The Juxtaposition of Korean and Western Practices in Yong Nan Park's Works

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THE JUXTAPOSITION OF KOREAN AND WESTERN PRACTICES IN
YONG NAN PARK'S WORKS

By

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ABSTRACT

Yong Nan Park was born in Seoul Korea in 1961 and is considered one of Korea’s leading female composers. Park, with her abundant output and distinctive musical style, is among the most highly regarded composers of her generation. A number of her works express a balance between Eastern and Western music. More than anything else, her music reflects her great love of Korean traditional music.

The purpose of this treatise is to provide essential knowledge of Korean traditional music as it is applied in selected works by Yong Nan Park that bridge the gap between Western compositional styles and Korean traditional philosophy and musical elements. I will examine how the composer translates Eastern and Korean ideas into music to help the listener better understand these philosophies. I will also introduce Korean musical terms (collected in a glossary of terms in the appendix) and the Korean musical instruments applied in Park’s works.
CHAPTER 1
INTRODUCTION

After the Second World War, societies around the world saw dramatic changes in both politics and art. In Western music, composers sought novelty and departed from previously established musical forms, which led to a number of experiments including indeterminate music and electronic music. In search of new musical resources, Western composers also began incorporating non-Western musical elements with respect to instrumentation and timbre, dynamics, rhythm, melody, harmony, texture, and form.\(^1\) During the same period, Korean composers began integrating musical styles of the West and East.

In twentieth-century music, Isang Yun\(^2\) was one of the first and most important composers to incorporate Eastern techniques in European music. From Isang Yun’s time to the present, many composers have written music that contains Korean materials fused with Western compositional techniques. As music historian and ethnomusicologist Andrew Killick notes, “There were important attempts to cross the barrier in Korean music after the Second World War. Yangak [western-style music] composers occasionally wrote for Korean instruments and used elements of traditional music in their compositions for Western instruments; gugak [Korean traditional music] composers used Western notation and, merely by adopting the imported notion of composition, committed themselves to some degree of compromise with Western influence.”\(^3\) To the present day, the combination of Western and Eastern musical elements can create distinctive and dramatic effects, which I show below in the works of composer Yong Nan Park.

The purpose of this treatise is to provide essential knowledge of Korean traditional music as it is applied in selected works by Yong Nan Park that bridge the gap between Western styles and Korean traditional philosophy and music. In it, I examine how the composer translates Eastern and Korean ideas into music to help the listener better understand these philosophies. I also introduce Korean musical terms (collected in a glossary of terms in the appendix) and the

\(^1\) William Duckworth, Twenty New Sounds of the Twentieth-Century (Schirmer Books, 1999), 11-13.
\(^2\) Isang Yun (1917-1995). Korean-German composer, one of the important Korean composers in the twentieth century. He is well known for combining Western and Korean musical elements.
Korean musical instruments applied in Park’s works. I provide appropriate performance guidance for future performers based on my interview with the composer, my research on traditional Korean folk music elements, and my experience having premiered one of the selected works *Longing (for Cello Ensemble)*, at the Third World Cello Congress in Baltimore. I hope both listeners and performers may gain a better understanding of the works through this treatise.

Although Korean traditional music has a long history, there are not many written records. This is because, as in many other societies, traditional music was passed orally from person to person and group to group, rather than via a written score. There are only a small number of books written in English about traditional Korean music and its composers. I have used online articles and interviews with the composer, as well as dissertations and references available in the Korea National Library to collect more information for this project. For the purposes of this treatise I have investigated Korean traditional features that apply to the selected works. In the following chapters, I explain Korean traditional musical terms, philosophy, and instruments and examine how one composer has utilized them in her music. Since there is also not much published information about composer Yong Nan Park, I include a detailed interview with her about her works, compositional process, and musical style in Chapter 3.
CHAPTER 2

CHARACTERISTICS OF KOREAN MUSIC

2.1 Korean Traditional Music

The idea that music is a universal language is common, but every traditional music has its own distinct qualities, as every country in the world has its own history, language, and traditions. In this sense, we can say that traditional music is generally representative of the history and culture of a particular country. Gukak is the word in Korean that encompasses all traditional music of Korea. As is the case with all folk music, there has been considerable transition and transformation of Korean historical, cultural, and linguistic elements within gukak. In fact, the term can also be used to refer to Korea itself. Like the history of Korea, its music also has changed significantly over time. Gukak is not only an example of Korean traditional music from the past but is still performed regularly in Korea.

2.2 Genre

There are a number of ways to classify the musical elements of over five thousand years of Korean traditional music. Classification criteria are usually based on historical origin, playing format, purpose, and audience. Traditional “folk” music is considered separate from court music. Court music is divided into three genres played at court and enjoyed by the aristocracy: aak, dang-ak, and hyang-ak.4

Aak was originally imported from China in 1116 and used for ritual events by royalty. Dang-ak eventually became the term used for all music of ancient Chinese origin that was imported to Korea. Hyang-ak, generally considered the opposite of dang-ak, is the term for Korean traditional music.

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Another classification system was proposed by Korean musicologist Hyegu Yi. In this system, gukak is divided into two major categories: chong-ak and minsok-ak. Chong-ak is comparable to Western court music. It is performed for the higher classes and is often described as elegant, lengthy, and restrained in a slow tempo. As court music, chong-ak is played at rituals and banquets for the royal family and nobles. Minsok-ak, on the other hand, is music for the common people and could also be compared with Western folk music. It is considered music performed by and for the lower classes. As such, its themes often focus on human emotions such as happiness, joy and anger. Minsok-ak is straightforward, unrestrained, and sentimental but typically in faster tempi.

Table 1. Genres of Chong-ak and Minsok-ak

<table>
<thead>
<tr>
<th>Chong-ak (court music)</th>
<th>Minsok-ak (folk music)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Munmyochere-ak (ritual music)</td>
<td>Pompae (solemn chant)</td>
</tr>
<tr>
<td>Chongmyochere-ak (ritual music)</td>
<td>Musok (shaman music)</td>
</tr>
<tr>
<td>Yominak (banquet music)</td>
<td>Pansori (one-man opera)</td>
</tr>
<tr>
<td>Taechita (royal processional)</td>
<td>Sanjo (solo instrumental music)</td>
</tr>
<tr>
<td>Kagok (song cycle)</td>
<td>Minyo (regional folk songs)</td>
</tr>
<tr>
<td>Kasa (narrative song)</td>
<td>Chapga (folksongs of professional musicians)</td>
</tr>
<tr>
<td>Sijo (lyric song)</td>
<td>Nongak (farmer’s percussion band)</td>
</tr>
</tbody>
</table>

2.3 Rhythm

There are a number of special characteristic features of Korean traditional music. One of the most interesting elements of Korean traditional music is jang-dan, a unique rhythmic system. The concept of jang-dan encompasses a constant rhythmic pattern, tempo, and phrasing.

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6 Ibid., 27.
7 Hae-Sueng Ban, cheungtong eumak iron [Korean traditional music theory] (Dosae Chuulpan Donam, 1999), 38.
Another distinctive characteristic of Korean traditional music is that it is based on the concept of “additive rhythm,” while Western music most often uses “divisive rhythm.” Although Western music is generally divided into duple or triple rhythmic patterns, Korean traditional music combines these two rhythms as one rhythmic form, as shown in Example (Fig.1).  

![Fig. 1. Additive rhythm](image)

Another notable difference from Western music is that Korean music most often starts with a strong beat and ends with a weak beat, implying a relationship to the trochaic Korean language, in which the stress of each word or sentence falls on the first syllable. Jang-dan is played by a traditional Korean percussion musical instrument such as buk (a drum) or chang-go (an hourglass-shaped drum), either of which could serve as an accompaniment for vocal or instrumental music.

Jang-dan is generally divided into chong-ak (court music) and minsok (folk music) both by form and by the respective social classes in which they are performed. Most of the rhythms of chong-ak have basic patterns with almost no ornamentation from the beginning to end. Compared to chong-ak jang-dan, folk jang-dan usually has various changes in the basic rhythm. These changes mostly depend on the mood of the performer, the audience, and the atmosphere. Another characteristic feature is chuimsae, an exclamation by the percussion player or audience placed at the end of the passage or during a rest in minsok-ak such as pansori (vocal music). Exclamations like “jalhanda” or “eolsigu,” which mean “good” in Korean, are an expression of agreement by the audience. An audience shows its involvement in the performance by these chuimsae, which become a part of the performance and make it more enjoyable. In jang-dan, these chuimsae are also performed by percussive instruments such as chang-go. Chang-go (an

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hourglass drum) is played using the palm of the hand and a wooden stick with three basic performance methods: *hap-jangdan* (playing with two hands), *Buk-pyeung* (playing with the palm), and *Che-pyeung* (playing with a wooden stick).\(^\text{12}\)

Table 2. Performance method, symbol, and notation in *chang-go\(^\text{13}\)*

<table>
<thead>
<tr>
<th>Goo-eum (oral sound)</th>
<th>Symbol</th>
<th>Western Music Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hap-jangdan</strong></td>
<td><em>Dung</em></td>
<td></td>
</tr>
<tr>
<td><em>Buk-Pyeon</em></td>
<td><em>Kung</em></td>
<td></td>
</tr>
<tr>
<td><em>Che-Pyeon</em></td>
<td><em>Duk</em></td>
<td></td>
</tr>
<tr>
<td><strong>Ki-Duk</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The-ru-ru-ru</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^\text{12}\) Sa-Hun Chan, 111-113
\(^\text{13}\) Hae-Sueng Ban, 21.
Most of the Korean traditional *jang-dan* are in triple meter, or groups of three beats. Duple meters are rarely used in Korean traditional music. *Jang-dan* includes five patterns, and each *jang-dan* has its own time signature and specified tempo, as shown in the chart below:

Table 3. Jang-dan and their associated tempi\(^\text{14}\)

<table>
<thead>
<tr>
<th>Jangdan</th>
<th>Tempo (Metronome)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jinyangjo</td>
<td>Dotted quarter=35</td>
</tr>
<tr>
<td>Joongmori</td>
<td>Quarter note=84-92</td>
</tr>
<tr>
<td>Chugjungmori</td>
<td>Quarter note=80-96</td>
</tr>
<tr>
<td>Chajinmori, Huimori</td>
<td>Dotted quarter note=96-144</td>
</tr>
<tr>
<td>Danmori</td>
<td>Quarter note=208-230</td>
</tr>
<tr>
<td>Utmori</td>
<td>Eighth note=200</td>
</tr>
<tr>
<td>Gutgeori</td>
<td>Dotted quarter note=60-72</td>
</tr>
</tbody>
</table>

\(^{14}\) Hae-Sueng Ban, 41-46.
2.4 Ornamentation

Ornamentation is another distinguishing characteristic of Korean traditional music. Nong-hyun is one of its fundamental ornamentation techniques. The literal meaning of nong-hyun is "playing with a string." Although ornamentation in Western music developed from vocal music, nong-hyun originated from string instruments in Korea.

Nong-hyun is a left hand technique for Korean traditional zither instruments such as the gomungo and gayageum. The concept of nong-hyun could be described as a mixture of vibrato, portamento, and glissando in Western music. It is most similar to vibrato in that it creates a pitch vibration, but nong-hyun vibration is wider, slower, and has more depth. The sound of nong-hyun has a more rounded and warmer feeling compared with vibrato in Western music. This is because it creates microtones through the wider range of vibration, which is typically more than a whole step.

The vibration pattern of nong-hyun also differs from piece to piece. There are three types of nong-hyun patterns in Korean traditional music: yoseong (vibrating sound), toeseong (declining sound), and chuseong (rising sound). Each nong-hyun pattern is used in a certain genre of music and demands a performer’s own improvisational ability.

Sigimsae is also regarded as an important ornamentation technique. Usually used in wind instruments, it is a way of embellishing a note by using grace notes, which range from one to five notes located before or after the embellished note. Both nong-hyun and sigimsae produce more vibrancy and depth of tone color in Korean traditional music. Compared with later Western musics, which rely on complex pre-composed embellishments added to certain notes, Korean music puts more emphasis on a performer’s unique improvisational abilities in ornamentation.

2.5 Traditional Instruments

Korean traditional musical instruments have a long history, and their shapes and types have changed according to the development of musical styles. Historically, many of the East Asian ancient lands shared cultural elements and contributed to each other’s development. For

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15 Hae-Sueng Ban, 36.
16 Ibid., 37.
this reason, many Asian countries have cultural similarities and certain elements can be found in apparently different places. However, each country has its own culture and languages, and Koreans have developed their own music and instruments over time.

Korean traditional instruments can be divided by their origins, into dangaki and hyangaki. Generally speaking, dangaki refers to instruments that originated in China and have been transformed to fit to the Korean traditional music environment.\textsuperscript{17} Hyangaki refers to instruments that originated in Korea. Korean traditional musical instruments are also classified by type for example, string, wind, and percussion instruments and by performance technique and the shape of the instruments. The two most commonly used Korean traditional instruments in both classical music and folk music are gayageum and haegeum. These will be introduced in chapter 5 in the discussion of Yong Nan Park's work \textit{Spring, Summer, Autumn, Winter, and Spring Once Again}.

2.5.1 Haegeum

\textit{Haegeum} is the most commonly played bowed string instrument in both Court music (chonak) and folk music (minsokak). The name haegeum originates from "Hae" of the Mongolian province, and was introduced in Korea during the Goryeo Dynasty (918-1392).\textsuperscript{18} After Haegeum was introduced in Korea, it became one of the most representative instruments adapted from China (dangaki). \textit{Haegeum} is similar to violin because of its high, voice-like range. The \textit{haegeum} has two strings tuned a fifth apart, but no fingerboard. It plays an important role in large orchestral ensembles, wind ensembles, and dance music accompaniment because of its versatility and variety of tone colors.

The range of the \textit{haegeum} is from A-flat 3 to A-flat 5 in its traditional instrumental form. Like most traditional Korean string instruments, the \textit{haegeum} has silk strings. Like the Western bow, its bow is made of wood and horsehair.\textsuperscript{19} The body (resonance box) of the \textit{haegeum} is made of bamboo, and a bamboo stick connects the head. Similar to modern Western string instruments, the head contains the mechanism used to adjust the tuning of the instrument.\textsuperscript{20}

\begin{itemize}
\item \textsuperscript{17} Hae-Sueng Ban, 60-62.
\item \textsuperscript{18} Seung-Jae Lee, \textit{Woori gukak iyagi} [Our gukak story] (Seohee moongip, 2006), 237.
\item \textsuperscript{19} Sa-Hun Chan, 231.
\item \textsuperscript{20} Seung-Jae Lee, 238.
\end{itemize}
The method of playing the haegeum can be summarized thus: notes are obtained by pressing and releasing the left hand fingers on the strings, while the right hand moves the bow in a linear motion, perpendicularly across the strings. This left hand part of the playing method is called yakanbeop and is also used when playing the gayageum. With this playing method, the haegeum makes a variety of sounds, from a clear treble to a harsh lower register, while freely expressing the nong-hyun technique.

The haegeum is one of very few bowed instruments in the Korean musical tradition. While wind instruments usually play main themes in Korean traditional music, the haegeum is an indispensable bowed instrument that plays the main theme for many ensembles in Korean traditional music.²²

2.5.2 Gayageum

The gayageum is a stringed zither used in almost every genre of Korean traditional music.

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²¹ Ibid.
The name of the Gayageum is a mixture of two words. “Gaya” is derived from the Gaya confederacy (c.42-532 C.E.), a region in ancient Korea, and "geum" is the Chinese word for stringed instruments. The history of the gayageum is mentioned in Samguksagi (1145). Gayageum was a hyangaki made by King Gasil of the Gaya Dynasty and was later advanced by the Wooreuk court musicians.

It has twelve silk strings and a movable bridge. These strings are kept loose to help produce the varying vibrato and ornaments by means of pulling and pressing the string with the left hand while the right hand plucks the strings with the fingers. The body (resonance box) of the gayageum is made of Paulownia wood, a tree native to East Asia. The back of the gayageum resonance box has a big hole, shaped to enhance a deep resonance and reverberation (similar to the hole of a guitar or the f-holes of a violin).

There are two versions of the traditional gayageum: the chong-ak gayageum and the sanjo gayageum. These two differ in size, shape, register and purpose. The chong-ak gayageum is primarily used for playing in an orchestral ensemble. It has a wide register and gaps between the strings. The sanjo gayageum flourished during the development of folk music of the late Joseon Dynasty (1392-1897). It is smaller in size and has a narrower register, which makes it easier to perform fast folk music, for which it is primarily used.

Historically, the gayageum sounded with a relatively low volume compared with other Western stringed instruments, which made it well suited to a small chamber setting. Modern versions have more strings with different tunings. The most common modern gayageum configurations are of twelve, eighteen, and twenty-five strings. The twelve-string gayageum is the original form. The eighteen-string version offers a larger range and more possibilities in playing technique. The twenty-five-string version offers an even bigger range and more technical possibilities and can be performed in harmony with Western seven-note scales.

24 Seung-Jae Lee, 222.
25 Soo-Yon Choi, “Expression of Korean Identity through music for Western Instruments” (D.M. treatise, Florida State University, 2006), 34.
26 Seung-jae Lee, 224.
Nowadays, most traditional music concerts are performed in concert halls and the volume of the gayageum needs to be adjusted for the large hall. Modifications in the instrument’s construction expand its capabilities and allow for the use of Western technique. Silk strings are sometimes changed for nylon, brass, and metal strings. Where silk strings are used, a microphone is often required to amplify the instrument.

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27 Ibid., 237.
29 Seung-jae Lee, 226.
CHAPTER 3

BIOGRAPHY AND INTERVIEW

WITH YONG NAN PARK

3.1 Biography

Born in Seoul in 1961, Yong Nan Park is one of Korea’s leading female composers. With her abundant output and distinctive musical style, Park is considered among the most highly regarded composers of her generation, her compositions receiving high praise from discerning musicians and listeners. A number of leading orchestras, ensembles and soloists regularly commission and perform her works worldwide, including the Tokyo Philharmonic Orchestra, the Stella Nova Ensemble, Nieuw Ensemble, Karmmar Ensemble N, Beehouse Cello Ensemble, Cloud Cello Quartet, Tedesco Ensemble, Gayageum Ensemble Four Seasons, Haydn Trio Eisenstadt, Easterly Wind Ensemble, and the National Center for Korean Traditional Performing Arts Creative Ensemble.

Park’s musical style is a captivating interplay of classical balance and romantic excess, always simple and recognizable, and combines propulsive rhythms and adventurous instrumentation. She claims to avoid following trends in her compositions. A number of her works also express a balance between Eastern and Western music. More than anything else, her music reflects her great love of Korean traditional music.

Park’s musical training began at age eight. She studied piano, Korean traditional ballet, and choir at the Tender Apple choir in Seoul. She continued her advanced study at the University of Maryland, completing her bachelor’s degree in 1990, a master’s degree in 1993, and a doctoral degree in 1996. She studied with Robert Gibson, Mark Wilson, Kanghee Kim, and Jungkil Kim. During her U.S. study, Park was a composer and performer in the Foreign Connection Cultural Ensemble, where she experienced a variety of world musics. In addition, she studied piano and chang-go. With this experience, and as a native Korean composer, she

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30 All biographical information derives from personal communication with Yong Nan Park.
incorporated traditional Korean materials in her compositions. After returning to Korea, Park continued her career as an active composer, educator, and music director.

Park's numerous honors and awards include the First Prize of the International Society for Contemporary Music (ISCM) in 2001, a distinction awarded at "ISCM World Music Days" in Hong Kong in 2002, an award at the Korea Piano Duo Composers’ Competition, offered by the Piano Society in 2004, a nomination for best film music from "Korean Film Awards" (movie Gi-Dam) in 2008, being named the official Korean composer for "Haydn Trio Eisenstadt D2H" (Dedicated to Haydn) project in 2009, and being named guest composer for "Choreosound” in Sweden in 2009.

Other than classical music compositions, Park has also composed and directed music for a number of dramatic music plays, movies and ballet. Her works include Memory in Returning Puzzle, commissioned by the Frankfurt Book Fair contemporary dance performance in 2005, Song of the Mandala, performed at the Gyeongju World Culture Expo Music Theatre in 2006, music for the film Gi-Dam in 2008, and music for the play Equus in 2009. As an active music director, Park directed a number of works including Haein temple’s Tripitaka Koreana 360-degree 3D videos, and music at Korea World Culture Festival in 2011. Park has been invited to music festivals including the Edinburgh International Music Festival in England, Spain’s Salamanca Contemporary Music Festival, Italy’s Women's Music Festival, New Zealand’s Asian Composers League, the Nagano Music Festival, the Tongyeong International Music Festival, the Seoul International Music Festival, and the Third World Cello Congress.

Currently, Park is an adjunct professor at Sangmyung University in Seoul, Korea and a Vice President of the Korea Society of Women Composers. She is also a resident composer of the Academy Percussion Ensemble and a member of Contemporary Music Band 567.
3.2 Interview with Yong Nan Park31

Q1: Please tell me about your background.
A1: I am currently teaching at Sangmyung University in Korea and I am a resident composer at the Academy Percussion Ensemble.

Q2: How did you start composing and what early composition do you like most?
A2: I first studied the piano, and I went to college as a piano major. However, I am always looking for something new, and I was drawn more to creative work than to practicing the piano. For that reason, I changed my major to composition.

Q3: In your biography, I read that you learned chang-go (Korean traditional drum) and piano during your study in America. Did that affect your composition Longing?
A3: Yes, I actually learned chang-go and traditional dance as a member of the Little Angels choir in elementary school. After that I studied it again while learning to play Korean traditional music such as SamulNori (Korean traditional percussion ensemble) during my U.S. study because I felt that my knowledge of Korean traditional music was not sufficient for a Korean composer. At the time, I was a member of a multi-ethnic percussion ensemble. Since I performed multi-ethnic music I found a variety of musics from different countries that have certain unique elements, but I could see that the essence of the music was the same. In the case of my composition Longing, I applied not only Korean musical elements but also those from Western and Eastern music. For example, I composed the work in the Western twelve-note chromatic scale system instead of in the Korean system, which has five-note scales, in order to better blend both Western and Eastern musical elements.

Q4: What is the reason that you titled this work Longing?
A4: I personally like the word ‘longing.’ The general meaning of the word is a strong, persistent desire for something unattained or distant. I think the meaning could vary because each person

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31 Interview with the author, March 16, 2013. The interview was conducted in Korean. The translation is the author’s own.
has different memories, background, and situation. I assume that each person who listens to my work will have a different understanding of the work.

**Q5: Why did you choose cello ensemble for this work?**

A5: Every instrument ensemble has its own charm and merits. In the case of the cello ensemble, its advantage is a wide register, a deep bass sound, and a variety of voices, which makes it good at expressing a wide range of compositions. I personally like middle and low register sounds because of the overtones. I think that it is appropriate to apply a lot of contemporary music techniques through overtones. *Longing* premiered at the Third World Cello Congress. At that time I was just back in Korea after finishing my study in the U.S. I had a huge interest in the cello and in instrumental ensembles. I had a chance to work with the Beehouse Cello Ensemble as a resident composer and they asked me to compose a piece for the international cello festival in 2000. I tried to blend Korean traditional elements with modern, experimental compositional techniques; for example, I wrote *col legno* at the beginning of the work to express a percussive sound for the cello, and I also applied *nong-hyun* technique with a traditional Korean melody to vary the sound color and express an Eastern sound.

**Q6: Why did you apply Korean traditional musical elements in Longing?**

A6: I am a composer who was trained in Western music, but as a Korean composer I naturally have an interest in our traditional music. As a result, I could find beauty and a unique form of expression in Korean traditional music, and I wanted to share these qualities on the world stage.

**Q7: Tell me about your work routine. Do you have a place that’s special? A preferred time of day?**

A7: I do not compose during any particular time of day, but I try to focus my time wisely on composing without much contact with people. However, if I have daytime teaching, I try to wake up early in the morning and compose. Generally, I try to compose when I have the best mental and physical state.
Q8: I think you blend Western and Korean Eastern elements and instrumentation well in your work. I imagine that there must be some difficulty during rehearsal because Eastern and Western instruments have very different timbres and theory. How did you resolve those difficulties?

A8: During the rehearsal I had no issues with gukak musicians because the piece is based on Korean traditional rhythms and performance techniques. However, in the case of the string quartet they had a hard time expressing gukak feeling and nuance. They played with perfect rhythm according to the score and in tune, but they lacked an understanding of the feeling and nuance of Korean traditional music even though they are Korean musicians. When I rehearsed the same piece with a German string quartet in Germany, they had a better understanding of Korean music because they had more interest in it and tried harder to understand the Korean traditional rhythms and nong-hyun technique, which they had never seen before. My general feeling is that Koreans look away from Korean traditional music. I hope no matter what you study, Korean traditional music or Western music, if you are Korean you have an interest in Korean traditional music.

Another issue we had in rehearsal is the volume problem. Korean traditional instruments produce a low volume compared with Western instruments. To solve the problem, I used microphones for both gayageum and string quartet because if I used microphones for only gayageum there would be problems blending the instruments’ sounds. So I adjusted the volume level for each instrument to fit the concert hall.

Q9: You seem to describe a person’s lifetime or a day from dawn to night in your work Spring, Summer, Autumn, Winter, and Spring Once Again. Do you agree that storytelling is important in the music?

A9: In my opinion, the most important thing is the music itself. Storytelling can be helpful to the audience’s understanding of the music. In the case of Spring, Summer, Autumn, Winter, and Spring Once Again, the first movement is titled “Spring” but each audience member will interpret the word “Spring” differently. The reason I chose it as the subtitle is just for the symbolic meaning that spring has.
Q10: Did you subtitle the movements first or later?
A10: In the case of Spring, Summer, Autumn, Winter and Spring Once Again, I chose the subtitles first.

Q11: You represent Eastern philosophy in the last movement of Spring, Summer, Autumn, Winter and Spring Once Again. Please tell us why that is meaningful.
A11: I wanted to express human life from beginning to end. There are many human experiences that happen during our lifetime: joy, sadness, love, death, and new birth. In my composition Four Seasons there are four seasons and spring again as a last movement, which represents the cyclic nature of human life. I also wanted to express reconciliation, forgiveness, harmony, and, “win-win,” an oriental philosophy, in the last movement.

Q12: Which of your works do you most like and why?
A12: In 2001 I wrote the work Reminiscence and I won the ISCM in the U.S. with this piece. At the time, I had just finished my study in the U.S. and I went back to Korea. That piece made me more dedicated as a professional composer.

Q13: What kind of music do you listen to other than classical music?
A13: I don’t prefer a certain music genre. I always try to listen to world music. For example, if I listen to certain twentieth-century music too often, my composition style will follow that unintentionally. I want to avoid that; it can be very dangerous for a composer.

Q14: What is your philosophy in your daily life? (Or, which non-musical influences have affected your music the most?)
A14: In my daily life, I always try to experience new things that I’ve never experienced before, which is what I try to do in my music as a composer. I like to read new books, travel, and make new friends. These activities refresh my mental state and give me energy.

Q15: You use a wide range of compositional styles from classical music to popular music. What is your musical philosophy?
A15: There are many genres of music around us and composers from all music genres try to offer messages or philosophy through their music. It is hard to say that only classical music or
twentieth-century music is artistic music. There are many genres of music that express beauty with artistic messages. I personally think that all music genres have the same purpose no matter what style they have.

Q16: There is a new compositional trend of blending Korean traditional music elements in Western music or Western music elements in Korean traditional music after the Sinabeuro movement in Korea. What do you think about this?
A16: In recent years, Korean traditional music has been transformed into fusions or crossover styles with various genres of Western music. It could be good for the popularization of traditional Korean music, but I have little concern about this phenomenon. Each genre of music has its unique timbre and color and they blend together to make new tone colors. However, I don’t understand when there is a fusion of traditional and Western music and the music gives me nothing. I personally think that each kind of music needs to keep its essence to maximize the blending effect. That is the real meaning of fusion.

Q17: As an educator, what do you think about the current teaching system at the university level?
A17: As with all music education, creativity and diversity are especially important elements in the education of composers. We take many courses related to theory and the history of Western music in college. I think basic music education is also important to build a firm musical base, but varied music genres should be studied at the same time in college. In studio lessons, teachers need to consider the student’s personal sensibilities and musical tendencies rather than just teach compositional technique or how to imitate the teacher’s style. These varied classes and lessons help students to have more creative musical ideas and to create their own styles.

Q18: What advice would you give to a young composer just starting out?
A18: I think every student who wants to be a professional composer needs to compose and study as much as they can every day with passion, like a pianist practicing scales daily. I would also recommend listening to and studying a variety of musical genres. If you only listen to certain genres of music, it hinders your creative ideas as a composer. To have creative ideas, we also need to have a variety of experience in our daily life (not just musically), and this is what I try to do.
Q19: Do you have anything to say to audiences who will listen to your work in the future?
A19: Regardless of the genre or type of music, I hope audiences enjoy my music without prejudice.

Q20: What does the future hold for you?
A20: I have three projects coming up early this year. *Arirang* is scheduled to be performed by the Korean National Traditional Music Orchestra on April 4. I just finished composing it for that concert. Two other projects are a ballet music memorial concert for Korean pop singer Kwangsuk Kim and animated movie music.
CHAPTER 4

ANALYSIS OF SELECTED WORKS

BY YONG NAN PARK

4.1 Longing For Cello Ensemble

Yong Nan Park returned to Korea in 1997 after studying in the United States. Park started her professional career as the resident composer of the Beehouse Cello Ensemble, the first multi-cello ensemble in Korea. At the time, Park had a huge interest in single instrument ensemble music and the cello sound. In 1998, the ensemble was invited to the Third World Cello Congress in Maryland as guest artists, and at the same time they planned to do a concert tour in the U.S. Longing (for Cello Ensemble) was composed in 1999 at the request of Beehouse Cello Ensemble for the World Cello Congress in 2000.

Park wanted to compose a work that could express all possible elements and techniques of Korean music through a cello ensemble. Because of its similarity to certain Korean stringed instruments, the cello could be considered the ideal Western instrument to express Korean music, and Park considered the Congress to be the best place to showcase the beauty of Korean music. With this intention, Longing presents a good balance of traditional Korean music and contemporary Western compositional techniques. It is also rooted in various traditional Korean rhythms, which serve as an excellent introduction to Korean traditional music for international audiences. Although the piece is short and consists of a single movement, it contains a variety of traditional rhythms, melodies and modern compositional techniques used in the piece. The work was premiered at the final concert at the Third World Cello Congress and was lauded by many cellists for creating new sounds with unique tone colors.

Park created the new sounds and tones by blending the Western and Eastern musical traditions. She established her own musical language by applying numerous Korean traditional elements, such as jang-dan (traditional rhythm system), melody, nong-hyun (traditional ornamentation technique), and modern compositional technique throughout the work.
The work starts with *chomgo* technique, which usually appears at the beginning of *SamulNori* (Korean traditional percussion ensemble form). It also functions as a command to gather ensemble members before the music starts (see Fig. 4).

Fig. 4. *Chomgo*³²


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²² Ban, 329.
As shown above, in Example 1, Park placed the *chomgo* in the introduction of the work. The third and fourth celli begin slowly and accelerate with a *crescendo*, which imitates the *puk* (Korean traditional drum) sound by using the *col legno* technique (striking the strings with the bow stick, see Example 1).

After the *chomgo* introduction in the third and fourth celli, Park applied artificial harmonics in the first cello to imitate the sound of the wind, initiating a sequence that repeats twice (see Example 1).

The introduction implies the overall feeling of the work and leads to the first main thematic material. Park introduces the first theme with the *nong-hyun* technique in the melody from measure 9. With this she intended to have a slow, wide vibrato to express the *nong-hyun*-like sound (see Example 2). The first theme can be explained as “waves of main tone or curved melodic lines with ornamentation.” Various ornaments are applied in the section based on D in the first cello, and this figure continues on different long notes with similar figures based on a different central tone in each cello part (see Example 2). This figure exemplifies the main tone technique by Isang Yun.

The pitch D appears alone in measure 9, and is then embellished by two grace notes after it. In the next measure, D is embellished by two grace notes again and upward and downward gestures are based on D. Similar gestures appear in each cello part. In the case of second cello, the central tone is A-flat, and then embellished notes appear in measure 11. After embellishment, it goes back to A-flat as the central tone at the end of the figure.

Example 2. First *nong-hyun* theme, *Longing for cello ensemble*: mm. 9-12.

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33 Sukki Kang, Sekyeumakul Hyonjangul Chajaso [In Search of the World] (Seoul: Koryowon, 1979), 147.
In Korean traditional music, *jang-dan* functions as a technique for expressing different characters, such as excitement or enthusiasm. Park demonstrates various Korean traditional rhythms throughout the work. Although the work consists of a single movement, it could also be divided by various *jang-dan* (see Table 4 below).

<table>
<thead>
<tr>
<th>Jang-dan</th>
<th>part</th>
<th>measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chomgo</td>
<td>3&amp;4 celli</td>
<td>mm. 1-8</td>
</tr>
<tr>
<td>Nong-hyun</td>
<td>1,2,3,&amp; 4 celli</td>
<td>mm. 9-32</td>
</tr>
<tr>
<td>Lento</td>
<td></td>
<td>mm. 29-32</td>
</tr>
<tr>
<td>Gutgeori</td>
<td>3&amp;4 celli</td>
<td>mm. 33-56</td>
</tr>
<tr>
<td>Chugjungmori</td>
<td>1,2,3, &amp; 4 celli</td>
<td>mm. 57-67</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mm. 68-96</td>
</tr>
<tr>
<td>Chajinmori</td>
<td>1 celli</td>
<td>mm. 97-126</td>
</tr>
</tbody>
</table>

Through employing these traditional *jang-dan* rhythms, Park presents varied sounds, like *Samul-Nori* (a well-known Korean traditional percussion ensemble form). In Korean traditional music, *jang-dan* are played by *chang-go* (an hourglass-shaped drum) or *buk* (a drum). In this work, most *jang-dan* are played by the third and fourth celli, which make percussive sounds by using accents, pizzicato, dotted quarter notes, and sixteenth notes throughout the work. Each *jang-dan* is well organized with tension and resolution in each section (mm 39; 43-47; 49).

In the *Gutgeori jang-dan* section, tension starts with a crescendo in the third and fourth celli. This section is followed by a passage in which the register moves higher and the texture becomes thicker with stronger dynamics based on the same *Gutgeori jang-dan*. The tension is released by the diminuendo dynamic, with longer note values after the climax (mm. 46-47) and leads into the next *jang-dan* section (see Example 3).
Example 3. Longing, for Cello Ensemble: mm. 39-49
Another interesting *jang-dan* pattern appears from measures 57 to 62. Park employs the rhythmic cycle of *Chungjungmori jang-dan* in every measure with an emphasis on the ninth beat. By applying different *jang-dan* with more beating accents, the work accrues more tension and expresses an excited mood. This section is more about maintaining the pulse than about the melody, compared with the previous section (Example 4).

Example 4. *Longing, for Cello Ensemble*: mm. 57-63
Simple Chungjungmori jang-dan, which is created by using accents on ninth notes, starts in the fourth cello with a piano dynamic level, and then continues to the strong pizzicato played by third cello from two measures after the jang-dan starts. This makes the music more complex as the movement accelerates. Finally, the first and second celli play, taking turns with the same theme. This section employs the typical rhythms of jang-dan, including hemiola at the end of the section, to create more excitement and complexity (Example 5).

Example 5. Longing, for Cello Ensemble: mm. 64-66

The next section, starting from measure 97, can be considered chajinmori jang-dan. In traditional Korean music, chajinmori jang-dan (chajin means frequently, mori means drive) usually appears at the climax or emergency scenes in sanjo (solo instrumental music) and pansori (one-man opera). In this section, the first and second celli take the role of playing the chajinmori jang-dan with the third cello melody in the beginning of the section. The section also keeps adding to the tension created in the earlier part by increasing the dynamic level, thickening the texture and the use of chajinmori jang-dan (Example 6).
Example 6. *Longing, for Cello Ensemble*: mm. 96-101

This section includes many syncopations and hemiola figures created by accenting eighth notes. With exciting *chajinnori jang-dan*, a thicker texture and increasing dynamic level drive to the end of the piece (see Example 7).

Example 7. *Longing, for Cello Ensemble*: mm. 123-end
4.2 *Spring, Summer, Autumn, Winter, and Spring Once Again*

In 2012, Park wrote a quartet for *gayageum* at the request of the Saga Gayageum Quartet. She created a distinctive language by blending musical elements from Eastern and Western musical traditions, such as Eastern and Western instrumentation. Park focused on using the natural sounds of each instrument throughout the work. She also created unique timbres by blending instruments and performance techniques from Eastern and Western traditions. The basic instrumentation is composed of four eighteen-string and twenty-five-string *gayageum*, but it becomes more complex, obtaining a distinctive color by incorporating instruments and compositional techniques from both West and East.

*Spring, Summer, Autumn, Winter, and Spring Once Again* could be considered one of Park’s most evocative works. Park tells us about the concept of “win-win” as applied to the cycle of life. Some of these ideas come from her familiarity with East-Asian philosophy that describes the changing of the four seasons. Park also describes feelings that humans feel throughout their lifetime. She talks about the main idea of the work in the author’s interview:

I want to express human life from beginning to end through the work. There are many things happening during our lifetime, such as joy, sadness, meeting someone, love, death, and rebirth. In my composition *Spring, Summer, Autumn, Winter, and Spring Once Again*, there are four seasons and then Spring again as a last movement which represents the cyclic image of human life. I also want to talk about reconciliation, forgiveness, harmony, and the win-win idea from East-Asian philosophy, in the last movement of the work.

In this piece, the *gayageum* quartet has the main role most of the time, but each movement has different additional instrumentation, which varies the mood of the piece. The movements depict different scenes along with season changes as they relate to human life, as when people have different feelings or are meeting a variety of people at different times in their lives. The main philosophical idea of the work is introduced in the last movement. All the instrumentation and musical elements that appeared earlier in the work are brought together in the last movement to express the “win-win” philosophy.
The work consists of five movements without pause and each movement connects to the next with a piano recitative. The total running time for the piece is about one hour. Each movement has a title: “Spring,” “Summer,” “Autumn,” “Winter,” and then “Spring Once Again”. Each movement expresses different human emotions such as the blessings of life, passion, joy, sadness, and the spirit of win-win, and Park added subtitles for each movement to support the idea of each movement. The piano recitative also helps to convey the emotion of each movement and connects to the next movement without pause.

4.2.1 “Spring” (Movement 1)

The first movement, “Spring,” is subtitled “Formation” and begins with the eighteen-string gayageum quartet. Park expresses feelings of beginning of spring by using microtones, which are produced by the playing technique of the Gayageum, generated by pressing the strings and playing continuously by plucking the strings with the fingernail. It makes a distinctive tone color and shapes the atmosphere of the piece. Later, the microtones are played by plucked strings making a tone cluster with semitone intervals expanding gradually from unisons (Example 8).

Example 8. Spring: mm. 4

A tremolo starts on a single note, F, in the first gayageum part in measure 4 and it gradually becomes an F and E flat trill on a crescendo. Microtones are produced during this process. The process starts from first gayageum to fourth gayageum, in order, and the gap between two consecutive gayageum entrances is five seconds. All gayageum parts except the
first have the same figure, which is a single-note tremolo gradually becoming a two-note trill in ten seconds. This figure is repeated several times in each gayageum part and it is transformed into a minimal formant. Another notable feature of the movement is a tone cluster that builds chromatically from the fourth gayageum to the first with a crescendo (Example 9).


Park forms another tone cluster with a continuous glissando later in the movement. In this section, the gayageum plays the downward sliding gesture with tremolos and glissandos and the same gesture is repeated after a measure, in order, from first Gayageum to fourth, all eventually ending up playing together. She divides each cell by an accent and each cell has minor third (Example 10).
Besides employing modern compositional techniques, Park employs traditional rhythm at the end of the movement to express the delightful feeling of spring (Example 11).

Example 10. Spring: mm. 153-163

Example 11. Spring: mm. 180-184
Characteristic of Korean traditional rhythms is the additive rhythm, which combines duple and triple meter with syncopation in the middle. The upper two gayageum play triple rhythms, and at the same time the lower two gayageum play duple rhythms with syncopations, which create a hemiola figure.

4.2.2. “Summer” and “Autumn” (Movements 2 and 3)

Park composed the second and third movements with experimental instrumentation and musical elements that alternate between East and West. The second movement, titled “Summer” and subtitled “The Letter,” is inspired from Goh Jung-Hee’s poem "On a Day Like Today." This movement expresses love and passion with the haegeum's waltz-like lyrical melody line. It begins with a descending E-minor scale, played by the gayageum quartet, and the haegeum's more lyrical melody appears after that.

Park intended to express the richness and festivals of autumn by using a combined instrumentation with various rhythms from the East and West, in the third movement and the movement’s subtitle is “Feast”.

The third movement starts with a rhythmic pattern on the twenty-five-string gayageum quartet, which implies the excitement of the autumn festival (Example 12).

A cello plays the melodic line, and haegeum is added later to the melody over the rhythmic accompaniment of the gayageum quartet. The vibrato of the cello needs to be wider and slower than normal cello playing to match the timbre of the haegeum when the two instruments play together. The music becomes thicker in texture with the added Western instruments, and the rhythms imply a festival of pomp, which makes emotions come alive in this movement.

Performance needs to be more energetic, flexible, and vigorously projected in a broad outline, yet rhythmically informal in detail. Park follows recent compositional trends in this movement by hinting at various musical genres such as tango, waltz, and popular music.

Example 12. Autumn: mm. 1-6

4.2.3 “Winter” (Movement 4)

The fourth movement, “Winter,” is subtitled "Without You," and here Park expresses death, sorrow, and despair of winter, after the autumn festival, as the subtitle implies. Similar to the second movement, Park composed the fourth movement inspired by one of Lee Sang-Hee's poems, "Dawn Stroll," a poem that speaks of loss and sorrow. In this movement, Park expresses these feelings through various performance techniques such as nong-hyun, continuously plucked gayageum strings, and microtones from glissandi, expressing the loss and
sorrow found in the poem. At the same time, she applied several experimental techniques in this movement; special effects from the percussion and piano represent the screams and death (see Example 13).

In this movement, Park creates tension by an ascending half-step gesture and releases it using a descending half-step gesture. In the beginning of the movement, the cello plays a long F followed by a rising gesture, which appears with notes of longer value. The first gayageum follows this gesture with a motivic theme that moves by half step upward and downward. The motivic theme has a central tone, which is the same as the cello’s F, and the whole theme moves, followed by half-step rising motion after the cello’s longer-value note change. This figure continues several measures and it creates tension with a dark and chilly atmosphere.
(Example 13. Continued)

The motivic theme played by the *gayageum* starts from the first *gayageum* to the fourth in order, and this gesture creates a tone cluster. The tone cluster repeats three times to create more tension, moving forward to the end of the section (see Example 14).
Example 14. *Winter*: mm. 5-8
Creating tension with half-step movement is applied through a glissando on the gayageum quartet later. Park creates microtones by using glissandi on the gayageum, ordered from fourth to first. Each gayageum part has contrary motion by half step for two measures. During the motion, consonant and dissonant notes are created between each two gayageum. The releasing of tension is by step in opposite direction (see Example 15).

Example 15. Winter: mm. 10-34
(Example 15. Continued)
In the case of Western instruments, these experimental techniques include rubbing the piano string with a glass cup, using antique cymbal with a bow, and using *nong-hyun*-like vibrato on cello. All these techniques are used to match the sound of the *gayageum* and the mood of the movement (see, Example 13).

4.2.4 "Spring, Once Again" (Movement 5)

In this last movement of the work, Park expresses the main idea. The movement’s subtitle is "Awakening." and she expresses blessing, forgiveness and hope throughout the movement. Compared with the earlier movements, the last is the most straightforward, and Park employs all the instrumentation that appeared earlier in the other movements. Starting with the main theme of “Spring,” which announces a new start, all the themes and melodies that appeared in the previous movements come back, performed with deformations and repeats.

Park includes the Eastern philosophy *sang-sheng* (win-win) through the whole piece. The etymology of win-win came from *yin-yang* and *wu-xing* (five elements) theory in the Warring States Era (BC 350) of ancient China. The theory of *yin-yang* and five elements was a political theory at that time but it became historical, and it is a cultural discussion these days as an ideological concept.\(^{35}\)

*Yin-yang* and *wu-xing* (five elements) is the compound theory of two concepts. The *yin-yang* theory is based on two basic elements which are “*yin,*” meaning darkness, and “*yang,*” meaning brightness.\(^{36}\) This theory forms a method for explaining relationships between two relative objects. The *wu-xing* (five elements) theory explains all things that exist in the world by the use of five categories. The theory states that nothing can exist by itself, but rather the elements rely on each other for their existence. The ancient Chinese associated the five elements, which are  metal(金), water(水), wood(木), fire(火), and earth(土), to explain the theory. The following chart explains interacting relation of the five elements.\(^{37}\)


\(^{36}\) Ibid., 3.

Fig. 5. Wu-xing sang-sheng (win-win) theory chart.

**Interpretation**

-(木生火) Wood is the supporting element of Fire, and Fire can release the power of Wood.
-(火生土) Fire is the supporting element of Earth, and Earth can release the power of Fire.
-(土生金) Earth is the supporting element of Metal, and Metal can release the power of Earth.
-(金生水) Metal is the supporting element of Water, and Water can release the power of Metal.
-(水生木) Water is the supporting element of Wood, and Wood can release the power of Water.

Appearing later, the *wu-xing sang-sheng* theory implies a win-win situation between the two neighbors of each of the five elements. This theory evolved into an ideology of the ruling class, reflecting the common logic of the time. Many people expected that the principle of *sang-sheng* (win-win) would lead mankind peacefully in the twenty-first century. The concept of *sang-sheng* is more comprehensive than simply co-existence or symbiosis, which are derived from ecology. According to win-win theory, man and nature, the East and the West, religion

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38 Ibid., 9.
39 Jinwook choi, 34.
40 Ibid., 17.
and all areas of society, must unite. Win-win is more like pluralism; any single action that exists in the world must be associated with others, and actions play off each other.

Park uses the concepts of sang-sheng and unity philosophy throughout her work Spring, Summer, Autumn, Winter, and Spring Again. The gayageum quartet appears with other instruments and varied musical elements from Eastern and Western cultures, applied throughout the whole work. Simply by blending Eastern and Western instrumentation and musical elements, the ensemble expresses pluralism. In the second movement, the cello and haegeum take turns stating the theme and then play it together. By the unusual matching of these two instruments with very different timbres, Park creates new sounds.

In the third movement (“Feast”), Park combines a variety of musical genres, both Western and Eastern, expressing unity. In the final movement (“Awakening”), unity is revealed as the real meaning of sang-sheng (win-win). As in a Classic/Romantic era composition in four movements such as a sonata or a symphony in the last movement Park summons all the thematic, harmonic, and instrumental forces that appear throughout the piece to bring a sense of cyclic unity (win-win) and closure to the work.
CHAPTER 5

CONCLUSION

The history of Korean traditional music stretches back over five thousand years. Since the Second World War, Western and Korean composers alike have discovered new musical resources in each other’s traditions, creating new trends that combine Korean traditional elements and Western musical structures. Sometimes these attempts are labeled “crossover” styles, but Yong Nan Park is adamant about attempting to maintain the distinct musical characters of each genre even as she blends them together.

Modern music from both the East and the West is recognized as difficult music to comprehend. In our interview, however, Park made it clear that communication with her audience is the most important matter for her as a composer, and she often tries to reduce the gap between her music and the audience by incorporating familiar musical elements. She believes that each musical culture should conserve its special identity and development.

Park tells us her ideology through her works, and she demonstrates music’s role as a universal language, which can blur the boundaries between Western and Eastern music. Her hybrid music is presented to us as a way to move toward the future. Longing, which has had successful premieres internationally, is a work full of the elements of traditional Korean music and Western modern compositional techniques. In Spring, Summer, Autumn, Winter, and Spring Again, she blurs the boundaries once again by employing a variety of musical genres and instrumentation from East and West. At the same time, she expresses Eastern philosophies by blending instruments together and making each movement correspond to each of the four seasons. The piece was released in March 2013 in Korea. Both of her works, Longing and Spring, Summer, Autumn, Winter, and Spring Again, were enthusiastically received by not only Korean audiences but also internationally, showing their success in introducing international audiences to Korean music.
APPENDIX A

LETTER OF PERMISSION

November 8, 2013
Youngjin Yun

Dear Yong Nan Park:

This letter will confirm our recent telephone conversation. I am completing a doctoral treatise at Florida State University entitled "THE JUXTAPOSITION OF KOREAN AND WESTERN PRACTICES IN YONG NAN PARK'S WORKS."

I would like your permission to reprint in my treatise excerpts from the following works:

- Longing for Cello Ensemble
- Spring, Summer, Autumn, Winter, and Spring Once Again

The excerpts to be reproduced are music examples from Longing for Cello Ensemble and Spring, Summer, Autumn, Winter, and Spring Once Again.

The requested permission extends to any future revisions and editions of my treatise, including non-exclusive world rights in all languages, and to the prospective publication of my treatise by UMI Company. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me in the enclosed return envelope. Thank you very much.

Sincerely,

Youngjin Yun

PERMISSION GRANTED FOR THE USE Requested ABOVE:

Yong Nan Park

Vice President of the Korean Society of Women Composers

Date: 10 Nov, 2013
APPENDIX B

HUMAN SUBJECT APPLICATION

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Youngjin Yun
Project Title: THE JUXTAPOSITION OF KOREAN AND WESTERN PRACTICES IN YONG NAN PARK’S WORKS

HSC Number: 2013.11649

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.
APPENDIX C

GLOSSARY OF KOREAN AND CHINESE MUSICAL TERMS

*aak*  
Korean ritual court music

*jang-dan*  
Korean traditional rhythmic patterns, such as *chinyangjo chungmori*,  
*chungjungmori*, *chajinmori*, and *tanmori*

*chang-go*  
An hourglass-shaped drum

*chomgo*  
A rhythmic pattern that appears at the beginning of *Samul-Nori* and  
functions as a command to gather ensemble members before the music  
starts

*chong-ak*  
Elite music

*chuseong*  
Rising sound

*chuimsae*  
An exclamation by a percussion player or audience member; placed at the  
end of a passage or during a rest

*dangaki*  
Refers to instruments that originated in China

*geum*  
Chinese word for stringed instruments

*haegeum*  
Two-string fiddle

*hyangaki*  
Refers to instruments that originated in Korea

*jang-dan*  
Korean traditional rhythm system

*komungo*  
Six-string long zither

*gayageum*  
Twelve-string zither with movable bridges

*minsok-ak*  
Folk music

*nong-hyun*  
Korean traditional ornamentation technique

*pansori*  
A one-man opera
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
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<tbody>
<tr>
<td><em>samguksagi</em></td>
<td>Historical record of the three kingdoms of Korea</td>
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<tr>
<td><em>samul-Nori</em></td>
<td>Well-known Korean traditional percussion ensemble form</td>
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<tr>
<td><em>sang-sheng</em></td>
<td>A theory that implies a win-win situation between two different objects</td>
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<tr>
<td><em>sanjo</em></td>
<td>Solo instrumental music</td>
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<tr>
<td><em>sinabeuro</em></td>
<td>A mass-education drive in the 1920s in Korea</td>
</tr>
<tr>
<td><em>sigimsae</em></td>
<td>Korean traditional ornamentation technique used in wind instruments</td>
</tr>
<tr>
<td><em>toeseong</em></td>
<td>Descending in pitch</td>
</tr>
<tr>
<td><em>wu-xing</em></td>
<td>A theory that everything in the world falls into five categories. The theory states that nothing can exist by itself, but rather elements rely on each other for their existence.</td>
</tr>
<tr>
<td><em>wu-xing sang-sheng</em></td>
<td>A theory that implies a win-win situation between the two neighbors of each of the five elements</td>
</tr>
<tr>
<td><em>yakanbeop</em></td>
<td>Left-hand method of playing by pressing and releasing the fingers on the strings while the right hand moves the bow in a linear motion</td>
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<tr>
<td><em>yang-ak</em></td>
<td>Western or Western-style music</td>
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<tr>
<td><em>yin-yang</em></td>
<td>A theory based on two basic elements: “yin,” meaning darkness, and “yang,” meaning brightness. The two combine in a complementary manner and form a method of explaining relationships between two relative objects.</td>
</tr>
<tr>
<td><em>yoseong</em></td>
<td>Vibrating sound</td>
</tr>
</tbody>
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BIBLIOGRAPHY


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Cellist Youngjin Yun was born in Seoul, Korea in 1976. Mr. Yun holds a Bachelor’s degree from Kyung-Hee University in Korea as a cello student of Joengyoung Lee and Master’s degree from Temple University where he studied with Jeffrey Solow. Mr. Yun continued his studies with Greg Sauer at Florida State University, pursuing his doctoral degree. He will earn the degree of Doctor of Musical Arts at the December 2013 commencement. His former cello teachers include Dennis Parker, Kangho Lee, and Byeonghun Park.