of the piece. My use of Korean⁹ music and instruments, as well as musical sources from the Bobwe of Northern Congo, the Soga in Uganda, and the Ewe of Ghana, all stems from the central goal of writing music that addresses the use of children in armed conflict.¹⁰ Because *Screaming at Waterfalls* integrates the music of more than two musical cultures, and does this in a variety of ways, it leaps beyond the cursory issues of cross-cultural interchange, such as Western society's fascination with the "exotic." This creates a much more compelling consideration of interchange across genres and cultures because it is musical integration for a purpose *beyond* integration: all compositional decisions have served a higher artistic goal.

The source materials from Korean and African music were not approached as novelties, but rather as valid resources fundamental to the craftsmanship of the music, just like counterpoint and voice leading. *Screaming at Waterfalls* integrates material foreign to the native culture of the composer as a compositional technique rather than merely a genre (or sub-genre) of music. It looks to not only re-contextualize the "borrowed" music (non-Western music in this case) but also to re-contextualize cross-cultural music as a whole.

Composers in contemporary art music and in musical academia have sought for some time to bypass the associative corraling of non-Western instruments that often takes place in popular media. The practice of using "ethnic" instruments and scales for specific (and often clichéd) imagery has its roots in the exoticism of nineteenth-century

⁹ Which were predominantly from the folk music, though some elements of the court music were used as well.

¹⁰ The bases for these connections will be discussed later.

opera and symphonic music. The music and instruments of Western civilization are almost universally seen as free to create any image, and comment on any topic, while those instruments outside that scope are relegated to limited tasks that rarely exceed the shallow coloring of a brief musical homage. Thanks to the efforts of many pioneers in cross-cultural music, however, there is a subtle but steady shift in the world's paradigm of how music can be received and interpreted.

It is with this intent and this belief that I feel I am able to create a musical statement that is above context and beyond borders through a conscientious use of materials from various cultural sources having an ultimate goal beyond that of mere cross-cultural interchange. The piece is certainly in the tradition of Western art music, the culture in which I operate as a composer, but recognizing and acknowledging my personal background and experiential biases as a composer is the first and most necessary step in handling music foreign to me. No one can shed his previous cultural and environmental input and approach "other" types of music as a *tabula rasa*. Bearing that in mind, I am able to work with and against those biases.

In handling musical material from other cultures that are foreign to me, I had to educate myself in the original intent and context of all the material borrowed. This would enable me to do justice to the sources from which this material springs. Education and awareness would also aid my approach to the material in a respectful manner, without trampling the beliefs, traditions, and practices of others¹¹.

¹¹ In fact, I went beyond researching only the specific borrowed material and looked in-depth at the issue of music and cultural rights as a whole. It led me to an excellent book on the subject (incidentally named, *Music and Cultural Rights*).

My choices for instruments associated with Western civilization likewise serve as conduits for my voice. The pianos, vibraphone, tubular bells, crotales and timpani enhance the rhythmic nature of the piece. The *scordatura* in the string quartet aids in both the macabre and absurd timbres I was looking for in various sections. I have also made purposeful incorporation of instruments such as the marimba and xylophone, whose roots are in African music.

Not all music utilizing cross-cultural compositional practices should follow the same approach. *Screaming at Waterfalls* illustrates, however, that when non-Western musical integration is looked at in the same light as any other compositional approach, the composer's creative palette is broadened. Such a broadened palette augments his musical language. This empowers the composer to meet greater musical ends that may not have been considered had he only looked within his own [musical] backyard.

II. Music as Statement

PROGRAMMATIC MUSIC AND SOCIAL ISSUES

Music does not need a message to exist. Music without message can be potent. Many of the most influential pieces ever written make no claims beyond pitches and articulations, yet inspire the most visceral reactions in their listeners. In fact, discussions of instrumental music have often been vehicles for much broader topics *outside* the realm of music. In *Musically Sublime*, Kiene Brillenburg Wurth, in speaking about early nineteenth-century German musical criticism, asserts,

“...writers such as Wilhelm Wackenroder and Ludwig Tieck...were engaged in thinking and debating issues relevant to...idealist philosophy, rather than only with...developments in contemporary instrumental music. Seen in this light, ...early romantic German criticism and aesthetics signifies less a heterogeneous cultural practice than a conceptual vehicle to think and fantasize the infinite.”¹²

Music was more than a shared experience to them. It was an amplifier to the human imagination. In the book’s introduction, a similar discussion of extra-musical impact through the free interpretation of instrumental music is noted in a pamphlet on Handel, written by one of his contemporaries, describing the man’s music this way: “...at one Time, I have expected the House to be blown down with [Handel’s] artificial Wind; at

¹² Wurth, Kiene Brillenburg, *Musically Sublime* (New York: Fordham University Press, 2009), 48.

another Time, that the Sea would have overflowed its Banks and swallowed us up.”¹³ Then Wurth goes on to point out that, “Nature as might is everywhere in [the above] description: there is noise rather than organized sound, and wild nature threatening to devour the vestiges of culture.” Wurth then later adds, “Handel, meanwhile, becomes an author of divine power.”¹⁴ The common thread throughout all of this is music as impact—as *experience*—spilling beyond its boundaries into something emotional and deeply rooted: beyond any *surface* reaction that one may have.

In this light, instrumental music, without lyrics, text or imagery, without programmatic material, can carry the same weight that is associated with text and visual art. This emotive reaction to instrumental music did not die with the nineteenth century. Contemporary examples of instrumental music as vehicle for pathos and the infinite can be seen in the writings of composer Hans Werner Henze. Henze, in speaking of his aims in his own music, calls for “an awareness of the symbolic quality of music that has passed into history.

“Anybody who consciously wants to free himself from it falls into an absurd nothingness where there are no precedents. He is committing an intellectual *lapsus*, and music takes its revenge by summoning up undesired associations. Music makes fun, as it were, of the musician. It passes him by.”¹⁵

¹³ Wurth, 10-11.

¹⁴ Wurth, 11.

¹⁵ Fisk, Josiah, ed., *Composers on Music*, Second Edition, (Boston: Northeastern University Press, 1997), 447.

The question then becomes, if instrumental music, in and of itself, has the capacity to make such an impression, then what of the *idea*, or the *message* that has such music reinforcing it? A cursory glance at examples of composers using music as statement yields not only a wide range of messages and time periods, but also of approaches and devices. Nicholas Mathew argues that Beethoven's symphonies "are replete with official topics and gestures: marches, hymns, and fugues."¹⁶ Another example is Schoenberg's 1947 Holocaust cantata, *A Survivor from Warsaw*. In this piece, the idea of memory, and remembrance, is an underlying motif, and Schoenberg uses his ideas and research garnered in the *Gedanke Manuscripts* to sculpt the music: his construction of the 12-tone rows comes from his study of mnemonic devices and his philosophies on the musical idea. For him, the idea of memory itself "functions as an overriding poetic idea."¹⁷ Looking at Shostakovich's Symphony No. 11, written about the Russian revolution of 1905, "the musical structure is narrative in intention" and the motives are "often of an associative (descriptive) rather than structural nature. The descriptive intention is further pointed by the use of revolutionary songs and other popular material."¹⁸

Though *Screaming at Waterfalls* is an instrumental piece, I have found equally applicable examples of creating statement in opera and vocal music as well. Benjamin Britten's allegory of the outcast status of homosexuals in *Peter Grimes* is an example of this. The title character in *Owen Wingrave*, who is a conscientious objector, is another example. Thomas Adés's *America: A Prophecy*, in which the text comes from ancient

¹⁶ Mathew, Nicholas, "Beethoven's Political Music, the Handelian Sublime, and the Aesthetics of Prostration," *19th-Century Music* (Nov. 2009): 150.

¹⁷ Wlodarski, Amy Lynn, "'An Idea Can Very Perish': Memory, the Musical Idea, and Schoenberg's *A Survivor From Warsaw* (1947)," *Journal of Musicology* (Fall 2007): 581.

¹⁸ Ottaway, Hugh, "Shostakovich: Some Later Works," *Tempo* (Winter, 1959): 9.

Mayan scriptures of destruction and disaster, also serves as a statement. Adés's aim was to bring awareness through memorial, reminiscing a dead culture in order to make commentary on the modern world.¹⁹

A final example of music crafted to make statement is John Corigliano's Symphony No. 1, in which a piano is played offstage to represent the composer's friend who had died of AIDS. By virtue of that, the piece brought a larger awareness to the plight of those who suffer from the epidemic. Indeed, social issues are at the heart of a great many works of recent decades, and this intent is not always elucidated in program notes for the listener. Rather, one must often look deeper within the music and the artist to find this. Henze argues for this socio-cultural awareness as creative impetus:

“I am concerned with the struggle of the working class, and with the struggle of the many who want to leave their class. I try to recognize their problems, and come to the conclusion that they are mine. I try to bring about a dialectical contact. That was not the case in my music before. My content has thus become different. New content requires new forms. In the process of deepening this new content, and through contact with my listener, new structures will also become visible.”²⁰

The opposite of this, he argues, is “bourgeois”:

¹⁹ Fox, Christopher, “Tempestuous Times: The Recent Music of Thomas Adés, *The Musical Times*, (Autumn, 2004): 42.

²⁰ Fisk, 445.

“...a (undialectical) belief in linear progress, titillated by fashionable notions, frustrated and elitist, which calls for different forms of music and music making as if to escape reality, to bypass it: forms that could not exist at all, because they would have no basis (in the political and philosophical sense). Progress in art (and in artistic life) is conceivable only in connection with social progress. One must start at the foundations.”

Henze still believes in music that can choose to be contextualized, that can do association and create message, rather than the positivist perception in music where no meaning can be ascribed beyond analytical formulae. The aim of programmatic art music should be that of intellect charged with emotion. John Luther Adams, speaking of what he desired in his own music, said: “I want my music to have both formal rigor and visceral impact.”²¹ George Rochberg likewise called for “languages which embrace the traditions of the premodern and modern periods [that] bring into balance again the polarities of heart and mind.”²²

Screaming at Waterfalls uses a variety of compositional processes, of which serve a purpose above music, outside of music, striving to be a reflection of life and society. It is an intellectualized approach to what is, for me, very emotional subject matter. Like Rochberg’s languages bringing balance to the polarities of heart and mind, and like

²¹ Adams, John Luther, *Winter Music*, (Middletown, CT: Wesleyan University Press, 2004), 134.

²² Rochberg, George, “Can the Arts Survive Modernism? (A Discussion of the Characteristics, History, and Legacy of Modernism),” *Critical Inquiry* (Dec., 1984): 338.

Adams's formal rigor meeting visceral impact, *Screaming at Waterfalls* is a similar blend: music charged with statement, couched in a scrupulous framework of cross-cultural compositional practices.

STRUCTURE AND APPROACH

One of things that come to mind when I think of the term “child soldier” is the absolute paradox that is contained within it. The word “child” denotes innocence, while the word “soldier” denotes strife. In writing the piece, the self-contradiction within the term became an overarching theme: the incongruity of a child holding a gun and going to war; the sickening irony of other children around the world playing with toy guns, imagining themselves in make-believe combat while for these children there is nothing make-believe about it. I also considered contradiction in the emotive sense, such as the contradictions that must take place within the hearts of these children, the slow change that comes with one compromise at a time as they are forced to make decisions contrary to their nature. I reflected on their inner struggles: to either reconcile themselves to a life of violence, or—for those lucky enough to be rescued or escape—to go through the struggle of reconciling themselves *back* to a life of peace. For some, the return to a peaceful lifestyle never comes, and many will even go back to the same militia that abducted them; and those who are able to successfully reintegrate into society, may never find inner-peace.

To paint this picture, I made some immediate compositional decisions: the music would contain deeply contrasting material (themes, texture, rhythm, etc.), and the instrumentation would likewise reflect such incongruity. The use of cross-cultural

compositional techniques and instruments lends itself to scoring paradox and incongruity. Contrast through such devices can be created through wildly different timbres and musical styles.

For treatment of the instrumentation, I looked to the music of Henry Brant. Brant is mostly known for his spatial approach to composition: spreading the performers throughout the concert hall, rather than being together on stage. Many of Brant's pieces do this solely with the orchestra—an ensemble that, despite its many parts, is still perceived as a single entity²³. However, Brant also has many pieces in which, rather than taking a single ensemble and spreading it about in a “surround-sound” manner, he takes various smaller ensembles, all with highly contrasting characteristics, and is able to create a very “Ivesian” environment in which completely conflicting musical input is cast onto the audience. The best example of this would be his piece *Meteor Farm*:

“Three conductors lead two sopranos, two choruses, each retrofitted with their own complement of saxophones or flutes, orchestra, a section of ‘Wall Brass,’ two groups of percussion, steel drums, jazz band, Javanese Gamelan, West African drummers, and a South Indian Classical Trio.”²⁴

²³ An example of this would be his piece *Ice Field*, for large and small orchestra groups, in which he has two separate conductors leading their respective ensembles at two different tempi.

²⁴ Review of *Meteor Farm: A Spatial Concert of Ceremonies*, by Dave Lewis, All Music Guide, internet, <http://www.answers.com/topic/meteor-farm>: accessed May 2, 2010.

For Brant, the ultimate aim was to “reflect everyday existence, with its many complicated events both internal and external.”²⁵ Brant’s goal was not to paint an event, but rather modern life. His belief was that music is capable of “reflect[ing] everyday existence.”²⁶ Through the use of compositional devices, he sought to create this reflection through art. I share his belief that music can reflect life. For *Screaming at Waterfalls*, the core idea—to compose contrasting musical ideas that happen either in rapid succession or simultaneously—is the same.

However, in my piece, because it is not a reflection but rather an exposition, incongruity is not the *only* objective. I don’t want to portray the material in a monothematic manner, using *only* devices for disparity and paradox. In bringing awareness to this topic, I have to believe that there is also a solution. Creating music that focuses only on the hopelessness of the issue is too cynical, and I refuse to believe that there is nothing that can be done. This [probably misplaced] faith in humanity demanded the music to also have an approach to the material that would stand in stark contrast to the passages illustrating paradox and conflict.

In this, the potential for creating a sense of unity became as important to me as orchestrating paradox. Just as Beethoven couldn’t end the 5th in C minor, I similarly wanted to end the piece on hope: hope for a resolution to these atrocities, hope for an apathetic world to take action and make real changes, and hope for these young victims to find peace and reconciliation.

²⁵ Brant, Henry, *On Henry Brant’s Music*, internet, <http://www.jaffe.com/brantPhilo.htm>: accessed April 21, 2010

²⁶ Brant.

III. Cross-cultural music and its approaches

“EAST-MEETS-WEST”

The dialogue of “East-meets-West” comes across tired and clichéd in this globalized world. In all reality, “East-meets-West” is an illusion. The world never fits comfortably into a convenient binary, which becomes more apparent as the world shrinks through increased communication and mass media. A conscientious shift in paradigm is evident in the invention of the term “World Music,” which seeks to deemphasize the long shadow cast by the music of Western civilization by avoiding the term “non-Western.” Just as Schoenberg avoided the term “atonal” because it described what the music *isn’t* rather than what it *is*, the inherent imbalance of one tradition of music enjoying a title that describes what it is and another of what it isn’t has equally found itself wanting. Nevertheless, “World Music” still carries the unspoken association with being “non-Western.” Despite this, however, because the piece is composed in the Western tradition augmented by the interchanges²⁷ with other cultures perceived as being outside that tradition, I will use the terms “Western” and “non-Western”—in this localized case, with my piece, the binary functions as a convenient qualifier. However, “East-meets-West,” or the validity of “Western” vs. “non-Western” as topics in and of themselves are outside the scope of this work and beside the point. In discussing cross-cultural interchange in my music I will focus only on the use of diverse cultural interchanges as another technique to sculpt the statement that I am seeking to make, as well as a means to augment my own personal musical language.

²⁷ Noted ethnomusicologist Barbara Smith has suggested the term “interchange” is perhaps better than “influence.” Thus, in this paper, in places where I was wont to say “influences from,” I instead opted for “interchanges with”. This is much more descriptive of the *two-way* dynamic between composer and material in this regard.

“PANCULTURALISM”—THE TOTALIST MOVEMENT MEETS CROSS-
CULTURAL COMPOSITION

Kyle Gann, in his foreword to the book *Winter Music* by composer John Luther Adams, sees the modern movement among composers as “totalist.” Where many use the term “postmodern” to refer to the approach of compositional processes as a buffet rather than a rigid monogamy between artist and category, Gann favors *totalism*. And to Kyle Gann, the “totalist credo”, in which all compositional approaches and processes are valid and equally functional, is “the credo of an entire generation of American composers weary of the sterile abstractions of the avant-garde music they studied in college.”²⁸ Indeed, the appeal of being associated with an “ism” (such as modernism, serialism, minimalism, etc.) has lost its luster with most composers²⁹. Music history will no longer identify influential composers in terms of the category into which they fit. Rather, voices in composition are becoming more individualized, defying categorization. Takemitsu affirmed this when he said, “what we [artists] must do is find what is genuine in ourselves, the unique qualities in ourselves, and affirm these in a universal fashion.”³⁰ Ligeti also echoed this in his writings: “Since today there is no accepted norm in musical language everybody must find his own. We are forced to look for something new.”³¹ However, Ligeti also speaks almost nostalgically on this lack of a “universal” musical language:

²⁸ Adams, xv.

²⁹ Here I am referring generally to composers as representative heads—individual agency has always been much more diverse and dynamic than the picture painted above.

³⁰ Fisk, 458.

³¹ Fisk, 406.

“I should welcome a generally accepted musical language, such as tonality used to be. In the context of tonality it was of extraordinary interest when Liszt invented a new modulation no one had ever heard before. Since we now have no universal language, such events are no longer imaginable. Serialism, which Boulez had thought would gain universal currency, turned out to be a mere episode in musical history.”

As yet, however, composers have not moved towards any sort of “Musical Unitarianism” (to respectfully borrow from theology), but rather, like the monstrous hydra of Greek mythology, in which each head that was chopped off yielded two more growing in its place, musical languages and approaches continue to become increasingly numerous and diverse. As is often the case, however, an individual compositional approach is truly an amalgamation of the various approaches of others who have come before. Hybridization could likely be considered the great, “generally accepted musical language” of today. One can see this broadened approach to composition in the music of John Corigliano, Steven Mackey and even the more recent works of “minimalist” composers like John Adams where, rather than using a single approach to creating and developing material, they may use several, with passages of minimalism underscoring recognizable thematic material, or serialist devices creating a framework for perhaps non-serialized music. Arvo Pärt successfully blends programmatic music with minimalist techniques (sometimes referred to as “sacred” or “holy” minimalism) while often utilizing other devices such as polymeter. George Rochberg pled for this inclusive—rather than exclusive—creative paradigm, arguing that such an “aesthetic agenda requires

composers...who have experienced the twentieth century intensely and can thread their way carefully, choosing those devices and syntaxes which can be incorporated into a still larger language than they permit by themselves, thus restoring and extending the language of music.”³²

I call on composers to allow this tent to extend beyond the perceived boundaries of Western civilization. And indeed, more recently, composers have taken this eclecticism to expand to the incorporation of non-Western musical interchanges into their oeuvre. John Zorn, in some ways the “poster child” of postmodernism, uses collage and quodlibet-like approaches to his compositions, which draw on sources not only “East” and “West”, but also within and without the realm of so-called “Classical” music. This includes genres such as Jazz, Rock-n-Roll, and Popular Culture. University of Hawaii alum Daniel McIntire’s dissertation composition comprises elements of Chinese traditional music, Western counterpoint and instrumentation, and aleatoricism.

Screaming at Waterfalls seeks to take this totalist approach and apply it more vigorously to cross-cultural compositional practices. Though I certainly cannot claim to be the first to do this, I believe I am contributing to a burgeoning—and crucial—niche of contemporary musical composition. Rather than the spatialism of Howard Brant or frenetic collages of John Zorn, I am looking to take the incongruent methodology generally used when expanding beyond two musical cultures or genres, and create a unified work that reflects the careful blending of voice and timbre similarly found—and perhaps stands unrivaled—in the orchestral literature of Western art music.

³² Rochberg, 336.

This requires a scrupulous understanding of those elements and instruments borrowed from non-Western cultures. I worked for this understanding through two general means: academic study (intellectual: reading and analyzing) and direct exposure (tactile: listening and performing).

The academic side was, ironically, much easier and quicker. Finding articles and books on the various musical elements that caught my interest presented few problems. Resources for music of Africa are in great abundance, from both indigenous and foreign scholars. Resources for Korean music are not as numerous or have as long a history of scholarship as African music, but I found my particular needs met nonetheless. Two books (among many) eventually came to the fore as being indispensable: *Composing the Music of Africa: Composition, Interpretation and Realisation*, edited by Malcolm Floyd, and *Sinawi*: Patrick Kim's Masters Thesis, which documents the genre of traditional Korean music for which it is named.

For gaining understanding through direct exposure, I was, unfortunately, not able to do so through performance. This is something I believe could have both accelerated the process as well as contributed to its depth. However, I can never understate the importance of *listening*. Resources such as ILAM (the International Library of African Music, founded by ethnomusicologist Hugh Tracey)³³, SAMAP (South African Music Archive Project), Smithsonian Global Sound³⁴, and, of course, iTunes (which contains a surprisingly diverse collection of recordings of traditional music) became vital parts of my research. Additionally, the University of Hawaii sponsors the live performances of

³³ International Library of African Music, internet, ilam.ru.ac.za: last accessed April 29, 2010.

³⁴ Smithsonian Global Sound, internet, www.smithsonianglobalsound.org: last accessed March 19, 2010.

traditional music from around the world, Korean music ensembles among them; classes are offered on not only “World Music,” but also specifically on Korean traditional music.

Likewise, thanks to the efforts of University of Hawaii alum, Sunhee Koo, who helped to form and perpetuate a small ensemble of traditional Korean music and instruments, and who graciously allowed my presence at their rehearsals, I was able to not only experience the performance of Korean music live, but also its rehearsal and behind-the-scenes performance practices. Through both passive and analytical listening, I sought to experience as much a variety of genres and instruments as possible, while critically absorbing those elements that made the music unique.

This approach should translate across boundaries—physical (political, national, geographical) and musical (instrumentation, genre, cultural role). It should apply to any practice in which one grafts musical elements foreign to his or her culture into their own musical language. Reading about a music or musical practice is merely an intellectual exercise when not paired with aggressive listening practices. Chernoff confirms this need for more than cursory surveys in understanding music, arguing that, “for a Westerner to understand and appreciate an African musical event, he must ‘slow down his aesthetic response, and glide past his initial judgment’.”³⁵ Heather Willoughby likewise reinforces this by citing Leonard Meyer:

“A musical style is a finite array of interdependent melodic, rhythmic, harmonic, timbral, textural, and formal relationships and processes. When these are internalized as learned habits, listeners (including performers and

³⁵ Floyd, 7.

composers) are able to perceive and understand a compositional style as an intricate network of *implicative relationships*, or to experience the work as a complex of *felt probabilities*.”³⁶

Because these “implicative relationships” and “felt probabilities” can come only from either being raised in the culture or spending a considerable number of years immersed in that culture, mimicking such an exposure (on any scale possible) is crucial to incorporating the music’s elements into one’s own personal musical language. This exposure cannot substitute for, or even effectively duplicate, full cultural immersion, but is nevertheless an integral part of understanding any music, foreign or otherwise. From these means of study, I compiled broad impressions and specific ingredients.

³⁶ Willoughby, 17.

IV. Crafting Statement: Analysis of *Screaming at Waterfalls*

THE CANON OF METHODOLOGY

Direct analysis of how the borrowed material was handled will now be addressed. In order to take up each of the individual interchanges and the means by which they are handled, however, some working terminology must be presented in order to ensure complete transparency. Much of what I will use comes from Yayoi Uno Everett's timely essay, "Intercultural Synthesis in Postwar Western Art Music: Historical Contexts, Perspectives, and Taxonomy."³⁷ In it, Everett uses classification to breakdown what she views as the discernable categories in cross-cultural musical composition. There are three broader categories—"Transference," "Syncretism," and "Synthesis"—and six sub-categories. Though Everett is addressing specifically the practice of borrowing from cultures of East Asia, these can apply to other cultural borrowings as well.

Transference is defined as "compositional strategies where the cultural resources (e.g., text, music, philosophy) of East Asia are borrowed or appropriated within a predominantly Western musical context."³⁸ Syncretism is when "Asian and Western musical resources are merged procedurally within a given composition."³⁹ Synthesis "is reserved for those works that effectively transform the cultural idioms and resources into a hybrid entity (so that they are no longer discernable as separable elements)."⁴⁰ Everett then uses a table to break down the many sub-categories as they fall under Transference, Syncretism and Synthesis. The following is a summary of her table:

³⁷ Everett, Yayoi Uno and Frederick Lau, ed., *Locating East Asia in Western Art Music* (Middletown, CT: Wesleyan University Press, 2004): 1-21.

³⁸ Everett, 15.

³⁹ Everett, 18.

⁴⁰ Everett, 19.

Transference:

1. “Draw on aesthetic principles or formal systems without iconic references to Asian sounds.”
2. “Evoke Asian sensibilities without explicit musical borrowing.”
3. “Quote culture through literary or extramusical means.”
4. “Quote preexistent musical materials in the form of a collage.”

Syncretism:

1. “Transplant East Asian attributes of timbre, articulation, or scale system onto Western instruments.”
2. “Combine musical instruments and/or tuning systems of East Asian and Western musical ensembles.”

Synthesis:

1. “Transform traditional musical systems, form, and timbres into a distinctive synthesis of Western and Asian musical idioms.”⁴¹

The implementation of these various approaches will now be addressed. I will first discuss broader, more abstract influences from Korean and African music. Then I will discuss specific interchanges as effecting motivic material, instrumentation and timbre, texture and tempo, the opening material and overall harmonic structure, and closing material.

⁴¹ This table is found on page 16 of her book.

INTERCHANGES WITH KOREAN MUSIC

I have long had a love of the traditional folk music of Korea. Its “earthy” qualities (the percussiveness of the *gayageum* and *komun’go*, the raspy timbre of *p’ansori*, the buzzing of the *daegum*) lend it a very gritty yet emotive affect. Korean music is deeply rooted in the history of its people—a history that is full of struggle and hardship. The music is often constructed to reflect that hardship. Patrick Kim, in his study of *sinawi* (an improvisatory genre of instrumental folk music), noted, “Participant musicians are unanimous in their conviction that the music is deeply expressive, and some say that it is expressive of a profound sorrow.”⁴² This has served as the basis for one of the near-universal themes in Korean traditional music: *han*.

The idea of *han* and the particular emotive possibilities of the timbres produced by Korean instruments, are the reasons I wanted to incorporate Korean music into my piece. Specifically, I have predominantly used elements and characteristics of the folk music, though some aspects of court music were used as well. The way that *han* and timbre contribute to the message of *Screaming at Waterfalls* will now be addressed.

Heather Willoughby wrote a journal article on *han* entitled, “The Sound of *Han*: *P’ansori*, Timbre and a Korean Ethos of Pain and Suffering.” Of the term’s definition, she says,

“...tropes such as *han* elude explicit definition, and...this elusiveness is, in part, what lends it such a profound efficacy,... In some instances *han* is regarded as a national ethos; a concept said to be unique to Koreans, and

⁴² Kim, Patrick, *Sinawi, an Improvisational Style of Korean Folk Music: An Analytical Study*, Masters Thesis (University of Hawaii, 1980), vi.

incomprehensible to Westerners. ...*Han* can also be characterized as an aesthetic—a cultural root of expressed beauty and meaning in visual arts, dance and music; or similarly, as a sentiment—an ideology, emotion and feeling—that can be represented in or a motivation for the arts.”⁴³

When presented in the context of how I view my own work with *Screaming at Waterfalls*, the Korean idea of *han* intrigued me—I felt I had found a “kindred spirit.” My desire was exactly this: to represent an ideology, an emotion, a feeling. More than that, however, I also realized that this was a music that could expand my own personal voice to try and grapple with an issue that, despite the deeply emotional reaction it drew from me (not only as a human being, but even more specifically as a father) was something *beyond* my grasp: no matter how much I read on the subject of child soldiers, I could never truly empathize.

Han is also at times defined as “a grudge; resentment; a bitter feeling; spite; hatred; rancor; (*hant’an*) a mixed feeling of sorrow and regret (unique to Koreans); an unsatisfied desire.”⁴⁴ All of that fell in line with what I wanted to evoke in *Screaming at Waterfalls*, particularly the “unsatisfied desire.” More than that, *han* has a history of being at the core of social and political movements—the Minjung Social Movement⁴⁵, for one—and “refers obliquely and variously to anger and resentment that build over time and under the weight of hardship.”⁴⁶

⁴³ Willoughby, 18.

⁴⁴ As cited in Willoughby, 18.

⁴⁵ Willoughby, 19.

⁴⁶ Willoughby, 19.

I cannot predict how my music would be received by anyone in or from Korea. Thus, I likewise cannot gauge how successful I have been in incorporating *han* into my music. However, there are certain characteristics in Korean music that are said to be expressions of *han*, and have been purposefully used by musicians in Korean music of every sort.

Willoughby draws connections between many of the general aesthetics and performance practices of Korean instruments and music with the concept of *han* (which she cites as the motivating factor behind her article: it all started with the question, “What does *han* sound like?”⁴⁷). In vocal music, particularly *p’ansori*, the singer “must produce a large number of characteristic tone qualities, of which the rough timbres are preeminent,” which is done by “constricting the throat to obtain harsh timbres.”⁴⁸ These qualities “are ‘recognized with such epithets as “voice” (rough), “jade voice” (clear), “quivering voice” (much vibrato), and “iron voice” (hard)’.”⁴⁹ This is all done because the *p’ansori* performer “strives to reflect everyday life and so mirror the realities of his listeners’ lives, the suffering and lamentations of his characters...service[ing] [the] audience’s need for catharsis.”⁵⁰

Generally speaking, *P’ansori* tells stories, though these stories are often interjected with various songs and proverbs that are woven into the performance by the singer. The singer is accompanied only by percussion, which is performed on an hourglass drum called a *changgo*. A singer is only as good as his *changgo* player, whose involvement in the music is much more than accompaniment. The *changgo* player must

⁴⁷ Willoughby, 17.

⁴⁸ Willoughby, 20.

⁴⁹ Willoughby, 20.

⁵⁰ Willoughby, 20.

pay close attention to each voice that the singer is using, improvising his performance over a basic rhythmic pattern called *changdan*. His improvisation is constructed around the story being told by the singer, and the *changgo* part often functions as punctuation and commentary on the text. He will also offer verbal encouragement throughout the performance.⁵¹

I kept all but one of the aforementioned *p'ansori* “voices” in mind while composing for the string quartet: rough, jade, iron . The string quartet represents to me the *p'ansori* singer’s weaving of the tale, while the passages in between are the commentary given by the *changgo* performer. It should also be noted here that these “voices” in *p'ansori* are usually ascribed to specific pitches within a mode (pitch collection and hierarchy). As you will see, these “voices” were re-contextualized greatly in the piece.

The [rough] voice—the voice that is the singer’s default—I had in mind when scoring the passage shown in [Figure 3](#). Here, the *scordatura* and *ordinario* perform

[Figure 3.]

The image shows a musical score for two violins, Vln. 1 and Vln. 2, in 4/4 time. The score begins at measure 227. Both staves are marked 'arco' and 'f' (forte). The music features a series of micro-tones, with Vln. 1 playing a higher register than Vln. 2. The piece concludes with a dynamic marking of 'p' (piano).

Doubling the micro-tones of vln. I with the standard tuning of vln. II creates a harsh timbre.

⁵¹ National Center for Korean Traditional Performing Arts, *P'ansori* (Seoul: National Center for Traditional Performing Arts, 2004).

the same line of music, a major or minor sixth apart (or rather, just a tad more than a sixth apart). In another section of the piece, I notated the part for violin 2 in its lower register and the viola in its higher register, and marked them “*con sordino*” and “*sul ponticello*” (see [Figure 4](#)).

[Figure 4.]

The musical score for Figure 4 consists of four staves: Vln. 1, Vln. 2, Vla., and Vc. The time signature is 4/4. Vln. 1 is silent throughout. Vln. 2 and Vla. play a melodic line starting at measure 127. The notation for Vln. 2 includes the markings "con sord., sul pont." and "pp sempre". The notation for Vla. also includes "con sord., sul pont." and "ppp sempre". The Vc. staff is silent throughout.

Vln. 2 and Vla. scored “con sordino” and “sul ponticello”, mimicking the [rough] voice of p’ansori.

Similarly at letter K ([Figure 5](#)), the cello is scored in unison with violin 1, up in its highest register, and again “*con sordino*” and “*sul ponticello*”. This gives the timbre a raspier quality. The “jade voice” I had in mind at letter O ([Figure 6](#)) where violin 2 and the viola are placed in their most comfortable ranges and allowed to sing.

It should again be noted, of course, that these functioned only as a creative framework on which I could build my ideas and influenced the strings’ music in only a very abstract sense. Like I said, this is an instance where the original material has been

re-contextualized to a large degree. Even so, it was important to me to keep the sound of *han* in mind at all times while working on *Screaming at Waterfalls*.

[Figure 5.]

Figure 5 shows a musical score for measures 186-192. The score is for Violin 1, Violin 2, Viola, and Cello. It features a key signature of one flat (B-flat) and a tempo of quarter note = 66 (half note = 132). The music is in 4/4 time. The first part of the score (measures 186-190) is marked "arco con sord., sul pont." and "mf". The second part (measures 191-192) is marked "sul pont." and "ff". The score includes dynamic markings like "pizz." and "molto sul pont."

The cello is scored in unison with the violins and also marked "con sord." and "sul pont."

[Figure 6.]

Figure 6 shows a musical score for measures 259-266. The score is for Violin 2 and Viola. The Violin 2 part starts at measure 259 and includes markings for "poco rit.", "poco accel.", and "A tempo". The Viola part starts at measure 266. The score includes dynamic markings like "ppp", "f", "p", "mf", "ff", "f sub.", and "p".

Violin 2 and the viola are scored ordinario and in comfortable ranges to create a more lush sound.

That being said, one aspect of *han* that I did not attempt to recreate on a “foreign” instrument was that of the “quivering voice”. I left the distinct Korean vibrato to the Korean instruments alone. There is no Western instrument that can reproduce that distinct sound—that sobbing, keening—quite like Korean traditional wind and string instruments under Korean traditional performance practice.

Though I did not incorporate any specific modes into *Screaming at Waterfalls*, I did seek to retain some of the original structuring of the *cho* when notating the vibrato. In almost all cases, the pitch assigned as the “quivering voice” in the mode is the lowest sounding pitch of the mode. In determining where to place the vibrato for the Korean instruments, I kept this hierarchy in mind. I regarded various passages of music as “localized” modes, and often assigned the lowest pitch within that musical moment as the “quivering voice.” But there were several instances where I made a compositional decision purely for aesthetic and/or creative purposes.

Because I am reluctant to “micromanage” my performers, my first inclination was to leave the performance of the vibrato strictly to the performers themselves. More often than not, I am pleasantly surprised when I give my performers more creative reign in interpreting my music. I frequently make changes in the score to reflect some of these decisions my performers make and I have come to trust them in their craft. However, because traditional performance practice on Korean instruments is tied so much to the *cho*, I realized that giving no direction whatsoever may leave performers confused or frustrated. I thus used (♫) to mark notes where vibrato is to be executed. I have left the depth and length of that vibrato up to the performer, though. That way, they are given

sufficient information on when to perform the vibrato, but are not corralled into *how* that vibrato will be performed (see [Figure 7](#)).

[Figure 7.]

The image shows a musical score for three Korean instruments: Aja (bass clef), Piri (treble clef), and Dae (treble clef). The Aja part starts at measure 59 and features dynamic markings *p*, *f*, *mp*, and *f* with vibrato markings (wavy lines) above notes. The Piri and Dae parts have *ppp* markings and vibrato markings above notes.

Vibrato markings in the score for Korean instruments.

Han is expressed in more than just timbre, though. It is also done so through rhythm. For the rhythm, as was mentioned earlier, there are set rhythmic patterns called *changdan*, which serve as a basis on which performers improvise. Their improvisation is done according to the context of the story and lyrics.⁵²

The *changdan* I used is the *chungmori changdan*, which is one of the most common and is used in both *p'ansori* and *sinawi*. It is literally, “moderately rushed rhythmic pattern,”⁵³ and is one of the 12-beat⁵⁴ patterns of *changdan*. There are other 12-beat *changdan*, but are performed at different speeds, and thus have different titles; there

⁵² National Center for Korean Traditional Performing Arts.

⁵³ Clark, Donald N., ed., *Korea Briefing, 1993: Festival of Korea* (Oxford: Westview Press, 1993): 129.

⁵⁴ The word “beat” is what I found to be used the most in ethnomusicology sources; however, this *changdan* is most frequently notated with eighth notes using 12/8 meter, and thus in this context, the word “beat” could read, “eighth note.”

are also 6-beat, 4-beat, and even 5-beat *changdan*, and the way that these beat cycles are grouped (3+2, 2+3, 3+3, etc.) further delineates differing *changdan*.⁵⁵

At rehearsal letter J, the *changdan* has been orchestrated across the bass drum and marimba (see Figure 8). Though the *changdan* is often described as having a “twelve-

[Figure 8.]

33

J
Meno mosso ♩=40 (♩=120)

Aja

Piri

Taep

Timp

P1 - B. D.

P7 - T. T.

P3 - Tub. B.

P4 - Xyl.

P5 - Mar.

The Korean *changdan* is orchestrated for bass drum and marimba. A melody with dissimilar metric orientation is accompanied by the *changdan*.

⁵⁵ Park, Chan E., *Voices From the Straw Mat: Toward an Ethnography of Korean Story Singing* (Honolulu: University of Hawaii Press, 2003): 55.

beat” cycle, like compound meter (in which I notated it) it is really four groupings of triples. In the cycle, “the loudest accent always falls on the ninth beat (or the third beat of the third triple group).”⁵⁶ Thus, seen in Western staff notation, the strongest accent of the cycle is on the ninth eighth note.

In order to give weight to this particular beat, I not only marked accents above it, but also notated dyads in the marimba. The *changdan* accompanies a melody written in order to feature the *ajaeng* and its expressive qualities. This is a passage in which my impression of *p’ansori* music was at the forefront of my composing. My intent was not to create pastiche, but rather, recreate through my own compositional voice the way in which I receive the expressiveness and *pathos* of *p’ansori* music. This section has the quote above it: “...that I killed.” Having been presented in portions previous to this, the quote, “I still dream about the boy that I killed,” is completed. This section is the aftermath to the previous sections.

As was mentioned, *p’ansori* was the primary inspiration for this section. Melody with accompaniment is thus the primary texture. Despite being conceived as heterophony, however, this passage of music also features the contradictory element that is the core of the piece. The melody hangs on rhythmic scaffolding that aligns differently than the *changdan*. The *changdan* is written as compound meter, and the melody is written as simple meter. This misalignment creates the sensation of the parts being at odds with one another (refer again to [Figure 8](#)).

⁵⁶ Clark: 129.

At measure 180, a recurring motive composed to emulate capriciousness enters in the strings: violin 1, which is *scordatura*, plays it bowed while the viola, which is not *scordatura*, articulates each note *pizzicato* (Figure 9).

[Figure 9.]

"I see him in my dreams, and he is talking to me, saying..."

35

180 ♩=40 (♩=120)

Aja *pp* *f* *p* *f* *p* *f* *p*

Ptri *p*

T'aep *p*

Timp *p sub.*

P1 - B. D. *pp* *f* *mp* *pp* *mf* *p* *pp* *mf* *p* *pp* *mf* *p* *pp* *mf* *p* *pp* *mf* *p*

P7 - T. L. *mf*

P4 - Xyl. *p sempre*

P5 - Mar. *f* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

P6 - Vib. *f* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. 1 *arco ord.* *pp sempre pizz.* *mf sempre*

Vla. *mf sempre*

The changdan and ajaeng melody are now scored against the “capricious” motive, performed by scordatura strings and pizzicato, and notated to sound as if it is at a different tempo.

The “capricious” motive is also scored to sound “out of time” with the rest of the ensemble, as if it is being performed at a different tempo. This idea came to me while listening to Per Nørgård’s Symphony No. 3, *Concerto in due tempi*. In this work,

Nørgård features several musical ideas at once, some of which happen at one tempo, and some of which at another. The effect is rather astonishing and expertly rendered. I used it as a launch pad to create other instances of seemingly contradictory tempi, which led to the erratic and somewhat disjointed exposition of themes at the opening of the piece, particularly at measures 7, 15, and 22, as seen in the *ajaeng* part (and which will be discussed later).

It is important to note here that my use of Korean musical elements extends across all of the instruments—not just the Korean. However, the Korean instruments themselves were crucial to *Screaming at Waterfalls*. Past efforts at recreating elements of Korean music on Western instruments had left me feeling somewhat deflated: *han* doesn't translate well when re-orchestrated. In fact, Byong Won Lee argues that it is in fact this unique aesthetic drive within Korean culture that shaped the evolution and incorporation of their traditional instruments over time. For instance, he asserts that the adoption of the *ajaeng* [bowed zither originally imported from China] into the Korean canon of instruments was “because of its characteristically strong raspy sound quality,”⁵⁷ which he then reciprocates as “affirm[ing] that the ideal timbre of Korean music is a raspy quality. *Such musical timbre can be produced by few other instruments and vocal style*”⁵⁸ (emphasis added).

I concur with Lee's assertion that this “unique tone quality”, found in traditional Korean instruments, which creates that elusive sound of *han* that I knew I wanted to have

⁵⁷ Lee, Byong Won, “The Characteristic Timbre of Korean Music as Reflected in the Adoption of the Chinese *Yazheng* and the Modification of Traditional Instruments,” (course packet for Music 478E: *Music Cultures of Korea*, University of Hawaii, 2010), 36.

⁵⁸ Lee, 36.

in my own piece, is almost exclusive to Korean traditional instruments. It is for this reason that, while I still strove to emulate and integrate numerous Korean musical elements into the piece, nothing could completely replace the unique timbre of the traditional instruments from which these elements evolved, and for which these elements are intended. The incorporation of Korean instruments into my ensemble helped me create that visceral reaction I was looking to construct.

An additional reason for opting to use Korean instruments is the fact that I live in Hawaii. I have greater access here to traditional Korean music, instruments, and musicians than most other places in the U.S. Hawaii has a large and dynamic Korean community that is active in retaining and transmitting its cultural heritage. In addition, the University of Hawaii has a strong ethnomusicology program with an emphasis on East Asia. I have had access to one of the top scholars on Korean traditional music while studying at UH. This added the desired academic rigor to enhance exposure gained through community participation.

Ultimately, as I pointed out with the different “voices” of *p’ansori*, all of these elements I have discussed—timbre (“voice”), rhythm (*changdan*), vibrato, instrumentation, etc.—have likewise been mimicked and re-contextualized through my own personal lens as a composer. I cannot assert to having truly recreated anything “genuine” or that it will be received in the manner that I intend. Using these elements as creative impetus, however, has broadened my approach to this piece beyond what it may have been had I not taken into consideration the potential contribution of Korean music. In undergoing extensive analysis and spending countless hours listening to the music, my own personal musical language has changed. My capacity to grapple musically with the

subject matter has been enlarged. This is illustrative of cultural “interchange”: I have re-contextualized Korean music, and it has, in turn, affected my own musical language (“re-contextualized” me, so to speak).

INTERCHANGES WITH MUSIC OF THE AFRICAN CONTINENT

I cannot claim as much familiarity with any genre of music from Africa that I can with Korean music. Africa is home to a staggering number of cultures, sub-cultures, tribes, languages, dialects, religions, social hierarchies and races. The oft coined term “African Music” functions descriptively about as well as the term “World Music”: deceptively elucidating. It carries little weight in actual explanation beyond what the user’s personal preconceptions may be. Christopher James points out, however, that, “In spite of the great diversity of African musical styles and idioms there are a number of common features and characteristics.”⁵⁹ I sought to emulate some of these characteristics in a general sense, but also looked closely at various cultures’ musical practices in a more thorough study of their unique musical idioms.

Again, however, another qualifier must be inserted, reminding the reader that I am very cognizant of the fact that my use of these musical interchanges is merely an artistic rendering of my impressions as a composer of Western art music. I have sought to graft these sources into my own personal musical language, but in doing so I have [in some cases drastically] re-contextualized the music. Paul Berliner, during his research on *mbira* music, “endeavored to allow the mbira players...to guide me to an awareness of the music on its own terms,” and had sought to “minimize the kinds of inadvertent

⁵⁹ Floyd, Malcom, ed., *Composing the Music of Africa: Composition, Interpretation and Realisation* (Brookfield, VT: 1999), 7.

distortions that can result when African music has imposed upon it Western concepts having little to do with the way in which Africans view their own art.”⁶⁰ This was crucial for him as an ethnomusicologist and it was something I likewise sought to do in order to understand the music’s *original* context before taking it and inserting it into a new environment; but I also have always borne in mind that I can never truly view the music in the same way as those members of its native culture that produced it. Indeed, though information on these members’ perceptions is readily available, the conclusion is almost always drawn that any descriptions shared by them is nevertheless beyond the grasp of foreigners, just as *han* is for non-Koreans. Thus, I can only gaze upon it from the outsider’s perspective and speak confidently of my own *personal* reactions as a human being and as a musician.

In the case with *Screaming at Waterfalls*, there were numerous reasons for my musical choices, some of which come from a study of Africans’ perception of the music borrowed, and some of which comes from my own reinterpretation of the material. However, the *initial* reason for my choice to also incorporate the music of Africa—and which is probably the most patent—is the fact that the greatest amount of child soldiers is located in Africa. It is for this reason that when one hears “child soldier,” they will most likely associate it exclusively with Africa (also due in no small part to exposure by popular media such as in the television shows *24* and *Lost*, both of which have characters and storylines that feature the issue of child soldiers, and both of which do this in the environment of the ubiquitous struggle of civil war and paramilitaries found in Africa). It is in spite of this that the use of African music is, by virtue of this widespread association,

⁶⁰ Berliner, Paul, *The Soul of Mbira* (Berkeley, 1978), 53.

a natural fit for crafting a piece designed to bring awareness. Often, bringing awareness means beginning with what is the most well known, and then bringing into focus greater exposition of facts and details.

More than that, however, I immediately had in mind various musical devices I wanted to utilize in order to paint the picture that I had envisaged. This is important to bear in mind because the use of African music in the language and construction of *Screaming at Waterfalls* carries as much weight as the material sourced in Korean music. Although I do not use any traditional African instruments (excepting the use of xylophone and marimba, considering their roots in the African continent), the materials studied and incorporated from African music are just as crucial as those from Korean music, and their use goes beyond any mere happenstance of my subject matter being predominantly associated with their geography.

One of the reasons for the use of African music beyond that of geography was to musically illustrate the horrible cycle that child-soldiering creates. One of the common features of African music that Christopher James was referring to in the above-citation was that of “recurring cyclical patterns.”⁶¹ The conscientious use of rhythmic and motivic patterns became an essential building block of the piece ([Figure 10](#)). From direct quotation of musical excerpts to materials built on a more generalized impression, *Screaming at Waterfalls* is predominantly made up of musical cycles based on these interchanges garnered from the music of Africa while underscoring melodies constructed from my impressions of Korean traditional music.

⁶¹ Floyd, 12.

In Figure 10, the xylophone repeats a three-note rhythmic figure, the marimba cycles through a motive based on *mbira* music (which will be discussed later), piano 1 cycles between short cells of the *mbira* motive and repeating chords/rhythms I composed for it for this specific section, and piano 2 cycles through a motive quoted from the song *Bwomera envu* (which will also be discussed later).

[Figure 10.]

The musical score for Figure 10 consists of the following parts and markings:

- Kom.:** *ff sempre*
- Ggm.:** *ff sempre*
- Timp.:** *ff*, *mf*, *p*, *ff*
- P1 - B. D.:** *p*
- P2 - Crot.:** *p sempre*
- P3 - Tub. B.:** (no markings)
- P4 - Xyl.:** *p<f* (repeated 13 times)
- P5,7 - Mar.:** *(mf)*; includes instructions: "Percussion 7 go to tam-tam" and "Percussion 5 resume both staves"
- P6 - Vib.:** *mf*
- Pno. 1:** *ff sub.*, *mf sub.*, *ff sub.*
- Pno. 2:** (no markings)

Rhythmic and motivic cycles are used throughout Screaming at Waterfalls.

Another place where cycles of material are used is at letter P. This is perhaps the most familiar use of cycled material in Western music: *ostinato*. *Pizzicato* strings perform the *ostinato* while melodic material is played over them (Figure 11). This *ostinato* was composed for this section of music and is not particularly drawn from any cultural or extra-musical source. However, the voices within the *ostinato* gradually shift, and the *ostinato* begins to fall apart (refer again to Figure 11). The artistic idea behind

[Figure 11.]

The musical score for Figure 11 consists of seven staves. The top two staves are for the piano accompaniment: 'Aria' (bass clef) and 'Dac.' (treble clef). The next three staves are for the string quartet: 'P5 - Mar.' (treble clef), 'P6 - Vib.' (treble clef), and 'Vc.' (bass clef). The bottom two staves are for the violins: 'Vln. 1' (treble clef) and 'Vln. 2' (treble clef). The piano accompaniment parts feature a repeating rhythmic pattern of eighth notes, with dynamics ranging from *f* to *fp*. The string quartet parts play a melodic line with dynamics ranging from *pp sub.* to *mf*. The Viola and Cello parts are marked 'p sempre ped. ad lib.' and play a rhythmic pattern of eighth notes. The Violin 1 and Violin 2 parts play a melodic line with dynamics ranging from *pp sub.* to *mf*.

The ostinato is performed by the string quartet. The voices within the ostinato gradually shift until the violins are two measures “ahead” of the viola and cello.

this is the ubiquitous presence of contradiction throughout the piece. The material is treated so that, even when it appears static on the surface, there are smaller variations in the works that disallow the material from becoming too placid.

In addition to rhythmic and motivic cycles, I also studied the rhythmic devices of the *Ewe* in Ghana. The treatment of composite rhythmic patterns was of particular interest to me, as well as polyrhythm. Of course, those who have studied *Ewe* drumming know that it is very complex. I make no claims as to fully grasping or recreating such complexity in my work. However, there are a few principles which I came to understand, and which I used in constructing *Screaming at Waterfalls*.

As mentioned previously, *Ewe* drumming is made up of composite rhythmic patterns. Willie Anku categorizes these patterns⁶² in three ways: “overlapping,” “interlocking,” and “adjacency and alternation”⁶³ (Figure 12). While studying these approaches I consistently reconsidered the way in which I handled my own rhythmic patterns. Though I studied the analyses of many different musical cultures, *Ewe* drumming became the most influential. In particular, reading the analyses of Willie Anku and Trevor Wiggins⁶⁴ was vital to broadening my understanding of rhythmic counterpoint, texturing, layering, complexity, and so on.

Of the three categories put forth by Anku, interlocking was the method I studied the most. Interlocking “occurs when two composite rhythms are superimposed.”⁶⁵ These composite rhythms create polyrhythm. The rhythms are not necessarily conceived as

⁶² Anku is speaking broadly of African music, rather than specifically of *Ewe* drumming. The *Ewe* are, however, included in his list of cultures that fall under the umbrella of these categories.

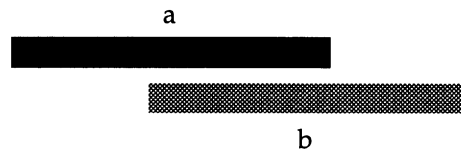
⁶³ Anku, Willie, “Principles of Rhythm Integration in African Drumming,” *Black Music Research Journal* (Autumn, 1997), 218.

⁶⁴ Trevor Wiggins is the contributing author of chapter 5 in the aforementioned *Composing the Music of Africa: Composition, Interpretation and Realisation*, from this paper’s section entitled, “Panculturalism” – *The Totalist Movement Meets Cross-Cultural Composition*.

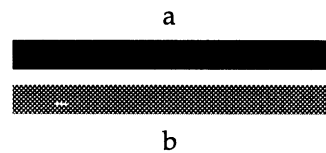
⁶⁵ Anku, 218.

[Figure 12.]

a. Overlapping relationship



b. Interlocking relationship



c. Adjacency/alternation relationship



*Anku's categories of composite rhythms in Ewe drumming.*⁶⁶

units, but rather, as discussed earlier, cycles which may or may not line up in their repetition (see [Figure 13](#)). These individual cycles chain together to create a musical whole, rather than a musical unit. Seen in this light, much of the music of the *Ewe*, which I did particular study on, can be considered through-composed, rather than strophic or otherwise.

A common feature I noticed in many of the drumming patterns was the sensation of “simple” vs. “compound” meters that came through in the texture. This sensation of differing meter laid atop one another, as well as the rhythmic and motivic cycles of differing lengths, gives the music an eternal quality, as if it can go on forever; it also has

⁶⁶ Anku, 216.

[Figure 13.]

The musical score for rehearsal letter Q includes the following parts and markings:

- Kom.**: Bass line, *ff sempre*
- Ggm.**: Bass line, *ff sempre*
- Timp.**: *ff*, *mf*, *p*, *ff*
- P1 - B. D.**: *p*
- P2 - Cro.**: *p sempre*
- P3 - Tub. B.**: (Empty staff)
- P4 - Xyl.**: *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*, *p < f*
- P5,7 - Mar.**: Percussion 5 resume both staves (*mf*); Percussion 7 go to tam-tam
- P6 - Vib.**: *mf*
- Pno. 1**: *ff sub.*, *mf sub.*, *ff sub.*
- Pno. 2**: (Empty staff)

The various cycles in the material throughout rehearsal letter Q create “interlocking” composite rhythms, with localized “downbeats” happening at different times and the sensation of “simple” vs. “compound” meter warring within the texture.

a lift to it that continuously features throughout. I likewise used the idea of overlaying compound and simple meters to create a sense of disparity between the Korean and percussion instruments.⁶⁷

⁶⁷ The reader can refer back to [Figure 6](#) for an example of this.

MOTIVIC MATERIAL

There are several key motives that appear throughout the work. Some of them are from quoted material that I did not compose myself (and which I have Andrew Tracy of ILAM to thank for the transcriptions⁶⁸), while the others were written with particular affective motivations behind them.

I must insert here that I do not believe music has any power over interpretation or reception beyond what we give it, whether this power is facilitated through our individual cultural, environmental, intellectual or aesthetic tastes and experiences. That being said, I freely composed motives and melodies with specific emotions and concepts in mind. How any of this will translate to any listener I cannot predict or claim any control over. Nevertheless, these emotions served as creative impetus from which to work, and an organizational basis for me to conceive the piece.

For the quoted material, I wanted to incorporate elements that would carry with them hidden meaning and extra-musical association. To me, that is the most alluring part of quotation in music. I looked for music that would bring paradox and irony in more than just sound, but also deeper connotations understood through deeper research. For this I settled on two excerpts of material:

The first is from the *Bobwe* of Northern Congo. It is quoted material from the *mbira* part⁶⁹ of a song entitled “*Amana*” ([Figure 14](#)). It functions as a humorous song about a man’s prying, nagging mother-in-law (apparently some themes in married life are universal after all). The quoted material is transposed several times throughout the piece,

⁶⁸ Floyd, 18.

⁶⁹ Floyd, 10. As transcribed by Andrew Tracey of ILAM (International Library of African Music).

and variations on it are notated in the other parts, but nevertheless my “quotation” of it is still, above all, a re-contextualization.

[Figure 14.]



The mbira motive scored for piano.

The music is traditionally performed much faster than how I present it in the piece. The small variations that come with improvisatory music are also present in the recording on SAMAP.⁷⁰ My interest in the material was a short, cycling figure that repeats over and over again. This cycling figure consists of five notes, and could be seen as “major pentatonic,” though I personally receive it as “mixolydian.” This is because among the pitches included are those that outline a major triad built on the home pitch as root. Also, the material from the original song is closer to a pitch collection similar to a mixolydian scale, though the concept of a “scale,” or pitches ascribed a hierarchy, is foreign to the culture from which the material is quoted. Nevertheless, for convenience, I will refer to the pitch material of the *mbira* motive as “mixolydian.”

A few points should be made concerning the text of the song, however. The text is poetry, and in fact, throughout most cultures of Africa, there is no distinction between poetry and music: that is, poetry is always sung, with some sort of instrumental

⁷⁰ South African Music Archive, internet, www.disa.ukzn.ac.za/samap: last accessed April 27, 2010.

accompaniment. Reciprocally, music (and in particular, *mbira* music) is rarely intended to be purely instrumental.

In general, the text in much of the music of Africa is “comprised of a short set of composed lines (sometimes only the title of the piece itself),” or “long and involved, rapidly sung, storytelling,” or “improvisatory...poetry in which singers combine personal views, traditional proverbs, historical references, and other matters in a general commentary.”⁷¹ The poetry often also has a larger social or political context, whether allegorical or merely a series of proverbs that connect through common themes. Humorous music is no different, often “making indirect social commentary through ridicule,”⁷² and it is this dynamic nature of the context for *mbira* music that also led me to incorporate it into the piece. Using a humorous song in the piece adds again to the overarching theme of paradox and dark irony. Moreover, the poetry of *mbira* music as social commentary lends to my desires to keep some of the material’s original intent in mind—the goal of *Screaming at Waterfalls* is similar: to make social commentary.

Emerging throughout the work, the *mbira* motive from *Amana* is most often scored for piano and is presented just before or simultaneously with darker material. The motive is light and playful. This is one of the aural means by which I create the sensation of incongruity.

As shown in [Figure 15](#), piano 1 is joined by piano 2 in playing the motive as an echo. Leading up to rehearsal letter D, other instruments join and the texture thickens, the tempo accelerates, and though Piano 1 continues to play the motive, it is now buried in the texture.

⁷¹ Berliner, 162-163.

⁷² Berliner, 162.

[Figure 15.]

The musical score for Figure 15 consists of seven staves. The top staff is for Aja, followed by Timp (Timpani), P1 - B. D. (Bass Drum), P5 - Mar. (Maracas), P6 - Vib. (Vibraphone), Pno. 1 (Piano 1), and Pno. 2 (Piano 2). The score begins at measure 66. The Aja staff has an *accel.* marking. The P1 - B. D. staff has a *p* marking and a bracketed section. The P5 - Mar. staff has *ppp*, *mp*, and *ppp* markings, with the instruction "soft mallets" above. The P6 - Vib. staff has a *ppp* marking. The Pno. 1 and Pno. 2 staves have *pp* and *mp* markings. The score ends with a rehearsal mark (D) at the bottom left.

The mbira motive preceding the thick, strident texture just before rehearsal letter D.

It is important in this opening section to pair the light material with the dark, and in particular, this *mbira* motive as something that sneaks in and out of the piece as the turmoil of the victims is explored and musically orchestrated. It comes back for just one measure at measure 231 (Figure 16), this time under the capricious motive (which will be discussed later) scored in the *ajaeng*, followed by a couple measures of pieces of it that eventually succumb completely to the capricious motive.

The second portion of quoted material is a melody from the Soga in Uganda. Traditionally performed only by men, it is an instrumental song for *ndere* (flute), drum, and clapping. One of the messages I wanted to incorporate into the piece was the loss of innocence—growing up before one’s time. The title of the tune is “*Bwomera envu*,”

The *ndere* part is played by the right hand of piano 2 and the drum part, which consists of two different articulations that alternate in a repetitive rhythm, I notated in the left hand, mimicking the pair of articulations through two pitches a major third apart (Figure 17). I added a new tone (E) to the pitch collection of *Bwomera envu*, expanding it from four to five notes. This gives it a “major” pentatonic feel, whereas before, it was a little more modally ambiguous to Western ears. This of course deepens the re-contextualization of the music, but such a liberty, I felt, added to the intended disparity of

[Figure 17.]

The musical score for Figure 17 is presented in a grand staff format. The right-hand part (treble clef) features a melodic line with a dynamic marking of *f sempre meccanico*. The left-hand part (bass clef) provides a rhythmic accompaniment, marked *senza ped.*. A dashed line above the right-hand staff indicates an octave shift, labeled *8va*. The score consists of four measures, with the first and third measures containing the right-hand melody and the second and fourth measures containing the left-hand accompaniment.

The ndere part is notated in the right hand, and the drum has been orchestrated in the left.

the section, in which localized tonal lines clash against each other. Individually they may sound pleasant, or even docile, but when layered atop one another, they connote strife and confusion.

The original music for this song is much more complex than what is shown here, and in fact, the rhythms and pitches shift throughout as the performers improvise on the basic idea. The material, like that of the *mbira* motive, is used for cyclical purposes, and is also played much slower than its archive recording. It should also be noted that both of these quoted passages have a feel that is closer to compound meter, whereas my usage of

them aligns closer to that of simple meter (and, indeed, are notated as such). Simple meter has a rigidity to it that appealed to me when conceiving the passages in which I used this material. Though the rhythms become extremely dense at places, and any sense of a “downbeat” is often destroyed, it nevertheless is music that can be marched to.

Bwomera envu lends itself to such a juxtaposition of simple and compound meters written against each other. In his discussion of this song, Christopher James points out that “four independent rhythmic patterns are observable in this rather beautiful example of African music.”⁷³ Originally meant for flute, two drummers, and hand-clappers, “the first drummer stresses the first, third and fifth beats...[while] the second drummer accentuates the second, fourth and sixth.” Meanwhile, “[h]andclapping occurs on every beat, and thus contributes to the rhythmic complexity.”⁷⁴ This complexity was used as the basis for the section where *Bwomera envu* enters the piece.

Bwomera envu appears at rehearsal letter Q in piano 2 (see [Figure 18](#)). This section is the most polyphonic, with numerous different themes, rhythms, and other motives all being performed at the same time. The rhythmic patterns used in *Bwomera envu* contributed to the figures seen in the xylophone, *gayageum*, and *komun’go*. In this section, as well as others throughout the piece, cycling material is used in all the parts but the *scordatura* strings.

This section in the piece is cacophonous and strident, though each of the individual cells is rather tonal and sanguine. The *mbira* motive also returns here, but the

⁷³ Floyd, 13.

⁷⁴ Floyd, 13.

primary line of music that is scored to the front of the texture is that of *Bwomera envu*. At the beginning of this section, the quote printed atop the score is, “Over the last ten years hundreds of thousands of children and fought and died in conflicts around the world.”

The motives that are directly quoted from the *Bobwe* and *Soga* are instances of Transference. In addition to quoted material, I also used motives that were my own compositions. The first, which illustrates Syncretism, is my impression of previously composed material that I had listened to while preparing for this piece.

For the *daegum* solo at the opening, I composed a line of music that was merely my musical impression of *daegum* repertoire, particularly as that seen in the instrumental folk music, *Sanjo* (Figure 19). This passage cites no specific Korean mode or quotes any

[Figure 19.]

36 *solo* *poco rit. --*

Daegum *ppp* *f* *fp* *f*

42 *poco accel.*

p *f* *p* *mf*

45 *A tempo*

p *fp* *ff* *mf* *p* *ppp*

The daegum solo near the beginning of the piece represents my impression of the instrument's repertoire.

preexisting material; nevertheless, it was written with passages idiomatic to the *daegum* in mind, and is meant to exploit the expressiveness of the instrument with its long lines (imitating “breath rhythm, which is a large structural feature in *Aak*: the traditional court music of Korea) fluid gestures (as seen through the pitch-bending) and articulations (i.e. grace notes).

After its presentation in the *daegum*, this theme comes back throughout the piece, first in other instruments, and then finally once more in the final section in the *daegum* again. This time, however, its durations have been augmented and it is also doubled in other Korean instruments. As shown in [Figure 20](#), the quintuplet in the original melody

[Figure 20.]

The image shows a musical score for four instruments: Aja, Dae, Piri, and Taep. The score is written in a single system with four staves. The Aja staff is in bass clef, while the other three are in treble clef. The music features a sequence of notes with dynamic markings of *ff* and *mf*. The original quintuplet from the daegum solo has been re-notated as quarter notes in this re-orchestrated version.

Portion of the daegum solo re-orchestrated and augmented. Here, the quintuplet in the original melody has been re-notated as quarter notes. Also, the melodic intervals have been adjusted for harmonic purposes.

is now re-notated as quarter notes. The melodic intervals have also been adjusted. In order to fit into the harmonic context of this section of the piece, this portion of the

melody ascends by minor thirds rather than a minor second followed by a perfect fourth. It then descends by a minor third, moves back up by a major second (rearranged as a descending minor seventh in the *ajaeng*), finally leaping up by a perfect fifth to the climax note (rearranged as a descending perfect fourth in the *daegum*). As can be seen in the original, after its initial ascent, the quintuplet descends again by a perfect fifth, bends up an augmented second, and finally leaps up a tritone (augmented fourth) to the climax note. Other adjustments to the melody similar to those shown here are made throughout this section. As was mentioned, these were made to fit into the harmonic context, but also adjusted for the individual ranges of the instruments performing them.

Last is a theme that is not overtly influenced by anything other than my own attempts to express a specific sentiment: in this case, capriciousness or conscientious apathy ([Figure 21](#)). This represents the way in which Fate has treated these children; it likewise represents the response of the rest of the world to this evil. It must be added,

[Figure 21.]



“Capricious” motive as presented in its entirety by the ajaeng at rehearsal letter M.

however—and will become evident upon closer inspection—that I had some of the familiar tropes of cliché schoolyard taunts rattling around in the back of my head.⁷⁵

⁷⁵ And this may beg the question: is anything *ever* truly composed without *any* external or experiential input?

INSTRUMENTATION AND TIMBRE

As mentioned before, in determining my instrumentation, I kept these dualities in mind: disparity and unity, turmoil and peace. I knew I wanted to have diverse and seemingly contradictory ensembles. I also retained in mind what elements or roles these ensembles would represent at various times—innocence, hatred, fear, struggle, despair, anticipation, faith. My approach to instrumentation is representative of Everett’s *syncretism*. As will be demonstrated, this use of syncretism stands at the core of how the instrumentation alone helps to paint the binaries that lie at the heart of *Screaming at Waterfalls*.

The score ordering of the instrumentation came about through various decisions based on Western orchestral tradition, Korean musical tradition, and mere convenience. I more-or-less held to Western orchestral tradition in having the strings at the bottom of the score, with the percussion just above them. The positioning of the Korean instruments then became a microcosm of that approach to positioning. Korean traditional music, like in Western tradition, classifies melody instruments into “strings” and “winds,” “but in Korean the ‘strings’ include only plucked...and struck...instruments, while the bowed strings...are grouped with the ‘winds’.”⁷⁶ As in Western tradition, I placed the “winds” above the “strings,” but then held to Korean tradition in how those instruments were listed within their respective families. Korean tradition orders the instruments in “decreasing order of importance.”⁷⁷ Thus, the *p’iri* is above the *daegum* and the

⁷⁶ National Academy of Arts, *Survey of Korean Arts: Traditional Music* (Seoul: National Academy of Arts, 1973): 109.

⁷⁷ National Academy of Arts, 109.

komun'go is above the *gayageum* (despite the fact that the *komun'go* is a bass clef instrument and the *gayageum* is notated in the treble clef). However, because the *ajaeng* functioned as the primary melodic Korean instrument in the piece, and the *taep'yongso* functioned similar to “fanfare” (like traditional brass instruments in Western music) I have broken tradition in their score order. The *ajaeng* is along the top, for convenience’s sake (it was simply easier to quickly glance at the top of the score while composing the piece then to look somewhere in the middle), and the *taep'yongso* is positioned between the “strings” and the rest of the “winds,” similar to where brass is positioned because, as was mentioned, of its function in this piece.⁷⁸

With the string quartet I can exploit the lush, singing quality of the instruments when given long, expressive lines, like that found in the second violin and viola at rehearsal letter T. This is at the climax of the piece. It is also here where I have taken the theme of disparity that has dominated the piece and used the various parts to create a unified body: reconciliation. However, throughout the entire piece the first violin and the cello are both marked *scordatura*, and are tuned a quarter sharp above the viola and second violin, as well as the rest of the ensemble. With the *scordatura*, I can take these same lyrical lines and create parody as the melody is sabotaged by the harsh dissonance, as that found at measure 397 (Figure 22).

In Korean traditional music, wide, fast vibratos are a core aesthetic attribute, as well as pitch variability (bending into and off of pitches). Instruments constructed to

⁷⁸ Being conditioned to read scores that follow Western traditional standards, there were many small details like this that made the process easier and more streamlined. Thus, each decision was weighed between tradition and function. (In many cases, function is the mother of tradition, anyway, is it not?)

[Figure 22.]

The musical score for Figure 22 consists of four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The score is in 4/4 time and features sustained, ascending lines in Violin II and Viola, and scordatura strings in Violin I and Violoncello. Dynamics range from *mf* to *pp*, with accents and *arco* markings.

Long, sustained, ascending lines performed by violin 2 and the viola undercut by the abrupt entrance of scordatura strings.

have fixed pitches (like pitched percussion or fretted string instruments) never became an important part of folk music or even the court music.⁷⁹ Performed against the subtler vibrato in the string quartet and “straight” tone in the pitched percussion, the wildly different timbres can create the sense of paradox that I am seeking, such as the exchange between the Korean plucked string instruments and pitched percussion over long, sustained tones in the *ajaeng*, violin, and viola at rehearsal letter G (Figure 23).

The texture is thinned out throughout this section (at letter G) in order to bring this juxtaposition of timbres to the fore. *A’ak* influenced this whole section. The term *A’ak* connotes both a broad title for court music, and a specific genre within court music. For my purposes, there were general characteristics that I liked and wanted to emulate. These are the use of “breath rhythm,” and sparse articulations over a broad layering of sustained tones.

⁷⁹ Lee, 32.

“Breath rhythm” is exactly what the term entails: the “rhythm” of the music is roughly gauged according to the performers’ breath. The ensemble must listen to one another rather than follow a central conductor. The *ajaeng*, violin 2, and viola were written with the idea of “breath rhythm” in mind. Hovering on the same pitches for extended periods of time, they act akin to a drone, except that they re-articulate at seemingly random places, disallowing them to become completely relegated to “background noise.” Likewise, the long, sustained pitches performed in *A’ak* re-articulate and shift at what sounds like unmeasured instances to Western ears. Interestingly enough, however, this keeps the listener drawn in, despite the absence of any florid activity.

Thus, likewise inspired by *A’ak*, the *ajaeng*, violin 2 and viola also shift pitches throughout this section at irregular time intervals. This helps to maintain their function as another line of music rather than a “soundscape” that is felt more than heard. The *ajaeng* line is organized into three-note motives: up a major second, then up again a perfect fourth, and then back down a perfect fifth to the “home pitch” from which it first originated. This figure is transposed by a major third at rehearsal letter H, except once it moves to the second note (up a major second), it stays there to finish the section, rather than ascending again. Violin 2 and the viola shift predominantly between two pitches. There is a primary pitch that they sustain, and briefly move down a major second in places throughout; they likewise transpose up at letter H. This acts as a way to create a sense of forward motion for the listener, despite the placid, and somewhat glacial, feel of the section. Tension slowly returns as the pitches rise.

A disparity of timbre was not always desired, though. There are also segments meant to signify *unity*. Rather than accentuating the differences in timbres, these passages demonstrate how differences in timbre would work towards a more cohesive sound. An example of this is found in the section at rehearsal letter P where imitative counterpoint is written across the second violin, viola, *daegum* and *p'iri*⁸⁰ (Figure 24).

[Figure 24.]

The musical score for Figure 24, starting at rehearsal mark 273, features five staves: Dae (Daegum), Piri, Timp. (Timpani), Vln. 2 (Violin 2), and Vla. (Viola). The Dae and Piri parts are highly active, with complex rhythmic patterns and dynamic markings ranging from *f* to *ppp*. The Vln. 2 and Vla. parts provide a more sustained harmonic and melodic counterpoint, also marked with dynamics like *f*, *p*, *mf*, and *ppp*. The Timp. part is mostly silent, with a few percussive accents marked *ppp*, *mp*, and *ppp*.

Imitative counterpoint between Korean and non-Korean instruments requires careful attention to tuning; discrepancies are masked by wide vibrato of Korean instruments.

Here, the different timbres create distinct lines of counterpoint. The timbre functions like that of a woodwind quintet. Because a woodwind quintet's instrumentation features distinct timbres for each instrument, each line of music is very clear (whereas similar counterpoint for, say, string quartet—such as Beethoven's *Grosse Fuge*—has a very different sound).

⁸⁰ For more elaboration on which *p'iri* is called for in the score, please see the *Instrumentation* page of this paper, pg. 110 (just before the *Bibliography*).

Despite the dissimilar timbres of the instruments involved, the Korean instruments' wide vibrato will aid to mask any discrepancies in tuning that may come about during performance. Most musicians do not have experience in tuning an ensemble of this nature (Western and Korean instruments together) and thus it is entirely conceivable that such a problem may arise.

In addition to scoring passages in which I have explored the juxtaposition of timbres sounding simultaneously, I also wrote passages where the same line of music is presented at separate places within the music, with different instruments. Whereas imitative counterpoint features an idea passed between instruments throughout a single passage of music, this handling of timbre is meant to act completely as a reinterpretation of material presented beforehand. An example of this is the viola's echo at letter O of the *daegum* solo at letter B.

At this juncture of the music, I am preparing the material for the ultimate resolution at the end of the piece, and it stands as the fulcrum of *Screaming at Waterfalls* where things begin to change (Figure 25). The “capricious” motive is layered atop the viola line when violin 2 enters at measure 263, though it is likewise presented differently. Here, I take advantage of the expressiveness associated with these instruments. Rather

[Figure 25.]

The image shows a musical score for two staves: Violin 2 (Vln. 2) and Viola (Vla.). The score is in 4/4 time and begins at measure 259. The Viola part starts with a dynamic of *f*, followed by *p*, *f*, *p*, *mf*, *p*, *fp*, *ff*, *mf*, and *p*. The Violin 2 part starts with a dynamic of *ppp* and *f*. The score includes tempo markings: *poco rit.*, *poco accel.*, and *A tempo*. There are also some performance markings like *tr* and *acc*.

The daegum solo is performed by the viola, subsequently complemented by the “capricious” motive in violin 2.

than sounding capricious, the motive is adjusted to complement the *daegum* line being played by the viola. The desired affect is for the passage to come across as contemplative, regretful; the quote atop the page is, "...and I am crying."

TEXTURE AND TEMPO

In addition to the use of instrumentation as a means of creating incongruity, I also looked to texture and tempo. It was here that I sought to do so through a *synthesis*—in the aforementioned context of the term—of *sinawi* and Stravinsky.

Stravinsky often used a "patchwork" approach to composing. Through abrupt changes in instrumentation, tempi, fragmentized themes, and other devices, the listener experiences blocks of distinctive texture back-to-back with little or no transitional material. Excellent examples of this are in pieces like *Les Noces* and *The Rite of Spring*. Stravinsky is able to create abrupt contrast in localized moments while retaining a very organic feel to the piece overall.

Such discrete, localized contrasts are accomplished *in spite* of melodic thematic material. The texture itself becomes a sort of theme because the combination of rhythms, instruments, and melodic figures creates a totality of sound that is different from what neighbors it. Stravinsky moves beyond the adjustment of only one or two musical elements in crafting contrast. He exploits the entire gamut of musical elements to heighten the sense of dynamism and elusiveness. This "patchwork" technique is used throughout *Screaming at Waterfalls*.

At letter rehearsal D, where the “patchwork” composing is the most chaotic and transitions between ideas the most rapid, the quote along the top is, “I inflicted death” (Figure 26). Previous to this are the passive *daegum* solo and the subsequent introduction

[Figure 26.]

D Tempo primo ♩=72

72

Timpani: $\text{♩} = 48$ $\text{♩} = 48$

P1 - B. D. *ff* *pp* *pp* *p* *f*

P3 - Tub. B. *f* *p* *f sub.* *sim.* *p* *f*

P4 - Xyl. medium soft mallets *ff* *p* *f* *f* *p* *f*

P5 - Mar. hard mallets *ff* *f* *ppp* *f*

P6 - Vib. *f* *p sub.* *ppp*

Pno. 1 *f sempre* *ped. ad lib.*

Pno. 2 *sfz* *f sempre*

Vln. 1 *pizz.* *sfz* *pizz.* *arco* *p* *f* *p*

Vln. 2 *pizz.* *sfz* *pizz.* *arco* *pp* *mp* *f*

Vla. *pizz.* *sfz* *pizz.* *arco* *pp* *mp*

Vc. *sfz* *arco* *p* *f* *p*

16

17

Tempo primo (♩=72)

Meno mosso (♩=48)

Tempo primo (♩=72)

Timp.

P7 - T-A.

P3 - Tub. B.

P4 - Xyl.

P5 - Mar.

P6 - Vib.

Pno. 1

Pno. 2

Vln. 1

Vln. 2

Via.

Vc.

ff sempre

p sempre

f sempre

pp

f

ppp

sfz

pizz.

arco

ped. ad lib.

f sub.

“Patchwork” composing features prominently in the section at rehearsal letter D. The beginning of each new “patch” is marked an arrow above.

of the *mbira* motive, both of which are written over sparse texture. They feature musical ideas that stretch across a notable period of time and the listener has a chance to hear them as an exposition of themes, digesting them completely. Such preparatory material

makes the violent upheaval of material at C that much more pronounced. The texture and tempi change six times in the first eleven measures alone. Divergent rhythms, timbres, and motives are layered atop each other giving it a tangled, raucous sound that is in stark contrast to the complementary scoring of the previous two sections.

Additionally, a broader sense of “patchwork” is felt throughout the piece as a whole, though it never returns in such a dynamic manner as at C. Changes in tempi occur regularly throughout: the piece is roughly twenty-three minutes long and has twenty-four tempo changes. Over half the piece is made up of small fragments of material. Contrasting this are occasional breaks where a single melody or musical idea is allowed to breathe before reentering the fray. Most often, these long passages are either drawn from, refer to, or repeat the *daegum* solo and *mbira* motive.

The longer lines of music are treated in two ways: homophonically and polyphonically. At measure 290, short motivic cells in the percussion accompany the melody from the *daegum* solo, while beneath, performed by *pizzicato* strings, is the aforementioned *ostinato* (Figure 27).

At other places, these extended lines of music are also layered. This is the treatment of the material polyphonically. In this respect, when I say the music is “layered,” I do not mean as counterpoint. I am referring to lines of music from different sources, composed at different times even, that are subsequently “stacked” atop one another. This could be seen as a horizontal approach to “patchwork” composing. These long threads of music act as protracted versions of the short cells stacked in the more frenetic passages, like that seen at letter D. The music at letter D consists of short cells of

[Figure 27.]

The musical score for Figure 27 consists of ten staves. The top four staves are for percussion: Aja. (Aja.), Dac. (Dac.), P1 - T-t. (P1 - T-t.), P2 - Crot. (P2 - Crot.), P3 - Tub. B. (P3 - Tub. B.), P5 - Mar. (P5 - Mar.), and P6 - Vib. (P6 - Vib.). The bottom six staves are for strings: Vln. 1 (Vln. 1), Vln. 2 (Vln. 2), Vla. (Vla.), and Vc. (Vc.). The score includes various dynamic markings such as *f*, *p*, *pp*, *mp*, *mf*, and *pp sub.* across the different instruments.

Sections comprising short cells of ideas are interjected by passages featuring extended lines of music. Here, these long lines are accompanied by short motivic cells in the percussion and a pizzicato ostinato in the string quartet.

material layered for brief passages of conflicting polyphony. These longer lines of music (like those shown later in Figure 33) are likewise scored in such polyphony. The intent is to give the impression of indiscriminate “piling.” Referring back to the discussion of Brant’s music, I pointed out how it creates something akin to Charles Ives’s experience at the park hearing various performances of music all at once. Similarly, where the long lines of music have been layered atop each other for extended periods of time, contradictory material is not experienced back-to-back but instead simultaneously, like a wall of sound.

This is the concept behind the music where *Bwomera envu* appears. Referring back to [Figure 13](#) (pg. 55), one can visually see the layers. The *mbira* motive reappears, this time in the marimba, while *Bwomera envu* cycles in piano 2. The strings are playing the “capricious” motive in retrograde while all the other instruments are either playing extended cycles of music, or, in the case of the Korean plucked strings and bass drum, functioning purely as a pulse. However, even with this pulse, the *komun’go* and *gayageum* are performing in simple meter, while the bass drum performs in compound meter.

For these layered passages, Messian’s *Sept Haïkai* influenced me. In that piece, extended lines of music stretch over each other, “with a sort of reptilian indifference against...other similarly enclosed layers,”⁸¹ as the composer himself put it. The material intertwines and undulates, as opposed to acting as short bursts in transient columns of sound.

To a greater extent, however, I looked to *sinawi* in handling these layered passages. I found that through exploratory and even happenstance combinations of various lines of music from different sections of the piece, I could create complex musical textures. This lies at the heart of the polyphony of *sinawi*. As Patrick Kim points out in the introduction to his thesis,

“All multi-part interrelationships...are incidental to the independent progression of each melodic line. No regularity is perceived in the sequential organization of motifs. The organization of

⁸¹ Hill, Peter and Nigel Simeone, *Messiaen* (Yale UP, 2005), 252.

simultaneities is apparently unimportant to the musicians. Phrase beginnings and endings among melodic parts are frequently staggered, giving an impression of constant motion. In general, the *distinctiveness* of each melodic part is emphasized rather than a *blending* of parts”⁸² (emphasis added).

Figure 28 is an excerpt⁸³ of *sinawi* music from Patrick Kim’s thesis. One can see how the various lines of music do not necessarily align with each other. Much of *Screaming at*

[Figure 28.]

♩=150-152

Taegum
Haegum
P'iri-1
P'iri-2
Kayagum
Changgo

An excerpt of sinawi from Patrick Kim’s thesis.

Waterfalls takes this approach to thematic development. Rehearsal letter I, as shown in Figure 29, features two unrelated themes crossing paths: one of them is in the descending series of chords in Piano 1, which alternates between metric groups of 3+5 and 5+3 (the

⁸² Kim, v.

⁸³ I recreated this transcription with my own notation software.

[Figure 29.]

169

Taep. *p* *f* *fp* *f*

Timp. *pp* *f*

P1 - B. D.

P7 - T.-L. *p* *f*

P3 - Tub. B. *pp* *mp*

P4 - Xyl. *p* *f* *p* *f*

P5 - Mar. *pp* *mf*

Phn. 1 *f sempre*

Vln. 1 *arco ord.* *pp sub.* *strident* *ff*

The seemingly incidental polyphony of sinawi music influenced various passages of layered texture.

“5” itself alternating as 2+3 and 3+2); the other is the “capricious” motive performed by the *taep’yongso*. Inserted here as well are repeating cells in the bells, xylophone, and marimba. The bells and xylophone, despite cycling at different durations, line up. The marimba, with its quintuplets and dotted rhythms, shuffles in and out of the texture irregularly.

THE OPENING MATERIAL AND OVERALL HARMONIC STRUCTURE

It may seem strange to address the beginning of the piece at the latter part of its analysis. However, because the beginning of the piece was among the final portions I composed, I have opted to address it now, after all of its context has been laid out. I am including discussion of the harmonic material in this section as well because, as will be shown, not only did I use the opening material as a loose exposition of the thematic material that would be found throughout, but also the harmonic material as well.

Figure 30 shows how many of the themes, motives, and devices used in the body of *Screaming at Waterfalls* are featured in the beginning of the work. The “patchwork” composing is seen here to a degree, although the rapidly repeated notes a quarter-tone apart performed by the string quartet throughout the section makes it all feel connected, despite the disparate material happening elsewhere.

After *ff* articulations in the *komun’go* and *gayageum* on the downbeat of the first measure, the *scordatura* strings are immediately presented, playing in “unison” with the *ordinario* strings. The disparity of the tuning in the quartet is augmented by the combative rhythms, shifting between sextuplets, triplets, duplets, and so on. The *ajaeng* performs the “capricious” motive “out of time” with the rest of the ensemble at measures 6, 15, and 22. This motive is echoed in the viola at measure 7, only much faster and more agitated. At measure 15 the viola is doubled by the *scordatura* cello. The timpani exhibit the rhythmic cycles that comprise most of the piece, while the crotales beat out a sort of irregular metronome, which comes and goes. This idea of stopping and starting in the crotales comes back in other places as well, particularly at the section following letter Q, and again at the very end, in the final section (which will be addressed next).

"Birth Was the Death of Him"

5

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Aja:** Flute, with dynamics *pp*, *f*, *pp*, *f*, *p*.
- Doc:** Clarinet, with dynamics *f*, *ppp*, *mf*, *ppp*, *p*.
- Piri:** Bassoon, with dynamics *ppp*, *mf*, *ppp*, *p*.
- T'rap:** Trumpet, with dynamics *p*, *ff*.
- Korn:** Trombone, with dynamics *ff*.
- Ggm:** Percussion, with dynamics *ff*.
- Timp:** Timpani, with dynamics *p*, *ff*.
- P1 - B. D.:** Snare Drum, with a "thumb roll" and dynamics *p*, *f*, *ppp*.
- P2 - Croc:** Cymbal, with dynamics *p*, *f*, *pp*.
- P3 - Tub. B.:** Tubular Bells, with dynamics *p*, *f*, *pp*.
- P4 - Xyl:** Xylophone, with dynamics *p*, *f*, *pp*.
- P5 - Mar:** Maracas, with dynamics *f*, *p*, *f*, *pp*.
- P6,7 - Vib.:** Vibraphone, with dynamics *f*, *pp*, *f*, *pp*. Includes the instruction "percussion ? go to tam-tam".
- Pnc. 1:** Piano 1, with dynamics *f*, *p*, *ppp*.
- Pnc. 2:** Piano 2, with dynamics *ppp*.
- Vln. 1:** Violin 1, with dynamics *p*, *ff*, *ppp*.
- Vln. 2:** Violin 2, with dynamics *ff*, *f*.
- Vla:** Viola, with dynamics *arco*, *pp*, *ff*, *pp*, *f*, *sul pont.*
- Vc:** Violoncello, with dynamics *p*, *f*, *sul pont.*

The opening section of the piece features many of the motives and compositional devices that are used throughout—not unlike the exposition in Sonata Form.

Additionally, tertian harmonies are an important element of the piece, especially in the piano parts. Directly after the downbeat that starts the piece, piano 1 plays a descending figure that is a third below a correspondingly descending figure in the xylophone. There are other instances in which I reference “planing” with tertian harmonies moving together. These happen throughout the piece.

The tertian harmonic material was important to me because it created a sense of things being “not quite right.” This is accomplished through the cultural programming that many of us experience growing up. To a large extent, tertian harmonies carry with them expectations and preconceptions. They are especially contextualized to Western listeners. Just as the material drawn from African and Korean cultures was re-contextualized, I wanted some of the material referencing Western civilization to likewise feel re-contextualized. In particular, the frequent appearance of triads that features throughout. They are meant to sound misplaced. Some of the counterpoint is likewise purposefully “mismanaged.” Western counterpoint favors contrary and oblique motion. However, in many places, I have written the musical lines to run parallel to one another. Instead of the usual sense of “tension” and “release” that one would expect in counterpoint handled in tertian harmony, it mimics the parallelism of many ensembles in so-called “Eastern” musics—specifically, Korean, which often features instruments playing the same lines of music in parallel motion.

Secundal and quartal harmonic structures are ubiquitous in art music of the twentieth- and twenty-first-centuries. A harsher harmonic framework with more angular melodic material is perhaps the most expected treatment, musically, of a subject like child soldiers. Music that hearkens back to the tertian conceptualization of harmonies is

often written in the “style” of the minimalists or post-minimalists. However, though elements of post-minimalism exist in *Screaming at Waterfalls*, the scaffolding on which the tertian harmonies exists is more akin to that of the high complexity practiced by modernists such as Magnus Lindberg, or Brian Ferneyhough.

Figures 18, 29 and 31 illustrate this complexity. In Figure 18, where the motivic density surrounding the entrance of *Bwomera envu* is at its greatest, localized lines, figures, and motives are all constructed around tertian harmonic material. The quoted material from African music, *Bwomera envu* and *Amana*, are pentatonic and modal in sound, and thus inherently possess what would be received as “tertian” to Western ears. The chords in piano 1 vacillate between repeated G major triads (with the 5th omitted), open perfect fourths, and major seconds. The use of only major and perfect intervals, without any accidentals, likewise creates a localized referencing to the key-field of “C major,” the chords acting texturally rather than outlining any functional harmonies in the traditional sense.

Eventually, the *mbira* motive, which has already been cycling in the marimba part’s bottom staff, returns in piano 1, interrupting these cycling chords. Piano 1, in essence, switches between “C major” and “A mixolydian.” It is also here that the mixolydian pitch collection in the cycling *mbira* motive is completed: the “2nd” and “6th” scale degrees of the A mixolydian appear in the vibraphone. The vibraphone’s part thus complements piano 1 and the marimba.

This “A mixolydian” is pitted against the pitch collections in the other parts where there are C#s, rather than C#s. Violin 2 and the viola not only show a completely different pitch collection with the presence of the D#, but the recurring melodic tritone between

that D \sharp and A \flat further divorce it from tonal association with any of the other parts, connoting, if anything, “E major” more than C major or A mixolydian.

Figures 29 and 31 show triads placed into otherwise “unwelcoming” contexts. In Figure 29, the marimba performs A major triads that move “out of time” with the rest of the ensemble. These chords also share nothing in common with the rest of the material presented harmonically, motivically, or otherwise. Figure 31 shows a

[Figure 31.]

Figure 31 shows two piano parts. Pno. 1 (top) has a treble clef and a bass clef. It features a series of chords in the right hand, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. Pno. 2 (bottom) has a treble clef and a bass clef. It features a single chord in the right hand with a piano (*p*) dynamic, and a bass line with a few notes.

[Figure 32.]

Figure 32 shows two piano parts. Both parts have a treble clef and a bass clef. The top part has a dynamic marking of *pp sempre*. Both parts feature a series of chords in the right hand, with a dotted line above the top part indicating a sustained or repeated note.

Tertian material appears throughout the piece, usually in the pianos. Figures 28 and 29 show the use of triads: an “Oom Pah Pah” gesture in Fig. 28, and brief allusions to bi-tonality in Fig. 29.

random insertion of an “Oom Pah Pah” figure at measure 247. A similar figure takes place during the opening material at measure 21. [Figure 32](#) demonstrates an instance of bi-tonality, and [Figure 33](#) illustrates instances of tertian harmony laid out melodically. Here, the music is a series of melodic thirds following each other through subsequent transpositions up and down by major or minor seconds.

[Figure 33.]

The musical score for Figure 33 consists of four staves. The top staff, labeled 'P2 - Crot.', contains a melodic line starting at measure 207 with a 'Lv.' marking. It features a triplet of eighth notes, followed by a half note, and then another triplet of eighth notes. Dynamic markings include *p*, *f*, and *p*. The second staff, 'P3 - Tub. B.', is mostly silent. The third staff, 'P4 - Xyl.', has a few notes at the end of the section, marked with *f* and *p*. The bottom staff, 'P5 - Mar.', contains a complex melodic line with triplets, a quintuplet, and dynamic markings of *p*, *f*, *p*, *f*, and *pp*. The score concludes with a final *f* dynamic marking.

Allusions to tertian harmony are also presented melodically.

These may seem like inconsequential instances, but they create a totality of what affected my harmonic decisions throughout. Ultimately, the use of tertian harmonies figured very strongly in the closing material, which will be addressed in the next section.

FINAL MATERIAL

The section of the piece addressed here is the climax of the piece and is the most important: structurally and artistically. It is the section to which I dedicated the most amount of thought, during both the pre-composition stage and the actual sculpting stage:

composition, orchestration, motivic development, harmonic framework, etc. Thus, because it is the most important, and because it encompasses everything that happened prior in the piece, I will give a more in-depth analysis of it than the other sections. Rather than only one or two localized examples as illustration, I will address “blow-by-blow” each musical event and element.

To paint the picture of strife and regret, I focused on accomplishing this through dense, excited textures (such as the many different motives cycling at different rates), rapidly shifting textures (like the “patchwork” composing used throughout), timbre (*scordatura*, Korean instruments and performance practice—*han*), and the frequent juxtaposition of lighter material paired with or pitted against darker material.

In the final section of the piece, the idea of long lines layered atop each other, as well as smaller, cycling motives, was likewise the framework on which it was built. However, here, instead of the many separate components at odds with one another, the drive is to find harmony. Abandoning polyphony that seeks a disparate and/or incidental sound, the final section seeks to unite the polyphony, and the harmonic implications of each line gradually comes into “agreement” and begins to shift together. Rapidly shifting fragments of music give way to longer threads that diminish the ubiquitous chaos and stumbling. In this last section, the harmonic material finally settles into something relatively stable. This is done through various means: slower tempo, pandiatonicism, and the number of differing musical lines has been reduced.

This final section is marked “meno mosso” and it is meant to be a climax of reconciliation, rather than only pure adrenaline. The quote along the top at this section is, “I must perform these rites and cleanse myself.” The arrival at the final section at letter R

[Figure 34.]

"I must perform these rites and cleanse myself"

65 Q **Meno mosso** $\text{♩} = 88$

The musical score for Figure 34 is a page from a score, numbered 65. It features a tempo marking of "Meno mosso" with a quarter note equal to 88 beats per minute. The score is for a vocal soloist named "Aja" and a large orchestra. The instruments listed on the left are: Aja, Dac, Piu, T'cep, Kom, Ggm, Timp, P1 - B. D., P7 - T. 1, P2 - Croc, P3 - Tub. B., P4 - Xyl., P5 - Mar., P6 - Vib., Piao 1, Piao 2, Vln. 1, Vln. 2, Vla, and Vc. The score contains various musical notations, including dynamics (pp, mf, ff, f, mp, p), articulations (pizz., p, accento), and performance instructions like "ped. ad lib.". The vocal line for Aja is mostly rests. The orchestral parts show complex textures, particularly in the woodwinds and strings.

The final section opens up with a fresh pitch collection, more relaxed tempo, and a unified harmonic framework. It still uses “patchwork” composing for several measures before settling into a more stable texture.

is coming to terms and releasing the burden. Nevertheless, this section staggers through more “patchwork” composing as before, gradually becoming more and more stable (Figure 34).

Upon arrival at Q, an ascending gesture is introduced in piano 2, which will become the core element of the entire section. Piano 1 performs the recurring *mbira* motive, while sustained pitches are performed in several of the other instruments. Most importantly, though, is the quick defeat of the material as it degenerates back into something akin of what it was before. The *ostinato* in the string quartet returns as well as the repeating notes played by the crotales. The material starts to break up, finally lurching onto a series of notes played by the timpani, each one “bending” up to the next.

Then, it tries again. The material introduced on the downbeat of Q comes back, and devolves again just as before. That is when the “capricious” motive is reintroduced (see Figure 35). Likewise, the *mbira* motive is present, though it is doubled an octave apart and staggered by an eighth note between pianos 1 and 2. By measure 381 the material at the downbeat of Q returns once again, this time to stay. This is also where the harmonic material, though stable, begins to gradually shift. For the first time, however, the ensemble shifts together. Before I discuss this shift, I will address the pandiatonicism on which the harmony is structured.

At the downbeat of Q, harmonically, the music is intended to reflect enlightenment. The individual lines change from localized pitch collections with incidental consonance, to complementary units. The pandiatonicism is used to create this stability. At letter R, the pitch collection is that of the D \flat major scale. The introduction of the pandiatonic element is done through a common arrival pitch.

[Figure 35.]

[R]

The musical score for Figure 35 is a complex orchestral arrangement. It features the following instruments and parts:

- Aja:** Flute, with dynamics *p*, *f* *sempre*, *fp*, *f*, *p*, *f* *sub.*
- Dac.:** Clarinet, with dynamics *ppp*
- Piri:** Clarinet, with dynamics *p*, *f*, *fp*, *f*, *p*, *f* *sub.*
- T'asp.:** Clarinet, with dynamics *p*, *f*, *fp*, *f*, *p*, *f* *sub.*
- Kom.:** Bassoon, with dynamics *ff* *sempre*
- Ggm.:** Bassoon, with dynamics *ff* *sempre*
- Timp.:** Timpani, with dynamics *p*, *f*
- P1 - B. D.:** Trumpet 1, with dynamics *f*, *p*, *f*, *p*, *f*, *pp*, *mf*, *pp*, *f*
- P7 - T. L.:** Trumpet 7, with dynamics *f*
- P2 - Crot.:** Cymbal, with dynamics *mp*, *p*, *ff*
- P3 - Tub. B.:** Trombone, with dynamics *p*, *f*, *p*, *f*, *p*, *f*
- P4 - Nyl.:** Nylon, with dynamics *p*, *f*, *ff* *sempre*, *p*
- P5 - Mar.:** Maracas, with dynamics *p*, *f*, *ff*, *mp*
- P6 - Vib.:** Vibraphone, with dynamics *f*, *pp*, *f*, *p*, *ff*, *pp*, *ff* *sub.*, *mf*
- Pno. 1:** Piano 1, with dynamics *f* *sempre*
- Pno. 2:** Piano 2, with dynamics *f*, *mf*, *f*
- Vln. 1:** Violin 1, with dynamics *ff*
- Vln. 2:** Violin 2, with dynamics *arco*, *ppp*
- Vla.:** Viola, with dynamics *arco*, *ppp*
- Vc.:** Violoncello, with dynamics *ff*

After breaking apart, the ascending gestures at Q struggle to return, but are interrupted by a return of the “capricious” motive.

The *daegum*, *p'iri*, *t'aepyongso*, xylophone, marimba, vibraphone, piano 1, violin 2 and viola all shift together to arrive in unison on a G \flat /F \sharp on the downbeat of Q. The *mbira* motive, which has been cycling in piano 1, is transposed *down* a half-step. Traditionally, at junctures in music where a climax is desired, the material is transposed *up* by a half-step. However, as was mentioned, this is meant to be a climax of resolution instead of adrenaline or excitement.

After the stops and starts of the pandiatonic material followed by the brief return of the “capricious” motive comes the gradual shift in harmony that was mentioned earlier. [Figure 36](#), which is a copy of the piano 1 part throughout this section, illustrates this. Piano 1 is cycling over the *mbira* motive. The entire ensemble moves harmonically with what is seen in the piano 1 part.

The first measure shown in [Figure 36](#) (measure 383) shows that the G is now natural, rather than flat. I conceived this as moving into the “key field” of D \flat Lydian. The aural sensation that this is meant to convey is still harmonic unity but not necessarily harmonic stability. By rehearsal letter T, the E is natural as well, adding to the instability. At measure 396 the flat returns on the G and at measure 405 the A becomes natural.

Measure 413 is a little more complicated. At this point my key field shifts to a pentatonic collection: G \sharp , B \natural , D \sharp , F \sharp , and B \flat . There is also the presence of A \natural and F \natural /E \sharp , but these were conceived as leading tones to the B \flat and F \sharp respectively, and thus they do not feature as prominently in this section as the other pitches.

[Figure 36.]

Pno. 1

pp *f*

Ped.
do not change ped. again
until rehearsal letter T

385

387

390 **T**

ff sempre

392

394

Musical score for measures 394-395. The piece is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a double bar line and a repeat sign.

396

Musical score for measures 396-397. Measure 396 includes a downward-pointing arrow above the first eighth note and a rectangular box below the first two eighth notes of the left hand. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The system ends with a double bar line and a repeat sign.

398

Musical score for measures 398-399. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides an accompaniment of eighth notes. The system concludes with a double bar line and a repeat sign.

400

Musical score for measures 400-401. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides an accompaniment of eighth notes. The system concludes with a double bar line and a repeat sign.

402

Musical score for measures 402-403. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides an accompaniment of eighth notes. The system concludes with a double bar line and a repeat sign.

404

406

408

410

413

As illustrated in the part for piano 1, the pandiatonicism shifts, one pitch at a time, ending in the “key field” of B major. These shifts are highlighted with small arrows and a box at each one.

At rehearsal letter U the final, climactic crash hits, and the tempo slows down as the arrival becomes imminent. There is a total cacophony of sound before more placid material, which has been drawn from earlier material throughout, finishes out the piece (Figure 37). Above the climax, at T, the Samuel Beckett quote is echoed, “Birth was the death of him,” which is the quote that I feel sums up the entire piece (and is thus the reason it is printed at both the beginning and end of *Screaming at Waterfalls*).

At the very end, the quote atop the page is, “I still dream...and I am crying.”

[Figure 37.]

418 *rit.* **T** *Meno mosso* $\text{♩} = 76$ 76

Aja *ff* *pp*

Dac *ff* *pp*

Pni *ff* *pp*

Taep *ff* *pp*

Kom *ff* rake across all open strings - allow to ring

Ggm *ff* rake across all open strings - allow to ring

Timp *ff* *mf* *p sub.*

P1 - B, D *ff*

P7 - T, *p* *ff* allow to ring; go to vibes

P2 - Crot

P3 - Tub, B *p*

P4 - Xyl *ff*

P5 - Mar *ff*

P6 - Vib *ff*

Pno. 1 *ff* rake across strings, bottom-most register - allow to ring

Pno. 2 *sfz* *ff* rake across strings, bottom-most register - allow to ring

Vln. 1 *pp* *sfz* *pizz.* *arco* *pp*

Vln. 2 *pp* *sfz* *pizz.* *arco* *pp*

Vla *pp* *sfz* *pizz.* *arco* *pp*

Vcl *pp* *pizz.*

"Birth was the death of him"

77

421

Aja

Dac

Piri

T'acp

Kom

Ggm

Timp

P1 - B. D.

P2 - Crot

P3 - Tub. B.

P4 - Xyl.

P5 - Mar.
soft mallets
pp sempre

P6 - Vib.
soft mallets
pp sempre

Pno. 1
p *mf* *p*

Pno. 2

Vln. 1

Vln. 2
p *ppp* *p*

Vla.
p *ppp* *p*

Vc.

A final, climactic crash ends the "triumphant" section before sparse material finishes out the piece.

V. Problems encountered

Some concerns I had at the beginning of the project were tuning, timbre, notation, balance, and access (to both performers and instruments)—most of this in regards to the incorporation of Korean instruments with Western instruments, particularly those of fixed-pitch such as the xylophone, marimba, and vibraphone. The anticipated concerns with tuning and their subsequent solutions were addressed earlier. As I mentioned before, it is very likely that questions and issues will arise in tuning an ensemble such as the one presented in *Screaming at Waterfalls*. This problem is likely compounded by the *scordatura* in the string quartet. However, the wide vibrato of the Korean instruments will help to mask any potential discrepancy in tuning between, say, the *daegum* and the marimba. The marimba cannot change its tuning to match the *daegum*, neither can the *daegum* match the marimba's. The *daegum* performer can adjust pitch to some degree through embouchure. If discrepancies still remain, the vibrato will help to alleviate them.

Because much of the piece centers on the idea of incongruity, disparity in timbre quickly became a boon, excepting only the end of the piece when the various ensembles are meant to come together as a unified body. This was solved, however, by assigning distinct roles to groups of instruments. Though unity is sought, it is still intended to be a passage of dense polyphony. Here, the different timbres contribute to the musical goal rather than hinder it. I have assigned the instruments in the following groups: *ajaeng*, *daegum*, *p'iri*, and *taep'yongso* are all doubling the same melody, which is an echo of the *daegum* solo at the beginning of the piece. The *gayageum* and *komun'go* have no chance of being heard to any effective degree in this passage, so I assigned them percussive, rather than melodic or harmonic, roles. The strings are meant to create a harmonious

countermelody to that played by the Korean instruments, but only the second violin and the viola: the intended effect of unity would be lost if I were to also double the *scordatura* string instruments here. Violin 1 and the cello instead also take up a percussive role and perform *pizzicato* in rhythmic unison with the *gayageum* and *komun'go*.⁸⁴

For balance I tried to anticipate any possible unintended disparities. By listening to repertoire with various combinations of Korean instruments I was able to develop some idea of how they balance with each other. Live performances have likewise deepened my understanding. In addition to this, Patrick Kim's thesis was also invaluable, and has acted as a sort of impromptu orchestration manual for the Korean instruments, allowing me to see notation paired with what I was listening to (for *sinawi*, anyway). It is for this cause that when important lines are given to instruments like the *gayageum* and *komun'go*, the texture is very spare in order to allow all of the subtle nuances and articulations to be heard—both instruments are intended for much more intimate settings. The *daegum* and *p'iri* are able to cut through the texture much more easily, and in seeking to orchestrate them (not only in terms of texture, but also for register and timbre) attendance at the rehearsals of Sunhee Koo's community ensemble was invaluable. And lastly, the *taep'yongso* is very loud with a distinct timbre, making it particularly adept at being heard through even the thickest textures. I approached my usage of this instrument in much the same way I would brass instruments, saving it for specific moments where it could serve as reinforcement or commentary, rather than any prolonged melodic or harmonic usage.

⁸⁴ This is likewise illustrated in [Figure 34](#).

As a student at the University of Hawaii I was able to gain the necessary access to instruments and musicians that is found in few other locales in the U.S. However, the problems of notation and repertoire remain an issue. As was mentioned, I used Patrick Kim's *Sinawi* for my approach to both orchestration and notation of the Korean instruments, but, while more and more performers of traditional Korean instruments are learning Western staff notation on these instruments, the commonality of such performers is still slim. It is very likely that most performers and/or composers would have to add in the corresponding traditional notational characters into their parts in order to ensure convenient and adroit performance of the music.

Conversely, the viability of securing performances of this piece in other locations may prove to be problematic. Not only does it feature a unique combination of Western instruments, but also the inclusion of Korean instruments, as well as musical material that is not idiomatic for most performers. Such an issue reveals a need, however, as much as a problem. Unique instrumentations are the means by which new instruments are welcomed into the common body of musical participation and production. The *ondes Martenot*, saxophone, mandolin, harmonium, even the personal computer, are all instances of something new that complemented the so-called norm established through Western tradition. Likewise, tone clusters, musical "Pointilism", flutter-tongue, and other performance techniques as well as melodic and harmonic approaches that were at one time new, obscure, and even incomprehensible have become more generally used and accepted. *Screaming at Waterfalls* will hopefully present an opportunity for exploration in new instrumental combinations and inclusions, as well as compositional approaches that will inspire listeners and other composers.

Another issue that likewise exposes need as much as being an obstacle is, not only access to, but even the very existence of repertoire featuring Korean and African instruments or music in a Western art music setting are slim or non-existent. Korean composer Yun Isang is a prominent figure in contemporary Western art music, but the extent of his incorporation of Korean musical elements is to a large extent very subtle and almost unrecognizable. Other composers like Hwang Byungki have been influential in promoting contemporary literature for traditional instruments, but a meeting of the two—contemporary literature with Western art music—is still relatively unexplored. This is true to an even greater extent with African music. The music of Africa has enjoyed a great deal of attention from ethnomusicologists both foreign and native, but, though I was able to track down the names of several composers of Western art music from Africa, no scores or recordings were available anywhere I looked, and additionally, much of this corpus is comprised of Europe-descended individuals rather than anyone with a lineage and cultural experience exclusive to the African continent.

As was mentioned, this illustrates a need in the literature—both compositional and musicological—for more exploration in these topics. The efforts of composers like Yun Isang and Hwang Byungki, as well as scholar-composers like Hans Roosenschoon and Adel Kamel (both of whom have dedicated a notable amount of attention to the issue of contemporary compositions and contexts for traditional musics of Africa⁸⁵) are

⁸⁵ Both Roosenschoon and Kamel are discussed in and contributed to the book used in this paper, *Composing the Music of Africa*. It should be noted, however, that Roosenschoon is a South African of British descent, and Kamel's work focuses on the music of Egypt, which has more ties to music of the "Middle East" than of the African Continent (Coptic music). The need for analysis and discussion on the output of African composers with other cultural ties in the continent whose ethnic roots lie outside of European descent, do not exhibit strong ties with "Middle Eastern" music,

necessary pioneer efforts and have been influential in opening otherwise disregarded doors. This can be solved through efforts similar to those of Minoru Miki, who published an orchestration treatise on traditional Japanese instruments in contemporary contexts. Also, more attention in music education at universities to incorporating non-Western music into the curriculum will help to shift the focus from only the West's contributions to modern music and disrupt the over-simplifying binary of "East" and "West."

and are outside the traditional and so-called popular or commercial African music remains largely unfulfilled.

VI. Conclusion

Screaming at Waterfalls is meant to be something beyond a piece of music. It seeks that which Wurth defined as the “post-modern sublime,” which asks “what a work of art can *do* or *be* rather than what it is merely about.”⁸⁶ In crafting *Statement I* I have sought to create a work that spills beyond the bounds of purely an aural experience to one that transcends the physical; I have sought to resurrect those sentiments in music that have, for a long time now, been benched—namely, the visceral, the tactile, the inspirational, the frightening. I have not written music that is meant only to be music. In order to accomplish this, I have looked beyond the borders of my nation, my ethnicity, and my musical background. For centuries, composers have understood the value of music throughout the world, both within and without the cultural boundaries of “Western Civilization.” Specifically, the boundaries conceived as the art music of Western culture stemming from the legacy of Bach, Beethoven, and Brahms.

Not only has the incorporation of cross-cultural techniques in my composing opened up my approach as a composer, but it has also broadened my lexicon and deepened my expression in dealing with exquisitely emotional material—musically addressing it, mirroring it, and grappling with it.

The use of Korean instruments gave me a larger palette of timbres to choose from. I had to examine these instruments in their original context, which likewise opened my perspective on how to approach polyphony and voice leading; I studied the idea of “*han*” and how struggle and hardship can translate into music. I also evaluated the preconceptions of child soldiers and grappled with those musically. This led me to

⁸⁶ Wurth, 12.

looking at the music of Africa. The elements of various musical cultures within the continent presented more material from which to draw my musical ideas. I could use the cyclical nature of some African musics, polyrhythms in others, quoted material, and even socio-cultural musical contexts to create a sound, a structure, and an aural experience that would capture the piece's core issue and augment my personal compositional voice.

Taking all of these various sources and elements and combining them into a single work—a single “voice”, so to speak—seemed a Herculean task at times. Disparate timbres, textures and harmonic material made the process both enjoyable and difficult. It was exciting to explore new musical ideas and sounds. However, creating an honest and convincing fusion between them was not easy. Furthermore, the use of music from cultures foreign to my own presented various risks: of creating pastiche; of re-contextualizing in a way offensive to that music's culture; of appropriating material that I shouldn't. The advice of Dr. Frederick Lau in this regard, as well as many of the students in ethnomusicology at the University of Hawaii, was invaluable. Also, having a composition faculty adept in negotiating the approaches, questions, and concerns inherent in using cross-cultural interchange as a compositional device, was equally beneficial.

My pre-compositional decisions set a framework for me to handle my musical material. Creating unity and disparity were important, as well as “composing” hope, absurdity, empathy and apathy. Through analyzing the works of Stravinsky, Brant, Messiaen, Ligeti, and Corigliano, I found precedent and inspiration for this framework. I looked to them for how to handle “patchwork” composing, how to develop musical lines in non-traditional ways, orchestrating polyrhythm, motivic development and layering, textural juxtaposition, and so on. I used the scholarship of Willie Anku, Hugh Tracey,

Trevor Wiggins, Keith Howard, Patrick Kim, and Byon Won Lee to understand the various musical sources foreign to me—musically, culturally, spiritually. Ultimately, my goal is to create an expanded language for compositional cultural interchange. I seek to re-contextualize the genre as a whole. I want to see it reach *beyond* genre. I look forward to the day when music history and theory classes analyze cultural issues in composing alongside those of neo-classicism and serialism.

As was cited earlier, George Rochberg echoes this need to replant the stakes and widen the tent, and does so quite eloquently in the following quote, now presented in its entirety:

“The enlargement of the emotional palette of music, by bringing into balance again the two sides of man’s nature [i.e. the emotional and the intellectual], is the only way to resolve the present dichotomy and imbalance between them—the spiritual consonances which modernism relegated to the past and the spiritual dissonances which modernism justified because they mirrored best, man’s ‘true’, contemporary condition, his angst, his anomie, his off-centeredness.

“This aesthetic agenda requires composers who know the musical past thoroughly, who believe and live in its transhistorical values as still contemporary within themselves. It also requires composers who have experienced the twentieth century intensely and can thread their way carefully, *choosing those devices and syntaxes which can be incorporated*

*into a still larger language than they permit by themselves, thus resorting and extending the language of music”*⁸⁷ (emphasis added).

Rochberg questions the cynicism of modernism, as well as the rigid objectivity found in much of art music (particularly in academia). He calls on composers to contemporize music of the past—its values, ideals, claims—while at the same time keeping abreast of what is happening today, remaining cognizant of man’s condition now, in the twenty-first century, and using that knowledge—that empathy—to inform his or her decisions on those “devices and syntaxes” that they will incorporate, “extending [their] language of music.”

I have consciously decided with this piece to seek the emotional through sound. I have extended my own musical language through the incorporation of other cultures’ music. Doing so was not difficult (though I make no claim as to any success in it) because it has been my experience *entirely* as a composer searching, absorbing, and grafting in music that is “foreign” to me—including the repertoire of Western art music. Having come into college with a background almost completely in commercial/pop music, with only a very limited exposure to so-called “Classical” music, my experience composing music in the tradition of Western art music has been one of perpetual extension. Thus, having had a great deal of exposure to that tradition, it has been my opportunity—almost *singular* in regards to the diversity presented at University of Hawaii—to also open my oeuvre to input even further out from my personal cultural, ethnic, and national center.

⁸⁷ Rochberg, 336.

Instrumentation for *Screaming at Waterfalls*

Sanjo Ajaeng

P'iri⁸⁸

Daegum

Taep'yongso

Komun'go

Sanjo Gayageum

4 Timpani

Percussion 1 (Bass Drum)

Percussion 2 (Crotales)

Percussion 3 (Tubular Bells)

Percussion 4 (Xylophone)

Percussion 5 (Marimba)

Percussion 6 (Vibraphone)

Percussion 7 (Bowed vibes, Tam-tam, Marimba)

Piano 1

Piano 2

Violin I

Violin 2

Viola

⁸⁸ There are some passages that work better for the *hyang-piri* and some for the *dang-piri*. If both instruments are accessible, the performer can switch between the two (similar to an auxiliary woodwind). However, there is also a *p'iri* that has been recently developed for performing contemporary music and, if available, this would be the preferred instrument for the piece. All of this is explained in the score.

Violoncello

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Other children insult me and when I try to fight them they run to the teacher's office. The teacher says 'If your head is confused because you were abducted, don't come and disturb others'. Then the teacher beat me up. I went back with my parents and now it's a bit better.

—Boy, 14, formerly abducted by the LRA⁸⁹

⁸⁹ Child Soldiers Global Report 2008.

