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Contemporary Collaborative Piano Practices in Korea: Five Case Studies

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Contemporary Collaborative Piano Practices in Korea: Five Case Studies

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**CONTEMPORARY COLLABORATIVE PIANO PRACTICES IN KOREA:
FIVE CASE STUDIES**

Ji Yeon Lee

**A Doctoral Research Project submitted to the
College of Creative Arts
at
West Virginia University
in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts
in
Collaborative Piano**

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School of Music

**Morgantown, West Virginia
2019**

**Keywords: Korean collaborative pianist; Korea Collaborative Pianists Association;
collaborative piano Korea; Hun Won Yim; Eun Young Lee;
Young Kyung Hyun; Jin Hye Lee; Tony Cho**

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ABSTRACT

CONTEMPORARY COLLABORATIVE PIANO PRACTICES IN KOREA: FIVE CASE STUDIES

Ji Yeon Lee

This research paper provides insight into the practices of collaborative piano in Korea. Interviews are included with five Korean pianists who have enjoyed successful careers in either Korea or the United States: Eun Young Lee, Young Kyung Hyun, Jin Hye Lee, Tony Cho and Hun Won Yim. Their responses provide practical advice for collaborative pianists as well as details about educational and career opportunities for collaborative pianists in Korea and the United States. Also included is biographical information about the selected pianists, information about Korean collaborative pianists' associations, a list of Korean universities offering collaborative piano degrees, and a bibliography.

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Ji Yeon Lee
November 2019

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CHAPTER ONE

INTRODUCTION

This research project is focused on five contemporary Korean collaborative pianists: Eun Young Lee, Young Kyung Hyun, Jin Hye Lee, Tony Cho and Hun Won Yim. These five pianists have either contributed significantly to the development of the study and performance of collaborative piano in Korea or represent Korean pianists who have achieved significant experience and/or positions in the United States. Their performances, discography, writings, lectures and master classes have been paramount in shaping the profession of collaborative piano and developing collaborative piano as an academic discipline in Korea.

This paper examines the influence of their piano training and overall music studies, lives, and careers mainly through individual interviews. As a result, this project provides a valuable documentation of the exceptional contribution of these Korean collaborative pianists in improving the training, enjoyment and awareness of collaborative piano.

There has been no significant academic research about Korean collaborative pianists in the United States or Korea. There is also a lack of information on both the history and current state of collaborative piano in Korea. However, one important resource that currently exists is Jung Eun Shin's 2010 dissertation, "A Study on Reality of the Courses for Korean Professional Accompanists."¹ The focus of this dissertation is the current state of the collaborative piano curriculum at four prominent Korean universities. Shin's dissertation provided a valuable beginning for this research.

¹ Shin, Jung Eun. "A Study on Reality of the Courses for Korean Professional Accompanists" (DMA diss., Kang Won University, Kang Won, 2010). This is Shin's provided English title; however, a more accurate translation would be "A Study on the Current State of the Curriculum for Korean Professional Accompanists."

In Korea, there are several articles from music magazines published since 1994 about collaborative piano. Nevertheless, these are very limited and mostly discuss the general requirements for a collaborative pianist such as listening to the other performer, knowing the text and language for art songs, and balance. Although these are still useful for studying collaborative piano and do represent the growing interest of collaborative piano in Korea, they are limited in their helpfulness in understanding the development or the current state of collaborative piano in Korea. An exception is the article “Practice of Professional Collaborative Piano Courses in Korea” from *Classical Music Magazine*.² This article discusses the current and future direction for Korean collaborative pianists and introduces the currently available courses.

One particularly useful resource for this research project was the many published interviews with collaborative pianists found in a variety of U.S. and international publications. This was important to understand the types of questions to ask in an interview and served as models for interviewing the pianists in this study. One significant interview found on YouTube from *iCadenza* was given by Martin Katz, one of today’s most influential collaborative pianists.³ Other important resources include printed interviews with Gerald Moore published in *American Music Teacher*⁴ and an interview with Iain Burnside from *The Cross-Eyed Pianist*.⁵ Also

² Kim, Sera, et al., “The Practice of the Courses for the Korean Professional Collaborative Pianists,” *Eumakchunchu Magazine* 106 (June 2004), <http://www.eccs.co.kr/magazine/2004/%EC%9D%8C%EC%95%85%EC%B6%98%EC%B6%94-2004-06%EC%9B%94-106%ED%98%B8?ckattempt=1>

³ Martin Katz, “iCadenza interview with Martin Katz, part 1,” *iCadenza*, YouTube, June 15, 2010, visual, 10:19, <https://www.youtube.com/watch?v=DL6JzrNU4iw>.

⁴ Demarest, Alison, and Gerald Moore. "Gerald Moore." *American Music Teacher* 14, no. 2 (1964): 28-29.

⁵ “Meet the Artist – Iain Burnside, pianist,” *The Cross-Eyed Pianist*, accessed March 8, 2019, <https://crosseyedpianist.com/2018/03/08/meet-the-artist-iain-burnside-pianist/>.

considered were interviews published in Korean newspapers *Kukiminilbo* and *Joungangilbo* including those by pianists Goon A Lee⁶ and Helmut Deutsch⁷ who perform often in Korea.

Lastly, there are several resources about specific Korean collaborative pianists including Hun Won Yim, who is one of the most prominent collaborative pianists in Korea. She operates the most extensive collaborative piano institute in Korea: The Art of Accompanying Institute. The institute's website contains important information about Yim including her discography, resume and documentation of her more than 1,400 public performances. Also included is an on-going database of articles published and collected by Yim. These articles cover a wide variety of topics concerning specific aspects of collaborative piano including an interview by Yim and an article she wrote describing the current state of collaborative piano in Korea.⁸ This website was an essential resource to understanding Yim's contributions to collaborative piano. Yim has also released many piano accompaniment CDs some of which include published scores.

Although there are no significant publications by the other four pianists, Eun Young Lee contributed to the available literature for Korean pianists by translating Hea Sook Rhee's book *The Art of Instrumental Accompanying*.⁹

There is very limited information about the study of collaborative piano in Korea, and its recognition as an art form in Asia is relatively new. Despite this, there is a growing interest and desire for students to specialize in this area. As such, students need scholarly information

⁶ Hwang, Seo Won, "Goon A Lee Going the Path of the Global Collaborative Pianist," *Kukminilbo*, September 3, 2010, <http://news.kmib.co.kr/article/view.asp?arcid=0004080427>.

⁷ Kim, Ho Jung, "Vocal Accompaniment, the Pianist becomes the Light from the Shadow," *Joungangilbo*, April 16, 2015, <https://news.joins.com/article/17599503>.

⁸ "The Current Situation of the Courses for the Professional Collaborative Pianists," The Art of Accompanying Institute, accessed February 27, 2019, http://ia-ai.com/hot_view.php?num=248

⁹ Hea Sook Rhee, *The Art of Instrumental Accompanying*, trans. Eun Young Lee (Seoul: Jium, 2016).

regarding both the theoretical and practical aspects of collaborative piano. This project is one of the first to provide historical and practical information and is a resource for students, teachers and scholars as an important documentation of today's practices in Korea. Furthermore, there are little to no resources about specific Korean collaborative pianists compared to solo pianists who typically maintain active websites to promote their careers.

This project includes short biographical information about the five collaborative pianists. Several essential questions about the practicalities of the study and work of a professional collaborative pianist in Korea and collaborative piano in general were developed. The interviewees were allowed to answer the questions of their choice. Their answers serve as advice for students and teachers pursuing collaborative piano as a career and provide a history of collaborative piano in Korea.

CHAPTER TWO

A BRIEF HISTORY OF COLLABORATIVE PIANO

In order to understand the context of contemporary collaborative piano in Korea, it is important to understand both the history of collaborative piano as well as educational and career opportunities available to collaborative pianists. Collaborative piano can broadly be defined as “a term used to denote a field of the piano profession where a pianist works in collaboration with one or more instrumentalists, singers, dancers, or other artists.”¹⁰ The keyboard has played a part in the development of collaborative situations for centuries, from its use in Baroque ensembles to the voice’s partner in art song, as well as its role in various duos and chamber ensembles throughout the past 400 years of Western music history.¹¹ Though keyboard players have been expected to participate and thrive in ensembles, the idea of collaborative piano as an independent area of study is relatively new.

The first academic programs in the world carried the title of an accompanying degree. The first degree-granting accompanying program was established by Gwendolyn Koldofsky at the University of Southern California in 1947. The benefits of this program included that “a pianist could now choose accompanying as a career path, studying all the associated arts that good accompanying entails: diction/languages, coaching, a special class for sonata study, a class for songs and so on. The possibility of a degree gave accompanying the respectability of

¹⁰ “What is Collaborative Piano?” The Collaborative Piano Blog, last modified November 7, 2005, <https://collaborativepiano.blogspot.com/2005/11/what-is-collaborative-piano.html>.

¹¹ While outside the scope of this paper, the development of the piano by Bartolomeo Cristofori (1655-1731) in the early 1700s and the piano’s subsequent rise in popularity by the start of the 19th century, contributed to the increase of the collaborative literature in a variety of genres and performance situations.

specialization it had previously lacked.”¹² The original degree offered at USC was a bachelor’s degree, but a doctorate was added in 1972. Other schools such as the Juilliard School, University of Michigan, University of Illinois, and the Eastman School of Music would follow by adding accompanying programs.

Throughout the last three decades of the twentieth century, the discipline of collaborative piano continued to grow. In the United States, the title “accompanying” would eventually be replaced with the term “collaborative piano” in the 1990s, denoting more equality of the pianist in the musical setting. Although the term is generally attributed to pianist Samuel Sanders from the 1980s, evidence suggests that it was used earlier, including in a *New York Times* concert review by Joseph Horowitz in 1978.¹³ The need, enthusiasm and desire for the study of collaborative piano is displayed by the amount of degree programs available today which is greater than 100 throughout the world. The programs are “generally listed as being in Collaborative Piano, Piano Accompanying, Piano Accompanying and Chamber Music, Piano Chamber Music, Vocal Opera Coaching, or Piano Accompaniment.”¹⁴

The core courses for a typical undergraduate program in collaborative piano in the United States include private lessons, diction, multiple semesters of accompanying, vocal

¹² Richard Masters, “Presiding at the Pianoforte: A Brief History of Accompanying,” *American Music Teacher* 60, no.4 (February/March 2011): 16-21.

¹³ “The Origin of the Term “Collaborative Pianist” Might Not Be What You Think It Is,” The Collaborative Piano Blog, last modified March 20, 2007, <https://collaborativepiano.blogspot.com/2017/03/the-origin-of-term-collaborative.html#.WNEwTxgZOCQ>.

¹⁴ “Degree and Diploma Programs in Collaborative Piano,” The Collaborative Piano Blog, last modified November 20, 2005, <https://collaborativepiano.blogspot.com/2005/11/degree-programs-in-collaborative-piano.html>.

pedagogy, vocal and instrumental literature, and chamber ensembles.¹⁵ The core courses for a typical graduate program (MM and DMA) include lessons, ensembles, and diction as well as art song, duo sonata, and chamber music repertoire.¹⁶ While some degree programs offer specialization in either instrumental or vocal accompanying, most programs train students in both.

An interest in the study of collaborative piano has also increased in Korea. Many of the innovations in the study of collaborative piano developed from pianist Hun Won Yim (Yim's biography and contributions are discussed more thoroughly in Chapter Three). Yim first began to teach collaborative piano in undergraduate classes at Hanyang University in 1979. She established the first collaborative piano degree program (a Master's degree) in 1994 at Sungshin Women's University. This program became a separate department in 2001 and expanded to include a doctoral program in 2008. Following Sungshin Women's University, collaborative piano degree programs began to develop at other Korean universities including Korea National University of Arts, Hanyang University, and Yonsei University. Today there are some 16 Korean universities that offer collaborative piano degrees (A complete listing of universities and degrees offered are found in Appendix A).

The curriculum of the Master of Music and Doctor of Musical Arts programs at Sungshin Women's University are provided below for reference.

¹⁵ "Music (BM) in Collaborative Piano," Webster University, accessed November 22, 2019, webster.edu/catalog/current/undergraduate-catalog/majors/music-collaborative-piano.html.

¹⁶ "Programs of Study," Eastman School of Music, accessed November 22, 2019, <https://www.esm.rochester.edu/accompanying/programs/>

Curriculum of Sungshin Women's University¹⁷

Master's Courses

Department	Course	Credit
Accompaniment	Instrumental Sonatas	3
	German Lieder, Diction and Language	3
	French Song, Diction and Language	3
	Ensemble Seminar	3
	Ensemble	3
	Analytical Methodology	3
	Literature and Performance Class	3
	IPA and Singing	3
	Performance Practice	3

Figure 2.1. Sungshin Women's University Curriculum for Master of Music Degree in Collaborative Piano

¹⁷ "Introduction," Sungshin Women's University, accessed November 20, 2019, <https://www.sungshin.ac.kr/sswu/12861/subview.do>.

Doctoral Courses

Department	Course	Credit
Accompaniment	Ensemble	3
	Art Song Study	3
	Ensemble	3
	Late Romantic Repertoire	3
	Diction Forum	3
	Opera Literature	3
	Accompaniment Literature Study	3
	Performance Practice	3

Figure 2.2. Sungshin Women's University Curriculum for Doctor of Musical Arts Degree in Collaborative Piano

Today, there are numerous career opportunities available to collaborative pianists. They can pursue a career as a professional recitalist or perform with a variety of professional organizations such as opera, orchestra, choir, ballet, or musical theatre companies. They could seek employment at religious institutions. Additionally, they may pursue teaching opportunities at higher educational institutions or maintain active private studios. There are unique opportunities in Korea offered through the Korea Collaborative Pianists Association (KCPA) and the Art of Accompanying Institute (AAI) as discussed in Chapter 4. Clearly, the work field for collaborative pianists is wide with many diverse opportunities.

This information about the history of collaborative piano in addition to educational and career opportunities is essential in providing a frame of reference for the contemporary study of collaborative piano in Korea. The following chapter features biographies and interviews with five Korean collaborative pianists whose unique perspectives detail the current state of collaborative piano in Korea.

CHAPTER THREE

FIVE CASE STUDIES

This chapter features biographical information and individual interview responses from five Korean collaborative pianists. The author contacted each individual either through email or social media. Responses for questions 6 through 8 from Eun Young Lee and the entirety of Tony Cho's interview were given to the author in English. The remaining interviews were communicated in Korean. The author's English translation of their responses is recorded here, and their original responses in Korean may be found in Appendix B.

EUN YOUNG LEE

Figure 3.1. Photograph of Eun Young Lee¹⁸

¹⁸ Provided by Eun Young Lee. No photo credit is available.

Pianist **Eun Young Lee** received both her Bachelor and Master's degrees at Seoul National University in piano performance. She also received her Master of Music in collaborative piano at Manhattan School of Music. While at Manhattan, she was a staff accompanist and she participated in the Outreach Program created by the Manhattan School of Music for elementary schools in the New York area. She performed at the chamber music camp 'Music at Orchard Hill' in Vermont as a staff accompanist and was a pianist at Northern New Jersey Opera and New York Teatro Felice. She has served as the chair of the Korea Collaborative Pianists Association (KCPA). In 2016, Eun Young Lee translated Hea Sook Rhee's book *The Art of Instrumental Accompanying* into Korean. She was the official pianist for the 3rd Seoul International Competition. She has taught as an instructor at Anyang University, Chung-Ang University, Sungshin Women's University, Korea National University of Arts, and as a visiting professor at Ewha Women's University. She has appeared in numerous vocal recitals, flute recitals, chamber music and piano duo recitals. In addition, she has released CDs of "British-American Art Songs," "Sacred Songs," and 11 CDs of "Korean Contemporary Art Songs." Currently she teaches at Chongshin Conservatory and works as a professional accompanist.¹⁹

¹⁹ Biography provided by Eun Young Lee, email to author, September 19, 2019.

EUN YOUNG LEE INTERVIEW²⁰

1. *Have the academic collaborative piano programs in Korea developed or changed much since they began in the 1990s? What are their strengths and weaknesses?*

After the first collaborative piano major in Korea was initiated at Sungshin Women's University around 1990, many other universities started to develop a collaborative piano major from about 2000. Until that time, it was just subdivided as part of the keyboard or instrumental major. It seemed likely that it could not develop into an independent department.

The collaborative program is mainly for graduate school students and is developing and changing to fit the outline of a basic curriculum. For instance, there are some schools that set the subject requirements such as music analysis, performance, practical accompaniment requirements, and so on. It is very varied.

Strengths: Almost all schools teach the basic courses of instrumental duo repertoire and art songs. Students improve their performance skills by studying a variety of repertoire. In Seoul there are many teachers who studied in America or Europe. There are also many specialists of instrumental, vocal, and opera accompanying with whom students may study.

Weaknesses: There are some disadvantages for the students who do not live in Seoul. Students tend to gather to study in Seoul. They want to remain in Seoul even after they finish their degrees because Seoul has more opportunities to perform. Because the degree program is too short to cover everything, the essential repertoire for voice and instruments that students

²⁰ Eun Young Lee, email to author, September 19, 2019. Her answers for questions 1 through 5 were provided in Korean and translated by the author. Questions 6 through 8 were answered in English.

study is both a pro and a con. They do not have enough time to learn broadly and in depth. In Korea there are programs for masters and doctoral degrees, but not artist diploma programs.

2. *What opportunities are there for collaborative pianists in Korea?*

Collaborative pianists begin as the accompanists for university entrance exams or for classes at the schools. They work as staff accompanists at the music camps or in vocal and instrumental classes. They may also work as accompanists for small or large (national, city, private) operas, choirs, or ballet classes. (There is a separate accompanist major for ballet). Additionally, they can perform as collaborative pianists at solo recitals or participate in making recordings.

3. *What advice do you have for students who want to begin studying to be a collaborative pianist? Is there repertoire or specific instruments or genres you encourage first?*

I consider that the important thing for beginners is listening to music. There are some students who are weak at matching tone colors or balancing volume even though they have an excellent pianistic technique. By listening to music a lot, they can learn the roles of both the piano and the soloist and how they interact in the music.

As for vocal pieces, I recommend to start with the music of Franz Schubert in order to control tone and use one's fingers and arms to play evenly. For the same reasons, it is good to start with the violin sonatas of Mozart and Beethoven for instrumental pieces. Next, while adding tone color and the use of the pedals, students study Romantic and Impressionist music as well as concertos or opera arias.

4. What characteristics does the successful collaborative pianist in Korea have or need?

Everybody wants to work with the person who is smiling, kind, and cheerful. In addition, an honest personality is needed to exchange opinions and give feedback based on a reliable knowledge of music history and form. They should not be stubborn but flexible when they clearly express their intentions.

5. Do you have any special rehearsal techniques you use with working with singers, instrumentalists or chamber groups?

When I rehearse with singers, especially at the beginning, I play the harmonic progressions or the accented words with the corresponding harmonies. I talk about the places where the piano part and the vocal part are in dialogue with each other. I discuss the structure of the piece such as where the climaxes occur. I should know where the singer wants to breathe. When this is different from the phrasing in the piano, I need to adjust to match them. For the pianists as well, it is helpful to know the detailed accents of the text. I aim to play as I would speak. Therefore, even though the length of the notes are the same, I should play them with subtle differences. I help singers to sing the high notes freely by playing a rich bass part.

For instrumental pieces, it is absolutely necessary to understand the specific techniques of each instrument. It is necessary to spend time to make the attack on the keyboard sound with the same tone as the attack of string instruments. It is also necessary to understand and practice grouping according to the bowing of string instruments or the breathing with wind instruments. Steady rhythm and fine articulation make the rehearsal much easier.

6. *What do you consider the most important concept when teaching or coaching collaborative skills to students?*

I emphasize creating a beautiful tone color to blend with solo player's sound. A rough tone does not blend and usually sounds too loud and distracts from the solo part.

When you decide the tempo with your partner, it is very important to maintain a solid rhythm. Be careful not to drag or push your partner.

Even though you have experience and a deep understanding about the music, you should not overshadow or be more forward than the soloist. If the pianist leads the *crescendo* or *ritardando*, the music as a whole will be distorted. Nobody wants this result. Go together. It is like a three-legged race.

7. *How has your solo piano study and study abroad influenced your work as a collaborative pianist?*

Solo piano performance study is an absolute requirement. It is very important to achieve a basic technique and understand performance practices for the various styles.

During my study at the Manhattan School of Music, I learned many styles from different countries and languages as well as historical performance practices. It opened my perspective and enlarged my imagination. I was trained in the diction of four languages - Italian, German, French, and English - in a very systematic way by outstanding teachers. Dealing with many American works became a precious opportunity and gave me a consistent interest in contemporary music.

8. Is there anything else you would like to add about collaborative piano study and performance in Korea?

The curriculum of the accompanying departments in Korea takes two years (4 semesters). During the course of study, students are intensively learning and evaluated. But earning a degree is just like standing at the starting point. A two-year course is absolutely not sufficient to master the music even though we receive the master's degree! I recommend to young accompanists to keep studying new repertoire. It is fortunate for us to have the Korea Collaborative Pianists Association in which we study and communicate as life-long students.

YOUNG KYUNG HYUN

Figure 3.2. Photograph of Young Kyung Hyun²¹

²¹ Provided by Young Kyung Hyun. No photo credit available.

Young Kyung Hyun received first prize at the inaugural Artur Balsam Duo Competition with violinist Emily Popham. She was also awarded the 38th Corpus Christi International Music Competition Best Accompanist Award. She has appeared in many recitals including the Chicago Dame Myra Hess Recital Series and the Washington D.C. Phillips Collection Recital. She has worked extensively as a staff accompanist including at the Seoul International Music Competition, the Isang Yun International Music Competition, the Tchaikovsky Competition for Young Musicians, the Tibor Varga Music Academy, and the Pyeong Chang Music Festival. She graduated from the Korea National University of Arts with both a Bachelor of Music in piano performance and an Advanced Diploma in collaborative piano. She also received her Master of Music and Professional Studies Program degree both in collaborative piano from the Manhattan School of Music. She currently teaches at the Korea National University of Arts, Sungshin Women's University, Hanyang University, and Chung-Ang University.²²

YOUNG KYUNG HYUN INTERVIEW²³

1. *Have the academic collaborative piano programs in Korea developed or changed much since they began in the 1990s? What are their strengths and weaknesses?*

²² Biography provided by Young Kyung Hyun, email to author, October 14, 2019.

²³ Young Kyung Hyun, email to author, October 14, 2019. Her answers were provided in Korean and translated by the author.

Currently we have collaborative piano degree programs at many schools. Some schools even include bachelor's degrees. Mostly, the schools imitate the programs in America, but they adapt them based on each school's resources and situation. Most of the collaborative programs still belong to the piano major rather than as an independent major, so practical experience or classes such as diction sometimes suffer from a lack of organization. On the other hand, the collaborative piano major coordinates effectively with the instrumental and vocal departments for practical experience, diction classes and performance classes.

2. What opportunities are there for collaborative pianists in Korea?

The opportunities would include collaborating with all kinds of instruments, voices, and choirs.

3. What advice do you have for students who want to begin studying to be a collaborative pianist? Is there repertoire or specific instruments or genres you encourage first?

Because they perform with the score and do not need to memorize, students tend to neglect practicing enough and play as though just reading the score. However, if they do practice the piano part enough and thoroughly understand the melodic lines of the soloist's part, the dynamics, and the text, then they are able to make music listening to their partner when they rehearse.

Because the piano part takes responsibility for the harmony of the work, they must understand the structure and the flow of the music thoroughly.

4. What characteristics does the successful collaborative pianist in Korea have or need?

Even though they must have a strong conviction about music, I think that they also need a flexibility of mind which can accept other various interpretations of the score.

5. Do you have any special rehearsal techniques you use with working with singers, instrumentalists or chamber groups?

In the case of songs, it is very helpful to sing the song myself with the text and with awareness of breath before the rehearsal so I can see how the song flows in advance. In the case of instrumental pieces, I listen to various performances through the media so I can understand the proper flow and style in order to fit with my partner. We can then share each other's opinions and choose the best one for a good rehearsal.

6. What do you consider the most important concept when teaching/coaching collaborative skills to students?

Although collaborative piano translates to accompanying in Korean, collaborative piano is in fact correct. They not only support the soloists, but sometimes lead them or play as equals. When they play, they need not only soft sounds, but also various sounds to fit the instrument or voice which is important.

7. How has your solo piano study and study abroad influenced your work as a collaborative pianist?

When I studied abroad, it was helpful to understand Western music more broadly by meeting the students and teachers from many different countries and being close to their music and culture.

8. Is there anything else you would like to add about collaborative piano study and performance in Korea?

I think that there is still the idea in Korea that if the pianists cannot play well as soloists, then they can be accompanists. In my case, I needed much more knowledge about the music, the repertoire in general and practicing than when I played as a soloist.

Until now there has been much effort by the students and teachers to improve the collaborative piano major. I think we need even more effort by the students and teachers in order to be approved as an independent department.

JIN HYE LEE

Figure 3.3. Photograph of Jin Hye Lee²⁴

²⁴ Provided by Jin Hye Lee. No photo credit available.

Jin Hye Lee has had much experience as a professional accompanist. She has worked as a staff accompanist for the University of Chicago Motet Choir and University Chorus and for the studio of mezzo-soprano Susanne Mentzer at DePaul University. She has worked as the collaborative pianist for soprano Young Ok Shin, one of the leading sopranos in Korea, at the Kyungju Arts Center End of Year Concert, Daegu 100 Piano Festival, and Love and Sharing Concert with IBK Bank in Korea. She accompanied for the Albert S. Kahn Award at Boston University. The same year she was the 2nd prize winner at the International Chamber Music Ensemble Competition in Boston and New York.

She received her Bachelor of Music and Master of Music in piano performance as well as her Master of Music and Graduate Diploma in collaborative piano from the New England Conservatory. She received her Doctor of Musical Arts in collaborative piano from Boston University. She is currently an adjunct instructor of collaborative piano at Sungshin Women's University and Kookmin University.²⁵

JIN HYE LEE INTERVIEW²⁶

1. Have the academic collaborative piano programs in Korea developed or changed much since they began in the 1990s? What are their strengths and weaknesses?

²⁵ Jin Hye Lee, social media, September 27 and October 7, 2019.

²⁶ Jin Hye Lee, social media, September 27, October 7, and November 26, 2019. Her answers were provided in Korean and translated by the author.

Yes, they have improved by being subdivided into vocal and instrumental accompaniment so as to understand each more deeply and concretely. The curriculum of each school is different. In the case of vocal accompanying, the curriculum includes German, French, and Italian diction and the study of representative literature, and in the case of instrumental accompanying, the study of the representative instrumental sonatas as well as string and woodwind concerti. Students can learn to be definitely different in each area in regard to their attitude, style, and role for the assigned pieces although they play in front of the same piano in each situation.

I wish that students would have more opportunities to learn various vocal techniques, and breathing, as well as the basic technique of various instruments.

2. What opportunities are there for collaborative pianists in Korea?

For vocal accompanying, they can work as the accompanists for choirs or be the regular accompanist for voice studios. Similarly, for instrumental accompanying, they can also work as the accompanist for studios.

3. What advice do you have for students who want to begin studying to be a collaborative pianist? Is there repertoire or specific instruments or genres you encourage first?

When students study collaborative piano, they experience a slump at least one time. This is because they thought that the role of a collaborative pianist is to play without mistakes and to match the partner. In reality, they must study this major academically, and it requires much scholastic enthusiasm in many different areas. When we encounter frustrating and difficult

situations, I think it is very helpful if you remind yourself why you wanted to study collaborative piano in the first place.

I do not think that specific repertoire is necessary. Nevertheless, it is good to start from the most representative and standard pieces that people play and to extend to unfamiliar pieces and the pieces that people do not play often.

4. What characteristics does the successful collaborative pianist in Korea have or need?

Because this is the work of making music as one with other musicians in one space at all times, a positive attitude, communication, consideration, and receptivity are very important. I think that they need the wisdom to know when they should follow and when they should lead because sometimes they need to lead the music more actively rather than have the attitude that follows the soloist because they are accompanists. Furthermore, although they may have different opinions from their soloists, if they have a considerate personality which is receptive to the other and finds a harmonious agreement, and good communication skills, it would be even better.

5. Do you have any special rehearsal techniques you use with working with singers, instrumentalists or chamber groups?

I think that it is certainly a necessary process to talk to each other about the features or character of the piece when we meet for the first time. It is expected that my partner's opinion about interpretation may be different from my view. I think that we need an attitude which listens to other's opinions since we must compromise and reduce the gap in the differences.

6. What do you consider the most important concept when teaching/coaching collaborative skills to students?

I emphasize the historical background of the pieces and the compositional techniques of the composer. It would be difficult to have the performance feature the intention of the composer when they do not understand the period and compositional techniques deeply and exactly. After these two things are established, I teach the parts which should be expressed solidly.

7. How has your solo piano study and study abroad influenced your work as a collaborative pianist?

When I studied solo piano, I got familiar with the instrument and had the discerning eyes to look at the music. Now when I am working and teaching, after I studied collaborative piano, I am able to concentrate on the piano and be one with the instrument. We need to study solo repertoire whenever we have time – it helps to understand a composer's intentions on one instrument, the piano, and then apply it to works for two instruments.

8. Is there anything else you would like to add about collaborative piano study and performance in Korea?

I appreciate that many great collaborative piano professors make an effort to improve collaborative piano in Korea. I hope that the collaborative piano major will be continuously developed in the future, and more students will realize the real appeal of this study.

TONY CHO

Figure 3.4. Photograph of Tony Cho²⁷

²⁷ Photograph from “Tony Cho,” Oberlin College and Conservatory, accessed September 10, 2019, <https://www.oberlin.edu/tony-cho>. Photo credit: Tanya Rosen-Jones '97.

Throughout his career, **Tony Cho** has worked as a coach, répétiteur, recitative and orchestral keyboardist, assistant conductor, and administrator at many organizations, including Central City Opera, Glimmerglass Opera, Hawaii Opera Theatre, Long Beach Opera, Opera Santa Barbara, Sarasota Opera, Tulsa Opera, and the Virginia Opera. His substantial resume includes a repertoire of more than 60 operas, including the world premiere of Guo Wenjing's *Poet Li Bai*, the American premieres of H.K. Gruber's *Gloria: A Pig's Tale* and K.A. Hartmann's *Wachsfigurenkabinett*, and the West Coast premieres of Shostakovich's *Moscow, Cherry Town* and Wagner's *Das Liebesverbot* as part of the Los Angeles Ring Festival. In addition to his hands-on opera work, he has served as music director of Central City Opera's Opera à la carte, Glimmerglass Opera's American Young Artists Concert Tour, Hawaii Opera Theatre's Opera Residency, Virginia Opera's Spectrum Resident Artists, and as program and music director of Sarasota Opera's Studio Artists. Recently he served as guest faculty at Central Conservatory in Beijing for the 2018 Opera Singing Talents Training Project, where he coached young professional singers preparing Puccini's *Turandot*.

As a vocal and instrumental collaborative pianist, Cho has performed concerts in such notable venues as Weill Hall in New York City, Meany Hall in Seattle, Harris Concert Hall in Aspen, Honolulu Museum of Art, Zipper Hall in Los Angeles, and many others in the United States and abroad. His performances have been featured live on KHPR in Honolulu and KVOD in Denver. He has performed at many festivals, including Chamber Music Quad Cities, El Festival Internacional de Jóvenes Pianistas, and the Italian Art Week Festival in Asunción, Paraguay. He has also served as a faculty vocal and instrumental collaborative pianist at Chapman University and at Idyllwild Summer Arts.

Originally from South Korea, Cho earned a DMA in piano performance from the University of Washington; a master's degree from the University of Cincinnati, College-Conservatory of Music; and a bachelor's degree with a minor in Spanish Literature from Oklahoma State University, where he has received many awards including the Presser Scholarship and the 2017 Distinguished Music Alumnus Award. He has attended the Brevard Music Festival and Aspen Music Festival as an opera coaching fellow. Cho's primary teachers were Thomas Lanners, Frank Weinstock, Michael Chertock, and Craig Sheppard.

Tony Cho holds the position of Opera/Vocal Coach and Musical Coordinator of Opera Productions at Oberlin Conservatory. Prior to his arrival at Oberlin in 2015, Cho was principal coach at the University of Southern California's Thornton Opera and vocal arts associate coach at the Juilliard School. He has also served on the faculties of many summer festivals, including the Hawaii Performing Arts Festival, the Taos Opera Institute, and at Song Fest at the Colburn School in Los Angeles.²⁸

TONY CHO INTERVIEW²⁹

Tony Cho provided answers to offer the perspective of a Korean collaborative pianist working in the United States.

²⁸ Biography adapted by the author from Oberlin College and Conservatory, "Tony Cho."

²⁹ Tony Cho, email, September 29, 2019. His answers were provided in English.

1. What opportunities are there for collaborative pianists in Korea and the United States?

There are variety of vocal/instrumental collaborative piano faculty/staff positions in the US. Vocal coaching faculty/staff positions apply to collaborative pianists with extensive experience with singers; opera coaching positions are usually for collaborative pianists with experience serving as a répétiteur and coach at regional/national level opera houses and their young artist programs. Many opera coaches also freelance production to production at different opera houses around the country.

2. What advice do you have for students who want to begin studying to be a collaborative pianist? Is there repertoire or specific instruments or genres you encourage first?

They must have love and passion for the art of collaboration, patience, and social skills to work with many different personalities. Also, they must understand the fact that it's not about you, but the ensemble. The career path could be rough, jobs are not plenty and the competition is fierce. I encourage people to listen to as many instrumentalists, vocalists, and operas as possible, and learn the repertoire, not only the piano parts, but the collaborators' parts.

3. What characteristics does the successful collaborative pianist in Korea or the United States need?

Stated above.

4. Do you have any special rehearsal techniques you use with working with singers, instrumentalists or chamber groups?

Offering ideas and constructive feedback honestly, respectfully, friendly, and efficiently.

5. What do you consider the most important concept when teaching/coaching collaborative skills to students?

Stated above, plus enjoying the collaboration.

6. How has your solo piano study and study abroad influenced your work as a collaborative pianist?

I have a terminal degree in piano performance, and I'm grateful that I had plenty of time to develop and polish my piano technique. Much of the collaborative piano repertoire can be very challenging and technically difficult. Piano parts in most of the chamber ensembles and instrumental solo sonatas are as difficult as a piano concerto; reading orchestral reduction piano parts in opera can be daunting, and one needs to have a keen sense of following a conductor or vocalists while having to play with security.

Having to learn and master the romantic languages is absolutely necessary for a vocal pianist. Study abroad would definitely facilitate that and would help absorb the culture and subtleties that are always apparent in the music of a composer's country of birth.

7. Is there anything else you would like to add about collaborative piano study and performance in Korea or the United States?

The collaborative piano programs in many of the conservatories and universities are growing, and I'm hoping that there could be more and be better structured so that the program

isn't there only to provide all the accompanying needs for the school, but to help students find their passion and love for the art.

HUN WON YIM

Figure 3.5. Photograph of Hun Won Yim³⁰

³⁰ Photograph from http://m.blog.daum.net/photokin/13466267?np_nil_b=-2 Photo credit: Moon Gi Kim

Hun Won Yim is one of the premier collaborative pianists in Korea. Although she did not answer the interview questions, she was willing to support this project. She provided her biography which includes the history of collaborative piano in Korea.

Hun Won Yim was responsible for establishing the first collaborative piano major in Korea in 1994. She was the first professor of collaborative piano in Korea, and she taught at Sungshin Women's University from 1982 to 2004. From 2004 to the present she has taught as an adjunct professor at Sungshin Women's University. She also taught as an instructor at Chung-Ang University, Kyung Hee University, University of Seoul, Suwon University and Seoul National University. She founded the Korea Collaborative Pianists Association (KCPA) in 1994 and the Art of Accompanying Institute (AAI) in 2003. Through her considerable achievements, she has significantly contributed to supplying many trained collaborative pianists in Korea and enhanced the collaborative pianists' position in Korea.

Yim was born in 1947. She graduated with a bachelor's degree from Seoul University in Korea in 1968. She is the first Korean pianist to study collaborative piano in the United States. In 1979 she received her master's degree from the Manhattan School of Music. The same year she initiated the first collaborative piano classes in Korea for undergraduate students at Hanyang University. She also established the collaborative piano master's degree program at Sungshin Women's University in 1994. In 2001 the program became a separate department. In March 2008 the university started a collaborative piano doctoral degree program.

Yim played for many choirs and opera companies from her freshman year in college including Seoul Central Broadcasting Station (now Korean Broadcasting System, the biggest broadcasting station in Korea) and Kim Cha Kyung Opera (the first private opera company in

Korea). She has performed over 1000 times and for more than 400 recitals in many locations such as Seoul, Busan, New York, Los Angeles, Toronto and Berlin. She has accompanied for numerous vocalists and instrumentalists including baritones Franz Müller-Heuser, Jean-Christophe Benoit, and Hyun Myung Oh; tenor Emilio Noli; soprano Kyung Suk Lee; and flutist Pierre-Yves Artaud.

Yim has received many prestigious awards including the 5th Russia International Artist prize in 2005, the 23rd Seoul Music Grand Prize in 2007, the Korea Music Award in 2007, the 22nd Federation of Artistic and Cultural Organization of Korea Grand Prize in 2008 and the 43rd Cultural and Art of Republic of Korea Presidential Award in 2011. She has recorded 18 piano accompaniment CDs, seven of which included scores, which were the first in Korea.

Currently she is the Honored Chair of the Korea Collaborative Pianists Association (from 2009) the director of the Art of Accompanying Institute (from 2004), and the dean of VEA Opera College of Arts (from 2018). She was the Director of Korea Music Association (from 2002 to 2004) and is currently the Executive Director (from 2007). She also teaches as a visiting professor at Suwon University.³¹

³¹ “Hun Won Yim,” The Art of Accompanying Institution, accessed March 10, 2019, https://www.ia-ai.com/ia_info/yimhunwon.htm translated by the author and combined with information provided to the author by Yim.

HUN WON YIM'S INSIGHTS

Hun Won Yim chose not to participate in the interview. However, her insights about collaborative piano can be found on the Art of Accompanying Institute's website. As the premier collaborative pianist in Korea, her words of wisdom are invaluable to this research in understanding collaborative piano practices in Korea.

In "Background Information and Preparation for the Collaborative Pianist," an article Yim wrote for her website, she offers practical advice for collaborative pianists:

- To be a collaborative pianist requires intellectual background, skilled technique, and innate musical understanding.
- They must know about the literature; the language; the meaning; the pronunciation; the structure; and the meter. Therefore, the pianist must express the proper meter and stress of the music and the poem.
- Technique must be reached to the degree that the pianist can display without factitious or conscious effort.
- Collaborative pianists must listen to the sound of the soloists and themselves at the same time.
- They must be careful of the volume and tone color of the soloist.
- They must study singing. They must sing and breathe with the singers.
- They must have real knowledge about the limitations of the human body and instruments.
- They must use the damper pedal and soft pedal carefully.
- Their sight-reading skill must be very good.

- They must have the same knowledge as the conductor, but they must conduct invisibly, and at the same time as the performer they must play together with the soloist.³²

From a June 18, 2007 posting titled “Artistic Success,” Yim describes that although the collaborative pianist may not be attracted to the piece, the pianist must be able to match the various sometimes complicated musical components with one’s temperament. In another posting from the same day titled “The Temperament of the Collaborative Pianist and Adaptability,” she mentions that if the pianist is very sensitive to feeling and is responsive, both of which are very important and necessary, the pianist must anticipate the soloist instinctively and must feel when he/she, for example, should stop instantly or when to adopt a sudden pianissimo. The pianist must be able to create the essential and exact effect even if unprepared.³³

In “Technique for the Collaborative Pianist and Sight-Reading” dated January 23, 2008, she discusses the importance of practice and training:

- Collaborative pianists need systematic training. Even though the pianist has inborn talent, he or she cannot have the ability to change tone color and sound quality without practice.
- Technique improves through continuous practice, understanding and musical growth. The pianists who polish these skills can realize the real meaning inside the music.³⁴

³² “Background Information and Preparation for the Collaborative Pianist,” The Art of Accompanying Institute, accessed October 20, 2019, http://www.ia-ai.com/hot_view.php?num=251. Translated by the author.

³³ “The Temperament of the Collaborative Pianist and Adaptability,” The Art of Accompanying Institute, accessed October 31, 2019. http://www.ia-ai.com/board/notice_view.htm?num=171&bbsCode=. Translated by the author.

³⁴ “Technique for the Collaborative Pianist and Sight-Reading,” The Art of Accompanying Institute, accessed October 31, 2019. http://www.ia-ai.com/board/notice_view.htm?num=189&bbsCode=. Translated by the author.

CHAPTER FOUR

KOREAN COLLABORATIVE PIANO PROFESSIONAL ORGANIZATIONS

In Korea, there are two prominent professional organizations for collaborative piano: the Korea Collaborative Pianists Association (KCPA) and the Art of Accompanying Institute (AAI). Both are national organizations that provide professional and educational opportunities for their members.

The Korea Collaborative Pianists Association (KCPA)³⁵ was established by professional Korean pianists in September 1994 as the Korea Collaborative Piano School in Seoul, Korea. The stated purpose of the KCPA is to provide quality music for society by raising professional musicians through the study of classical collaborative repertoire.³⁵ To achieve this goal, the purpose and the activities of the KCPA are:

1. Host regular performances
2. Host conferences and ensemble seminars
3. Host collaborative piano competitions
4. Publish music scores
5. Publish a newsletter
6. Foster international music exchange

As of September 1, 2019, there are 125 members of the KCPA. Members must have at minimum a master's degree (or equivalent) in collaborative piano. Registration and annual membership fees are both approximately 42 US dollars. New members must supply their

³⁵ "Korea Collaborative Pianists Association," Naver, accessed September 9, 2019, <https://www.cafe.naver.com/kcpa123>.

credentials to join. After joining, each member must give a public performance sponsored by the KCPA. Undergraduate or graduate students of collaborative piano may join for free while they are studying. Benefits of joining include status, collegial support, and regular performance opportunities.

The first series of recitals given by the association was November 6-8, 1997. The series featured “The Night of Russian Art Song,” “The Night of British/American Art Song,” and “The Night of Chamber Music.” The association continues to this day to regularly present recitals showcasing collaborative pianists.

On February 26, 2000, the name was officially changed to the Korea Collaborative Pianists Association. A launching celebration of this change took place on April 22, 2000. The association received funding from the Korean Culture and Arts Promotion Fund (KCAPF) by the Arts Council Korea (ARCO) for the first time on January 4, 2001. The first seminar took place on April 4, 2007, and the association hosted the Seoul International Song Festival from July 13 to August 12, 2009. The first KCPA conference was held on February 14, 2011. The KCPA began having yearly compulsory meetings in 2011. Today, the KCPA continues to hold multiple seminars each year.

Although the KCPA is the biggest association for collaborative pianists in Korea, there are several other societies located in the southern part of Korea. These include Deagu Collaborative Pianists Society, Busan Collaborative Pianists Society, and Korea Accompanying Society.

In November 2003 the collaborative pianist Hun Won Yim founded the Art of

Accompanying Institute which is an organization for the study of collaborative piano.³⁶ With awareness for the need of fostering professional collaborative pianists, it was established with the aim of pursuing, through systematic and organized activities, the national visibility of classical music.³⁴ This institute has greatly contributed to the improvement and fostering of outstanding collaborative pianists in Korea.

The AAI provides very organized programs called the Music Master Class Professional Training Courses. These courses cover vocal and instrumental accompaniment, as well as opera and ballet accompaniment. The curriculum ranges from the beginning to advanced levels and a post-graduate level. The students are diverse from beginners to professional pianists. Currently there are eleven subjects including three diction courses for beginners:

1. The basics of accompanying
2. Mozart Violin and Piano Sonatas
3. Korean Art songs
4. German diction and lieder
5. Italian diction and Art Songs
6. French diction
7. Technique
8. Beethoven Violin and Piano Sonatas
9. Opera Aria (Vocal, Piano)
10. Sonata literature
11. Concerto Literature

³⁶ "Introducing the Institution," The Art of Accompanying Institute, accessed October 19, 2019, http://www.ia-ai.com/ia_info/institute.htm.

For the advanced course, there are 19 subjects including Schubert Song Cycles, Wolf Lieder, Debussy Mélo­dies and British and American Art Songs. Each subject lasts for 15 weeks, and there is also a program for six months of basic courses and six months of intermediate courses.

The institute has had many professional teachers who are working as professors or instructors at many different universities. Currently it has more than 50 faculty members including Hun Won Yim and seven professors. The teachers are not only collaborative pianists, but also vocal professors and specialists in various fields who studied all around the world including in Europe and America.

Since 2004 when it held the first performance, the Art of Accompanying Institute has provided many opportunities to perform for collaborative pianists. Furthermore, it provides very useful information and music for collaborative pianists through its website such as the curriculum of the institution, articles, news, competitions, seminars, recitals, and recruitment information. The institute started at the Catholic University of Korea Sungsin Campus, but now uses studio space in Seoul and nearby Suwon, Korea.

CHAPTER FIVE

CONCLUSIONS

The five pianists interviewed in this research project represent successful Korean collaborative pianists whose experience and insights help to establish a framework of knowledge about collaborative piano practices in Korea and collaborative study and performance in general. The interviews have demonstrated that there are several universal concepts as to the instruction and development of collaborative piano in Korea.

The first concept is that the situation of collaborative piano has improved rapidly in Korea. Since the first collaborative degree program in 1994, many professors made an effort to improve awareness and contribute to the training of professional collaborative pianists. Currently most major universities in Korea have collaborative piano degree programs. There are 16 schools with either master's or doctoral degree programs or both including Sungshin Women's University, Korea National University of Arts, and Yonsei University. Of the 16, there is one school, Chung-Ang University that offers an undergraduate degree program in collaborative piano which is largely blended with the solo piano performance degree.

While there is still room for improvement in the curriculum of these programs, they testify to the need for recognition, organized instruction, and professional support in the area of collaborative piano. The national emphasis on graduate programs suggests the need for a strong solo background at the undergraduate level before pursuing the specialized area of collaborative piano.

In addition to the university programs, there are also two prominent national

organizations, the Art of Accompanying Institute and the Korea Collaborative Pianists Association (KCPA), that provide strong support and curriculum for studying collaborative piano for both professionals and students. Since its origin in 2004, the KCPA has been vital in providing performance opportunities and disseminating the importance of collaborative piano study. The KCPA serves to gather many Korean collaborative pianists who come from various educational backgrounds from all over the world including Europe and America into one group to achieve the single goal of improving the recognition of collaborative piano in Korea. This association has been integral to the development of collaborative piano as an art form in Korea, and it would be beneficial to establish similar societies in America. Currently no such national organization solely for the promotion of collaborative piano exists in the United States, though the Music Teachers National Association has a Collaborative Piano Forum.

The second concept is that there are many opportunities for collaborative pianists outside academia in Korea. These include positions such as staff accompanist for major choirs, opera and ballet companies, or the possibility of working as a freelance accompanist for instrumental and vocal studios. Tony Cho highlighted faculty or the staff university positions as well as jobs specific to professional opera coaches; he also emphasized the strong competition for these positions.

The first academic program in Korea for collaborative piano study was started by Hun Won Yim in 1994 at Sungshin Women's University, almost 50 years after Gwendolyn Koldofsky began the first undergraduate accompanying program at the University of Southern California in 1947. In a sense, Hun Won Yim is the "Gwendolyn Koldofsky of Korea," in that both were pioneers in establishing collaborative piano programs.

All of the pianists interviewed agree that the collaborative piano education system has greatly improved in Korea. Jin Hye Lee especially appreciates that the curriculum has become subdivided into vocal and instrumental accompanying in order to achieve greater specialization. Most of the interviewees agree that it is significant that collaborative piano has become an independent degree program in Korea. Eun Young Lee mentions that there are many opportunities to learn from specialists in Seoul, but these opportunities do not exist as readily outside of Seoul.

Each pianist interviewed offers very unique advice for beginning students, however Eun Young Lee and Tony Cho both recommend much listening to music. Young Kyung Hyun encourages students to practice enough to properly understand the music's structure and flow. Jin Hye Lee mentions the importance of reminding students why they wanted to study collaborative piano in the first place whenever they feel discouraged. Tony Cho importantly emphasizes a love and passion for the profession, but also warns that the job is often harder than expected.

In regard to literature, most of the pianists interviewed agree it is a strength that students learn the standard repertoire for both vocalists and instrumentalists. Jin Hye Lee stresses that students should also learn vocal and instrumental techniques. Eun Young Lee recommends beginning with Schubert art songs as well as the violin sonatas of Mozart and Beethoven and later moving to concertos and opera arias of the Romantic and Impressionist periods. Jin Hye Lee recommends starting with the standard repertoire and moving to lesser-known works.

All the interviewees agree that collaborative pianists must have good communication skills and strong musical interpretations yet be flexible to accept their partners' ideas and opinions and work to form a unified interpretation. Tony Cho highlights the importance of constructive and

honest feedback. Collaborative pianists need to know their partner's part as well as vocal and instrumental techniques. When working with singers, a consistent theme through the interviews is to understand the text and phrasing and especially to sing the vocal line in advance of the rehearsal.

Each pianist interviewed offered a different emphasis in teaching collaborative skills to students. Eun Young Lee encourages a beautiful tone color to match the soloist in addition to solid rhythm. She also stresses that pianists should support the soloist. On the other hand, Young Kyung Hyun mentions that sometimes pianists should play equally or more prominently than the soloist. Young Kyung Hyun also teaches a variety of colors in piano playing in order to match the soloists' sounds. Jin Hye Lee first focuses on the historical background and compositional techniques of each composer and then teaches smaller details. Tony Cho highlights the importance of enjoying the collaborative experience.

Everyone agrees that solo piano performance study is beneficial. Tony Cho mentions the advanced difficulty of the collaborative piano literature and the importance of a strong technique. Most of the interviewees mention that the biggest benefit to studying abroad is learning different languages and understanding different cultures. Indeed, the interviewees' responses in general show a common thought about the skills involved in collaborative performance and the universality of the musical and social requirements for successful collaborative music making.

Finally, all of the pianists were enthusiastic about the vitality, recognition and opportunities of collaborative piano in Korea and in general. This enthusiasm coupled with the strong educational structures and job opportunities demonstrate that the future of collaborative piano in Korea is very bright and should continue to improve.

APPENDIX A
LIST OF KOREAN UNIVERSITIES OFFERING
COLLABORATIVE PIANO DEGREES

There are 16 prominent universities that have collaborative piano degree programs. Some of them have independent collaborative piano departments but others exist within larger areas such as the piano, keyboard, or instrumental department. This appendix is an alphabetical listing of the universities in Korea which have collaborative piano majors. Interestingly only Chung-Ang University offers a bachelor's degree in collaborative piano. Piano students are divided in their sophomore year into three degree programs; solo piano performance, piano pedagogy, and collaborative piano.

Doctoral, Master's and Bachelor's Degree Programs:

Chung-Ang University (Ansung)

Doctoral and Master's Degree Programs:

Hansei University (Gunpo)

Hanyang University (Seoul)

Kookmin University (Seoul)

Korea National University of Arts (Seoul)

Kyung Hee University (Seoul)

Sangmyung University (Seoul)

Sungshin Women's University (Seoul)

Suwon University (Suwon)

Yonsei University (Seoul)

Master's Degree Programs:

Busan University (Busan)

Dong-eui University (Busan)

Ewha Women's University (Seoul)

Kyungbook National University (Sangju)

Mokwon University (Daejeon)

Sejong University (Seoul)

APPENDIX B

INTERVIEW RESPONSES IN KOREAN

EUN YOUNG LEE

1. 한국의 대학교(대학원)에 반주학과가 생긴 이래로 피아노 반주 교육 프로그램이 많이 발전되거나 바뀌었나요? 강점은 무엇이고 취약점은 무엇인가요?

90 년경 성신여자대학교 대학원에 반주학과가 처음 생긴 이래, 2000 년 전후가 되어서야 여러 학교에서 반주 전공학과가 생겼다. 그 동안은 건반악기 전공이나 기악과 등의 세부전공으로 독립된 학과로 발전하지 못했던 것으로 보인다.

반주 교육 프로그램은 주로 대학원 과정에서 이루어지고 있고, 각 학교의 기본 커리큘럼의 틀에 맞게 수정되면서 발전해 나가고 있다. 예를 들어 대학원 과정에서 음악분석 등의 필수과목을 정해 놓은 학교도 있고, 졸업까지 해야 하는 수업 종류, 연주회 횟수, 실습반주의 목표량 등은 모두 상이하다.

강점: 거의 모든 학교에서 기악 듀오와 가곡부문의 기본단계를 교육시키며, 학위과정 중에 집중적으로 레파토리와 연주 스킬을 향상시킬 수 있다. 서울에는 미국에서 또는 유럽에서 교육을 받은 선생님들, 기악, 가곡, 오페라 각 분야의 스페셜리스트들이 있어 필요한 도움을 받을 수 있다.

취약점: 서울이 아닌 지방 학교나 학생들에게는 disadvantage 가 있다. 그들은 서울로 공부하기 위해 모이게 되고 공부가 끝난 후에도 연주 기회가 많은 서울에 남아있고 싶어 한다.

짧은 학위과정 중에 성악과 기악의 필수 레파토아를 공부하는 것이 장점이기도 하고 단점이 되기도 한다. 더욱 폭넓고 깊이 있게 공부하기엔 시간이 모자라기 때문이다.

석사과정과 박사과정은 있지만 연주자 과정은 개설되어 있지 않다.

2. 피아노 반주자로서 한국에서는 어떤 기회가 있나요?

반주 공부를 하는 초년생은 각급 학교의 입시 반주나 학교 클래스 반주자로 일을 시작한다. 뮤직캠프나 대학의 성악, 기악 클래스 반주자(Staff Accompanist)로 일하기도 하고, 크고 작은 (국립, 시립, 사립)오페라단, 합창단의 반주자, 무용클래스 반주자가 되기도 한다. 무용반주 전공도 따로 있다. Solo Recital 의 반주자로 무대에 서기도 하고 녹음에 참여하기도 한다.

3. 이제 반주 공부를 시작하는 학생들에게 해주고 싶은 조언은 어떤 것이 있나요?

어떤 레파토리나 특별한 악기나 장르 등 먼저 배우면 좋은 것들이 있나요?

음악을 많이 듣는 것은 음악도에겐 꼭 필요한 시작이라고 본다. 뛰어난 피아노 테크닉을 가지고도 음색의 조화나 음량의 밸런스에 약한 학생들이 있는데, 음악을 많이 들음으로 그 안의 solo 와 피아노의 역할과 상호작용을 배울 수 있다.

성악곡의 경우 tone control 과 손가락과 팔의 고른 연주를 위해 슈베르트의 작품으로 시작하도록 권하고 있다. 기악곡은 같은 이유로 모차르트와 베토벤의 바이올린 소나타 등으로 시작하는 것이 좋겠다. 이후 점차 음색과 페달의 활용을 더해나가면서 낭만주의 곡들과 인상주의 곡을 공부하고 콘체르토나 아리아에도 활용할 수 있다.

4. 한국에서 반주자로서 성공하려면 어떤 성격이나 품성을 가져야 하나요?

누구나 웃는 얼굴의 친절하고 유쾌한 사람과 함께 일하고 싶을 것이다. 그리고 믿을 수 있는 음악사적, 음악 구조적 배경지식을 바탕으로 의견을 교환하고 연주에 대한 피드백을 잘해줄 수 있는 진솔한 성격이 바람직하다. 분명하게 의사 표현을 하지만 고집스럽지 않고 유연해야 한다.

5. 성악가들과 혹은 기악, 실내악으로 리허설을 할 때 특별한 테크닉이나 노하우가 있나요?

성악가들과 리허설 할 때 특히 처음 단계에서 그들에게 화성진행을 들려준다든지, 강조하는 단어와 상응하는 화음을 들려주고, 피아노가 성악성부와 대화하는 부분에 대해 이야기한다. 구조적으로 클라이막스의 위치 등에 대해 의견을 나눈다. 그리고 성악가가 원하는 호흡하는 장소를 알고 피아노의 프레이즈와 상이할 때 조정할 필요가 있다. 성악곡에서 피아니스트도 가사의 강세를 자세히 아는 것이 피아노로 노래하는데 도움이 된다. 같은 음가의 음표들이라도 미세하게 길이가

다르게 말하듯 연주하는 것이 목표이다. 그리고 저음부를 풍부하게 연주하여
성악가가 맘껏 고음을 노래할 수 있게 도와준다.

기악곡에 있어서는 각 악기의 특징적인 연주기법을 이해하는 것이 반드시 필요하다.
현악기의 어택과 피아노 타건의 어택을 동시에 같은 음색으로 만들어 내는 데는
시간이 필요하다. 현악기의 보잉에 따른 그룹핑이라든지 관악기의 호흡에 대한
이해와 연습이 있어야 하며, 안정적인 리듬과 고른 아티큘레이션은 리허설 하는 데
훨씬 쉽게 만들 수 있다.

YOUNG KYUNG HYUN

1. 한국의 대학교(대학원)에 반주학파가 생긴 이래로 피아노 반주 교육 프로그램이
많이 발전되거나 바뀌었나요? 장점은 무엇이고 취약점은 무엇인가요?

많은 학교들에 반주학파가 생기고, 학부에도 반주전공이 있는 학교도 있었다.
미국의 프로그램을 따온 학교가 대부분인데 학교 실정에 맞게 변형되어 운영되고
있다. 아직은 독립적인 학과 보다는 피아노과 소속으로 운영되는 곳이 많아
실습이나 덕션 수업 등이 원활이 이루어지지 않는 곳도 있고, 반주학과와 기악과,
성악과와의 협업이 잘 이루어져 실습과 덕션 수업, 연주 수업 등에 곳곳이 잘
쓰여지고 있는 학교도 있다.

2. 피아노 반주자로서 한국에서는 어떤 기회가 있나요?

각종 악기나 성악 반주, 합창단 반주자로 활동하게 된다.

3. 이제 반주 공부를 시작하는 학생들에게 해주고 싶은 조언은 어떤 것이 있나요?

어떤 레파토리나 특별한 악기나 장르 등 먼저 배우면 좋은 것들이 있나요?

악보를 보고 연주한다고, 피아노솔로를 공부할 때 악보를 보고 연주한다고, 피아노 솔로를 공부할 때보다 외우지 않아도 된다는 생각에 연습을 소홀히 하여 악보를 읽으며 치는 경우가 많은데, 피아노 파트의 연습이 충분히 되고, 악기나 성악 파트의 멜로디, 악상, 가사 등의 내용을 완전히 이해한 상태가 되어야 리허설을 하면서 상대방을 들을 여유를 가지며 음악을 만들어 나갈 수 있다. 피아노 파트는 그 음악의 화성을 책임지고 있기 때문에 곡의 구조와 흐름을 완전히 이해하고 있어야 한다.

4. 한국에서 반주자로서 성공하려면 어떤 성격이나 품성을 가져야 하나요?

본인의 음악에 대한 확고한 신념이 있어야 하지만, 악보와 함께 그 곡에 대한 여러가지 해석을 품을 수 있는 마음가짐이 추가로 필요하다고 생각한다.

(flexible)

5. 성악가들과 혹은 기악, 실내악으로 리허설을 할 때 특별한 테크닉이나 노하우가 있나요?

성악곡의 경우 리허설 전에 꼭 가사를 붙여 직접 노래를 불러보고, 호흡을 하여 어떤 흐름이 될지 미리 연습하여 보는 게 도움이 많이 되었고, 기악곡은 여러 연주를 미디어를 통해 다양하게 들어보아 적절한 흐름을 파악하여 함께하는 연주자와 잘 맞는 스타일을 찾아보며, 서로 의견을 나누어 최선의 선택을 하는 것이 좋은 리허설이 될 것이라 생각한다.

6. 반주과 학생들을 가르칠 때 어떤 점을 가장 중요하게 생각하고 가르치시나요?

한국어로 반주라는 단어는 accompanying 으로 표현되지만 사실은 collaborative piano 가 맞는 말이다. 밑에서 받쳐주기만 하는 것이 아니라 앞에서 끌어주기도 하고 어쩔 때는 동등한 위치에서 연주하기도 한다. 소리를 낼 때 작은 소리만 필요한 것이 아니고 곡의 흐름에 맞는 적절한 소리를 찾고 악기나 노래소리와 잘 어울리는 다양한 소리를 만들어 내는 것이 중요하다.

7. 예전에 피아노 솔로를 공부한 것과 해외에서 유학한 것이 지금의 반주자로서 일하는 데에 어떤 영향을 미쳤나요?

(반주 전공자라면 모두 이전에 솔로를 공부했을 것이라 이것에 대해선 답하지 않겠습니다).

해외에서 유학하며 여러 나라에서 온 학생들과 선생님들을 만나 그들의 음악(서양인의 음악)과 문화를 좀 더 가까이에 접하여 음악에 대한 폭넓은 이해를 하는데 도움이 되었다.

8. 한국에서 피아노 반주에 관한 공부와 연주에 대해 더 하시고 싶으신 말씀이 있으시다면 말씀해 주세요.

한국에서는 아직도 피아노 솔로를 잘 못하면 반주를 하면 된다는 생각이 아직도 있는 것 같다. 나의 경우에는 솔로를 할 때 보다 훨씬 많은 음악에 대한 지식과, 더 많은 레파토아와 연습이 필요했다.

지금까지 반주학과가 발전되기까지 정말 많은 선생님들과 학생들의 노력이 있었다. 조금 더 나아가 독립적인 반주전공으로 인정받기 위해서는 학생들과 선생님들의 더 많은 노력이 필요하다고 생각된다.

JIN HYE LEE

1. 한국의 대학교(대학원)에 반주학과가 생긴 이래로 피아노 반주 교육 프로그램이 많이 발전되거나 바뀌었나요? 강점은 무엇이고 취약점은 무엇인가요?

네 맞습니다. 성악과 기악반주로 세분화되어 성악과 기악반주를 더 깊고 구체적으로 이해할 수 있도록 발전되었습니다. 학교마다 커리큘럼의 차이는 있지만, 성악의 경우는 독어, 프랑스어, 이탈리아 등 가곡을 반주할 때 각각 기본적인 언어들의 덕션과 대표적인 문헌을 배우는 시간이 있습니다. 기악반주의 경우에도 기악소나타와 관현악 협주곡의 대표적인 작품을 공부함으로, 피아노 솔로일 때와

동일하게 피아노라는 악기 앞에서 연주는 하지만, 주어진 곡을 대하는 태도와 역할은 확연히 달라진 것을 배우게 해줍니다.

앞으로는 반주과 학생들이 성악의 여러가지 테크닉과 호흡법 그리고 다양한 악기의 기본적인 연주법도 실제로 배울 수 있는 그런 기회도 있었으면 하는 바람도 가져봅니다.

2. 피아노 반주자로서 한국에서는 어떤 기회가 있나요?

성악의 경우에는 합창단의 반주자나, 대학의 전공실기 클래스를 담당하는 반주자로 일할 수 있습니다.

유사하게 기악반주도 전공실기를 담당하는 클래스 (스튜디오) 반주자로 일할 수 있게 됩니다.

3. 이제 반주 공부를 시작하는 학생들에게 해주고 싶은 조언은 어떤 것이 있나요?

어떤 레파토리나 특별한 악기나 장르 등 먼저 배우면 좋은 것들이 있나요?

1) 반주학을 공부하다 보면 한번씩은 큰 슬럼프에 빠지게 됩니다. 틀리지 않게 연주하고 상대방 연주자를 맞춰주는 역할을 생각했는데, 실제로 이 전공을 학문적으로 연구하고 연주함에 있어 다양한 관점에서 학구적인 열심이 많이 필요하기 때문입니다. 좌절이나 힘든 상황을 만났을 때, 내가 가장 처음에 이 반주학을 왜 공부하려고 했었는지를 상기시켜보면 큰 도움이 될 것이라고 생각합니다.

2) 꼭 그런 것은 아닌 듯 합니다.

그래도 가장 대표적으로 많이 연주하는 standard 곡들을 먼저 시작으로 조금씩 생소하고 많이 연주하지 않는 곡들로 넓혀가면 좋습니다

4. 한국에서 반주자로서 성공하려면 어떤 성격이나 품성을 가져야 하나요?

항상 다른 연주자와 함께 한 공간에서 한 음악을 만드는 작업이니, 적극적인 자세, 소통, 배려와 포용성이 중요하다고 생각합니다. 나는 반주자니 무조건 솔리스트를 따라만 가는 자세보다는 때로는 더 적극적으로 음악을 끌고 가고 리드해야 하기 때문에 언제 따라야 할지 언제 끌고 가야 할지를 아는 지혜가 필요합니다

이럴 때 상대방의 음악적인 견해와 달라도 서로 받아들여주며 접점을 찾아 조화를 이룰 수 있는 배려의 마음과 대화의 기술까지 있으면 더 좋을 것입니다.

5. 성악가들과 혹은 기악, 실내악으로 리허설을 할 때 특별한 테크닉이나 노하우가 있나요?

처음 리허설에서 만났을 때 그 곡의 특징이나 캐릭터에 대한 이야기를 서로 많이 하는 것이 반드시 필요한 과정이라고 생각합니다. 내가 그 곡을 해석하는 관점과 함께 연주하는 상대방 연주자와 의견이 다른 것은 어쩌면 당연한 부분일 것입니다. 다른 두 의견을 점점 좁혀 가서 다름의 간격을 좁혀 나가야 하니, 상대방 의견을 귀 기울이는 마음과 대화의 기술이 필요하다고 생각합니다.

6. 반주과 학생들을 가르칠 때 어떤 점을 가장 중요하게 생각하고 가르치시나요?

연주하는 작품의 시대적인 배경과 작곡가의 작곡 기법이 드러나는 것을 강조합니다. 그 시대와 작곡 기법을 깊이 있고 정확하게 이해가 되지 않은 상태에서 그 곡을 작곡가의 의도가 드러나는 연주를 하는 것은 어렵겠죠. 이 두 가지가 선행된 후에 구체적으로 표현 되어져야 하는 부분들을 지도합니다.

7. 예전에 피아노 솔로를 공부한 것과 해외에서 유학한 것이 지금의 반주자로서 일하는 데에 어떤 영향을 미쳤나요?

제게 피아노 솔로를 공부했을 때는 피아노 라는 악기와 친해지고, 음악을 보는 안목을 갖게 해주는 시기였습니다. 반주학을 공부하고 활동하고 가르치는 지금은 피아노와 제가 오롯이 하나가 될 수 있도록 집중하는 시기입니다. 작곡가가 피아노 라는 하나의 악기에 펼칠 수 있는 이야기들을, 두 악기에 풀어내고 있는 방법을 공부하기 위해서는 피아노 솔로도 톡톡히 공부하는 것이 필요합니다.

8. 한국에서 피아노 반주에 관한 공부와 연주에 대해 더 하시고 싶으신 말씀이 있으시다면 말씀해 주세요.

많은 훌륭한 반주과 교수님들께서 한국에 반주학을 발전시키시는데 열정을 쏟아주셔서 감사하게 생각합니다.

앞으로도 계속해서 반주학이 발전하고, 많은 학생들이 이 학문의 참 매력을 깨닫게 되기를 바랍니다.

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