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Expression of Korean Identity Through Music for Western Instruments

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EXPRESSION OF KOREAN IDENTITY
THROUGH MUSIC FOR WESTERN INSTRUMENTS

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ABSTRACT

The purpose of this treatise is to examine compositions for Western instruments in which composers of yangak (Western-style music) express Korean identity and to determine how they integrate Korean traditional elements into their music and use them to cultivate their own musical language. Since Western music was introduced to Korea toward the end of the nineteenth century, musical culture in Korea has been described as a conflict between Western music and Korean traditional music. In the 1960s a new generation of kugak composers appeared, and yangak composers were inspired to incorporate elements of Korean traditional music into their compositions.

This treatise investigates the attempts of selected Korean composers to synthesize these two different musical traditions from Western Europe and Korea. Following a review of the history of twentieth-century musical compositions in South Korea is a brief discussion of the elements of Korean traditional music in five categories: rhythm, melody, ornamentation, instruments, and form. In addition, the analysis of three selected works is focused on the musical elements of Korean contemporary music and the ways of combining or recreating Korean traditional elements in music for Western instruments: *Piri for Oboe Solo* by Yun Isang, *Nong für Flöte und Klavier* by Kang Sukhi, and *Piano Sanjo* No. 2 by Yoo Byung-Eun.
CHAPTER 1. INTRODUCTION

Purpose

The purpose of this treatise is to examine compositions for Western instruments in which composers of yangak (Western-style music) express Korean identity and to determine how they integrate Korean traditional elements into their music and use them to cultivate their own musical language.

Background and Significance of the Project

Since Western music was introduced to Korea toward the end of the nineteenth century, musical culture in Korea has been described as a conflict between Western music and Korean traditional music. There have been two groups of composers in South Korea: composers of kugak (national music) who mainly use Korean traditional instruments and idioms, and composers of yangak (Western-style music) who employ the resources of Western music. These two groups of composers had been clearly separated until the 1960s when the two groups have attempted to mediate the separation between them. Kugak composers such as Yi Sŏng-Ch’ŏn and Hwang Byung-Gi have adopted and extended Western musical concepts into traditional music. For example, Yi Sŏng-Ch’ŏn combines musical elements of chŏngak (elite music) and minsogak (folk music), and also displays musical traditions of both Korean and Western music in his works.\(^1\) In the 1960s a new generation of kugak composers appeared, and yangak composers were inspired to incorporate elements of Korean traditional music into their compositions.\(^2\) Such nationalist movements in the kugak and the yangak of twentieth-century South Korea can be compared to those of Europe in the nineteenth century.

In the late eighteenth and nineteenth centuries, European nationalist movements encouraged composers to use folk idioms such as their native languages, folk rhythms and songs as a means of composing their own national style of music and to protect their indigenous musical traditions from the dominance of the international classical tradition.

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Chopin, for example, employed Polish rhythms in his mazurkas, polonaises, and Polish songs. Brahms also used characteristics of German folksong in his Lieder. Russian composers such as Glinka, Moussorgsky, Borodin, and Rimsky-Korsakov borrowed rhythmic, melodic and harmonic ideas from folk materials. Smetana chose national subjects for his operas and program music, incorporating traditional Czech folk-like tunes and popular dances.

Since the time when Western music was introduced to Korea, yangak composers have been strongly influenced by European techniques and romanticism. Most yangak composers studied in Germany and the United States. By the 1960s, nationalist movements in South Korea were used as a means for expressing Korean nationality or as a basis for creating one’s own musical ideas. As a new generation of kugak composers emerged, yangak composers were inspired to explore Korean traditional musical elements and instruments. Many yangak composers have written for traditional instruments and some have composed works for Western instruments that contain traditional musical materials in attempting to synthesize these different musical traditions from Western Europe and Korea.

In the first edition of the New Grove Dictionary of Music and Musicians (1980), only two Korean composers, Yun Isang and Paik Nam June, were included. However, the number of Korean composers appearing in the second edition of the New Grove Dictionary of Music and Musicians (2001) has more than quadrupled. Korean composers have gained world-wide recognition by actively engaging in international musical activities and world festivals. Many of these composers consciously use a “Korean” style in their music for Western instruments; but to date there has been no systematic study of the means by which they achieve this Korean national character.

Critical Approaches

This treatise incorporates preliminary research, interviews with composers, and analysis of selected works in examining contemporary music in which yangak composers

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express Korean identity. Following a review of the history of twentieth-century musical compositions in South Korea is a brief discussion of the elements of Korean traditional music in five categories: rhythm, melody, ornamentation, instruments, and form. The focus will be on analyzing the musical elements of Korean contemporary music and investigating ways of combining or recreating Korean traditional elements in music for Western instruments, using three works: *Piri for Oboe Solo* by Yun Isang, *Nong für Flöte und Klavier* by Kang Sukhi, and *Piano Sanjo* No. 2 by Yoo Byung-Eun.  

*Piri for Oboe Solo* by Yun Isang, a Korean-born composer who resided in Germany, will be analyzed to determine how he synthesized Korean and Western musical elements in his music. This analysis of *Piri*, the title of which comes from the name of a Korean oboe with an oversized bamboo reed, will explain Yun’s “main tone” technique, which is influenced by Korean traditional ritual music, *aak*. Then follows a discussion of how he explores sounds that are produced on the Western oboe, and associates it musically and philosophically with the Korean traditional instrument.

The discussion of *Nong für Flöte und Klavier* by Kang Sukhi will focus on how Kang constructs and develops the compositional ideas in his music on the basis of the characteristic ornamentation in Korean traditional music. This analysis will be concerned with the idioms and logical structures of Korean traditional music that are used as a means for establishing the composer’s own musical language and world, not as a goal for composing music that sounds “Korean.”

*Piano Sanjo* No. 2 by Yoo Byung-Eun will be studied with regard to melody, rhythm, ornamentation, and form. As a member of the third generation of Korean composers, Yoo aims to compose music that sounds more Korean and is thus more enjoyable to a general audience than many composers of Second Generation such as Kang Sukhi.  

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5 For Korean names, the last name is placed first, followed by first names. Also, I use the dash in the first name; however some names don’t have dashes since their names appear without dashes in mist articles and books.  
CHAPTER 2.
A TWENTIETH-CENTURY HISTORY OF 
YANGAK IN SOUTH KOREA

Introduction of Western Music

Western music was introduced to the Korean peninsula in the late 1880s when the first American missionaries, including Horace Grant Underwood (1859-1916) and Henry Gerhart Appenseller (1858-1902), came to Korea and brought hymns and Western folk songs, along with the Bible.\(^8\) The hymns they taught were called *ch’ansongga* and printed hymnals began to appear in the Korean language in the 1890s.\(^9\) *Ch’angsongga* [Songs of Worship] (1893), the first Korean hymnbook, included 117 hymns.\(^10\) The secular song, *ch’angga* (*ch’ang* means to sing and *ga* means a song, using the Chinese characters pronounced in Japanese as *shoka*), developed from the hymns and adapted melodies from Japan, America and Europe.\(^11\) Since the 1890s, musical culture in Korea has divided into two traditions: *kugak* which mainly uses Korean traditional instruments and idioms, and *yangak* which employs the resources of Western music.

After Japan’s victory in the Russo-Japanese war (1906), Japan began to intervene in the internal affairs of Korea and finally annexed Korea in 1910. The secular song form, *ch’angga*, which generally expressed patriotic feelings, resistance to Japanese oppression, and admiration of Western culture, had been taught and sung in schools until the annexation. *Ch’angga* was the first Koreanized Western-style music with text, written mostly by Choi Nam-Sôn (1890-1957) and Kim In-Shik (1885-1963), an example being *Haktoga* (Student Song).\(^12\)

After the annexation in 1910, the Japanese censored and adopted the *ch’angga*, changing it to be more pro-Japanese. The *Botong Ch’angga Jip* (the New *Ch’angga Collection*), published by Taehan University under the supervision of the Japanese

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\(^9\) Ibid.


\(^11\) Ibid.

colonial government in 1918, was used as educational material in the schools to subvert Korean identity and to pacify any feelings of resistance against Japanese oppression. This book did not contain patriotic, political, or social texts, but rather stressed subjects concerning admiration for nature, enlightenment, and sentimental emotion. In the 1920s *ch’angga* developed into a Korean popular genre, and the Japanese colonial influence on its musical elements can still be found in the melodies of Korean contemporary popular genres such as *ppongtchak* or *türotü*, which resemble the Japanese *enka* in the use of a Japanese pentatonic *yonanuki* scale.

In 1909, an educational institution *choyang gurakbu* (choyang club) was founded for the purposes of protecting Korean traditional music, especially *chöngak* (elite music), and helping people to establish a deeper understanding of their traditional music as Western-style and Japanese music became more pervasive. However, it was closed a year after the annexation of Korea and reestablished in 1911 under the name of *Chos’un Chöngak Chönsŏpso* (Inheritance Institution of Chos’un Elite Music), in which both traditional and Western music were taught initially.

The first Western-style military band was established in 1900 at the request of a high official, Young-Hwan Lee, who had observed such organizations in Russia and Europe. The band was trained under a German teacher and musician, Franz Eckert, who taught Western instruments and composition in Korea until 1915, when the group was disbanded.

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14 *Enka* is derived from the songs of the *yomiuri*, balladeers who walked the streets singing the news, but in the mid-1880s it began to be performed by activists known as *sŏsi* “men of high purpose,” pleading for freedom and popular rights; from *Popular Music in Japan before the Twentieth Century* by Gerald Broemer, 39.
18 Lauren Hyunhee Min, “Contemporary Korean Nori Works” (DMA treatise, Florida State University, Spring 2001), 1-2.
19 Yu-Sun Lee, *Hanguk Yangak Paekyeosa* [History of One Hundred Years of Western Music in Korea] (Seoul: Ŭmak Choonchusa, 1985), 134.
1910-1945: Japanese Colonization

After the Japanese annexation in 1910, Japan employed what was called a “Munhwa (Culture) Policy” in education in order to destroy the sense of Korean identity and to make Korea a stepping-stone for the invasion of China. On the surface this policy seemed to be cordial and beneficial to Korea because Japan founded many schools and developed infrastructure by constructing military establishments. However, these schools emphasized only industrial education and transplanted Japanese culture into the Korean curricula. As a result of the unbalanced development of the Korean educational system, the rate of illiteracy among the common people and unemployment for the well-educated had increased and caused many serious social problems.

In the musical arena, the playing and teaching of Korean traditional music such as aak (court music) and chŏngak (elite music) were restricted by Japanese colonial policy, and the number of performers for traditional ritual music was correspondingly reduced. The development of Western instrumental music also declined due to the lack of educational institutions. In contrast, the development of Western-style vocal music became more conspicuous in the 1920s. It was based on Western musical elements with Korean texts and was generally accepted as traditional Korean folk song by the populace.

There were also newly formed vocal genres such as the modern kagok, the tongyo, and the yuhaengga. The kagok is an art song known as yesul kagok with Korean texts and Western-style music in diatonic harmony, which is quite different from the traditional kagok; the tongyo is a children’s song; and the yuhaengga is a popular song in the style of Japanese enka.

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23 Kagok is traditionally a song cycle accompanied by a chamber ensemble including kŏmungo (six-string long zither), taegǔm (transverse flute), haegŭm (two-string fiddle), and changgo (hour glass drum).
Hong Yong-Hu (pen name Hong Nan-P'a: 1897-1941), one of the leading composers of Western-style vocal music, was among the first to attempt to understand “new Korean music” on the basis of the Western music system. In 1920 he composed his art song *Pongsŏnhwa* (Balsam flower), which conveyed the feeling of oppression felt by Koreans during the Japanese colonization. It became the most popular song in Korea and was considered a Korean folk song by a majority of the general public.

Having studied in Japan from 1918 to 1919 and again from 1926 to 1929, and in the United States from 1931 to 1933, Hong Yong-Hu insisted on the importance of understanding and absorbing Western music, especially that of the Classical and Romantic periods. He proposed a “new Korean music” which would be based on Korean thoughts and emotions combined with absorption of musical elements from both Asian and Western music. Despite his efforts to establish a new Korean music by combining the elements of Korean and Western music, his musical language was distant from that of Korean indigenous music and much closer to Western music.

Hong’s popular art song, *Pongsŏnhwa*, sounds more like Western music than like Korean indigenous music. Even though the meter of this song is 6/8, which is characteristic of Korean traditional music (based on unequal duration and melodic tones and slow tempo with triple meter), the form, melody, and harmony are based on Western musical practices, such as common cadences and the melodic minor scale. Korean traditional music has neither common cadences nor major and minor scales; however, it typically has a pentatonic scale, such as *p’yŏngjo* or *kyemŏnjo*.

![Fig. 1. *P’yŏngjo*](image)

![Fig. 2. *Kyemŏnjo*](image)

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Eaktay Ahn (1907-1965), who had studied in the United States and Hungary and migrated to Germany, was the first Korean composer to achieve an advanced Western compositional technique. He studied cello at the Cincinnati Conservatory, the Curtis Institute of Music, and Temple University in the United States; composition with Ernst von Dohnányi (1877-1960) and Zoltan Kodaly (1882-1967); and conducting with Richard Strauss (1864-1949). His best-known work, *Korea Fantasy* (1936), from which the Korean national anthem “*Aegukka*” is derived, shows the influence of Strauss in the harmonic idiom and orchestration, and demonstrates the first attempt at combining certain Korean melodic and rhythmic patterns into a Western symphonic idiom. For example, he adapted the melodies and rhythms of *T’aryông* from the court music, *Yŏngsang hoejang*.

1945 to the 1960s

After Korea’s independence in 1945 the country was divided into a South Korea under the trusteeship of the United States, and a North Korea supported by the Soviet Union. Eventually two different independent governments were established by the United States and the Soviet Union in 1948, causing a permanent division between both Koreas in every aspect of politics, economy, and culture. In South Korea, efforts to eliminate Japanese colonial culture and to reestablish a Korean national identity began in the area of music. The Ethics Committee on Popular Songs censored songs written in the Japanese style, such as *ppongtchak* or *türotu*, which were still common in South Korea. They also prohibited the use of pessimistic texts in songs because their anti-colonial tone was a reminder of Korea’s colonization. Another effort was made by composers such as Kim Sung-Tae, Kim Soon-nam, and Lee Geon-Woo, to write songs on the independence of Korea and use musical elements from Korean folk songs and poems. For example, “*Sanyuhwa*,” composed by Kim Sung-Tae in 1946, is a *kagok*, art song, with a Korean poem written by a famous poet, Kim So-Wol. Kim Sung-Tae used a Korean traditional scale, *kyemonyo*, 3/4 meter, and triplet rhythms, all of which are

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30 Andrew Killick, “Musical Composition,” 50.
generally used in Korean traditional folk songs.\textsuperscript{31}

Although many musicians had the same musical concerns regarding re-establishing the Korean identity that had been destroyed during the Japanese annexation, they were divided into left and right according to the political differences then developing in South Korea. The rightist musicians were involved in making pure music, which excluded political issues and extra-musical elements, whereas the leftist musicians promoted the function of music as a contributor to society and as an art for the proletariat. During the Korean War (1950-1953), the leftist musicians crossed over to North Korea. After the war, rightist musicians, who emphasized the pure aesthetic value of music, played a leading role and established their own main stream ideals in the musical life of South Korea.

Korean musicologist Lee Kang-Sook divided the contemporary Western music history of South Korea from independence to the present into three periods with respect to the relationship between music and politics: a political period from 1945 to 1948; a non-political period from 1948 to the end of 1970s; and a mixed political and non-political period from 1980 to the present.\textsuperscript{32}

Many universities and other educational institutions were founded in the 1950s, and advanced contemporary Western music from Europe and the United States was introduced to South Korea as economic development and westernization accelerated in every field. The educational system for Western music that had been launched at \textit{choyang kurakbu} in 1909 and Ehwa Women’s University in 1910 was developed along with the establishment of the Department of \textit{Kugak} (national music, Korean traditional music) in many universities and conservatories. The increasing number of music institutions stimulated the appearance of a new generation of composers: \textit{yangak} composers such as Kang Sukhi, Paik Pyŏng-Dong, and Kim Chŏng-Gil, and \textit{kugak} composers such as Kim Ki-Su, Chŏn In-Py’ŏng, Hwang By’ŏng-Gi, and Yi Sŏng-Ch’ŏn.

In the 1960s the separation between \textit{yangak} and \textit{kugak}, which had been nearly complete during the first half of the twentieth-century, began to be bridged by an attempt to amalgamate the musical elements of Korean and Western music. Initially Korean

\begin{flushright}
\textsuperscript{31} Oh-Hyang Kwon, “Cultural Identity through Music,” 72-73.
\end{flushright}
composers, especially yangak composers, had employed only Western techniques to create Western-sounding compositions that had no Korean elements in them. This changed as yangak composers were inspired by a new generation of kugak composers to explore traditional musical materials through their music for Western instruments or to combine Korean and Western instruments in their compositions. Kang Sukhi wrote Chitahyang for Kugak Orchestra (1987,) and also Nong für Flöte und Klavier (1970), in which he utilized Korean traditional performance techniques.

Paik Pyōng-Dong composed Chamber Music for Kayagǔm (1965), Chamber Music No. 2 for Kayagǔm and Six Instruments (1972), and Sinbyǒlgok for Kayagǔm (1972), all of which included Korean traditional instruments.

The 1970s

It was in the 1970s that instrumental music by leading Korean composers such as Kang Sukhi (b. 1934), Paik Pyōng-Dong (b. 1936), and Kim Chǒng-Gil (b. 1934) began to appear in international festivals. These three composers had studied with Yun Isang (1917-1995), who had received recognition since his immigration to Germany in the 1950s. They were typically called the “Second Generation” by the composers of the later “Third Generation,” and were devoted to utilizing modern Western techniques.

<table>
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<th>The Second Generation</th>
<th>Kang Sukhi (b. 1934), Kim Chǒng-Gil (b. 1934), Paik Pyōng-Dong (b. 1936)</th>
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<td>The Third Generation</td>
<td>Yoo Byung-Eun (b. 1942), Kang Jun-Il (b. 1944), Lee Geon-Yong (b. 1947), Hwang Sung-Ho (b. 1955)</td>
</tr>
</tbody>
</table>

The Second Generation not only employed modern Western compositional techniques but also traditional materials to mark their music’s “individuality and

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34 Nong is from the word, Nonghyǒn, which is vibrato or bending of pitch and is one of the performance techniques in Korean traditional music.
35 Kayagǔm is a Korean twelve-string zither with movable bridges.
36 Sinbyǒlgok comes from the character sin, which means new, and is from a traditional musical form, byǒlgok, which is a string chamber orchestra.
37 Andrew Killick, “Musical Composition,” 50.
Unlike the Third Generation, their main aim for composition was not to express a Korean identity by using traditional materials, but to convey their own personality, which implied a Korean identity, through their music. As a result of their musical ideology, the exploitation of Korean traditional musical materials played an important role as a means to their goals, not as their main purpose.

Yun Isang (1917-1995) was the first composer to receive national recognition and he had appeared in Vinton’s *Dictionary of Contemporary Music*. Yun studied composition with Eckert in Korea, and composition and cello in Osaka and Tokyo. In 1956, he began studying composition and music theory at the Paris Conservatoire and the Hochschule der Künste Berlin. He taught at conservatories and universities in Korea until 1952 and at the Staatliche Hochschule für Musik Hanover and the Hochschule der Künste Berlin from 1969 to 1985. He was abducted from Germany to South Korea by the Park regime in 1967 and imprisoned on the charge of communist activism. Two years later he was released due to international pressure; he returned to Berlin and died there on November 3, 1995.

Yun’s musical language was influenced by Asian culture, especially Korean musical culture, such as *aak* (Korean ritual, court music) and *gagaku* (Japanese court music), *yin* and *yang*, and Buddhism. *Reak* (1966) is one of his major compositions, for which he received international acclaim. *Reak* includes an orchestral whip sound heard at the beginning and the end, which shows the influences of *pak* (a Korean traditional clapper, generally performed by the director of the court music at the beginning and the end as cadential signals), and of *Ō* (a Korean ritual instrument, a wooden tiger with a serrated back, usually performed at the end of the Rite to Confucius, a court ritual).

In the *Piri for Oboe Solo* (1971, whose title comes from the name of a Korean oboe with an oversized bamboo reed), the principle of a “main tone” or “central tone” (a long-held pitch with microtonal shading) appears, in which “It take as its starting point

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38 Oh-Hyang Kwon, 113.
41 Soon-Mi Kim, Yong-Han Kim, Young-Mi Lee, and Kyung-Chan Min, *Hanguk Chakgokka Sajŏn* [Dictionary of Korean Composers] (Seoul: Sigongsa, 1999), 310-311.
the Confucian ceremonial music known as aak in Korea and as gagaku in Japan.”

Yun’s music reflects the Asian philosophy of the yin (in Korean, âm) and yang, in which the energy (in Korean, qi) is created by the symmetry or harmony between the opposite yin (represents the aspects of dark, negative, and feminine) and yang (light, positive, and masculine). For example, in the Piri for Oboe Solo, Yun “brings the sound and philosophical associations of the p’iri (a Korean oboe with an oversized bamboo reed) to a Western oboe. He uses the full range of sounds from very low to very high, and explores the whole spectrum of yin and yang.”

Some of Yun’s works reflect the influence of Buddhism. Several examples are the orchestral piece Bara (1960), whose title comes from a cymbal dance, Bara ch’um; the choral work Om mani padme hum (soli, choir, orchestra, 1964), in which wooden temple blocks appear and sound like the playing of a religious instrument, moktak, usually performed by a petitioning monk; Namo for three sopranos and orchestra (1971); O Licht. for choir, violin solo and percussion (1981); and Epilog zum Engel in Flammen for soprano, female chorus and five instruments (1994).

Kang Sukhi (b. 1934) is one of the leading Korean contemporary composers of the Second Generation who emphasize the pure aesthetic value of music, in which art should principally pursue aesthetic beauty alone, not other purposes. He had informal lessons with Yun Isang while Yun was imprisoned, and then traveled to Berlin to study composition with Boris Blacher at the Hochschule der Künste Berlin and at the Technische Universität from 1970 to 1975. He gave the first Korean electronic concert, performing Feast of Id (1966), and later composed a remarkable electronic piece, Prometheus Kommt (1988), which was commissioned for the Seoul Olympiad.

Kang began to bring out a Korean identity in his music while he absorbed Western musical techniques in Germany. He composed Nong für Flöte und Klavier (1970), the title relating to the ornamentation used on a traditional Korean twelve-string zither,

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46 Oh-Hyang Kwon, “Cultural Identity through Music,” 120.
kayagŭm, and he also adapted the musical ornamental and vibratory characteristics of Korean traditional music for these Western instruments.

In 1976 Kang composed Buru for voice, flute, piano and two percussion instruments, which was commissioned for the Meta Music Festival in Berlin and expressed concepts of Korean Buddhism and Shamanism. In his article, “Naui chakpumul malhanda” [I Am Discussing My Composition] (1990), he stated that he tried to reflect the life of hwarang (an elite youth corps of Silla) in ancient Korea and the harmony between men and nature. He used melodies based on a traditional Korean mode, the tritonic kyemyŏnjo, and on a Buddhist chant rhythm, and imitated a shaman’s bee tree from central Korea.

In his autobiographical book, Sekyeŭmakui Hyonjangul Chajaso [In Search of the Field of World Music] (1979), Kang expressed his interest in employing the characteristics of Korean traditional music to establish his own unique musical language, not to express a Korean identity.

The most important thing is that compositional activity should be “Korean.” However, “Korean” does not mean national, but original. In other words, it comes to a conclusion that only subconsciousness of the “I” can reach the level of cosmopolitanism, breaking limitation of the “I” and “Korea.”

Like Kang Sukhi in the Second Generation Goup, Paik Pyŏng-Dong (b. 1936) studied with Yun Isang at the Staatliche Hochschule für Musik Hanover from 1969 to 1971 and explored advanced Western techniques such as serialism, a through-composed contrapuntal technique, in Un-I for oboe and piano (1970), and pointillism and tone clusters in a later piece, Sonata Sonore for piano solo (1985). After his return to Korea, he began to realize his own identity:

I thought I should restore the lack of feeling of Korean identity, value the sonority, and reveal my thoughts and feelings. I thought about the place where I was standing. I realized that I was a Korean and that there are differences

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52 Ibid., 99.
between Westerners and Asians in the ways of thinking, feeling and expressing.\textsuperscript{54}

Paik established his own musical language by taking Western and Korean musical elements. However, he did not think it necessary to intentionally use Korean traditional musical elements and materials in his compositions, because he thought that “his upbringing and consciousness was Korean, he lived in Korea, walked on Korean soil, drank Korean water, and breathed Korean air,” so his music would naturally present his own personal identity as well as a Korean identity.\textsuperscript{55}

In \textit{Un-I} (1970) Paik utilized serialism with sectional through-composed structures, counterpoint, flexible rhythm, and non-functional harmony, but he also expressed the Asian notion of sonority (characterized as life, or being subtle and delicate)\textsuperscript{56} by using various dynamic changes and irregular vibratos, techniques that are similar to those of traditional Korean music.

The 1980s to the present

As a result of the rapid development and stabilization of the economy in the 1970s and 1980s, people in South Korea overcame poverty and began to awaken to other social and political problems. The attention given to democratization and the political activities against the Park (1969-1979) and Ch\textsuperscript{\textperiodcentered}n (1980-1988) military regimes increased.\textsuperscript{57} In the musical life of the 1980s, discussions by the Third Generation on the function of music and on the identity of contemporary Korean music emerged alongside with the Second Generation’s emphasis on the aesthetic value of Korean music.

Composers of the Third Generation such as Kang Jun-Il (b. 1944), Yoo Byung-Eun (b. 1942), Lee Geon-Yong (b. 1947), and Hwang Sung-Ho (b. 1955) organized the “Third Generation Circle” in 1981, unifying their common interests in moving beyond the limitation of the musical ideology of both the First Generation, who first introduced

\textsuperscript{55} Keith Howard, “Korean Tradition in Isang Yun’s Composition Style,” 100.
\textsuperscript{56} Py\textong-Dong Paik, “Nai chakpumul malhanda [I am Discussing My Composition],” 17.
\textsuperscript{57} Park Chung Hee came to power in a military coup d’état in 1969 and ruled until his assassination in 1979. Another military coup d’état was by Ch\textsuperscript{\textperiodcentered}n-Doo Whan in 1980.
Western music and composed many songs, and the Second Generation. In the prospectus for the establishment of the Third Generation Circle in 1981, they claimed that the Third Generation accepted the ideas and concepts of the Third World, whereas the First Generation absorbed the musical ideas and idioms of Western music, and the Second Generation utilized musical elements of traditional Korean music from the perspective of Western music.

The Third Generation’s common goals for music were to utilize various experimental techniques from traditional Korean music in order to uphold its value, to participate in social movements, to focus on the function of music, and to pursue “easy” music which would be readily comprehensible and understandable to the general public in South Korea.

Yoo Byung-Eun (b. 1952) is a member of the Third Generation and a faculty member of the Korean National University of Arts. He began to study composition in 1974 at Seoul National University and later studied composition with Leslie Bassett at the University of Michigan at Ann Arbor. Beginning in the early 1980s, he questioned the values of many compositions by avant-garde Western composers and contemporary Korean composers, such as the Second Generation. He wrote:

Do I really like the music of Stockhausen or Boulez? Why should music be atonal and ametric which is not pleasing to me? Did we have any historical or socio-cultural background for the twelve-tone or avant-garde music? Did Korean composers’ music sound Korean? Or did Isang Yun’s music really sound Korean or Oriental as Westerners claimed? What was our own musical tradition for? Those were some of my questions, which occurred in my mind at that time. I answered myself and came to the conclusion that I should compose my own music that sounded more explicitly Korean, more directly rooted in our own tradition, more pleasing and enjoyable to general audiences and which also could keep up with modernity or even transcend it.

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59 Oh-Hyang Kwon, 32.
61 Soon-Mi Kim, Yong-Han Kim, Young-Mi Lee, and Kyung-Chan Min, Hanguk Chakgokka Sajŏn [Dictionary of Korean Composers] (Seoul: Sigongsa, 1999), 296-7.
Yoo’s main concern was to establish Korean music with Korean identity by expressing the musical characteristics of Korean traditional music. However, he recognized that there were two major characteristics, *nonghyŏn*, and the Korean traditional tuning, which could not be applied to a Western instrument such as the piano.

He divides the musical elements of Korean traditional music into two levels: super-structure, which deals with performance techniques such as *nonghyŏn* and other ornamentation, and sub-structure, which represents modes, melody and rhythm. In *Piano Sanjo* No. 2 (composed in 1994, premiered in 1996) he utilized traditional rhythmic patterns which are used for Korean traditional *sanjo*, and melodies based on traditional modes such as *kyemyŏnjo*.

Since Western music’s introduction to Korea, *yangak* composers have been strongly influenced by European techniques and romanticism. Most *yangak* composers studied in Germany and the United States. In the 1960s nationalist movements in South Korea were introduced as a means for expressing Korean nationality or as a basis for creating one’s own musical ideas. As a new generation of *kugak* composers emerged, *yangak* composers were inspired to explore Korean traditional musical elements and instruments. Many *yangak* composers have written for traditional instruments and some have composed works for Western instruments that contain traditional musical materials. They have attempted to synthesize these two different musical traditions from Western Europe and Korea.

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63 Nong or *nonghyŏn* is vibrato or bending of pitch and executed by pressing and releasing the strings vertically making inflections from microtones to almost thirds. Various types of *nong* are applied to the notes to emphasize important notes and to signify emotions.


65 Oh-Hyang Kwon, 62.

66 *Sanjo* is traditional Korean instrumental solo music, which is based on the tunes from *p’ansori* (a narrative vocal music performed by a singer who plays the many characters of the story, recitations and gestures accompanied by a *puk*, double-headed drum) or shaman ritual music in the southwestern part of the country. *Sanjo* usually consists of 4 or 5 movements with *changdan*, rhythmic patterns such as *chinyangjo*, *chungmori*, *chungjungmori*, *chajinmori*, and *tanmori*.

67 Kwon, 62; Yoo, 274-5.
CHAPTER 3.
A TWENTIETH-CENTURY HISTORY OF
KUGAK IN SOUTH KOREA

Japanese Colonization (1910-1945)

Since the introduction of Western music in the late 1880s and the annexation of Korea as a colony of Japan in 1910, musical activities in kugak (national music), especially aak (including ritual music at the shrines to royal ancestors and Confucius [Chongmyo and Munmyo]), have declined due to the decreasing number of musicians and students.68 The Changakwon, the royal educational institution for ritual music during the Yi dynasty (1393-1910), became the Aaktae in 1911, at which time the numbers of musicians were reduced to 189 and it was renamed Aakpu, or Yiwangjik aakpu. In 1922, this number was further reduced to 41.69 Although the Japanese authorities discouraged and restricted the performance of Korean traditional music, they maintained the Korean aak tradition because Japanese scholars valued its historical relation to the Japanese gagaku.70 Court music played at rituals for royal ancestors and Confucius continued, and even began to be opened to the public, whereas other national rituals to heaven, royal banquets, and military bands were abolished.71

At the time Western music began to arrive in Korea via the American missionaries in the late nineteenth and early twentieth century, Westernization and modernization were imposed on Korea by foreign powers, which led to radical changes in the social structures and lifestyles of the common people. Musical activities in minsokak (folk music), such as sanjo and ch’angguk (literally, song theater, developed from p’ansori), had grown, while performances and musical events in the ch’angakwon had declined.72 The sanjo is regarded as one of the important music genres predominantly developed during the Japanese annexation. Its melody and rhythm, derived from the p’ansori (folk epic-

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69 Ibid., 18.
dramatic-narrative song), were developed in a free style featuring improvisational characteristics. The sanjo, rooted in neither China nor Japan, was first played by the kayagŭm (twelve-string zither) virtuoso Kim Chang-Jo (1865-1919) in its complete version. Besides kayagŭm sanjo, the sanjo for other instruments such as kŏmungo (six-string zither), ajeng, haegŭm (a fiddle), taegŭm (transverse bamboo flute), and p’iri (oboe with an oversized bamboo reed) also appeared.\(^73\)

The ch’angguk (literally a lyric theater), derived from the p’ansori, was a sung drama performed in a Western-style theater with different singers for each character’s role as in a Western opera. On the other hand, p’ansori was a single-person operatic form accompanied by a puk (double-headed barrel drum) and performed in an outdoor theater.\(^74\) The change of genres from p’ansori to ch’angguk during the Japanese annexation reflected the fact that elements of Western music were being absorbed into the foundations of traditional music. The p’ansori was performed outside among the natural scenery of trees, mountains, clouds, and the moon, allowing the singer’s and puk player’s emotions to be shared directly with the audience. In contrast, the ch’angguk took place inside a Western-style theater with artificial backgrounds built in a narrow space, and had to some extent a distance between the singers and the audience. The ch’angguk, such as ch’unhyangga (song of ch’unhyang) and shimch’ŏnggk (song of shimch’ŏngga), Namdo chapka (popular songs from the southern chŏlla province), and dances such as tightrope walking and acrobatics were staged at Wŏngaksa, a Western-style theater.\(^75\) Built in 1905, it was a precursor to the present National Theater.

As ritual music declined and folk music expanded, the educational institution Choyang Gurakbu was founded in 1909. Its purpose was to protect Korean traditional music, the chŏngak (elite music), and help people to establish a deeper understanding of traditional music as Western-style and Japanese music became more pervasive.\(^76\) In 1911, it was renamed the Chosŏn Chŏngak Chŏnsŭpso (Inheritance Institution of Chosŏn elite music), and both traditional and Western music were taught initially. The 1493

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\(^73\) For further information on Taegŭm sanjo, see Jong-In Heo (Angela), “The Korean Transverse Flute Taegŭm and its Music Taegŭm Sanjo” (DM Treatise, Tallahassee: Florida State University, 2002).
\(^75\) Man-Young Hahn, “Recent History of Korean Music,” 20-21.
Akhak Kwebŏm (“Guide to the Study of Music,” compiled and published during the early Yi dynasty) was republished; and some court pieces, such as the suite Yŏngsang Hoesang, were rewritten in Western notation.\(^\text{77}\)

The 1950s: Introduction of New Kugak Compositions

In 1951, six years after Korea’s independence in 1945, the Kungnip Kugagwŏn (National Classical Music Institute, NCMI), a new state music institution which succeeded the Aakpu, was established to preserve traditional music including aak (court music) and chŏngak (elite music) traditions. Its English name was later changed to the National Center for Korean Traditional Performing Arts.\(^\text{78}\) The range of traditional music to be preserved was later expanded to include all indigenous music and dances, such as p’ansori and other folk music. Court and ritual music which had only been heard in the palace of the Yi dynasty was brought to the public; and all traditional music, including court and folk music, was defined by the general term kugak (national music).

Kim Ki-su (1917-1986) was the first kugak composer to write new traditional music, ch’angjak kugak (literally means “creative traditional music”), by employing Western musical idioms on the traditional instruments. He served as director of the National Classical Music Institute from 1973 to 1977. Kim’s Hwanghwa mannyŏn chigok (Ten-Thousand-Year Chrysanthemum, 1939) contained a celebration of the Japanese colonization and employed a Western conductor instead of the traditional pak clappers. He also used Western staff notation for the detailed performance of ornaments and other expressive parameters instead of the chŏngganbo, a traditional Korean music notation system developed during the early Yi dynasty.\(^\text{79}\) In traditional orchestral music, the director (called chipak) plays a role in announcing the beginning and end of a piece by striking the pak (clapper), whereas a conductor in Western music participates more actively in the performances and is responsible for musical interpretation.

After the Liberation, Kim also wrote nationalistic compositions on the theme of returning home from exile such as Hawŏnch’un (Celebration of Spring, 1953),

\(^{77}\) Man-Young Hahn, “Recent History of Korean Music,” 18-19.
\(^{78}\) Andrew Killick, “Musical Profile of Korea,” 808.
Sŏnggwangbok (Celebration of Liberation, 1952), Kaech’ŏnbu (The Nation’s Origin, 1952), and Kohyangso (Home Town, composed in 1944 and premiered as the first new traditional composition of NCMI at Pusan in 1951). Each of these works utilized a large orchestra of traditional instruments and employed a 20/4 meter with rhythm patterns grouped by 6+4+4+6 or 4+6+6+4, which is used in the aak tradition, especially in hyangak (court music of the native Korean tradition).

A new theater genre, called ch’anggŭk (literally “lyric-theater”) developed earlier in the century as a vehicle for pro-Japanese propaganda and was popular in the 1950s. Although it derived from a one-man operatic form (p’ansori) accompanied by a puk (double-headed barrel drum), in which the singer took all three roles of acting, singing, and narrating, the new ch’anggŭk included actor-singers, an orchestra of traditional instruments, and scenery, and had the same singing styles and subjects as p’ansori. Some examples include the Ch’ŭnhyang-ga (Song of Ch’ŭnhyang) and Simch’ŏng-ga (Song of Shimch’ŏng).81

The 1960s-1970s: Development and Maturity of Kugak

From the 1960s, a new generation of kugak composers such as Chŏng Hoe-Gap, Yi Sang-Gyu, Chŏn In-P’yong, Hwang Pyŏng-Gi, and Yi Song-Ch’ŏn began to develop traditional music that adapted Western musical concepts. The domination of Kim Ki-Su during the 1950s concluded in 1961 with the emergence of new kugak works. An example is Chŏng Hoe-Gap’s Theme and Variations for Kayagŭm and Orchestra commissioned by Kungnip Kugagwŏn (National Classical Music Institute), the first orchestral work to incorporate both traditional and Western instruments.

Compositional activities of the new kugak composers in the 1960s stimulated yangak composers to explore also the musical elements of traditional music and instruments. From the 1970s new traditional music began to mature as the Korean Culture and Arts Foundation began to give financial support for commissioning new compositions.82

80 Andrew Killick, “Musical Profile of Korea,” 808.
83 Andrew Killick, “Musical Compositions,” 55. See also So-hŭi Yun, Kugak Ch’anggŭkkok-ŭi Hŭrım-kwa Punsŏk [The Stream and Analysis of Korean Traditional Composition] (Seoul: Kugak ch’unch’usa, 2001), 12.
works, and kugak composition students at Seoul National University began to hold their own concerts of new traditional compositions. The Kungnip Kugagwŏn also presented concerts of new music, both yangak (Western-style music) and kugak (traditional, national music). Two graduates from the Seoul National University, Hwang Pyŏng-Gi (b. 1936) and Yi Song-Ch’ŏn (b. 1936), received significant recognition for their compositions during this period.

Hwang Pyŏng-Gi (b. 1936), one of the best kayagŭm players and composers in South Korea, utilized elements of traditional music such as the folk instrumental solo (sanjo), court music, and a Buddhist chant (known as pŏmp’ae). In the 1960s Hwang experimented with combining different genres of traditional music. He composed and published the first modern solo piece for kayagŭm, titled Sup (The Forest, 1963), which contained court and folk idioms. In the 1970s Hwang began to compose orchestral works, dance music, and soundtracks, and mixed traditional music with elements of Western music. His music reached a new maturity in Ch’imhyangmu (Dance in the Perfume of the Aloes, written in 1973 and premiered in Amsterdam in 1974), Ch’imhyangmu, composed to revive the Buddhist art of the United Silla (668-935 B.C.), has three rhythmic patterns (called changdan in Korean): chungmori, chajinmori, and ŏtchungmori, which were developed from the folk tradition. His interest in absorbing Western elements into his kugak compositions can be seen in Migung for kayagŭm and voice (1975), an avant-garde work in graphic notation. It utilized various performance techniques: playing tremolo with a plectrum stuck between the string, playing vibrato on several strings at the same time, bowing with a cello bow, and making the sounds of cries, laughs, and moans with the human voice.

Yi Sŏng-Ch’ŏn (b. 1936), who had studied Western composition, adopted and extended Western musical concepts on the basis of traditional music, combining the musical elements of chŏngak (elite music) and minsogak (folk music) and incorporating

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85 Keith Howard, “Contemporary Genres,” 914.
87 Soon-Mi Kim, Yong-Han Kim, Young-Mi Lee, and Kyung-Chan Min, Hanguk Chakgokka Sajŏn [Dictionary of Korean Composers] (Seoul: Sigongsa, 1999), 503.
89 Oh-Hyang Kwon, “Cultural Identity through Music,” 164-165.
musical traditions of both Korean and Western styles into his music.\textsuperscript{90}  Chōngak usually has a slower tempo and simpler rhythms and melodies than minsogak, while the common characteristic of the free rhythm found in both chōngak and minsogak is a short, free introduction before the main section of the piece, which is called tasūrūm (all performers play freely in preparation for the beginning of the metrical section).\textsuperscript{91}

His early work Norit’ŏ (Playground, a kayagǔm suite, written in 1965) contained free rhythms, a characteristic of sanjo music, and new techniques for the kayagǔm: both hands play chords and arpeggios and the left hand moves above the bridges to pluck strings, which was not usually done in traditional kayagǔm music.  Yi gave the first kugak composition recital in 1967, performing Supsokū Iyagi for kayagǔm solo (Story of the Forest, 1967).  Since then, Yi has incorporated folk idioms from well-known folk songs and musical forms into the symphonic genre, which is related to elite music.  He has also shown his interest in music education by publishing the \textit{Young Person’s Guide to the Traditional Orchestra} (1974).\textsuperscript{92}  In his works from the 1980s Yi employed compositional methods of both Western and traditional music: dynamic changes, various ornaments, and traditional rhythmic patterns (changdan) found in traditional music, and the well-organized structure and free contrapuntal techniques of Western music.\textsuperscript{93}

Yun Isang gained international recognition in the 1960s by employing the musical idioms of Korean traditional music in \textit{Reak} (1966).  Such nationalism in music was aroused by a new generation of kugak composers in South Korea, who exploited elements of the traditional music either as a means for expressing Korean identity or as a basis for creating one’s own musical ideas.  The new kugak composers in the 1960s also strongly influenced yangak composers to explore Korean traditional musical elements and instruments.\textsuperscript{94}  Unlike the first generation of yangak composers who had been influenced by European techniques and romanticism since its introduction to Korea,

\begin{flushleft}
\textsuperscript{91} Oh-Hyang Kwon, 119.
\textsuperscript{92} Keith Howard, “Contemporary Genres,” 915.
\textsuperscript{93} Oh-Hyang Kwon, “Cultural Identity through Music,” 181-182.
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many yangak composers, including Yun Isang, Kang Sukhi, and Kim Chŏng-Gil, began to write for both traditional and Western instruments in ways that contained elements of traditional music. Both kugak and yangak composers have attempted to synthesize these two different musical traditions from Western Europe and Korea, through very distinct manners.

The 1980s to the present

At the beginning of the 1980s, kugak composers began to seek their own musical identities and compose vocal music which could be easily comprehended by the general public: art songs, lieder: the tongyo (children’s songs); and kugak kayo (popular music). In 1987 the first kugak tongyo festival was held by the Kungnip Kugagwŏn (National Classical Music Institute), demonstrating that interest in the new kugak compositions (ch’angjak kugak) had expanded from professional musicians to the youth. The kugak kayo (the kayo was originally based on Western-style music in South Korea) was derived from a song movement that was developed by university students during the 1970s with a message of democracy and political sovereignty directed against the militant Park regime (1969-1979).

In the late 1980s and early 1990s traditional instruments such as the twenty-one string kayagŭm (originally only a twelve-string instrument) were developed, new orchestral techniques to create new sounds and styles were pursued, and the musical materials of pop music and jazz were combined with traditional music. Various ways of individualizing the traditional music using traditional instruments, newly formed styles and techniques, and combinations of different musical elements were enough to appeal to audiences and to popularize the traditional music composed by kugak composers.

Hwang Byung-Gi wrote Pyogŭl nŏmŏsŏ (Beyond All Barriers), a work commissioned for the 1988 Seoul Olympiad to accompany a Korean traditional martial art, a taekwŏndo; he also composed Namdo hwansanggko (Southern Fantasy, 1988) for kayagŭm. Yi Song-Ch’ŏn composed the suite Pada (The Sea, 1986) for the twenty-

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95 So-Hŭi Yun, Kugak Changjakkok-ŭi Hŭrŭm-kwa Punsŏk [The Stream and Analysis of Korean Traditional Composition] (Seoul: Kugak ch’unch’usa, 2001), 23.
96 Ibid., 27.
97 Keith Howard, “Contemporary Genre,” 956.
one stringed kuyagum, in which he utilized this newly-developed instrument by employing a wide range of registers, harmonic chords, and ostinato patterns.98

One of the distinguished developments in the twentieth century was a new percussion genre, SamulNori (literally ‘Four Things Play’), which exploited rhythms derived from nongak (Farmer’s music) or p’ungmul, and employed instruments such as kkwaenggwari (small gong), ching (large gong), changgo (hourglass-shaped double-headed drum), and puk (double-headed barrel drum). A group of four SamulNori percussionists was established by Kim Yong-Bae (1953-1986) and Kim Duk-Soo (Kim Tŏk-Su, b. 1952) and drew international attention and success.99 As it developed, the musicians exploited the indigenous rhythmic elements from traditional music such as nongak-p’ungmul and shaman, and also employed Western elements such as jazz idioms and Western instruments.100

Conclusion

Before contact with Western music, Korean traditional music was transmitted orally from teacher to student. The concept of composition, which is considered to be the creation of fixed music in Western music, has developed in kugak (national music) since the 1940s when new traditional music began to appear. Composers of kugak (traditional music) and yangak (Western-style music) have influenced each other since Western music was introduced to Korea at the end of the nineteenth century; but they were clearly segregated through an educational system that had two different “departments” for kugak and yangak compositions. These two groups of composers were separate and distinct until the 1950s; but since the 1960s they have attempted to mediate their differences and have mutually influenced each other. Kugak composers have adopted and extended Western musical concepts in traditional music; for example, Yi Sŏng-Chŏn combines musical elements of chŏngak (elite music) and minsogak (folk music), and also displays musical traditions of both Korean and Western style music in his compositions.101 Reacting to a new generation of kugak composers in the 1960s,

98 Ibid.
99 Ibid., 963, 967.
100 Ibid., 967.
yangak composers began to use musical elements from Korean traditional music in their compositions.\footnote{Andrew P. Killick, “Musical Composition in Twentieth-Century Korea,” \textit{Korean Studies} 16 (1992): 43.}

In the following decades 1970s and 1980s, musical culture in South Korea was influenced by social and political circumstances, as well as by other cultures, as the economy rapidly developed and stabilized. Hence, discussions on the function of music and on the identity of contemporary Korean music emerged along with the ideology of restoring Korean identity to Korean music by synthesizing the two different elements of traditional and Western music. The long-held division between kugak and yangak broke down as both groups of composers found their own ways to cross the barriers that divided between them.
CHAPTER 4.
MUSICAL ELEMENTS OF KOREAN TRADITIONAL MUSIC

Korean traditional music is generally divided into two categories based on the purpose of the performance and the audience by whom the music is enjoyed: aak (elegant music), played at the court and enjoyed by the aristocracy; and minsogak (folk and secular music), usually appreciated among the common people and traditionally referred to as folk music. The term aak originally referred to court ritual music of Chinese origin, but its meaning was expanded to designate all court music genres including court ritual music and banquet music.

In Korean traditional music the terms hyangak and tangak were originally created to distinguish native Korean music from that of Chinese origin within the aak tradition. The former, hyangak, included Korean indigenous music and some Chinese music which had arrived before the T’ang dynasty (618-907AD). The latter, tangak, encompassed all Chinese music imported from the T’ang dynasty onwards, including Chinese-derived banquet music. The two genres in the banquet tradition, hyangak and tangak, utilize different instrumentations, dances, languages, and musical styles of Korean and Chinese origins. “Emotional restraint” is the most important aspect of the court and aristocratic music. The slow tempi, simple rhythms and melodies emphasize the music’s serenity: extreme anger, joy, sorrow, and pleasure are not emphasized.

While aak (court music) features simplicity, calmness, and emotional restraint, minsogak (folk music) expresses human feelings of joy and sorrow and is usually enjoyed among the common people. The representative genres of minsogak are p’ansori (narrative song), sanjo (solo instrumental music), nongak (farmer’s percussion bands), and minyo (folk songs). The expression of emotion reaches a climax when an audience listens to folk music, or a drum player taking an accompaniment part responds with a ch’uimsae (an excited interjection). Rhythm and ornamentation can be much more flexible and more easily changeable in folk music than in court music.

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Rhythm

The Korean term *changdan* (long-short) refers to a basic musical element of Korean traditional music: rhythmic patterns using two different drum sounds. The main instruments providing the *changdan* accompaniment are an hourglass drum (*changgo*) and a barrel drum (*puk*). The *changgo* is usually used in *sanjo* (solo instrumental music), *minyo* (folk songs) and other folk music, while the *puk* is used in *p’ansori* and *nongak*. The *changgo* is struck with a stick held in the right hand and with the palm of the left hand. The left side of the *changgo* is called *pukpy’ŏn*, producing a *yin* (female/immobility) sound called *kung*, and the right side is called *chaep’yŏn*, producing a *yang* (male/mobility) sound called *ttŏk*.104 There are four standard performance techniques for the *changgo* called *ssang*, *ko*, *py’ŏn*, and *yo*. When the *pukpy’ŏn* and the *chaep’yŏn* are played with both hands together, the stroke is called *ssang*, or *hap changdan*. The resulting sound is a combined *yin* and *yang* called *tŭng*, usually placed on the first beat. The technique for the *ko* is to strike the left side of the *changgo* with the palm of the left hand. The *py’ŏn* and the *yo* are produced by playing the right side with a stick in the right hand; the *py’ŏn* is to strike the right side of the *changgo* with the stick, while the *yo* is played on the right side with a stick by letting the stick bounce against the head several times, producing a rolling sound (tŏrŭrŭrŭ).

The other instrument, the *puk*, is generally used in *p’ansori* and *nongak*. In *p’ansori* the drummer sits on the floor and strikes the drum’s left head with the left palm, and its right head and wooden frame with a stick in the right hand. The drummer in *nongak* stands on the ground holding the instrument by the left hand and strikes its right head with a stick. There are specific performance techniques for the *puk*. The first is to strike the right head with the stick in different ways, producing a strong sound *kung*, a weak sound *ku*, or a rolling sound *kurururu*. The second is to strike the wooden frame with the stick, *ttak*.

The *changdan* of Korean traditional music are as diverse and complex as *talas* in

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104 *Yin* and *yang* are two basic principles of the Eastern philosophy known as Taoism,
Indian music. For example, while the rhythmic patterns employed in court music and *chŏngak* (aristocratic instrumental and vocal chamber music) are generally slow and consist of long sequences of beats, those in folk music (such as *sanjo*, *p’ansori* and *nongak*) are short and complex sequences, ranging from a very slow *chingyangjo* to a very fast *tanmori* or *hwimori*. Following are several types of the most common rhythmic patterns for the *changdan* in *sanjo* and *p’ansori*.

*Chinyangjo* pattern is the slowest pattern and is used in *sanjo* and *p’ansori*, in 18/8, with one basic unit having six beats with a triple subdivision. One complete *chinyangjo changdan* includes four units, called *ki*, *kyŏng*, *kŭl*, and *hae*. The first beat of the first unit starts with a strong stroke that the *changgo* player plays on both sides of the instrument together. On the first beats in the second, third, and fourth units, the player performs just the left side of the instrument. The third unit, *kŭl*, has an accent on the fifth beat, which demonstrates a Korean traditional rhythmic characteristic.

<p>| | |</p>
<table>
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<tbody>
<tr>
<td><strong>Ki</strong></td>
<td><img src="image1.png" alt="Chinyangjo pattern for Ki" /></td>
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<tr>
<td><strong>Kyŏng</strong></td>
<td><img src="image2.png" alt="Chinyangjo pattern for Kyŏng" /></td>
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<tr>
<td><strong>kŭl</strong></td>
<td><img src="image3.png" alt="Chinyangjo pattern for kŭl" /></td>
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<tr>
<td><strong>Hae</strong></td>
<td><img src="image4.png" alt="Chinyangjo pattern for Hae" /></td>
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Fig. 3. *Chinyangjo*—Up-stem notes are for the right side of the *changgo* and down-stem notes are for the left side.

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The Chungmori pattern is at a slightly faster tempo than chinjangyo and has 12 beats (12/4) which start with a strong drum stroke on the first beat and feature a sharp accent on the ninth beat, and dotted rhythm on the fifth and sixth beats as well as on the eleventh and twelfth beats. They can be grouped into four units of three, each with duple subdivision. Except for the first and ninth beats, the changgo player can add ornaments to provide “a sense of greater rapidity” to the rhythm pattern.  

![Fig. 4. Chungmori](image)

Chungjungmori is in 12/8 and is grouped into four parts with triple subdivision, starting with a strong drum stroke on the first beat, and it employs a sharp accent by a stick on the ninth beat.

![Fig. 5. Chungjungmori](image)

In contrast, Chajinmori is at a faster tempo than chungjungmori and in a compound four-beat meter.

![Fig. 6. Chajinmori](image)

Tanmori is often confused with hwimori, an extremely fast pattern in a four-beat duple meter.

![Fig. 7. Tanmori](image)

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106 Provine, “Rhythmic Patterns, and Form in Korea,” 843.
*Hwimori* is the fastest pattern in four beats with duple or triplet subdivision, generally used in an urgent dramatic situation within *p’ansori*.

![Hwimori notation](image)

**Fig. 8. Hwimori**

Korean traditional music employs a number of rhythmic characteristics which distinguish it from Western and other Asian music. The first characteristic includes an aspect of stress articulation by a drum, *changgo* or *puk*. The first beat produced by a drum stroke is usually a downbeat, which implies a relationship to the trochaic Korean language. The Korean language does not have articles and prepositions, but rather postpositions. The stress of each word or sentence usually falls on the first syllable in the Korean language. Similarly, Korean rhythms usually begin with a downbeat.

The second characteristic of Korean traditional rhythm is a combination of long and short sounds as expressed by the Korean term, *changdan*. *Chang* means long and *dan* means short. Rhythmic patterns in folk music are generally short, showing distinctive happenings during the patterns, while those of court music are much longer.

The third characteristic includes a variety of *changdan*. Within a given length of time, the *changdan* can be repeated almost exactly the same way in *aak* (court music), or may be varied by *changgo* or *puk* players in folk music while keeping a strong sense of the basic beats. The idea of repeating and varying the rhythmic patterns provides Korean traditional music with coherence and flexibility.

**Melody**

In Korean traditional music, an octave has twelve scale tones called *yuls*. Each *yul* has its own name: *hwangjong* (or *hwang*), *taeryŏ* (*tae*), *t’aeju* (*t’ae*), *hyŏpjong* (*hyŏp*), *kosŏn* (*ko*), *chungnyŏ* (*chung*), *yubin* (*yu*), *imjong* (*im*), *ich’ik*, *namnyŏ* (*nam*), *muyŏk* (*mu*), and *ŭngjong* (*ŭng*). Although there are twelve separate pitches in the

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107 Provine, “Rhythmic Patterns and Form in Korea,” 841.

octave, the intervals in the twelve yuls are somewhat different from those of the equal-tempered Western scale.\(^{109}\) In addition to the different tuning scheme, the pitch of hwang, which is the first note of the twelve yuls, can be C or Eb according to the different instruments and genres.

![Diagram](image1)

\(\text{hwang } \text{ tae } \text{ ch'ung} \text{ yu } \text{ im} \text{ ich'ik} \text{ nam} \text{ mu ūng}\)

Fig. 9. Yul: Hwang = C

![Diagram](image2)

\(\text{hwang } \text{ tae } \text{ hyŏp} \text{ ko } \text{ chung} \text{ yu } \text{ im} \text{ ich'ik} \text{ nam} \text{ mu ūng}\)

Fig. 10. Yul: Hwang = Eb

In Akhak Kwebŏm (a treatise on Korean music theory compiled in the late fifteenth century), p'yŏngjo and kyemyŏnjo are explained as the two main modes based on the twelve yuls of Korean traditional music. The p'yŏngjo consists of five tones (major second, minor third, major second, and major second). If hwang is the lowest tone, the names of the notes in the p'yŏngjo are as follows: hwang, tae, ch'ung, im, and nam. It can be compared with Western major tonality, in that the p'yŏngjo expresses joy and calmness. The general performance characteristics of the p'yŏngjo are a vibrato on the first note, called yosŭng, and downward curves on the second and fifth notes, called taesŭng.

![Diagram](image3)

\(\text{hwang} \text{ tae} \text{ ch'ung} \text{ im} \text{ nam}\)

Fig. 11. P'yŏngjo

\(^{109}\) Once hwang [Eb] is established, other intervals are produced when one places one’s finger at the node 1/3 of the distance of the length of the played string.
The kyemyŏnjo consists of five notes (minor 3rd, major 2nd, major 2nd, and minor 3rd). However, three-note or four-note scales are frequently used rather than five notes. If hwang is a central tone, the note names of the kyemyŏnjo are hwang, hyŏp, chung, im, and mu. The second note, hyŏp, and the fifth note, mu, rarely occur. The main inflectional characteristics are a heavy vibrato on the first note, hwang, and a downward curve on the fourth note, im. The kyemyŏnjo is also characterized by the interval of a fourth between the first note, hwang, and the third note, ch’ung.

![Fig. 12. Kyemyonjo: five-note scale](image)

![Fig. 13. Kyemyonjo: four-note scale](image)

![Fig. 14. Kyemyonjo: three-note scale](image)

The main characteristic that distinguishes Korean melodies from Western melodies is the use of the modes, p’yŏngjo and kyemyŏnjo. Besides the main scale notes, the use of short ornaments and vibratos, called sigimsae and nonghyŏn, make melodies sound Korean.

Ornamentation

Byong-Won Lee describes two distinctive types of ornaments in musical culture: the first type is used to embellish the main important note and is usually found in Western music, written in small notes on the score; an ornament of the second type is less clearly defined so that it is difficult to separate it from the main notes; it is usually found in
orally-transmitted music such as Korean traditional music, especially *minsogak*.  

In Korean traditional music, ornaments called *sigimsae*, often translated as “living tone,” are essential parts of the melody. They stress and elaborate before or after the main notes of a melodic line by adding rapid groups of notes, and by using differing rhythmic patterns and dynamic shadings. Since there are various ways of embellishing notes before or after the main notes, it seems that no exact patterns can be identified.  

Another way to change a melodic line and tone quality is to use vibrato, or a bending of the pitch, called *nong* or *nonghyŏn*. Various types of *nong* are applied to the pitches in order to emphasize important notes and to signify various emotions. For example, the degrees of *yosŏng*, vibration, are as diverse and variable as the directions of *t’oesŏng*, or tone shading. *Yosŏng* can contain small amplitudes (or inflections) like gentle waves, or large amplitudes of vibration like rough waves. *Yosŏng* can also start on a high note with a big vibrato and slide to a low note with a small vibrato. As for *t’oesŏng*, a tone can down-shade or up-shade, and the tune can start again in the same direction after the first tone shading.  

*Sigimsae* and *nonghyŏn* in the melodic lines are generally more diverse in a moderate or slow tempo since if the tempo is fast; there is not enough time between the main notes to add ornamentation. Court music, for example *Sujech’ŏn*, is usually in a slow tempo and has long notes. Within a long duration of the main notes in a slow tempo, each individual tone can be treated in various and unlimited ways. These practices in Korean traditional music differ from those in the West where the details of ornaments in Classical periods are frequently and clearly written in the score; Korean practices are orally transmitted and learned from teachers.  

The changes in tone quality through *nonghyŏn* are related to the principle of *yin*

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112 *Sujech’ŏn* is a type of court music, which originated in the *Pače* period (18 B.C. to 66 A.D.) as folk music, then was transformed into court music during the *Koryŏ* dynasty (918-1392). During the *Yi* dynasty (1392-1910), it was also performed as court music and recorded in a score book, *taeakhubo*, and called “*Chŏngǔp*” (from Kwon, Cultural Identity p. 84-85.).
and yang.\textsuperscript{113} An unchanging tone quality induces tension and builds energy, while a fluctuating tone quality produces relaxation and release of emotion. The treatment of nonghyŏn on the long notes in a slow tempo is closely related to tension and release. The individual tone begins with a large amplitude of dynamic shading or a vibrato, and then gradually releases. In Korean music, the Taoist principle of yin and yang is associated with music making: soft (yin) and loud (yang) in dynamics, high (yin) and low (yang) in pitches, slow (yin) and fast (yang) in tempi, and release (yin) and tension (yang) in ornamentation and nonghyŏn.

Instruments

Most Korean melodic instruments are designed to produce these different styles of ornamentation.\textsuperscript{114} A small double reed bamboo oboe, p’iri, is the major instrument used in folk and aristocratic music; it plays the main melody in a traditional orchestra. It has eight finger holes and a large double reed, which facilitate the amplitude of vibration and the speed and bending of pitches. There are three different types of p’iri: hyangp’iri, tangp’iri and sep’iri. Hyangp’iri is used for the indigenous Korean hyangak music; tangp’iri originated in China and is played for Chinese-derived tangak music; and sep’iri is used for accompanying kagok songs (a type of song cycle accompanied by a chamber ensemble).

Another popular melodic wind instrument is the transverse bamboo flute, taegŭm, which is also divided into two types: chŏngak taegŭm and sanjo taegŭm. The taegŭm serves as the tuning instrument in court ensembles and was later developed for sanjo. The sanjo taegŭm has larger blowing holes and narrower spaces between the finger holes than the chŏngak taegŭm making it easier to produce vibrato and ornaments. The chŏngak taegŭm is usually used for music of chŏngak, and the sanjo taegŭm for sanjo.

Among the most popular string zither instruments is the kayagŭm, which has twelve silk strings and movable bridges. These strings are kept loose to help produce the varying vibrato and ornaments by means of pulling and pressing the string with the

\textsuperscript{113} Chae-Sŏn Cho, Melodic Formation and Structural Analysis in Sujech’ŏn (Seoul: Susŏwon, 1992), 131.
left hand while the right hand plucks the strings with fingers. The \textit{kayagŭm} exists in two versions: \textit{chŏngak kayagŭm} and \textit{sanjo kayagŭm}. The \textit{sanjo kayagŭm} is the smaller of the two, both in size and in distance between strings, making it easier to perform the fast pieces in \textit{sanjo}.

Form

In Korean instrumental music, the \textit{sanjo} is the most important musical form in a folk genre for solo instrument. It was originally a virtuoso and improvisational form, but is now a completely composed form, comparable to such musical forms as the Indian \textit{raga} and American \textit{jazz}. The \textit{sanjo} was first played by the \textit{kayagŭm} and developed in the southwest part of Korea, in the \textit{Chŏlla} province. Its foundation was derived from \textit{p’ansori} (folk epic-dramatic-narrative song) and influenced by \textit{sinawi} (shamanistic dance music).\footnote{Bang-Song Song, “Korean Traditional Music: An Introductory Guide,” in Bang-Song Song, ed., \textit{Korean Music: Historical and Other Aspects} (Seoul: Jimundang, 2000), 43-44.}

The \textit{sanjo} is performed by a solo instrument such as \textit{kayagŭm}, \textit{kŏmun’go}, \textit{taegŭm}, or \textit{p’iri}, with \textit{changgo} accompaniment. It has several uninterrupted movements whose names are based on rhythmic patterns, \textit{changdan}. The basic movements comprise at least three \textit{changdan}: \textit{chinyangjo}, \textit{chungmori}, and \textit{chajinmori}; however other movements in different rhythmic patterns are usually added. The \textit{sanjo} begins with a slow tempo, \textit{chingyangjo}, and gradually accelerates until the fast movement, \textit{chajinmori}, or \textit{hwimori}. Its melodies contain a variety of patterns and evolve in a free style similar to a fantasia in Western music; however, these melodic patterns are never repeated in the same way. It features a wide variety of melodic and rhythmic patterns, requiring over thirty minutes for performance time.

In the following chapter, the musical elements of Korean traditional music presented here will be demonstrated in three selected works for Western instruments, composed by Korean contemporary composers to show the integration of Korean traditional musical elements.
CHAPTER 5.
ANALYSIS OF SELECTED WORKS

I: Yun Isang, *Piri for Oboe Solo*

The title *Piri for Oboe Solo* (1971) comes from the Korean traditional *p’iri*, a Korean oboe with an oversized bamboo reed. The *p’iri* plays an important role in carrying the main melodic line in an orchestral ensemble suite such as *yŏngsan hoesang*, due to its ability to easily express changes in dynamics and sustain long notes without decay. It is most closely associated with pleading, like a human voice, and suffering, because its tone color is harsh and dark. In a 1990 interview with Keith Howard, Yun said;

> I wanted to bring both the sounds and the philosophical associations of the *p’iri* to the Western oboe. I used a full range of sounds from very low to very high, and explored the whole spectrum of yin and yang. New techniques for producing new sounds give height and depth, and different breathing techniques give new sounds. It is in the nature of man to breathe. In reality, it is our spirit by which we breathe.

Yun explored new sounds on a Western instrument, created in Europe through Asian musical thoughts and language, specifically by employing new techniques such as double trills, rolling notes, glissandi, and quartertones, and by using an extreme range of pitches and different breathing techniques. He developed the idea of “main tone” (or central tone, *Hauptton*), which was taken from the art music of Eastern Asia, such as *gagaku* (elegant music, court music) in Japan and *aak* (court music) in Korea. Yun pointed out that a single tone in the music of East Asia has much more concentration and meaning than that of a single tone in Western music. Yun stated his view on the individual tone and its treatment:

> For us in the East, the tone already lives in itself. Each tone is subjected to alteration from the moment it sounds until it dies away. It is endowed with ornaments, grace notes, vibrato, glissandi and changes in dynamics; above all,

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117 Ibid., 83.
conscious use is made of the natural vibration of every tone as a means of construction.\textsuperscript{120}

*Piri* is divided into four sections, separated by double bar lines and performed without pause:

I. mm. 1-61; quarter note= ca. 60  
II. mm. 62-109; quarter note=ca. 66  
III. mm. 110-142; quarter note=ca. 78, quarter note= ca. 100, *tempo ad libitum*  
IV. mm. 143 to the end, *Langsam, misterioso*

There are common musical elements between *Piri for Oboe Solo* and the traditional *P’iri Sanjo*:\textsuperscript{121}

1. Four sections (*p’iri sanjo* has four movements--*chingyangjo*, *chungmori*, *chungjuungmori*, and *chajinmori* unlike the *sanjo* for other instruments which generally has six sections)  
2. Tempo increases section by section  
3. Each section is unique and distinct but performed without pause  
4. Improvisational traits in performance

In Korean instrumental music, the *sanjo* is the most important musical form for a solo instrument in the folk genre. It was originally a virtuosic and improvisational form but has evolved into written form, still comparable to such musical forms as the Indian *raga* and American jazz in regard to its improvisational characteristics.\textsuperscript{122} In *Piri for Oboe Solo* the last section is purely improvisational, containing a simple musical outline with whole notes while the other three sections are exactly notated. The traditional *p’iri sanjo* begins with a slow tempo, *chingyangjo*, and gradually accelerates until the fast movement *chajinmori* or *hwimori*, while the last section (*Langsam, misterioso*) of the *Piri for Oboe Solo* is very slow. The motivic material of this work is similar to the melodies in traditional *sanjo*, which also contain a variety of patterns and evolve in a free style; as in *p’iri sanjo*, these melodic patterns are never repeated in the same way in *Piri*.

\textsuperscript{120} Ibid., 58.  
\textsuperscript{122} Ibid., 842-845.
for Oboe Solo.¹²³

Section I (mm. 1-61) begins with a long held E-flat”, which is ornamented by wide tritonic leaps, and is sustained along with dynamic changes (crescendo) which resemble the beginning of aak (court music) in Korea (Fig. 15). Some long held notes, which are “main tones,” conclude with a portamento or quarter-tone inflections (∩, ∪). Each main tone, which is a long-held pitch, starts with ornamental notes in flexible rhythms. Yun’s main tone technique shows the influence of Korean court music, aak, in which individual notes, held long and considered as important notes, are embellished with various ornaments: sigimsae (before or after the main note), t’oesŭng (rising and falling pitches, tone shading), yosŭng (pitch vibrations, microtonal shading), trills, and dynamic changes (Fig. 15).¹²⁴

Fig. 15. Yun’s Piri, mm. 1-20

Yun utilizes Korean traditional elements such as ornaments (sigimsae), grace notes, portamentos (rising pitches like t’oesŭng), and rolling notes (pitch vibration like yosŭng). He also generates the effects of nonghyŏn (bending pitches by means of

¹²³ Ibid.
¹²⁴ Keith Howard, “Korean Tradition in Isang Yun’s Composition Style,” 81.
pulling and pressing the string with the left hand while the right hand plucks the strings with fingers) through various dynamic changes on the individual notes.\textsuperscript{125}

Pitches including ornamental notes and main tones are based on a twelve-tone series. The first section has five statements of the series: one original row mm. 1-20, three transposed rows mm. 21-40, mm. 41-47, mm. 47-51, and one inverted row mm. 51-61 (Fig. 15). For example, the original row is G\#, A, Eb, C, C\#, G, F\#, D, E, Bb, B, F. Yun uses some pitches for main tones and other pitches for ornaments and grace notes, again exhibiting the influence of Korean court music.

Section II (mm. 62-108) contains six rows (mm. 62-72, mm. 72-85, mm. 85-94, mm. 94-98, mm. 99-101, mm. 101-109), which use inversions of the original row found in mm. 1-20 (Fig. 16).

![Fig. 16. Row 1 and 2 of six rows: mm. 62-72 and mm. 72-85 from Yun’s Piri](image)

The tempo increases slightly from \( \text{♩} = 60 \) to \( \text{♩} = 66 \) in the course of each section. The rhythm becomes noticeably more complicated in each section except for the last section, which is improvisational and very slow.

Section III (mm. 110-142) contains four new original rows and their inversions

\textsuperscript{125} Isang Yun, “The Contemporary Composer and Traditional Music,” 57-8.
(new row: mm. 110-111, mm. 111, mm. 111-112, mm. 112-113; new row: mm. 113, mm. 114-115, mm. 115-125, new row; mm. 126-137; new row: mm. 138-142), which are based on a strict twelve-tone technique. The first new row in Section III begins with an increase in tempo and rhythmic activity (mm. 110-115, m. 118). This section features more detailed, extreme dynamic changes and double trills (mm. 118-137).

Fig. 17. Double trills: mm. 118-119

The expression in extreme ranges and through various dynamics resembles that of minsokak (folk music), which represents the ways of conveying common people’s emotions in Korean traditional folk music. For example, Yun’s extreme, harsh, and wild treatments of nonghyŏn through double trills are similar to that of minsokak. Minsokak exploits nonghyŏn with greater width of vibrato (like rough waves) than in chŏngak (elite, aristocratic) (Fig. 18).

Fig. 18. Yun’s treatment of nonghyŏn in Piri: mm. 120-137

This section ends with a tempo ad libitum (mm. 139-142), containing two or three note groups, ending with “mit dem unbestimmten Intervall enden” (“end with an indefinite interval”), which anticipates the entrance of the last section, Langsam.
Section IV (*Langsam, misterioso*, m. 143) is based on the retrograde form of the original row used at the beginning of the piece. This section ends with the pitch G-sharp, which is also used as the first tone of the original row in Section I. Such repetitions of musical elements among sections provide consistency to the whole piece in traditional Western music. However such repetitions generally do not exist in most traditional Korea music.

![Fig. 19. Yun’s *Piri*, m. 143](image)

Yun employs improvisational characteristics, which are found in Korean traditional *sanjo* music, by offering only basic pitches with whole notes and fermatas rather than giving specific rhythmic values. As a result of the unusual writing, this section can be interpreted through the performers’ own perspectives, depending on the reed, the instrument, and the individual breathing and attack techniques of the performers. The fingering combinations by Georg Meerwein, to whom *Piri* was dedicated, are included in the score.

126 The Korean traditional *sanjo* is an improvisational work for a solo instrument such as *kayagŭm*, *kŏmun’go*, *taegŭm*, or *p’iri* with a *changgo* accompaniment. It has several movements without interruption whose names are based on rhythmic patterns, *changdan*. The basic movements comprise at least three *changdan*: *chinyangjo*, *chungmori*, and *chajinmori*. However, other movements in different rhythmic patterns are usually added.
II: Kang Sukhi, *Nong für Flöte und Klavier*

*Nong für Flöte und Klavier* was composed in Berlin in 1970 and was premiered in 1973 at the Berlin British Center by flutist Beate Gabriela Schmitt and pianist Toyoko Yamashida. In *Nong* Kang constructs and develops his compositional ideas on the basis of the characteristics of ornamentation and *nonghyŏn* in Korean traditional music. It is titled after the term *nonghyŏn* which indicates the vibrato or the bending of pitch used on a traditional Korean twelve-string zither, the *kayagŭm*. There are two ways to elaborate before and after the main notes in Korean traditional music: *sigimsae* (ornament), which is translated as “living tone,” and *nonghyŏn*. The first, *sigimsae*, lends stress and decoration before or after the main notes in various ways; it moves freely through various degrees of dynamic shadings and possesses unidentifiable patterns.

*Nong* or *nonghyŏn* provides another method of elaborating the main notes by reinforcing the rising or the falling of notated melodic motions through vibrato or bending pitches, typically on stringed instruments such as the *kayagŭm*. Various types of *nong* such as *yosŏng* and *t’oesŏng* are applied to the notes to provide emphasis and to signify emotions. *Yosŏng* may contain a small width of vibration (or inflection) like gentle waves, or a large width of vibration, like rough waves. It can also start on a high note with wide vibrato and slide to a low note with small vibrato. *T’oesŏng* is to slide upward or downward.

Kang established his own individual musical language by using ornaments and *nonghyŏn* from Korean traditional music. He features various tone qualities through changes in dynamics, accents, microtones, and ornaments. A main tone includes various tone qualities, which become meaningful. This is common in both *Piri* by Isang Yun and *Nong* by Kang.

In *Nong*, Kang provides detailed instructions on the degree of vibrato to be used, exact pitches of the microtones, accurate tempi, and other precise musical expression,

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while Yun’s *Piri* is much more flexible and free in rhythms and pitches (Fig. 20 and Fig. 21).

Fig. 20. Kang’s *Nong*, mm. 33-40

Fig. 21. Yun’s *Piri*, mm. 1-39
Kang’s *Nong* resembles the treatment of *nonghyŏn* in *aak* (court music), where a small width of vibrato occurs and it even starts a beat later if the vibrato note is long.

![Fig. 22. Kang’s Nong, mm. 81-89](image)

However, the vibrato in Yun’s *Piri* is much closer to that of *minsokak* (folk music), in which the vibrato includes a wide pitch variance and exaggerated glissandi, trills, and tremolos (Fig 23).

mm. 117-118

![Fig. 23. Yun’s Piri, mm. 117-118, 125-8, and 131](image)

In *Nong*, Kang’s logical structure regarding the treatment of the main tone and ornaments is “the main tone → the main tone + ornaments → ornaments.” The introduction (m. 1) consists of only the main tone, a single pitch *a̧*. Sections I (mm. 2-16) and II (mm. 17-52) contain the developed main tones and ornaments. Finally, the main tones (or pitches) disappear and only ornaments are expanded in Section III (mm. 53-73) (Fig 24).
Kang, as a composer from the Second Generation, was concerned with the idioms and logical structure of Korean traditional music, which he used as a means for establishing his own musical language and world. However, he exploited musical elements of Korean traditional music not as an imperative aim for composing music that should sound Korean, but as a tool, whereas composers of the Third Generation utilized musical elements of Korean traditional music with an intentional purpose. In his article Kang wrote, “the most important thing for me is that compositional activity should be Korean, but Korean does not mean national, but original. It comes to conclusion that only the sub-consciousness of the I can reach the level of cosmopolitanism, breaking the limitation of the I and Korean.”

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Fig. 24. Yun’s *Piri*, m. 1, mm. 62-69

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Nong is divided into seven sections:

I. Introduction; from the beginning to the end of repetitions of the pitch, a””, without bar line; this will be considered the first “measure”

II. mm. 2-16; “curved melodic lines (or waves)” with main tones and ornamentation

III. mm. 17-52; “oblique melodic lines (or waves)” with sustained tones and derived tones

IV. mm. 53-73; “kinetic sound space”

V. mm. 74-160; “tranquil lines and spaces”

VI. mm. 161-186; “whole sound space”

VII. Coda

The introduction starts with the alternation of a single pitch, a””, between two instruments, flute and piano, which sounds like the large bell bômchong. Bômchong are the fish-shaped brass wind chimes that hang from the eaves of Buddhist temples, struck by swinging a log suspended on a pair of ropes, found both in Buddhist temples and at the Posin’gak belfry on Seoul’s Chongno “Bell Street.” The irregular repetition of the pitch a”” represents the echoes (reverberations) of the bômchong after one strike of the large bell. After a short five-second pause, the piano part plays the pitch a-sharp”” and anticipates the ending of the introduction, while the flute continues to play a single pitch, a”. The pitch a”” plays an important role as the “main tone or central tone,” and as a developmental factor throughout the whole piece, which idea came from Yun Isang when Kang studied with him in Berlin. The idea of the main tone was developed by Yun Isang and found in his works, for example Loyang (1962), Reak (1966), and Piri (1971). After a short nine-second pause, the introduction of Nong links to the next section (Fig. 25).

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131 Sukhi Kang, Sekyeillaume Hyonjangul Chajaso [In Search of the Music of the World] (Seoul: Koryowon, 1979), 246-250.
134 Ibid., 79-83.
Section I (mm. 2-16) is characterized by “curved melodic lines or waves of main tone and ornamentation,” which include wide leaps and fast running sixteenth and thirty-second notes.\footnote{Sukhi Kang, \textit{Sekyeymakui Hyonjangul Chajaso} [In Search of the Music of the World] (Seoul: Koryowon, 1979), 147.} Ornaments based on $f'$ in the flute part are expanded and become complicated at m. 2, m. 4, and m. 6 while the piano part plays the main tone, $e'$, thereby creating a minor second between the two instruments. From mm. 9 to 16, melodic and rhythmic lines show much more flexibility in wide leaps, fast running notes, changing rhythm, frequent meter and dynamic changes, and various performance techniques such as flutter tonguing and tone clusters. Intervallic patterns, minor and major second, are prominently used: a minor second (mm. 2-8) between the flute (F) and the piano (E), a minor second (mm. 16-19) in the piano part, and minor and major seconds (mm. 19-20) in the piano part. By using the intervals of the minor and major seconds on the piano, Kang tries to achieve subtle changes of microtones, which are produced in traditional music through \textit{nonghyön}, but which are not possible on the piano (Fig. 26).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{fig26}
\caption{Kang’s \textit{Nong}, mm. 2-4: intervals of a second}
\end{figure}
Section II (mm. 17-52) is described as “oblique melodic lines (or waves)” and employs long sustained notes and various types of performance techniques such as flutter tonguing, trill, vibrato, plectrum (reiben innen Saiten, rubbing the strings inside the piano), microtones, and glissando. A sustained note with vibrato at m. 25 sounds like the yosŏng used by human voices, and this vibrato is derived from the rapid notes with dynamic changes (crescendo until sff), which resemble the manner of performing vibrato in kagŏk (Korean traditional art song) from chŏngak (elite, aristocratic music). Unlike minyo (folk song), vibrato in the kagŏk (art song) begins with a small width of inflection, but the width and volume of vibrato becomes larger and louder.

In this section ornaments almost disappear in comparison with the previous section, and varieties of tone qualities emerge, creating a calm atmosphere. The piano part produces a new sound by attacking or rubbing strings inside the piano, while c-sharp ’ (sustained note) in the flute part continues along with various performance techniques and frequent dynamic changes such as flutter tonguing, glissando, microtones, and trill (Fig. 27).

![Fig. 27. Kang’s Nong, mm. 25-27, mm. 31-36](image)

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136 Sukhi Kang, Sekyeŭmakui Hyonjangul Chajaso [In Search of the Music of the World] (Seoul: Koryowon, 1979), 147.
Kang’s treatment of nonghyŏn on Western instruments is similar to that of chŏngak (elite, aristocratic music), such as Sujech’ŏn (Royal Banquet Music). Sujech’ŏn utilizes a long duration for the main note in a melody and then treats each long note through moderate, temperate, mild nonghyŏn (vibrato) and ornaments, as opposed to the extreme, harsh, and wild treatments of nonghyŏn (vibrato) and ornaments in minsokak (folk music). The examples (mm. 41-44 in Fig. 28 below, and m. 32 and m. 34 in Fig. 27) show the composer’s logical and planned construction for nonghyŏn (yosŏng and t’oesŏng), complete with detailed instructions. The flute part, through dynamic changes and microtones (mm. 33-34), resembles the sound that a kayagŭm produces to vary the vibrato and the ornaments by means of pulling and pressing the string with the left hand, while the right hand plucks the strings with the fingers.

Section III (mm. 53-73) is described as a “kinetic sound space,” and begins with ornaments on c-sharp’, then f-sharp” in the flute and e’ in the piano, and moves quickly to the higher pitches along with many ornaments containing big intervallic leaps (Fig. 29). Ornaments are expanded with crescendo (p-fff) while main tones disappear from mm. 60

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Finally, ornaments become a melodic line and overlap on both the piano and flute parts.

Fig. 29. Kang’s *Nong*, mm. 64-67

Section IV (mm. 74-160) exhibits a tranquil mood, creating layers in the piano and irregular vibrato and long sustained notes in the flute part. This section begins with a transition (mm. 74-75), which features the voice (*Stimme*) while the flute part has the change of tempi. This transition promotes the feeling of relaxation in response to the tension produced in Section III. The dual natures of tension and relaxation, kinetic and tranquil moods, unchanging and changing of tone quality through dynamic shading and *nonghyŏn*, are associated with the principle of *yin* (*ǔm* in Korean) and *yang*.

From m. 76, a measure is changed to the unit of a second: the first part begins from m. 76 (1") and ends at m. 135 (60") and the second part from m. 136 (1") to m. 160 (26"). In the first part (mm. 76-135) the piano part plays and holds the intervals of the augmented second and the major second, creating two different layers in sound. For five seconds the piano part is interrupted by the flute part, which starts with $e''$ and $g'$ and then follows irregular vibrato on $g'$ with dynamic changes (Fig. 30).

Fig. 30. Kang’s *Nong*, mm. 76-85

The flute’s sustained notes with irregular vibrato and short ornaments, which recall *t’oesŭng* in Korean traditional music, and the long-held notes on the many different
pitches in the piano part, together generate the layers of sound. The pitches are all held for fifty-six seconds. These long-held pitches are interrupted by a-flat' in the flute and end in the right hand of the piano part at m. 136 and then in the left hand at m. 139. The second part employs long sustained notes with vibrato in the flute (Fig. 31, mm. 142-154), while the piano part contains short pitches with big leaps and a staccato touch.

mm. 136-141

![Figure 31](image)

mm. 142-150

![Figure 31](image)

Section IV shows that Kang’s handling of nonghyŏn on the Western instrument is similar to that of chŏngak (elite, aristocratic music) in Sujech’ŏn (Royal Banquet Music).

Section V, mm. 161-186, can be described as a “whole sound space,” which includes all the musical ideas used throughout the piece, such as main tones, sustained notes, derived notes, and ornaments. This section is filled with full volume and dense textures. The ascending motion with its many ornaments and fast notes, which occupies the first half of Section V (mm. 161-175), goes to b-flat” and is repeated in various ways (mm. 175-179). The sound gets louder until ffff is reached in the flute at m. 179, and the density of all the sound ends with tone clusters on the piano, which recall the echo after

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138 Sukhi Kang, Sekyeŭmakui Hyonjangul Chajaso [In Search of the Music of the World] (Seoul: Koryowon, 1979), 147.
the *bômchong* is struck (Fig. 32).

Fig. 32. Kang’ *Nong*, mm. 177-178

The transitional part (m. 181 to the Coda at m. 187) begins with a-flat” and features various performance techniques such as flutter tonguing and the plucking of the strings with a finger nail. In the Coda (m. 187), the flute concludes the piece by performing without a mouthpiece, as with a *tungso* (six-holed bamboo flute), with natural vibrato.

Fig. 33. Kang’s *Nong*, m. 187

Kang constructs and develops the compositional ideas in his music on the basis of the characteristic ornamentation in Korean traditional music. He employed the idioms and logical structures of Korean traditional music to establish his own musical language and world.
III: Yoo Byoung-Eun, Analysis of Piano Sanjo No. 2

Piano Sanjo No. 2 was composed in 1994 and premiered in 1996. It consists of five movements whose forms are influenced by the traditional sanjo in general structure: chinyangjo, chungmori, chungjungmori, chajinmori-hwimori, tanmori. Yoo Byung-Eun mentions that he used the traditional form sanjo as one way of bringing Western instruments into the Korean tradition.\(^{139}\) Although there are some problems in accomplishing his goal of synthesizing the two different traditions, he exploits the possibilities of expression that can be achieved on the piano and utilizes the two basic musical elements of melody and rhythm to evoke Korean traditional music.

The five movements of Piano Sanjo No. 2 are performed without pause. Each movement is constructed on a distinctive rhythmic pattern; the tempo for each becomes faster from the beginning to the end, following the traditional practice of sanjo. Yoo Byung-Eun assigns the role of the changgo to the pianist’s left hand; he imitates the tuning system of a solo melodic instrument, the kayagǔm, by using intervals of a fourth. The typical vibrato, nonghyŏn, which the piano cannot provide, he suggests by using grace notes and intervals of a second.

Many of the musical elements in Piano Sanjo demonstrate the typical connection between the traditional sanjo and other compositions for Western instruments by Korean composers, as most are based on traditional modes, pentatonic scales, and traditional cadential gestures.\(^{140}\) Yoo does not use the kyemyŏnjo mode extensively in his piece, as would be characteristic of a traditional sanjo; he stated that:

I tried to use the mode less frequently compared to the traditional one since I thought that the feeling of sorrow or the emotion it gives rise to is somewhat maudlin and negative to modern Koreans. On the whole I tried to express brighter and more positive feelings in the piece compared to the traditional sanjo.\(^{141}\)

Many traditional sanjo rhythms are also used in Piano Sanjo, such as syncopation and hemiola. Classical concepts of harmony and development, typical of the common


\(^{140}\) Ibid., 276-277.

\(^{141}\) Ibid., 277.
practice period of Western music, do not appear in *Piano Sanjo*, since they are not part of the performance tradition on traditional Korean instruments. However, Yoo uses chords and chord progressions on the piano. They sometimes sound tonal, but the quickly moving tonal centers evoke a free tonality. There is no compositional development based on a motive or theme as in a traditional sanjo, since each movement is complete and independent, and not related to the others through the repetition and recapitulation of a motive or theme.

The first movement, *chinyangjo*, opens with three pitches, G-flat, A-flat, and B-flat in a two-octave register, which imitates the very beginning of *kayagum sanjo*, which generally begins with arpeggiated ornaments.

![Fig. 34. Yoo’s Piano Sanjo, m. 1](image)

This piece also follows the *chinyangjo*’s three-measure rhythmic cycle, with the *hap changdan* on the first beat of each cycle. The low B-flat pitch in the left hand plays the role of the *hap changdan* and appears consistently throughout the piece (Fig 36, mm. 4-6, mm. 22-24). A particular rhythm of the traditional *chinyangjo* is usually presented on the fifth and sixth beats; it generally appears on the third measure of every three-measure rhythmic cycle (Fig. 36). However, in his music Yoo does not employ the exact same rhythm as in the traditional music, but he uses short ornaments in order to emphasize the particular rhythm.

![Fig. 35. Chinyangjo](image)
mm. 4-6

Fig. 36. Yoo’s Piano Sanjo, mm. 1-3, mm. 4-6, mm. 22-24.

The second movement, *chungmori*, begins with the same pitches as the *chinyangjo* does. The *chungmori* pattern repeats every four measures. A typical *chungmori* rhythm is usually presented on the tenth, eleventh, and twelfth beats; here it appears on the fourth measure of every four-measure rhythmic cycle.

mm. 22-24

Fig. 37. *Chungmori*
This movement is well organized with tension and resolution in each section of its formal four-section structure. In the first section (mm. 35-66), tension created by the presence of sixteenth notes encourages a faster tempo and imitation between the two voices in the right hand is also present (Fig. 39).

This tension is resolved with the appearance of the simple *changdan* pattern in the second section (mm. 67-94). This is followed by a passage in which the register of the section of tension moves higher and becomes thicker and louder, leading to the climax, which creates tension again. Finally, in the third section (mm. 95-134), the final resolution enters with thick fortissimo chords. Longer notes such as half notes and dotted quarter notes in the section of release break into smaller note values such as eighth and sixteenth notes. Increased rhythmic tension and agitation is created in the fourth section (mm. 135-209) by the alternation of the two hands playing chords. This fourth part ends slowly and quietly, as found in a traditional cadential gesture.

The third movement, *chungjungmori*, uses the rhythmic cycle of *chungjungmori changdan* in every measure with an emphasis on the ninth beat.
Fig. 40. Yoo’s Piano Sanjo, m. 210

The *chungjungmori changgo changdan*, which is accompanied by the *changgo* in traditional *sanjo*, appears in the left hand (m. 216) and later in the right hand (m. 232).

m. 216

This movement displays the typical rhythms of *changdan*, including hemiolas and cross rhythms. An example of a hemiola can be seen in m. 244 (Fig. 42). Duple rhythm in the left hand (caused by a tie) and the *changgo changdan* in the right hand (m. 244) are present (Fig. 42). The left-hand melody is based on the pentatonic scale, especially the three-note *kyemyŏnjo*. The small note, the pitch A, plays the role of the downward curve on the fourth note, *im*, in traditional *kyemŏnjo*. 

Fig. 41. Yoo’s Piano Sanjo, m. 216, m. 232
In traditional sanjo, the rhythmic tension between the melodic instrument and the changgo becomes more complex as movement accelerates from the chungjungmori. The tempo of the chungjungmori in Piano Sanjo changes in measure 229, the rhythmic tension and complexity between two hands becoming more intricate; it reaches a climax with the running sixteenth notes and hemiola chords. There is also a wide variety of dynamic markings. This movement ends with a four-measure long standard chungjungmori changdan containing a low B-flat pitch on the first beat (Fig 43).

The rhythmic cycle in the fourth movement, Chajinmori, moves along in one bar increments. This movement employs the characteristic of the basic chajinmori changdan, which in itself creates a feeling of hemiola. It can be divided into seven sections according to the changes of tempo. Each section becomes faster in tempo. The first section shows the basic four-beat compound meter in the first four measures and then develops a more complicated organization of
notes. The left hand contains four beats per bar while the right hand contains extensive syncopations and hemiolas (Fig. 45).

Fig. 45. Yoo’s Piano Sanjo, mm. 273-4, 277

The second section (dotted quarter note = 84, mm. 285-318) begins with the basic *chajinmori* rhythm and then progressively incorporates hemiolas and cross rhythms. In the middle of this section (mm. 301-302), the melody in the left hand imitates the sounds of the lower strings of the *kayagūm*. It is based on the *kyemyŏnjo* mode, which implies the sliding tone through the dissonant intervals of a second on the piano. The right hand takes an important part in the *changgo* accompaniment of the traditional *sanjo* through chords containing seconds and fourths (Fig. 46).

Fig. 46. Yoo’s Piano Sanjo, mm. 301-302

The fifth section (dotted quarter note = 108, mm. 376-423) shows the rhythmic characteristics of *chajinmori changdan*.
The fifth section also contains extensive hemiolas and syncopations. After the low B-flat pitches in the left hand and a one-measure rest, G-flat, A-flat, and B-flat pitches heard at the very beginning re-appear in a slow tempo.

The sixth section (dotted quarter note = 120, mm. 424-443) keeps the tension, created earlier by increases in tempo from the chungjungmori movement. The last four measures of the section prepare the next changdan, hwimori, by employing hemiolas.

Hwimori can be considered part of the chajinmori movement, since it is not separated by a double bar, in contrast to the other movements. It is written in four beats divided into repeated triplets, which are the characteristics of the hwimori in a traditional kayagŭm sanjo.
The last movement, *Tanmori*, is written in four beats with duple subdivision, which is the same as the traditional *tanmori changdan*. It begins with G-flat, A-flat, and B-flat pitches, which are heard at the very beginning. Beginning at m. 510, musical tension is created by an increase in dynamic level and the alternation between the two hands (Fig. 50).

![Fig. 50. Yoo’s Piano Sanjo, m. 510](image1)

The end of the movement represents a traditional *muchangdan* (no *changdan* or free *changdan*), in which the *changgo* continually plays the *changdan* of *tanmori changdan*, but a melodic instrument plays in slow tempo with a free rhythm. This *muchangdan* part begins in measure 680. Three pitches G-flat, A-flat, and B-flat, which are heard at the very beginning, are played, and then alternations between the two hands enter again (Fig 51).

![Fig. 51. Yoo’s Piano Sanjo, mm. 681-683](image2)

After m. 692, long sustained chords with fourths and seconds are played with sffz dynamics. It ends with a low B-flat.

![Fig. 52. Yoo’s Piano Sanjo, mm. 705-end](image3)
As a member of the Third Generation of Korean composers, Yoo Byung-Eun aims to compose music that sounds more “Korean” and therefore more enjoyable to a general Korean audience.\footnote{Yoo Byung-Eun, “An Interaction and a Reaction: Aspects of Piano Sanjo No. 2 of Yoo,” Journal of the Asian Music Research Institute Seoul National University, vol. 20 (2000): 272} Yoo’s music is more readily comprehensible and understandable than the First and the Second Generation’s music, since his music is rooted in Korean traditional music and targeted for general audiences who are not well-trained in twentieth-century Western music.
CHAPTER 6.
CONCLUSION

Musical culture in Korea since the introduction of Western music toward the end of the nineteenth century has shown the conflict between Western music and Korean traditional music through two groups of composers from South Korea: composers of kugak (national music), who mainly use Korean traditional instruments and idioms, and composers of yangak (Western-style music), who employ the resources of Western music.

In the 1960s the separation between yangak and kugak, which had been obvious during the first half of the twentieth century, began to blur as composers attempted to absorb the musical elements of both Korean and Western music into their music. Yangak composers were especially inspired by a new generation of kugak composers to explore traditional musical materials through their music for Western instruments, or to combine Korean and Western instruments in their compositions.¹⁴³

It was in the 1970s that instrumental music by leading Korean composers such as Kang Sukhi (b. 1934), Paik Pyöng-Dong (b. 1936), and Kim Chōng-Gil (b. 1934) began to appear at international festivals.¹⁴⁴ These three composers had studied with Yun Isang (1917-1995), who had received international recognition since he emigrated to Germany in the 1950s. They were typically called the “Second Generation” by the composers of the “Third Generation” and frequently utilized modern Western compositional techniques.

The Second Generation composers also used traditional materials to mark their music’s “individuality and uniqueness.”¹⁴⁵ Their main purpose in composition was not to express a Korean identity by using traditional materials, but to convey their own personality that implied a Korean identity through their music. As a result of their musical ideology, the Korean traditional musical materials they exploited played an important role as a means to their goals, not the main purpose of their music.

In the musical life of the 1980s, discussions on the function of music and on the

¹⁴⁴ Andrew Killick, “Musical Composition,” 50.
identity of contemporary Korean music by the Third Generation emerged along with the emphasis on the aesthetic value of Korean music by the Second Generation including Kang Sukhi (b. 1934), Kim Chŏng-Gil (b. 1934), and Paik Pyŏng-Dong (b. 1936).

Composers of the Third Generation such as Kang Jun-Il (b. 1944), Yoo Byung-Eun (b. 1942), Lee Geon-Yong (b. 1947), and Hwang Sung-Ho (b. 1955) organized the “Third Generation Circle” in 1981. These composers unified their common interests in moving beyond the limitation of the musical ideology of the First Generation and the Second Generation. The Third Generation’s common goals for music were to utilize various experimental techniques from Korean traditional music in order to uphold the value of Korean traditional music; to participate in social movements; to focus on the function of music; and to pursue “easy” music which would be readily comprehensible and understandable to the general public in South Korea.

Musical culture in South Korea since the rapid economic development and stability of the 1970s has been influenced by social and political circumstances and other cultures. Hence, discussions of the function of music and the identity of contemporary Korean music emerged along with the ideology of restoring Korean identity to Korean music by synthesizing the two different musical elements of traditional music and Western music. The long-held division between kugak and yangak has broken down as both groups of composers are finding their own ways to cross barriers between the two.

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147 Ibid.
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>aak</td>
<td>Koran ritual, court music</td>
</tr>
<tr>
<td>akhak kwebōm</td>
<td>Guide to the study of music, compiled and published during the early Yi dynasty in 1493.</td>
</tr>
<tr>
<td>changdan</td>
<td>Rhythmic patterns such as <em>chinyangjo chungmori, chungjungmori, chajinmori, and tanmori</em>.</td>
</tr>
<tr>
<td>ch’angga</td>
<td>Secular song, (<em>ch’ang</em> means to sing and <em>ga</em> means a song, using the Chinese characters pronounced in Japanese as <em>shoka</em>) developed from the hymns and adapted melodies from Japan, America and Europe.</td>
</tr>
<tr>
<td>ch’angguk</td>
<td>Literally a lyric theater, derived from the p’ansori, was a sung drama performed in a Western-style theater, which had different singers for each character’s role as in a Western opera.</td>
</tr>
<tr>
<td>ch’angsongga</td>
<td>Songs of Worship written in 1893 and the first Korean hymnbook.</td>
</tr>
<tr>
<td>ching</td>
<td>Large gong.</td>
</tr>
<tr>
<td>chōngak</td>
<td>Elite music.</td>
</tr>
<tr>
<td>hwarang</td>
<td>Literally a lyric theater, derived from the p’ansori, was a sung drama performed in a Western-style theater, which had different singers for each character’s role as in a Western opera.</td>
</tr>
<tr>
<td>kagok</td>
<td>Art song accompanied by a chamber ensemble including kōmungo (six-string long zither), taegǔm (transverse flute), haegǔm (two-string fiddle), and changgo (hour glass drum).</td>
</tr>
<tr>
<td>kayagǔm</td>
<td>Twelve-string zither with movable bridges.</td>
</tr>
<tr>
<td>kōmungo</td>
<td>A six-string zither.</td>
</tr>
<tr>
<td>kkwaenggwari</td>
<td>A small gong.</td>
</tr>
<tr>
<td>kugak</td>
<td>National music, Korean traditional music.</td>
</tr>
<tr>
<td>kyemônica</td>
<td>A traditional Korean mode or scale.</td>
</tr>
<tr>
<td>minsogak</td>
<td>Folk music.</td>
</tr>
</tbody>
</table>
minyo  Folk song.

nongak  Farmer’s percussion band/music.

nong or nonghyŏn  Vibrato or bending of pitch and executed by pressing and releasing the strings vertically making inflections from microtones to almost thirds. Various types of nong are applied to the notes to emphasize important notes and to signify emotions.

ń  A Korean ritual instrument, a wooden tiger with a serrated back, usually performed at the end of the Rite to Confucius, a court ritual.

pak  A Korean traditional clapper, generally performed by the director of the court music at the beginning and the end as cadential signals.

p’ansori  A narrative vocal music performed by a singer who solely plays many characters of the story, recitations and gestures accompanied by a puk.

p’iri  A Korean oboe with an oversized bamboo reed.

p’om’ae  Buddhist chant.

puk  A barrel-shaped, double-headed drum hung from the right shoulder, held in the left hand and struck with a stick.

p’yŏngjo  A traditional Korean mode or pentatonic scale.

sanjo  A traditional Korean instrumental solo music, which is based on the tunes from p’ansori (a narrative vocal music performed by a singer who solely plays many characters of the story, recitations and gestures accompanied by a puk, double-headed drum) or shaman ritual music in the southwestern part of the country. It usually consists of 4 or 5 movements with changdan, rhythmic patterns.

sinbyŏlgok  It comes from the character sin, which mean new and from a traditional musical form, byŏlgok, which is a string chamber orchestra.

sujech’ŏn  A type of court music, which originated in the Paechе period (18 B.C.-the 66 A.D.) as a folk music, then transformed into court music during the Koryŏ dynasty (918-1392). During the Yi
It was also performed as court music and recorded in a score book, *taeakhubo*, and called “Chŏngŭp”.

**taegŭm**  A transverse bamboo flute.

**yangak**  Western or Western-style music.

**yǒngsang hoesang**  Court music.

**yul**  Twelve Korean scale tones.
BIBLIOGRAPHY


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Soo-Yon Choi was born in Seoul, South Korea. She received her bachelor’s degree in piano performance from Seoul National University in 1997. From 1997 to 1999, she had studied with Ian Hobson and received her master’s degree in piano performance from University of Illinois at Urbana-Champaign. In 1999, Ms. Choi moved to Tallahassee to pursue her doctorate degree at Florida State University. She has been granted the opportunity to study with James Streem and Karyl Louwenaar. In 2002, Ms. Choi spent her winters to research and interview with Korean composers from Seoul National University and Korean National University of Arts. She gave her lecture recital in 2005 where she performed all Isang Yun’s piano solo music. Upon achieving her doctor of music degree, she intends to continue her interest on works by Korean composers for Western instruments.