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Korean traditional elements in Young-Jo Lee's choral works

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THE KOREAN TRADITIONAL ELEMENTS
IN YOUNG-JO LEE'S CHORAL WORKS

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Taehyun Kim

College of Performing and Visual Arts
School of Music
Choral Conducting

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This Dissertation by: Taehyun Kim

Entitled: *The Korean Traditional Elements in Young-Jo Lee's Choral Works*

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in College of Performing and Visual Arts in School of Music, Program of Choral
Conducting

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ABSTRACT

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As a Korean composer, Young-Jo Lee occupies one of the most important places in Korean musical history. His musical achievement and compositional techniques reflect his deserved remarkable acclaim and respect worldwide. He integrates Korean traditional resources and theoretical European techniques. His music creates new sounds from different musical styles that also maintains its own musical integrity. *Kyung*, *Wol Jung Myung*, *Nong Moo*, and *Dohng-dohng* are representative choral works illustrating his compositional principles and techniques. Comprehensive analyses of those four choral works determines the style and principal features of Young-Jo Lee's music and demonstrates how he integrates European techniques with Korean traditional resources. Furthermore, an interview with the composer examines his compositional background, ideas, and his spiritual identity with Korean music through his experiences. Lee borrows Korean traditional sources, ornamentation, extended phrasing with wild vibrato, traditional Korean rhythm patterns while using traditional instruments. To reflect a sense of the contemporary, he borrows avant-garde techniques and features, tone clusters, argumented chords, polychords, improvisation, and experimental ideas. With integration, Lee has carefully considered accessibility for the audience. Lee's choral works are high-quality repertoires for choral conductors and new artistic discoveries for musicologists and composers.

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I would like to thank the many individuals who have contributed to the completion of this dissertation. Without their help, encouragement, and guidance, this dissertation could not have been achieved. First, I am deeply grateful to composer Young-Jo Lee for his willingness to serve as a dissertation topic. He continually conveyed a positive spirit of his creative philosophical ideas for his compositions and convincingly explained the background for his works. He also granted a personal interview, visited a concert performing three of his four selected works, and gave me permission to use the manuscripts of the four selected choral works.

I would like to thank Dr. Darrough for his guidance and encouragement. His mentorship as a conductor, teacher, and dissertation advisor has touched my life in various ways during my study at UNC. I am deeply grateful to my committee: Dr. Robert Ehle, Dr. Mark Montemayor, and Dr. Norman Percy for their insight and assistance. I also would like to thank Mr. Weldon Chapman. His perspective and suggestions have paved the way in my research. Special thanks to my parents, Jieun Cha and Yongjo Kim for their prayer and support in my study.

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CHAPTER I

INTRODUCTION

Purpose

The purpose of this study was to introduce and discuss the choral works of the Korean composer, Young-Jo Lee (b.1943), specifically his *Kyung* (Monk's chorus 1975), *Wol Jung Myung* (Full Moon 1983), *Nong Moo* (Farmer's Dance 1985), and *Dohng-dohng* (1994). A thorough examination of the selected choral works explored the strong oriental musical influences of the composer, the possible influence of theoretical European techniques, and could serve to support choral conductors in their search for high-quality Korean repertoires. It is the author's belief that through the research of Korean traditional resources relating to Lee's works, an examination of the Western music techniques used, detailed analyses, reviews of related writing, and interviews with the composer, this study will benefit not only choral conductors but also musicologists and composers of choral music worldwide.

Need for Study

Without doubt, Lee occupies one of the most important places in Korean musical history. Lee has achieved remarkable acclaim during his lifetime both in Europe and in Asia. His works were played and recorded by Vladimir Sokolov, Alexander Achimov, and Myunghwa Chung. In addition, his recent works were played by eminent

professional orchestras, ensembles, and choirs in Asia, and those presentations have brought him a good reputation and the attention of musicologists and other performers.

From 1985 to 1987, Lee worked as a guest composer of the New Festival of International Society of Contemporary Music in Budapest, Amsterdam, and Würzburg. In 1995, Lee visited Beijing as a guest composer of the Asian Composer League. In the same year the Budapest Radio Chorus performed Lee's piece *Stabat Mater* in 'Homage a Bartok', a 50th Anniversary concert honoring Bartok and Lee's piano piece, his Korean Dance (*Tchum*) Suite was performed in Beijing for the International Contemporary Piano Festival¹. In 1997, the 8th World Association for Symphonic Bands and Ensemble Conference was held in Schladming, Austria where Lee's *Sori* (sound) for Wind Ensemble was performed. In 2004, Lee was invited as a guest composer for the 26th International Contemporary Music Festival in Moscow, at which two of his compositions, *Surabul* (capital of Old Korean Dynasty) for Three Flutes, Piccolo and Percussion, and *Sori Nr. 3* for Clarinet Solo were performed. In 2005, the Conservatorium Maastricht Festival Korea was held in the Netherlands. This festival, which lasts from a week to ten days, provides listeners with the unique opportunity of exploring unusual repertoires each year. Lee's contributions to the 2005 festival concentrated on both traditional as well as modern Korean music. In all, seventeen of his pieces were performed at this festival. Notably, almost half of all the festival programs focused on Lee's music.²

¹ Program notes for Recording, *The Composition of Young-Jo Lee* (Seoul: Korea National University of Arts School of Music, ISMCD-1028), 1997.

² Kunwoo Kim, "Korean Dance Suite for Piano by Young Jo Lee: An analysis." (D.A. diss., Ball State University, 2008), 5.

While Lee's works have been performed worldwide, Lee also has served as a coordinator and judge for various institutes and competitions. Lee organized the Korean-Latin Concert sponsored by the Argentine Embassy in 1990, and the Three Days of New Music Festival in Chicago under the sponsorship of Goethe Institute at the German Cultural Center in 1992. In addition, Lee was selected as one of the judges for the Third (2002) and Fourth (2006) International Opera Competitions in Shizuoka, Japan.³

Lee received the Chae Dong Sun Compositional Award for his opera *Choyong*, the "Best Musician of the Year" award from the Music Critics Association in 1988, and the "Best Composition" award from the Korean Composer's Association for his opera *Whangjinie* in 2001⁴. However, despite the high standing and aesthetic beauty of his works and their continued performance through the world, his works still have not been subjected to significant research or academic review.

While Lee has been exceptionally active throughout his career and has written for many different media in particular, he has been extremely productive in choral music including the compositions of cantatas, anthems, and choral works with piano accompaniment. He has composed chamber music and symphonies, works for solo instruments both with piano and without accompaniment, opera, organ music, songs in the *lied* genre, children's songs, and electronic composition, and has also published many books on music theory. His operas already have been performed in China, Japan, the United States, Russia, and Vietnam and were accorded a favorable reception. His opera,

³ Schizuoka International Opera Competition, "Judgment," Internet, available from http://www.suac.ac.jp/opera/about_soc/previous_soc/3rd_competition.html, accessed 15 November 2010.

⁴ Cun-mi Gim and Yong-whan, Young-mi Lee, and Kyoung-chan Min, *Dictionary of Korean Composer II* (Seoul: Shigong Inc., 1999), 276.

Whangjinie, was a sensational success in his homeland, resulting in enthusiastic reviews from neighboring countries in Asia. Lee demonstrated a strong will for expressing a new aspect of the character of *Whangjinie*. Her role as a woman-of-letters rather than as a *gisang* (Korean Geisha) as in most Korean-style operas is at the same time a most universal musical language.⁵ Ahn Shil, the chief editor of Art Theater at China National Radio, regarding the performance of *Whangjinie* held in Beijing on August 24-25, 2001, wrote:

Composed by Young-Jo Lee, the opera *Whangjinie*, described her life as a *gisang*, a professional entertainer of the sixteenth century, who rises above her time and position to be a woman of matchless beauty, ideal consciousness, and distinct character, artistically dramatizing her. This work's dramatic aspect is very intense and not only has a profound philosophy but also accomplishes perfect artistic harmony. Indeed, it generally presents a Korean ethnic as well as a western one, a Korean traditional style as well as a contemporary one, and Korean characteristics of melody, harmony, scale, and rhythm.⁶

Lee's first opera, *Choyong* (a character of Korean legend), laid the groundwork for *Whangjinie*. Performed in 1987 in Seoul, Korea, it was developed as his doctoral project for the American Conservatory of Music. Dr. Enrique Arias, a chief of the Graduate School at that time, provided the following contribution after seeing *Choyong* in Seoul:

Of course, *Choyong*'s music style is contemporary. Despite using excessive dissonance in both competent dexterous complex harmony and felicitous counterpoint measuring, it became the musical foundation, which can be convincing to the general audience without being offensive. Based on the sound of subtle harmony, the competence of the percussion group with mysterious lightings was enough to express the legendary oriental mystery. The author, who grew up with western sound practices, was overwhelmed by the mystery and

⁵ Chu-mi Gim, *A Study on the Structural Thinking in the Music of the Composer, Young-Jo Lee* (Seoul: Korea Institute of Musicology, 2007), 83.

⁶ Young-Jo Lee, *Résumé Written on a Music Sheet* (Seoul: Doseochulpan Gakeunuri, 2002), 215.

marvels of Korean color sense, especially Monk's chorus as a center of the whole construction in Act II, Scene 2. It has a heavy, dark, and mysterious sound atmosphere much like *Die Zauberflöte* by Mozart, *Die Frau ohne Schatten* by Richard Strauss, and Wagner operas. This work will bring a huge celebration to the Korean music society, even within the short context of western music influence because it reflects the nationalism of the twentieth century.⁷

Lee's place as an important figure among the leading composers of this and the last century is apparent and is supported by many other statements by musicologists and artists. Recently, research of his works and articles touting its reputation has been published by musicologists and professional authors in Korea. Musicologist Cun-mi Gim treats two aspects of his works as significant:

There are two aspects to Young-Jo Lee's musical signature. One is chromatic melodies created by inserting semi tones in between the Korean traditional pentatonic or triadic scales. The other is Lee's unique and unpredictable harmonic progression that is created by combination of the modern dissonance and modified pentatonic harmonies. When these harmonies are realized in voice or symphonic sound, they create deep impressions to the audience with sense of depth and intense color.⁸

Indeed, his philosophical concept of producing his unique sound and musical techniques by combining Korean traditional resources with Western musical practices has come to the forefront in its use by performers. My Kim, who performed Lee's piano works, *Dance Suite*, *Five Korean Legends*, *Variation on a theme of Schubert*, and *Variation 3B* described Lee's musical style through an interview with Ian Lace.

At first, I worried about the reaction of the audience to this music, because Korean music-lovers are more used to listening to Western music by Beethoven or Schumann, for instance. But, they simply loved it, and it was a sensational success. Young-Jo Lee has a great sense of humor, and it shines through his music, which is not very serious; in fact, it is very direct and easy to understand. So I started to take an interest in Korean music. I began to realize that his was my music - the music of my country. My whole training had really been based on

⁷ Lee, 164-165.

⁸ Gim, 85.

Western forms, so I began to study Korean styles like the traditional dance and instrumental music. There is a different rhythmical sense, many rhythmic fluctuations, and this is apparent in Young-Jo Lee's music. Korean dance music frequently has a kind of sadness. The emotions and mood of Korean music are very different, often very deep and profound, and I try to express these feelings in my interpretations.⁹

Clarinet player Michael Christopher Caputo studied about contemporary Korean solo clarinet works and selected Young-Jo Lee's work, *Sori Nr. 3*. From his dissertation study, he described Lee's general compositional style:

Influenced by European music's contemporary compositional techniques, Lee has adapted and developed Western graphic notation to indicate dynamics, microtones, and tempo variations, all exemplified in *Sori Nr. 3*, Lee's strong Asian influences are illustrated by his use of meditative rhythms and ornamented melodies which draw upon the rich Korean folk style.¹⁰

Finally, the need for the study of Young-Jo Lee's works is clear. Since there are still no dissertation studies regarding Lee's choral music, such an effort could bring fruitful benefits and an in-depth evaluation of his techniques and artistic achievements. A musicologist in Korea, Dr. Jungsoo Hong is currently researching Young-Jo Lee's music and working on a biography of Lee. He describes Lee's music as follows:

It is not easy to pinpoint one compositional technique or element to characterize his work. Rather, each part builds upon each other to unfold the whole. But his craft of building a whole from small parts is not the only merit. It is his creating of certain atmosphere and emotional affect that is noteworthy in his music. Lee's definition of "pretty" is a confirmation of the emotional relationship. This word affirms the birth relationship that is "endearing" and "familiar". As if confirming your birth relationship, Lee embraces the musical elements that are so familiar to him from the time before he started composing. He considers these elements his "sister". These elements include pentatonic scale, folk rhythm, tonal scales and triads. Instead of discarding them to move forward to modern style, he considers

⁹ Ian Lace, "Pianist My Kim: A Passion to Promote Korean Music." *Fanfare* 24:2 (November/December 2000), 110.

¹⁰ Michael Christopher Caputo, "Contemporary Korean Solo Clarinet Music: Analysis with Performance Recommendations of Three Compositions (Ph.D. diss., New York University, 1998), 46.

them “pretty”. Although he uses modern dissonance throughout his work, at the critical moments, he sets clear triads, pentatonic, and tonal scale against those dissonance. This contrast is often reinforced when they are separated by different sections. However sometimes, these two approaches are intermingled. For example, he inserts many additional non-scalar tones into his pentatonic melody. In Lee’s music, the solid constructive structure holds these two conflicting elements together very tightly. This structure is founded upon a certain central-tone, or consistent scalar passage, or a set of tones.¹¹

Scope of the Study

This study examines Lee’s four choral works and their use of relationship to the following Korean traditional resources: poems of dynastic Korea, traditional Korean psalms, the Buddhist Sutra, and the use of Korean traditional instruments. It is this author’s belief that these resources might illustrate Young-Jo Lee’s musical style and compositional principles applicable to most of his choral works.

The first of the four choral works, entitled *Kyung* (Monk’s chorus), was written in 1975 and calls for eight-part male choir and three Korean percussion instruments. As described in a program note for this work:

The mysterious oriental sound and atmosphere is expressed through the male chorus accompanied by gong, temple blocks and drum. The text is selected from the Buddhist Sutra, which describes a supernatural state of mind as the result of the repentance for one’s life-long sins.¹²

Kyung was first performed by the Korean National Theater Chorus in 1977 with Young-Soo Na of the Korean National Theater as conductor. Lee later reused this work as “Monk’s song” in his opera *Choyong*.

¹¹ Jungsoo Hong, “Young-Jo Lee’s Music, 10-11.” (Seoul: Doseochulpan Taesung, 2012), 21-22.

¹² Program Note for Recording “Soyoyu”, *Young-Jo Lee’s Chorus Music* (Seoul: Music Village, MVC-98002, 1999).

The second work, entitled *Wol Jung Myung* (Full Moon), was written for male choir in 1983. A program note states:

The text is a Korean traditional psalm that portrays a full moon and one's desire to leave society and join nature. The musical elements of the Korean "Song of Poem", the long sustained notes with deep contemplative undertones, glissando, slow vibrato, and grace notes are modified with the modern composition technique.¹³

Wol Jung Myung was first performed by the Korean National Theater Chorus in 1983 under the direction of Byung Moo Yoo, conductor of The Korean National Theater. Two years later, this work was performed in Japan and the United States.

The third work, entitled *Nong Moo* (Farmer's Dance), was commissioned by Lee's alma mater, the Yonsei University for its 100th anniversary celebration in 1985. As noted in the program notes for this presentation,

The passionate rhythm of the percussion section brings out an image of the Korean folk dance. The text consists of a song which urges the farmers to go out to the field in thanksgiving.¹⁴

Nong Moo was first performed by the Yonsei University Concert Choir at the Korean Choral Festival in 1985 Sang-Soo Kwak conducting.

The last work, entitled *Dohng-dohng*, was written for mixed choir in 1994. From the program notes of the recording:

Based on old an poem of a Korean Dynasty (918-1392) this music portrays scenes of 12 months in a year of a farmer's life. The piece is characterized by strong Korean rhythm and colorful harmony. "*Dohng-dohng*" has no special meaning but is an imitation of the sound of a Korean drum.¹⁵

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

Dohng-dohng was first performed by the singers group “Life and Dream” under the direction of Nam-Hee Kim in 1994.

Organization of the Study

Chapter One

Introduction

Purpose of the Study

Need for the Study

Scope of the Study

Organization of the Study

Methodology

Source Materials

Chapter Two

Biographical Sketch of the Composer

Introduction to Young-Jo Lee

Inspirational Sources and Influences on Young-Jo Lee

Chapter Three

Analysis of the Choral Works

Kyung (Monk’s chorus 1975)

Wol Jung Myung (Full Moon 1983)

Nong Moo (Farmer’s Dance 1985)

Dohng-dohng (1994)

Chapter Four

Summary and Conclusions

Need for Further Study

Sources Consulted

Primary Sources

Secondary Sources

Appendix A: An interview with composer, Young-Jo Lee

Appendix B: A complete list of Young-Jo Lee’s musical works

Appendix C: Texts of the selected choral works

Appendix D: Glossary of Korean terms

Appendix E: Letter of permission

Methodology

The four choral works selected for this study were acquired from the composer. Three of them were published in 1981 by Soomoon Dang; “*Dohng-dohng*” has not yet been published. Comprehensive analyses of the choral scores were made and explored the structure, texture, harmony, melody, rhythm, text and music relationships, and background of the works. The structural analysis showed voice setting, length, keys, the instruments required, and form. Analysis of the texture showed the use of polyphonic, homophonic, heterophonic, and combined styles and textural balance between the vocal parts. The harmonic analysis focused on the use of specific chords representative of the composer, and special attention was given to the use of scale essential for most of Lee’s choral music. The rhythmic analysis showed the use and development of rhythmic cells, tempo, and meter. The study of the text and music showed the correlation between the two, e.g., musical effects of text painting and melodic mixture, the use of syllabic stress, and the metric/rhythmic groupings of texts. The study of the background of textual resources showed the historical context. In addition, accessibility, articulation, and special techniques of Korean traditional music were examined.

The analysis was based upon terminology and definitions from *Source Reading in Korean Music* by Bang-Song Song and the *Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* by Steven G. Laitz.

The purpose of the detailed analyses was to determine the style and principal features of Young-Jo Lee’s music, demonstrate how he integrated Western techniques with Korean traditional resources, examine his compositional techniques, and discover similarities and differences among the four selected choral works. Above all, the

researcher's interview with the composer about his compositional background, ideas, techniques for his works and his spiritual identity with Korean music through his experience was examined and discussed.

Source Materials

The musical scores of the four selected choral works served as the primary source material. The secondary source materials are comments cited in related books, dissertations, articles of journals and on-line, Lee's writings, reviews of his works, program notes, and the interview with the composer.

Books

Several books providing biographical information on the composer's life and musical tendencies have been written. The most important publication is Young-Jo Lee's autobiography, *Résumé Written on a Music Sheet*. It discusses his life, family, growth, study, teachers, activities, and works. Lee's book served as source material mostly in the second chapter of this study when dealing with Lee's life and inspirational sources and influences and in the third chapter of this study when discussing the background and analysis of *Kyung* (Monk's chorus).

Chu-mi Gim's *A Study on the Structural Thinking in the Music of the Composer, Young-Jo Lee*, provides Lee's musical background as it relates to the relevant Korean history, the reasons why Lee was interested in his country's social, national, and musical identity, and a discussion of those particular major works that revealed his musical

characteristics. Gim's book served as source material primarily in the third chapter of this study when dealing with the analysis of his major works.¹⁶

"Young-Jo Lee's Music", written by a Doctor of Philosophy and Musicologist in Korea, Dr. Jungsoo Hong, was published in 2012. Dr. Hong has generously provided unpublished notes with substantial information on Lee's personal life, that of Lee's father, a noted composer himself, the rest of Lee's family, his teacher, Un Young Na, and the similarities and differences between the two composers. Dr. Hong explores Lee's major works, his musical identity, and his major compositional techniques. In addition, it treats the liberal thinking Lee pursues and applies in his works. Dr. Hong's information served as source material primarily in the first and second chapters of this study when dealing with Lee's life and compositional techniques from traditional Korean inspirational sources and influences.

Dissertations

Regarding Lee's musical style and his specific works, there are several dissertations by Korean doctoral students in the United States. Among the papers written, most deal with Lee's piano works, although there are individual dissertations about one of his choral works, his operas, and the works for cello, clarinet, and organ.

Entitled "Survey of Choral by Selected Twentieth-century Korean Composers" by Young Ju Choi, it is the only dissertation to deal with Lee's choral works. This study discusses choral compositions by seven twentieth-century Korean composers and their

¹⁶ Gim, 67.

use of Korean traditional style with Western-inspired music. One of those works discussed was *Kyung* (Monk's chorus).¹⁷

Jeong Hoon Kim's dissertation, "A Study of the Korean Opera *Whangjinie*: Use of Korean Traditional Text and Material," provided historical background about the central character, *Whanginie*, description of her musical poetry, general synopsis, libretto, main character description, and how Lee presented the *Whanginie* story as a Korean traditional resource into a Western opera. Especially, *Sijo* (lyric song) might be compared to the *aria* of Western opera.¹⁸

Hyunsoo Wee's dissertation, "A Recording Project on Contemporary Cello Music by Selected Korean Composers," discussed how selected Korean composers preserved their national identity through using Western instruments such as the cello. This dissertation dealt with five selected Korean composers, biographical information, performance of works, and a brief analysis of each work. This dissertation provided a CD recording project of the composers including Lee's cello work, *Dodri* (a kind of instrument genre, similar to rondo) for cello and *Jango* (Korean drum).¹⁹

Kunwoo Kim's dissertation, "*Korean Dance Suite* for Piano by Young-Jo Lee: An Analysis," provided background on the transition of history of Korean music from the era before the Three-Kingdom period (before A.D. 660) to the Contemporary Period (1945-

¹⁷ Young Ju Choi, "Survey of Choral Music by Selected Twentieth-century Korean Composers" (D.M.A. diss., University of Cincinnati, 2005), 55

¹⁸ Jeong Hoon Kim, "A Study of the Korean Opera *Whangjinie*: Use of Korean Traditional Text and Material" (D.M.A. diss., Arizona State University, 2006), 22.

¹⁹ Hyunsoo Wee, "A Recording Project on Contemporary Cello Music by Selected Korean Composers." (D.M.A. diss., Arizona State University, 2004), 6.

present) and discussed elements of Korean traditional music such as, genre, melody, modes, rhythmic patterns, instruments, and ornamentation. This dissertation provided an analysis of Lee's work, *Korean Dance Suite*, and discussed its background and features.²⁰ There were also several other dissertations about this piece. Kyoungsook Kim's dissertation, "Traditional Music and Contemporary Piano Music of Korea," contained an analysis of only one movement from "Korean Dance Suite" and gave information about history of Korean music.²¹ Hyun-Ju Sung's dissertation, "Contemporary Piano Solo Works adapted from Korean Traditional Musical Elements," introduced Lee's piano works, *Korean Dance Suite* and *Baugoge Variations*. This dissertation also included a CD project, Lee's bibliographical information, program notes, and performance suggestions.²²

Sun-Min Kim's dissertation, "Korean Organ Music: Fusion of East and West," dealt with Lee's organ work, "*Sori Nr. 8*" für Orgel and provided Lee's particular attention to musical style and the infusion of Korean traditional elements. In addition, this dissertation showed a brief overview of the history of organ music in Korea and a biographical sketch of the composer.²³

²⁰ Kunwoo Kim, "Korean Dance Suite for Piano by Young Jo Lee: An analysis." (D.A. diss., Ball State University, 2008), 16.

²¹ Kyungsook Lee Kim, "Traditional Music and Contemporary Piano Music of Korea" (D.M.A. diss., American Conservatory of Music, 1991), 11.

²² Hyun-Ju Sung, "Contemporary Piano Solo Works Adapted from Korean Traditional Musical Elements" (D.M.A. diss., Arizona State University, 2009), 4.

²³ Sun-Min Kim, "Korean Organ Music: Fusion of East and West" (D.M.A. diss., Arizona State University, 2005), 9.

Michael Christopher Caputo's dissertation, "Contemporary Korean Solo Clarinet Music: Analysis with Performance Recommendations of Three Compositions," introduced three contemporary Korean composers' works as new solo works to the clarinet repertoires. This dissertation gave insight into the stylistic characteristics of the composers, described traditional and contemporary musical styles in a chronological sequence, a perspective of the milieu of the three composers, and concentrated on Asian and Western influence affecting their works. This dissertation discussed Lee's clarinet work, *Sori Nr.3*.²⁴

Lee's dissertation, "The Horn and Opera," included the historical background of the horn and showed its importance in enhancing the human voice. This dissertation provided how the horn's special tonal qualities contributed to the interpretation of opera texts and its use in the various operas from different composers.²⁵

Articles

Hyi-gyeong Lee's article, "Different Ways of Communicating with Tradition in Korean Contemporary Music: Four Cases of Korean Composers Born in the 1940s," discussed four Korean composers (Young-Jo Lee, Joon-il Kang, Manbang Yi, and Geon-Yong Lee) and their thoughts, common interests, and diverse aspects in their works. The four selected composers were born in the 1940s under the social circumstances of the colonial occupation and Korean War, the ideology of Westernization, and the neglecting of their own cultural values. This article examines how these ideologies were generated,

²⁴ Caputo, 46.

²⁵ Young-Jo Lee, "The Horn and Opera" (D.M.A. diss., American Conservatory of Music, 1989), 7.

constituted, and considered within the social context. This article served as source material primarily in the second chapter of this study when dealing with the inspirational sources and influences of Lee's works.²⁶

²⁶ Hyi-gyeong Lee, "Different Ways of Communicating with Tradition in Korean Contemporary Music: Four Cases of Korean Composers Born in the 1940s." *Eum'aghag* 15 (2008): 67-105.

CHAPTER II

BIOGRAPHICAL SKETCH OF THE COMPOSER

Introduction to Young-Jo Lee (b.1943)

Lee was born in 1943 and grew up around music from his infancy onward. He was an innocent child who did not recognize an enemy in the Korean War, who throbbed with excitement on seeing only the *wrists* of pretty girls, and who felt concern for the unsteady Korean political situation and the rapidly changing world situation while a college student.²⁷ He learned music through his father, Heungryul Lee (1909-1980), the famous composer, and his mother, an organist. His siblings also were all accomplished keyboard players. It is appropriate to say that music had already formed a part of his life early on. He has said that his first music teacher was his family. Through the musical influence of his family, a strong musical spirit became part of his life. During middle school and high school, he showed a desire to learn other instruments besides the piano and studied the clarinet and French horn. He joined the school band and Christian student's choir and expanded his musical experiences. Influenced by his father, he made his first attempts at composition. He started learning harmony and composition from Dongjin Kim, a friend of his father; he entered a high school student composition competition and tied for first place. At that time, he learned a lesson significantly more valuable than the prize from a question from Mr. Na, a chief judge: "Why is there no

²⁷ Lee, 27-40.

Korean flavor in your composition even though you are a Korean?”²⁸ Subsequently, this question unconsciously remained on his mind as a sort of riddle; he would encounter it again as a student at Yonsei University in Seoul.

At this time, the decisive move to display the spirit of his musical style emerged. Lee showed an interest in learning Korean traditional instruments. While serving in the army, he had opportunities to go first to a concert by the Korean Philharmonic Orchestra and then later toured with The National Center for Korean Traditional Performing Arts with Von Still, a commander at Seoul. After the concert and the tour, Still told Lee, “I want to hear Korean traditional music, not Western music.” He then asked Lee, “What is your own Korean instrument, not those similar to Chinese instruments, or those instruments from India?”²⁹ Lee was so ashamed of himself that he could not answer him and his pride was hurt. He thereafter started to learn *Hyangpiri* (Korean oboe) from Jae-Guk Jung and gradually learned many traditional Korean instruments such as the *Jang-Gu* (Korean traditional drum), the *Danso* (Korean traditional flute), and the *P’ansori* (one-man opera). Later, he composed *Concerto for Piri* (traditional Korean oboe) and *Orchestra* (1998) dedicated to his teacher, Mr. Jung, and performed it at the Moscow Conservatory in 1999. He described his philosophical idea, direction of integrating traditional Korean materials, and using the traditional instruments:

If an instrument is regarded as a medium, for expressing the musical thoughts of composers, I believe that we must reveal ourselves through each performance. I proposed to call this idea “a forest named ‘Korean music’.” That forest consists of small trees and entwining trees. There are tall, beautiful trees deeper in the forest, too. In order to understand this forest, I began to analyze the details, the tiny grass, sometimes the branching creeks, the rocks placed around them. Occasionally, I

²⁸ Lee, 52.

²⁹ Lee, 65-66.

would think that this ornamentation – this group of Korean music – is the main characteristic of the forest, not simply a minor decoration. I thought that the solidness of the *Hyangpiri* (Korean oboe) and the tenderness and flexibility of the *Saepiri* (soft-toned oboe) seemed to be an “arrowroot” entwining the trees of the forests.³⁰

In 1968, Lee graduated from Yonse University, after which he continued to concentrate his energies on his creative journey in graduate school. In 1977, Lee’s composition, *Ohgamdo* (Bird seeing), for 13 players won a prize at Seoul Music Festival. Before having done this piece, Lee composed *Kyung* (Monk’s Chorus) for percussion and men’s choir in 1975 in which he exhibited his own creative spark and infused the sounds of Korean traditional music that extended beyond ethnic music.

As a result of his passion and effort, Lee had the opportunity to study at the *Hochschule für Musik* in Munich under Carl Orff in 1975. Orff accepted only one work, *Kyung* (Monk’s chorus), from his compositions (Lee sent over 20 works) because Orff felt the work represented Korea’s unique spirit and culture. The affirmation of Carl Orff helped Lee confirm his musical direction. Lee had learned from Orff a new creative view--a moderation and mediation for composition and the use of dramatic silence. After that, Lee had an opportunity to study orchestration with Wilhelm Killmayer, a conductor and composer at Munich Opera Theatre, and apply his studies to his preexisting works. Killmayer asked him to compose unaccompanied solo works for all musical instruments to be able to understand each one’s character. As a result, Lee composed 12 works for unaccompanied solo as the *Sori* series now categorized.

After studying in Germany, Lee returned to Korea and taught composition at Yonse University before going to the American Conservatory of Music in Chicago in

³⁰ Lee, 67.

1986 to work on his doctorate. After earning his doctorate, he was appointed the Chairman of the Theory and Composition Department at the American Conservatory where he served from 1989 to 1994. In 1995, Lee was appointed a Professor of Composition in the School of Music at the Korean National University of Art. He has served as dean of the school since 1997. Having retired from the university in 2008, Lee currently directs the Korean National Research Institute for the Gifted in Arts, a program for children and youth who show outstanding ability and demonstrate potential for performing at a remarkably high level. He currently is composing using various genres from solo pieces to large orchestras. In October of 2010, Lee's cantata, *Manduck Halmang*, a female physician (1739-1812) in late Yi Dynasty, was performed by the National Chorus of Korea. Through this work, Lee is still concentrating to convey his original intention for his creative spirit.

Inspirational Sources and Influences of Young-Jo Lee

Since the early twentieth century, all Korean composers, teachers, and students have asked themselves what constitutes the original Korean sound? They have made it a common question in framing their philosophical points of view. Especially after Yang ark (Western style music) and Kuk ark (traditional Korean music) separated in Korean musical history, that question has become of common interest and is an issue for all Korean composers³¹. This discussion has still not been settled nor the issue resolved and agreed upon. Young-Jo Lee also could not avoid that question in his creative journey:

³¹ JeongSoo Kim, "An Overview of Pedagogical Piano Repertoire by Contemporary Korean Composers." *The American Teacher* 55 (December 2005): 30.

“As Korean composers, we all go through a dilemma and try to apply new ideas into our compositions. What is Korean music? What is Korean style? Is that really needed?”³²

Korea has one mother tongue, one original culture, and one original style of music. The Korean people have not only enjoyed these features of their heritage but also have taught their children about them. For ages in Korea, long dynastic periods passed with rich religious and ritual traditions.³³ During these dynastic periods, there were three kinds of music: court music, folk music, and religious music. Those topics have been addressed by Koreans at all levels, from dynastic and noblemen’s literature to commoners’ humor, and a variety of genres have been developed. During its development, Korea was greatly influenced by the literature and music of China while at the same time developing its own. Korean music has thus gradually established a significant position in East Asia’s musical genre, at last taking on a unique tradition unlike its neighboring countries of China or Japan.³⁴ Western music became popular at a very fast pace after Korea accepted it into its civilization. Korean music based on the horizontal line rather than the vertical structure marked the foundation of a new period based on Western influences such as its influences on harmony. At that time, they established public schools, organized a Western educational system and Christian churches, military bands, and community musical ensembles came into being little by little. There was concern that the traditional Korean music would be lost from one generation to the next. During the colonial occupation by

³² Lee, 63.

³³ Bang song Song, *Source Reading in Korean Music* (Seoul: Korean National Commission for UNESCO, 1984), 89.

³⁴ Hye-Gu Yi, *An Introduction to Korean Music and Dance* (Seoul: Royal Asiatic Society, Korea Branch, 1976), 176.

Japan (1910-1945), wonderful works were consistently created including works with strong ethnic identity and feelings of joy and sorrow by musicians who had accepted and studied Western music. After the liberation, musicians who had studied abroad in areas such as Europe and the United States came back to Korea and introduced twentieth-century avant-garde practices that became the mainstream of contemporary music through their works. As a result, great success was brought one-step further. In addition, all sorts of worldwide contemporary festivals, various composition associations, competitions, and conferences were established in Korea.³⁵

As has been mentioned briefly, Korea experienced a period of traditional music, after which Western music was introduced and then flourished. Since then, two alternative integrating periods have naturally evolved. Composers were interested in combining ethnic, familiar, and contemporary aspects in their works. Some tried copying traditional instruments using modern instruments and techniques. Some tried to borrow from the traditional forms, structures, and genres; some tried to use traditional literatures. Occasionally, there were special slogans developed in order to evaluate self-admiration and artistic worth for Korean music. Meanwhile, there were many questions regarding the reevaluation of Korean music, e.g., whether using traditional instruments was truly the Korean style, if the use of traditional Korean rhythmic patterns accurately represented the true Korean style, and whether those composers using the representative traditional characteristic sound such as slow vibrato and ornaments offered the best Korean style. The question remained as to how one was to define the root of the spirit in Korean music.

³⁵ Jae-Sung Park, "Korean Contemporary Music: A Brief History." *Sonus* 20/2 (Spring 2000): 32-34.

Young-Jo Lee proposed a satisfactory solution to those questions by infusing ethnic music into his compositions. This was a guiding principle of his teacher, Un-Young Na, who strongly emphasized making a new style of music that embraced the differences between Western music and the successive waves of Korean traditional music.³⁶ This spirit greatly influenced Lee's life works. Even though having been in Germany and the United States, the dynamical identity and spirit of Lee's works were guided by his Korean heritage. Many Korean composers integrated Western and Korean styles, creating Korean traditional sounds, using ornamentations, long flowing lines with vibrato, and traditional instruments. Lee's works also present those sounds. However, there are other aspects peculiar to his works. First, Lee often uses melody, rhythm, and harmony, recalling Korean traditional music, while simultaneously adding ultramodern contemporary materials and techniques. Media and structure dominating each period, from medieval to modern, are reformatted with Korean traditional music through a variety of blends and new creations. Otherwise, he has kept the Korean traditional sound while at the same time maintaining the wider contemporary techniques of the pentatonic, diatonic, and whole-tone scale, serialism, central-tone technique, and pointillism. Therefore, he has kept not only both the epic and contemporary musical senses but also those familiar to the general audience. Second, he enjoys using generous key boundaries rather than functional or related-key areas. He continuously moves to new keys or harmonies through one concentrated note (central-tone). Third, he uses extensive traditional Korean resources and genres that include musical materials and elements of

³⁶ Hong, 3.

various Korean genres such as *Minyo* (regional folksongs), farmer's music, *P'ansori* (one-man opera), *Kagok* (song cycle), and *Shijo* (lyric song) in his works.

CHAPTER III

ANALYSIS OF THE FOUR CHORAL WORKS

***Kyung* (Monk's Chorus, 1975)**

Completed in 1975, *Kyung* was composed for Lee's graduate recital. Above all, Lee's continuing aim in this period was to retain the mystery of ancient Korean traditional music. How to reinvent the traditional music in the modern sense became the dominating theme of his compositional life. Lee put this consideration foremost before beginning any part of the score. During the compositional process, Lee was concerned with several issues such as whether altering the traditional Korean rhythmic patterns would destroy the "folk" spirit of the music. Also, since the structural configuration of Western harmony is not inherent in Korean traditional music, how would one go about creating a hybrid form? How about format? Also, could the traditional Korean folk elements be maintained if he were to employ the techniques of the time, such as the use of serial technique and pointillism? How could he maintain Korean music as being traditional and ethnic while hoping it would be appreciated by a worldwide audience?

Forces

Lee selected three Korean percussions instruments, the *Mok-tak* (wood-blocks in a Buddhist temple), the *Jing* (a gong), and the *Buk* (large drum: bass drum) for use in *Kyung*. He added a piano as accompaniment as well as a double male chorus divided into

a maximum of eight parts. In Buddhism, the sky, land, and aquatic life have important meanings. Lee's *Mok-tak*, *Jing*, and *Buk* were used as symbols of those aspects. The *Mok-tak*, *Jing*, and *Buk* (specifically the *Ryong-go*, the largest of the Korean drums having a diameter of about 110 centimeters with the *Taegeug*, the Great Absolute in Chinese philosophy figure in leather side and figures of dinosaurs in the circumferences), were symbolic instruments representing the salvation of the life of Buddha beyond the world; they were used in Buddhist temple rites.

Based on the phrase "tree grows by drinking water," the instrument *Mok-tak*, which is made of wood carved in the likeness of a fish head, represents a life-saving concept. Based on the phrase "iron is born from the land," the *Jing*, which is made of iron, is used to represent the salvation of creatures. The *Buk*, which is made of leather, represents the saving of the souls of animals. These percussion instruments, the *Mok-tak*, the *Jing*, and the *Buk* were used to create a contemplative mood that flowed throughout the whole work. Their roles serve as the boundaries between each part and at the same time to be responsible for the connection of all sections. As a result, the multiple feelings, aftertaste, and expectations are brought forth. A featured function of the percussion, the piano has the same rhythm but with only two notes, E and A, to insert a sense of heartbeat into the whole work. In addition, the piano has short chords with the chorus, which builds to a remarkable triad as well as cluster, bringing an explosive and miraculous sound with the *Buk*.

A double men's chorus divided into eight parts is, instead of serving a completely harmonic/textual purpose, used to maximize a sense of mingling, representing the element of chance. Even though they are identified as a double chorus, each segment uses

the same music on the score except for part II. Without the need for special standing positions, Lee has only suggested that all eight parts are standing in mixed order, the singers not standing next to the other singers in the same section, while playing the entire work.

Text

The title *Kyung* was selected based on the Buddhist text, *Bul-Kyung* (*Sutra: Lessons from Buddha and his Disciples*). The texts were excerpted from *The Thousand Hand Sutra* (one of the *Bul-Kyung*) and especially from the *Verse of Disgrace and Repentance*, *The Two Respected Buddhas Who Let Repent and Remove All of Karmic Obstacles*, *Repentance of Ten Evil Deeds*, *Repentance Mantra*, *The Four Great Vows*, and other poetic selections from the shaman language. In his efforts to return to the past and nature, Lee actually met a shaman. As the *Bul-Kyung* embodied the faith of the Goddess of Mercy, *The Thousand Hand Sutra* has been consolidated since 1990 and is now memorized by monks in the temple.

The total contents of *Verse of Disgrace and Repentance* are very similar to the Ten Commandments in the Bible but there are other aspects of Lee's ideas that stand in contrast. For example, the Eighth Commandment of the Bible says, "You shall not steal," but the *Verse of Disgrace and Repentance* says, "We confess to stealing and do penance for our sin." Therefore, the text of *Verse of Disgrace and Repentance* brings to the composer the opportunity to express a sense of pity not found in the Old Testament. Here, the central idea is that the spectacle of humans screaming is due to an attempt to stem the tide away from temptation and sin and then gain insight and expectation that they will confess.

Structure

Kyung can be divided into two parts--part I is 4'35" long and part II is 4'45" long--and 9'20" for the full work (see Table 1).

Part I can be divided into five segments including the introduction and postlude. In Part I, from measures 1 to 57, there are three percussion instruments (the *Mok-tak*, *Jing*, and *Buk*), the piano, and the double men's chorus divided into four sections. Part I has more than half of the text, twelve of seventeen stanzas.

The introduction is from the measures 1 to 10 with the rolling tremolo of the *Buk* and the note E repeated in the piano. The following segment of part I starts from measure 11, continuing the repeated note E by the piano, and finishes at measure 28 with the *Jing* to create a mysterious oriental sound as well as an aroma or flavor of folk customs. The third segment of part I starts from measure 29 with the *Buk* and piano in a homophonic style and finishes at measure 38. The fourth segment of part I starts from measure 39 with the piano only and finishes at measure 51. The postlude is from measures 52 to 57 with the piano and *Mok-tak* to evoke the atmosphere of a temple.

Part II can be divided into three segments. From measures 58 to 138, the piano and three percussion instruments continue but the double chorus is divided into eight parts. Part II has five of the total seventeen stanzas. At the end of part II--measures 120-138, the double chorus continues but the chorus is reduced to four parts and borrows less, reminiscent of the beginning with the long phrases as well as continuous singing until the end.

The first segment of part II is from measures 58 to 77, using the *Mok-tak* to elicit the chanting of monks, and the *Jing*. The second segment of Part II starts with the

repeating of the note A in the piano in measure 78 and finishes with the *Buk* rolling with two sticks for six measures from 113 to 118. The third segment of part II, from measures 119 to 139, continues with the *Mok-tak* and the piano returns to the note E repetition.

Table 1. Structure of *Kyung*

	Part I					Part II		
Segment	i	ii	iii	iv	v	i	ii	iii
Measures	1-10	11-28	29-38	39-51	52-57	58-77	78-118	119-139
Stanzas		1-4	5-6	7-12		13-14	15-16	17
Chorus Parts	4	4	4	4	4	8	8	4
Instruments	<i>Buk</i> piano	<i>Jing</i> piano	<i>Buk</i> piano	piano	<i>Mok-tak</i> piano	<i>Mok-tak</i> <i>Jing</i>	<i>Buk</i> Piano	<i>Mok-tak</i> piano

Texture

The polyphonic style of texture dominates but the homophonic style is shown briefly in part I. There are three primary features of Korean traditional vocal music: the *Bumpae*, rite music in the temple; the *Gagok*, lyric singing with accompanying instrument ensembles; and the *P'ansori*, a long dramatic song with singer and drummer. All of these featured vocal styles are used in a long, sustained meditation phrase appearing independently in four different entrances. As an independent phrase, each section unfolds with each other section, representing the spectacle of monks immersed in prayer and soul-searching through their deep meditation. The sustained phrase starting with the note E in the both bass 3 and 4 includes ornamentation at different times, and the interval of the ornamentation is enlarged and exaggerated. As a result, it brings a thick

density to the texture. The note E as first note in *Kyung* appears in the bass 4 in measure 11, again with an ornamentation of a minor third degree in the bass 3 in measure 12, and then develops as an exaggerated minor third degree in measure 13 and perfect fourth degree in measure 14. The note B in the Tenor 4, which is a perfect fifth degree above note E in the bass 4, keeps a sustained phrase as well as an exaggerated ornamental third degree (see Example 1).

Example 1. Measures 9-16

From measures 30 to 40, triadic harmony with homophonic texture and parallelism appear briefly but very aggressively. Following this, there is again a sustained phrase with exaggerated and well-developed ornament in the tenor sections, while there is a heterophonic style (over two parts, basically taking almost the same music but with

different entrances, expected postponement, and adding ornamentations in particular to one of them, the result being a polyphonic style) with six stanzas of the *Verse of Disgrace and Repentance* in the bass sections from measures 39 to 42. While the quarter note is repeated with note E in the bass 4, the notes shorter than the quarter note appear in the bass 3. As a result, the echo effect occurs (see Example 2).

The musical score for Example 2, measures 38-42, is presented in two systems. The left system covers measures 38-41, and the right system covers measures 42-44. The staves are labeled T.3, T.4, Chorus II (B.3, B.4), Perc., and a grand staff. The lyrics are in Korean. A box labeled "heterophonic style" is placed over the B.3 and B.4 staves in measure 40.

Example 2. Measures 38-42

Part II begins as a double canon. There are two different phrases, denoted in the score as A and B. Phrase A is three measures long, using text from stanza 13, and phrase B is one measure long, using text from stanza 14. Half of the double chorus sings phrase A and the other half sings the rest. Phrase B follows phrase A after three measures (see Example 3).

58

T.1 B
탐애 중죄 금일참 회

T.2 A
음 살바못자 모 지 사다야 사바하

Chorus I

B.1 B
탐애 중죄 금일참 회

B.2 A
음 살바못자 모 지 사다야 사바하

T.3 B
탐애 중죄 금일참 회

T.4 A
음 살바못자 모 지 사다야 사바하

Chorus II

B.3 B
탐애 중죄 금일참 회

B.4 A
음 살바못자 모 지 사다야 사바하

Perc.

58

Bass 1+3+5+7 = 항상 B 를 노래한다.
Bass 2+4+6+8 = 항상 A 를 노래한다.

Example 3. Measures 58-61

Right after the first entrance, phrase B immediately brings a *stretto* effect through different entrances and by repeating of the phrase in four sections. After phrase A repeats twice, it imitates fragments of itself so that it brings a *stretto* and an echo effect by having different entries in four sections. It thereby creates an extremely complex sound (see Example 4).

68 B

T.1 금 일 참 회 - 밤 에 중 죄 금 일 참 회

A

T.2 옴 살 바 못 자 모 지 사 바 야 사 다 하 -

68 B

B.1 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회

A

B.2 모 지 사 다 야 사 바 하 옴 살 바 못 자

68 B

T.3 중 죄 금 일 참 회 - 밤 에 중 죄 금 일 참 회

A

T.4 옴 살 바 못 자 모 지 사 다 야 사 바 하

68 B

B.3 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회 밤 에 중 죄 참 회

A

B.4 옴 살 바 못 자 모 지 사 바 야 사 다 하 - 옴 살 바

Perc. 68

Stretto

Example 4. Measures 68-70

The complex sound by recitation of the preceding repeated phrase, the A and B runs to one cadence where the *Jing* is played with arrhythmic style (see Example 5).

71

T.1 **B** *Sempre*

T.2 **A** *Sempre*

Chorus I

B.1 **B** *Sempre*

B.2 **A** *Sempre*
모 지 사 다 야 사 바 하 —

T.3 **B** *Sempre*

T.4 **A** *Sempre*

Chorus II

B.3 **B** *Sempre*
참 회

B.4 **A** *Sempre*
못 자 모 지 사 바 야 사 다 하 —

Perc. 71 (정 준비) *ff*

Piano

Example 5. Measures 71-72

From measure 80, part II keeps both the A and the B phrases and simultaneously sustains the meditation phrase. The double chorus reduces from eight parts to four. While bass 2 and bass 4 take phrase A and bass 1 and the bass 3 take phrase B, tenor 1 and tenor 3 begin a sustained phrase and tenor 2 and tenor 4 imitate them. All tenor sections have a

considerable amount of ornamentation as with part I but they employ a seven note scale (C, Eb, Db, B, D, E, Bb) (see Example 6).

The musical score for Example 6, Measures 87-90, features several parts. The T.4 staff (Tenor 4) contains a callout box labeled "seven note scale" pointing to the notes C, Eb, Db, B, D, E, Bb. The lyrics "자 성 변녀 서원 단" are written below the T.4 staff. The Chorus II staff (Chorus II) contains the lyrics "자 성 변녀 서원 단". The B.3 staff (Bass 3) contains the letter "B". The B.4 staff (Bass 4) contains the letter "A". The Perc. staff (Percussion) contains a series of rhythmic marks. The Piano staff (Piano) contains a series of rhythmic marks.

Example 6. Measures 87-90

The sustained phrase with the seven note scale passage has a unified rhythm of quarter notes from measure 101 and then immediately all basses anticipate the climax of the work by varying rhythms and entrances. All eight parts then abandon the notes as in a *Sprechgesang* style and develop free improvisation using high pitches and varying rhythms through random entrances and repeated phrases (see Example 7).

(Free improvisation pitch up and rhythm)

115

T.1 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.2

Chorus I

B.1 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.2 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

(Free improvisation pitch up and rhythm)

115

T.3 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.4

Chorus II

B.3 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.4 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

Perc. 115

118

Highest Pitch

T.1

Chorus I

T.2

B.1

B.2

Chorus II

T.3

T.4

B.3

B.4

Perc. 118

Example 7. Measures 115-118

From measure 122, a sustained meditation phrase reappears to recall the atmosphere of the beginning as well as a modified and exaggerated ornamentation. The sustained phrase starts with bass 2 and bass 4 and continues to bass 1 and bass 3, tenor 2 and tenor 4, and tenor 1 and tenor 3. During four measures, there is a spreading sustained phrase and exaggerated ornamentation. All tenors then finish first and all basses finish after three measures, resulting in a large arch shape.

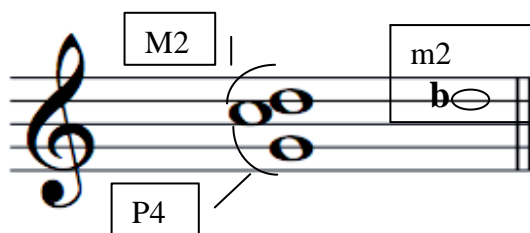
Harmony

Lee agonized over the need to introduce harmony to blend with the Korean traditional music, which has no inherent structural aspect; he attempted to resolve it by using various approaches. He considered the harmonies of central-tone (where any one of the twelve chromatic tones can equally serve as a tonic as in tonal harmony), pentatonic, *Saeya*-scale, double *Saeya*-scale, modifications of the four previous scales, and grafting together avant-garde languages such as pentatonic and tri-tone. The *Saeya*-scale is based on the Korean traditional folk song, ‘*Saeya, Saeya, Pahrang Saeya*’ (Blue bird) (see Example 8).



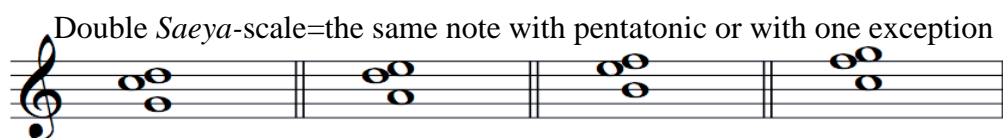
Example 8. Folk song, *Saeya, Saeya, Pahrang Saeya* (Blue bird)

It is called “*Saeya*-scale” when the melody from this folk song, which consists of these three notes, appears. Those Korean composers who learned Western musical theory early attempted to avoid the functional triad-tone and created modified harmony based on the *Saeya*-scale. Although Lee favored the *Saeya*-scale, he preferred to employ it a half step down on the third note (see Example 9).



Example 9. *Saeya*-scale

The double *Saeya*-scale uses two *Saeya* scales at the same time. The double *Saeya*-scale sound is very similar to pentatonic scale because, with one exception, it largely has the same notes. Lee preferred using the *Saeya*-scale but in modified form by combining it with different harmonies rather than using it in its original form (see Example 10).



G C D A E

one note exception

Example 10. Double *Saeya*-scale

In part I, notes E and B are central-tone. It will thus naturally come out as a fifth interval. In measure 16, tenor 4 makes the first harmony as the perfect fifth with basses 3 and 4. Then at measure 17, the note F in bass 3 makes the first *Saeya*-scale inversion (see Example 11).

The musical score for measures 13-16 is shown. A circle highlights the 'Saeya-scale' in measure 13, which is a melodic line in the tenor parts (T.4 and B.3) with the Korean lyrics '아' and '제'. The scale is marked with a 'p' (piano) dynamic. The piano accompaniment is in the bass clef, and the percussion part is in the treble clef.

Example 11. Measures 13-16

In measure 23, the *Saeya*-scale is presented in second inversion between the two tenors and bass 3. Then the two tenors move in parallel progression to a perfect fourth. The perfect fifth between notes E and B, the first interval of the work, changes to a perfect fourth because the note E influenced by the *Saeya*-scale moves to the note F# (see Example 12).

The musical score for measures 25-27 is shown. The vocal parts (T.3, T.4, Chorus II) and piano accompaniment (B.3, B.4, Perc., Piano) are displayed. A box highlights the first two measures of the vocal parts, with an arrow pointing to the interval between E and B, labeled "Saeya-scale".

Example 12. Measures 25-27

The perfect fifth interval between notes E and B in measure 43 makes up the *Saeya*-scale built from the note E by adding the note A in measure 44. In addition, there is another *Saeya*-scale built from the note B in measures 48 and 49 (see Example 13).

The musical score for Example 13, Measures 42-49, is presented in two systems. The first system covers measures 42 to 45, and the second system covers measures 46 to 49. The score includes vocal parts (T.3, T.4, B.3, B.4), Chorus II, Percussion (Perc.), and Piano.

Measure 42: T.3: 무 - 나; T.4: - 무 나 무; B.3: 금 일 참 회 나 무 불 - -; B.4: 금 일 참 회 사 음 중 죄 금 일 참 회 망 어 중 죄; Perc.: - - - -; Piano: - - - -.

Measure 43: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Measure 44: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Measure 45: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Measure 46: T.3: - 무 - - - 불; T.4: 나 - 무 - 불; B.3: - 나 무 - 불; B.4: 금 일 참 회 기 어 중 죄 금 일 참 회; Perc.: - - - -; Piano: - - - -.

Measure 47: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Measure 48: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Measure 49: T.3: - - - -; T.4: - - - -; B.3: - - - -; B.4: - - - -; Perc.: - - - -; Piano: - - - -.

Annotations: 'P5' points to a note in measure 43; 'add note A' points to a note in measure 44; 'Saeya-scale' points to a note in measure 47.

Example 13. Measures 42-49

From measure 17, bass 4 chromatically descends from note F to note B with contrary motion against bass 3 and the tenor parts, while tenor 3 begins a sustained phrase on an E and also has an imitative effect by using an exaggerated minor third degree ornamentation. The contrary motion occurs in the outer voice while the inner voice keeps a sustained phrase with modified ornamentation. This is a favorite technique to create a unique sound sense. Lee expects various harmonies through random possibilities when one section moves slowly with chromatic progression while the rest keeps the sustained note with ornamentations. As a result, note B in tenor 4 creates a cross relationship with the ornamentation--note Bb in Bass 3 in measure 20. Moreover, even though the repeated note E by the piano in measure 19 is employed as an effect of percussion, it comes into conflict with note Eb in bass 4 (see Example 14).

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in a multi-staff format, including parts for T.3, T.4, Chorus II, B.3, B.4, Perc., and Piano. The lyrics are in Korean, and the score includes various musical notations such as notes, rests, and dynamic markings.

Key annotations and features include:

- cross relationship B and Bb**: A callout box pointing to a note in the T.4 part.
- chromatic descent progression**: A callout box pointing to a descending line in the B.4 part.
- cross relationship E and Eb**: A callout box pointing to a note in the Perc. part.
- exaggerated m3**: A callout box pointing to a triplet in the T.3 part.

The score is divided into two systems, with the first system covering measures 17-20 and the second system covering measures 21-24. The lyrics are written below the vocal staves, and the piano accompaniment is shown at the bottom.

Example 14. Measures 17-24

From measures 30 to 34 of the work, the piano plays only a strong triad and cluster with the large *buk*. For the remainder of the score, the piano has repeated notes E and A. This piano triad appears very briefly in the whole work. However, it is extremely conspicuous because its previous and next parts have different texture and are not homophonic. This part can thus deliver a strong text because of an unequivocal triad acting to obscure its previous and next parts. In addition, it has a special vocal technique that uses the same rhythm in all sections. Lee asks singers to start singing at the beginning of the phrase and shouting at the end, resulting in a wavelength sound. Lee denotes it by a graphic sign on the score. As a prayer of supplication, the text “Nah Moo Cham Je” means “we confess my sin and do penance” and it includes a fervent appeal for mercy. This part achieves prominence using aggressive sounds, obvious pan diatonic harmonic progressions from e minor to F# major, and an augmented 4th between the note G and C# (see Example 15).

The musical score is divided into two systems, measures 29-32 and 33-37. The vocal parts (T.3, T.4, B.3, B.4) are in 4/4 time. The lyrics are in Korean. The percussion part includes a snare drum and a bass drum. The piano accompaniment is in 4/4 time.

Measures 29-32:

- Vocal Parts:** T.3 and T.4 sing "나 무" (Na Mu). B.3 and B.4 sing "나 무".
- Percussion:** Measures 29-30 are marked *em*. Measure 31 is marked *F#*. Measure 32 is marked *B. Dr.* and *ff*.
- Piano:** Measures 29-30 are marked *ff*. Measure 31 is marked *ff*. Measure 32 is marked *ff*.

Measures 33-37:

- Vocal Parts:** T.3 and T.4 sing "참 제 업 장 - 보 승 장". B.3 and B.4 sing "참 제 업 장 - 보 승 장".
- Percussion:** Measures 33-34 are marked *em*. Measure 35 is marked *aug.4*. Measure 36 is marked *ff*. Measure 37 is marked *c*.
- Piano:** Measures 33-34 are marked *ff*. Measure 35 is marked *ff*. Measure 36 is marked *ff*. Measure 37 is marked *c*.

Example 15. Measures 29-37

All harmonies in part II are non-functional. The central-tone moves to note A from note E and note B in part I. Generally, the harmony of part II encloses around note A as a bundle of notes. While repeating note A on the piano, the central-tone A has no functional harmony and brings about random sound effects by occurring between a cluster around note A and a sustained phrase with a seven-scale in both tenors 3 and 4. Finally, this sound maximizes tension using free improvisation (see Example 16).

Example 16. Measures 87-90

Measure 122, which begins the last part of the work, uses extended note values in the chorus and employs the pentatonic scale A, Bb, C, E, G, based on the central-tone A.

The central-tone A starts in bass 4 and is followed by note E, which is in the fifth contour from note A. In addition, note G, which is the seventh interval from note A, appears in tenor 4. After the central-tone A starts in tenor 3, note A in bass 4 moves up to Bb as a minor second interval. As a result, it has a modified pentatonic scale together in measure 125 (see Example 17).

The musical score for Example 17 consists of two systems of staves. The first system covers measures 122-124, and the second system covers measures 124-125. The instruments are T.3, T.4, Chorus II, B.3, B.4, Perc., and Piano. In measure 122, Chorus II B.3 has a circled 'E' and Chorus II B.4 has a circled 'A'. In measure 124, Chorus II T.3 has a circled 'C' and Chorus II B.4 has a circled 'Bb'. The piano part provides a rhythmic accompaniment throughout.

Example 17. Measures 122-125

Note A in bass 4, note E in both bass 3 and tenor 3, and note B in tenor 4 end the whole work. Notes E and B are the central-tone in part I and note A is the central-tone in part II. Those three notes are the *Saeya*-scale based on the note E.

Music and Text Relationship

The texts Lee selected are the prayer for repentance and God's forgiveness (see Table 2). Above all, Lee emphasizes the sixteenth stanza, "I vow to cut off self-nature of vexations," as the central-idea of *Kyung*. The sixteenth stanza therefore takes a total of thirty two measures, longer than any other stanzas of the work. Compared to part I, which has a total of twelve stanzas for 57 measures, part II broadly occupies 80 measures with only five stanzas.

The stanza of the second segment in part I (measures 11-29) deals with one's defenselessness against temptation and sin and one's repentance from them. The music for this part relates to these stanzas in through-composed song form with ranges generally from E2 to G5. This part tends to obscure the texts through sustained note values, using the quartet note regularly in bass and frequent ornamentation, resulting in describing the mood of a past turbid life. However, the stanza of the third segment of part I (measures 30-38) deals with one's determination to turn away from sin. The music of this part relates to the stanzas as functional harmonies and clearly is in unison with some high ranges in all sections.

Table 2. Text of *Kyung*

Part	Stanza	Korean	English
I	1	아석소조제악업	All karmic sins have been made by me from my far past lives
	2	개유무시탐진치	All of sins are made because of my greed, anger and ignorance from unknown time of beginning
	3	종신구의지소생	The greed, anger, and ignorance are risen in accordance with the karma made by my body, mouth, and consciousness
	4	일체아금개참회	For every sins that I have, I repent with all of my heart at this moment
	5	나무참제업장보승장불	I take refuge with my life in the <i>Bosungjang</i> Buddha who can take away all my karmic obstacles with His superior treasures
	6	보광왕화염조불	<i>Bokwang wanhwalyunjo</i> Buddha who radiates the lights of reassure which is the king of hear of fire shining upon my karmic obstacles
	7	살생중죄금일참회	For my grave sins caused by killing lives, I repent today
	8	투도중죄금일참회	For my grave sins caused by stealing goods of others, I repent today
	9	사음중죄금일참회	For my grave sins committed by lewdness, I repent today
	10	망어중죄금일참회	For my grave sins committed by lie, I repent today
	11	기어중죄금일참회	For my grave sins committed by telling sweet words, I repent today
	12	멸진무유여	All the sins have been Destroyed and disappeared without any remnants (table continues)

Table 2 Continued			
Part	Stanza	Korean	English
II	13	옴살바뭇자모지사다야사바하	Mantra of repentance
	14	탐애증죄금일참회	For my grave sins committed by greed and lust, I repent today.
	15	오리공조	Mantra of prayer
	16	자성번뇌서원단	I vow to cut off self-nature of vexations
	17	칠오구일이공오리오공조오리	Mantra of vow

Part II is divided into eight parts of chorus. The stanza of the first segment in part II (measures 58-77) deals with penitence and a particular sin at the same time. The music of this part relates to the text by reciting notes in a low range in all eight parts, including the tenors, and developing sound by using repetition and unexpected entrances. Therefore, the timbre of this part is extremely dark, thick, and heavy. The stanza of the second segment of part II (measures 78-118) deals with penitence (the feeling and showing of sorrow or regret for having done wrong) by continually reciting previous stanzas. The music for this part deals with these stanzas using extreme ranges and various techniques to achieve a sense of completion. Under the repeated reciting notes in the lower range, the central-idea phrase merges as a seven note scale and employs speaking and ultimately screaming as finally all eight parts head toward the climactic moment with the highest pitch intoned through free improvisation using chaotic, squirming sounds beyond the texts (see Example 18).

(Free improvisation pitch up and rhythm)

T.1 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.2 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

Chorus I

B.1 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.2 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

(Free improvisation pitch up and rhythm)

T.3 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.4 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

Chorus II

B.3 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.4 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

Perc.

Example 18. Measures 115-117

The stanza of the third segment in part II (measures 119-138) deals with a prayer of avowal. The music for this part is similar to that of the second segment of part I: through-composed form, calm, general ranges, and the use of telescope technique of textual delivery. The telescopic technique happens throughout the work, resulting in obscuring the text and evoking the mood of deep meditation.

Korean Traditional Elements

There are many ornamentations in *Kyung*. Lee asks singers to sing all ornamentation based on the Korean traditional technique called *Seagimsae*, a kind of

ornamentation technique for Korean traditional woodwind instruments. Compared to the ornamentation of Western music, the main features of *Seagimsae* are variation, decoration, and improvisation. *Seagimsae* tends to provide a definition of decoration and surroundings rather than the core because the notes are shorter than the main notes. However, *Seagimsae* can not only separate time values to be shorter but also can observe main notes by having slower and wider intervals than ornamentation in Western music. In addition, *Seagimsae* moves away from notes or unclear notes by shifting notes up or down rather than staying on the exact same note. Otherwise, when a note moves to another pitch, *Seagimsae* avoids the fixed system of exactness from note to note under a fixed scale. The technique tends to hover around the main note and participates as one of main group. A combination bundle of notes can be regarded as one unit. As a result, *Seagimsae* can get various performances depending on instruments, performers, and regions. The forms of *Seagimsae* used in *Kyung* are *Toe-sung*, in which a main note is slowly pulled up or down to half steps or whole steps at the end of phrase, and *Yo-sung*, in which a wide vibrato occurs mainly at the fourth or fifth interval.

Musical Techniques from Avant-garde

In both measures 32 and 35, the piano plays a cluster with a large *Buk* after an appearance of the triad. The right hand plays the white keyboard and the left hand plays the white keyboard an octave below at the same time, resulting in a non-functional harmonic and percussive effect. The resonance of the large *Buk* brings a huge lingering tone as an after effect by using the piano pedal with cluster.

From measures 105 to 118, at the end of the improvisation, Lee replaces singing notes with speech, similar to *Sprechgesang*, to describe the monks' exclamation of

endless chanting. This speaking aspect reaches a screaming level and then a free improvisation is used to express human vulnerability and an ardent wish to turn away from sin with *stretto* in all parts and in tremolo rolling in the *Buk*.

***Wol Jung Myung* (Full Moon, 1983)**

Wol Jung Myung (Full Moon) is another composition recognized for providing new possibilities regarding “Our Music,” ancient Korean music, and contributing certain interrelated subjects, keys, and rhythms developed in past times to current performers and audiences familiar with Western music. It is certainly true that Korean traditional music is deep and noble. However, it is recognized as having few repertoires and is old-fashioned and out of touch with modern times. In addition, the accessibility of *Wol Jung Myung* as a genre for male chorus and as an integration of both traditional and modern appeal brings valuable insight to both performers and audiences.

Completed in 1983, *Wol Jung Myung* was commissioned for the Chorus of the National Theater in Seoul, Korea. After that, it was performed by the Korean Men’s Choir at a concert in Japan and by the Concert Choir of the University of Yonsei at a concert in the United States. Lee selected the text from *Wol Jung Myung*, a Korean traditional poem. Lee integrated the Korean traditional elements of *Shijo* (Song of Poem) with the contemporary compositional techniques for the *Wol Jung Myung*. Whereas the *Wol Jung Myung* includes elements of elegance and refinement, the techniques used in *Shijo* provide emotion and ethnic ideas such as retrospective love, loyalty and uprightness, proclamation of nature, and the suffering of life. *Wol Jung Myung* is for a men’s chorus only and divided into four unaccompanied parts. Later, *Wol Jung Myung*

greatly influenced Lee's operas, *Whangjinee* and *Chuhyoung*, and was reused in Act II of *Chuhyoung*.

Text

The *Shijo* Lee chose originated from the middle of the Kory Dynasty (918-1392) and matured by the end of this period. *Shijo* was representative of the literature and poetic style of that era and has maintained its aesthetic appeal to this day. *Shijo* is a shorter lyric song. Other genres include *Gagok*, a long lyric song accompanied by at least five basic instruments, and *Gasa*, a narrative song related with long text. *Shijo* consists of three *Chang* (opening, middle, and final) stanzas or lines comprising the poetic form. One *Chang* can be divided into two or four *Goo* depending on the view of scholars, a divided unit of *Chang*; six or twelve *Goo* complete one *Shijo*, a phrase of around forty-five Korean characters. *Shijo* requires a fixed number of Korean characters in each *Chang*, the first three Korean characters at the first *Goo* of the final *Chang*, and not less than five Korean characters at the second *Goo* of the final *Chang* are strictly fixed. The features of *Shijo* are a slow tempo, no regular rhythm, and a quite simple melody with no harmony, resulting in a sophisticated consistence and endurance, remarkable dynamic changes, and a savoring of the four seasons by using the vocal techniques of falsetto and vibrato. The *Shijo* is played with *Jangoo*, an hour-glass-shaped drum with one side thicker for use with the palm and the other side thin for use with a stick, as standard accompaniment.

Structure

Wol Jung Myung can be divided into three parts: part I is 1'33'' long, part II is 1'04'' long, and part III is 1'51'' long, with 4'28'' for the full work. Obvious sections are

set apart by texture and style. In the monophonic style, part I has one simple melody. There are timing signs in part I but there are no bar lines. Part II has a polyphonic style with two parts in duet except for the cadence in the last five measures. Part III develops in homophonic style and is divided into four and five parts. Therefore, distinguishing features depend on texture and style in each part, those being monologue, dialogue, and discourse.

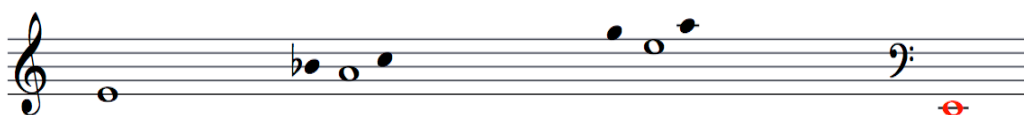
Part I has only a monophonic line but is sung by the four parts (T1, T2, B1, and B2), resulting in a continuous unison. Like wood instrument players in an orchestra, two or more play a long note by staggering entrances. There are features of original *Shijo* or *Sanjo* (solo for instruments). These features are used in sustained phrases consisting of staying on a long note for a while, adding a wide vibrato with *Seagimsae* (ornamentation) at the point when it closes to the end of the phrase, and elements of free improvisation through the use of many *Seagimsaes* and the addition of particular techniques such as falsetto and deep glissando. Lee indicates deep vibrato and glissando by using the graphic sign (see Example 19).



Example 19. Graphic sign of part I

Starting with the note E, the tone gradually moves to the note A, through being sustained between 4 and 7 seconds with ornamentations at the third or fourth from the

sustained tone. From the note A, the note E4 finally approaches the high point at the octave, E5 with surrounding notes G5 and A5. After that, the note E4 jumps down to low E2, resulting in the creation of a large arch shape (see Example 20).



Example 20. Melodic contour of part I

Part II begins as a duet between the tenor and bass. The notes E and A as the central-notes in part I start separately in the tenor and bass. Similar to part I, the tenor occurs as a sustained note around the note E with the contour of an arch. However, the bass moves chromatically from the notes A2 to C2 and then returns to A2. As it has been mentioned as Lee's favorite technique in *Kyung*, while the tenor sustains the specific note E, the bass ascends and descends chromatically. During that progression, there is an antiphonal style between the two sections. The bass leads and the tenor follows as a dialogue (see Example 21).

II 4/4

ascendant chromatic progression: A-Bb-B-C

descendant chromatic progression: C-Bb-Ab-A

Example 21. The dialogue between tenor and bass of part II

Using the antiphonal style, two parts (TB) meet together at one point with four parts (T1T2B1B2) following the cadence. The notes E and A, starting at the beginning of the duet, appear in the tenor and bass in a perfect fifth degree (see Example 22).

P5

Saeya-scale

Example 22. The cadence of part II

The homophonic style of texture dominates in part III. The beginning is divided into five sections as clusters of sound and followed by sustained long notes, keeping the homophonic texture to the end. The sustained notes are less complex as compared to those in part I. There is a very clear beat as indicated by the time signature.

Harmony

Lee frequently is not limited to the use of one note for the central-tone in his works. Sometimes there are two central-tones simultaneously or he adds one note after another. In the case of two central-tones, a perfect fifth degree commonly occurs. In the case of four or five central-tones, specific scales like pentatonic are commonly created. In addition, within those notes, there will be elements of harmony. Finally, the aspect of central-tone for Lee is not only mainly a progression for a sustained note but rather from related notes including ornamentations around certain central-tones. It is also unified through scale and harmony.

Wol Jung Myung begins with two central-tones, E and A, as the perfect fifth degree. The note E in tenor 1 moves to the note A by sustaining the note with ornamentation for a period. After reaching note A, the melody swings back and forth between the two notes, E and A, with ornamentations.

In part II, note E is one of the central-tones and starts in the tenor section and keeps a sustained tone around notes G, A, and D. The note A as the other central-tone starts in the bass section and moves up to note C and returns to note A chromatically, resulting in an oblique motion. In addition, many intervals between two sections are created: perfect fifth, diminished fourth, perfect fourth, major third, minor sixth, augmented fourth, and augmented fifth (see Example 23).

II 4/4

T. *mf* 하 나 (날) *mf* 아 래 *mf* 물 이

B. *mf* 하 나 (날) *mf* 아 래 *mf* 물 이

Intervals: P5, d4, P4

T. 물 이 요 물 위 에 달 이 로 다

B. 요, 물 위 에 달 이 로 다

Intervals: M3, A4, A5

Example 23. Various intervals between tenor and bass of part II

As in the above example, a similar oblique motion happens in part III. There is a second inversion of the *Saeya*-scale: the notes E, A, and D from bass 1, tenor 2, and tenor 1. Under the *Saeya*-scale, bass 2 moves chromatically, resulting in a random variety of harmonies and intervals (see Example 24).

The image displays a musical score for four parts: T. 1, T. 2, B. 1, and B. 2. The score is written in treble and bass clefs. The lyrics are in Korean: '전 지 어 라' (Jeon Ji Eo Ra) for T. 1 and '완 월 장 취' (Wan Wol Jang Chwi) for B. 2. The score includes time signatures of 3/4, 4/4, and 3/4. A box labeled 'Saeya-scale' points to a specific interval in the T. 1 part. Another box labeled 'Random variety of intervals' points to a specific interval in the B. 2 part. The score also includes a 'pp' (pianissimo) marking and a 'Hm' (harmony) marking.

Example 24. Random variety of harmonies and interval of part III

There is initially four-part harmony when the duet between the tenor and bass in part II approaches the end. While the outer section creates the perfect fifth using notes E and A, the notes G and D in the inner section move to central-notes, the notes E and A, by parallel motion, and then continue as new central-notes in part III. Lee uses the *Saeya*-scale in *Wol Jung Myung*. There is one based on the note A at the end of part II (see Example 25).

3/4 Outer voice: P5

T. 1

T. 2

B. 1

Inner voice move to E and A through parallel P4

pp 달 이 로 다

(Hm)

ppp

Saeya-scale

Example 25. The harmonic progression of part II cadence

Part III begins with a cluster sound. The outer parts at the top of tenor 1 and bass 2 sing in unison but in different ranges. The inner parts at the bottom of tenor 1, tenor 2, and bass 1 make a cluster by singing adjacent, neighboring tones, the notes A, B, and, C, resulting in a massive, thick, and dark sound (see Example 26).

III 3/4

T. 1 *ffp* 사 — 공 — 아 —

T. 2 *ffp* 사 — 공 — 아 —

B. 1 *ffp* 사 — 공 — 아 —

B. 2 *ffp* 사 — 공 — 아 —

4/4

Example 26. Cluster sound of part III

The other cluster sound appears at the end of part III. Tenors 1 and 2 and bass 1 make a cluster with neighboring tones--the notes G, A, and Bb, while bass 2 approaches the end of the work by adding new central-tones--the notes D and G (see Example 27).

The musical score consists of four staves. Staves T. 1 and T. 2 are in treble clef, while B. 1 and B. 2 are in bass clef. The lyrics are in Korean. A box highlights a cluster sound in the second measure, which includes notes from all four staves. The notes are labeled Hm A, Hm B, and Hm G. The dynamic marking *ppp* is present at the end of each staff.

Example 27. Cluster sound of part III cadences

Music and Text Relationship

There are three different textures in *Wol Jung Myung*: monophonic for the first *Chang*, polyphonic for the second *Chang*, and homophonic for the last (see Table 3). Therefore, each *Chang* has particular aspects matching each texture. The first *Chang* describes the river as calm as a millpond in the autumn under a full moon and with a boat floating down the river. The melody is very simple, rustic, and not very disordered, unfolding as a long phrase. For the expression of the rowing of the boat, Lee uses repeated wide glissandi at the highest pitch as text painting (see Example 28).

Table 3. Text of *Wol Jung Myung*

Chang	Korean	English
1	월정명하니 배를 저어 추강에 내려	In full moon, A boat floating down the river in the autumn
2	하늘 아래 물이요 물 위에 달이로다	The water under sky, a full moon on the water
3	사공아 저 달 건지어라 완월장취 월정명	A sailor, takes a full moon out of the water, and make it a good friend forever.



Example 28. Text painting of part I

The second *Chang* describes the reflected bright full moon on the river. Lee applies the feeling of space by different interval progressions and an antiphonal the style between two parts. In addition, the answer of the antiphonal style gradually closes to the leading part. Finally, both meet together with the last text of the *Chang*, “it is a full moon,” repeating four times at the end of part II.

The third *Chang* describes asking a sailor to take a full moon out of the water and to make it a good friend forever. As has been mentioned, *Shijo* requires that the three Korean characters at the beginning of the last *Chang* be strictly fixed. As there are exactly three Korean characters and they are entreating the sailor to action, the repeat provides contrast between the explosive sound and the soft echo (see Example 29).

III 3/4

T. 1 *ff.p* 사 — 공 — 아 —
A Sailor; three Korean characters

T. 2 *ff.p* 사 — 공 — 아 —

B. 1 *ff.p* 사 — 공 — 아 —

B. 2 *ff.p* 사 — 공 — 아 —

Example 29. Three Korean characters at the beginning of the last *Chang*

Korean Traditional Elements

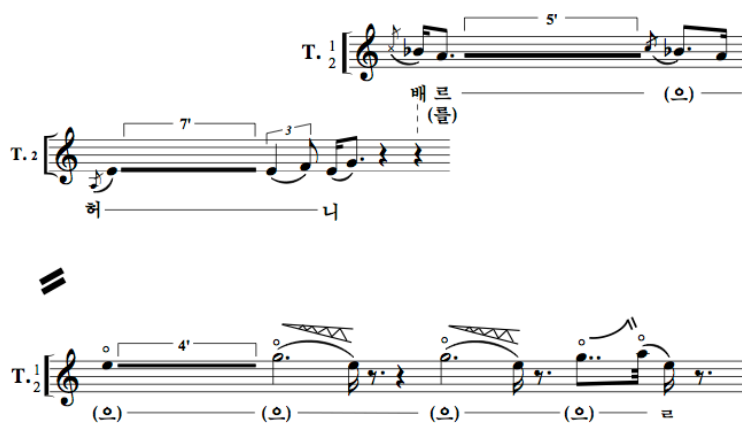
Wol Jung Myung has features based on original and traditional *Shijo* and *Sanjo*, solo instrumental genres. As a vernacular song, the meaning of *Shijo* includes popular songs describing the seasons and has features that can be compared to Western music. Whereas Western music has developed artificial creations to make resonance, *Shijo* has developed natural sound, although not enough to sound elaborate. The harmonies of Western music build on each resonance but *Shijo* uses just one line, like a line of calligraphy stretching into infinity. In addition, the vertical relationships, pitch, intervals, and exact duration of notes in regular meter are significant in Western music but a horizontal line including a curved line at the end of phrase and a wide intervallic wave are crucial in *Shijo*. The range of *Shijo* prefers the middle of the voice and the tempo of

Shijo tends to fit a heartbeat. Above all, original features of *Shijo* dominate in part I (see Example 30).

The musical score for Example 30 consists of two staves, T. 1 and T. 2. T. 1 is a single melodic line in treble clef with a common time signature. It begins with a half note, followed by a quarter note, and then a series of notes connected by a wavy line representing a glissando. Dynamics *f* and *p* are marked. Intervals of 7' and 6' are indicated above the staff. Korean lyrics are written below the notes: '우월 (월)' and '저 (정)'. T. 2 is a shorter melodic line, also in treble clef, featuring a triplet of eighth notes and a fermata. The lyrics '떠 (명)' are written below. A note in T. 2 is marked with '(같은 음색으로)' and a circled 'o'.

Example 30. Features of *Shijo* in part I

Regarding *Sanjo*, the features of traditional Korean woodwind are used in *Wol Jung Myung*. These features of Korean traditional woodwind instruments are elegance and pure sound, and particular techniques in the use of range and various timbres. Korean woodwind instruments can make timbres from pure to intense by blowing or fingering. In addition, they can sound an octave higher by the use of overtones and a wide range of ornamentations from microtones to wide intervals. Lee asks tenors to sing falsetto in a few points in part I. At this point, Lee uses excessive glissandi that bring to mind creating various timbres by Korean woodwind instruments. In addition, he frequently uses *Toe-sung* and *Yo-sung*, a kind of *Seagimsae* (ornamentation), at sustained phrases (see Example 31).



Example 31. The features of Korean woodwind instrument in part I

Musical Techniques from Avant-garde

There are no bar lines nor time signatures but indication of duration in seconds in part I. Another aspect in part I is text separation. It is not easy to recognize texts when hearing because all syllables are separated with one vowel being sustained for a long duration.

Nong Moo (Farmer's Dance, 1985)

Composed in 1985, *Nong Moo* was commissioned for the concert choir of Lee's alma mater, Yonsei University, to perform at a concert in the United States for its 100th anniversary celebration of the college. *Nong Moo* means farmer's dance; it presents fundamental rhythmic colors of farmer's music through the vocabulary of folk customs in the poem. *Nong-Moo* consists of a mixed choir, piano, and five Korean traditional percussions: *Jing*, *Kkwaneggwari* (a small flat gong), *Jangoo*, *Buk*, and *Sogo* (a small hand-held drum). In addition, *Nong Moo* uses choreography.

Text

A poet, Dong-Soo Won, is the pseudonym for Young-Jo Lee. Lee describes *Nong Moo* as a scene celebrating a great harvest in the field. Agriculture had been the main industry in Korea since ancient times. Thus, farmer music and dance developed in parallel with and related to collective labor. Farmer music and dance have the main intention of encouraging the farmers who are tired due to their hard work. Therefore, the characteristics of the farmer music and dance are paradoxical. They are not singing about the roughness of the labor but rather the pleasant task of cultivating a great harvest. *Nong Moo* includes interjections regarding the greatness of the day with the good harvest and onomatopoeic “words” by the Korean percussion instruments of the farmer band and *Samulnori*, a genre of traditional percussion music in Korea. There are imitations of *Taepyeongso* (a Korean double-reed wind instrument), *Kkwaneggwari* in part I, and the sound of *Changdan* (a set of rhythms) in part III.

Structure

Nong Moo can be divided into three parts as through composed style: part I--measures 1-63 being 1'50" long, part II--measures 64-71 being 1'00" long, and part III--measures 72-111 being 0'50" long. The entire work is 3'40" in length.

Part I can be divided into five segments of varying time signatures and harmonic progressions. It is playful, positive, and upbeat overall. It presents a predominant dance style with a 6/8 signature but with interpolation of 4/4 and 2/4 time signatures, resulting in an intensely absorbing movement. The first segment of part I opens brilliantly and powerfully from measures 1 to 16. The second segment is short, only 7 measures, and serves as a transitional role between the first and third segments with a 4/4 time signature

from measures 17 to 23. The third segment returns to the time signature of the first but there only the women's parts singing unaccompanied from measures 24 to 37. In the fourth segment of part I, the men's parts join in with simple and repeated rhythmic patterns in a 2/4 time signature. The women's parts then join with contrasting rhythmic patterns such as triple and dotted rhythms with tie, resulting in a synchronization with the complicated rhythms. This occurs from measures 38 to 53. The fifth segment of part I, from measures 54 to 63, returns to the time signature of the first segment but in a different key.

Part II, measures 64-71, opens very slowly and has only eight measures with a repeat.

Part III, measures 72-111, can be divided into two segments of varying time signature and leads up to the climax and the end of the work. The first segment of part III increases in intensity, uses an alternating pattern between the chorus and *Samulnori*, and extends from measures 72 to 87. Other than this use of alternation, Lee superimposes traditional instrumental rhythms to a rhythmically extended vocal line. The second segment employs more extended rhythms, is more developed than the first segment, continues with the alternating pattern to the end of the work, and extends from measures 88 to 111.

Texture

The homophonic style of texture dominates extensively but contrasting rhythmic patterns are shown briefly in the fourth segment of part I where two completely different melodies happen in soprano and alto while the tenor and bass sections repeat with a simple alternating pattern.

Harmony

Nong Moo has similar harmonic characteristics as *Dohng-dohng* but uses more tritones and less French 6th chords. The rest of the work employs various harmonic devices such as whole-tone, *Saeya*, chromatic scales, and added chords. Notably, *Nong Moo* has a nonfunctional harmonic progression using unexpended notes, escape notes, and an experimental idea.

Nong Moo has added harmonies by the 2nd interval. One is the addition of the major 2nd interval to the existing perfect 5th, what we call *Saeya*-scale in Korean traditional music (see Example 32).

The musical score is divided into two systems. The first system contains measures 1 through 13, and the second system contains measures 64 through 88. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).

Measures 1-13:

- Measures 1-8:** Soprano, Alto, and Tenor parts enter with the lyrics "에 헤 야" (e he ya). The Bass part enters with the lyrics "에 헤 야" (e he ya). The dynamic is *ff* (fortissimo). The tempo is marked *M2* (Moderato 2).
- Measures 9-13:** The Soprano part continues with the lyrics "에 헤 야 에 헤 랑 다 에 헤 야" (e he ya e he rang da e he ya). The Alto part continues with the lyrics "에 헤 랑 다" (e he rang da). The Tenor part continues with the lyrics "에 헤 랑 다" (e he rang da). The Bass part continues with the lyrics "에 헤 랑 다" (e he rang da). The dynamic is *M2* (Moderato 2).

Measures 64-88:

- Measures 64-88:** The Soprano part enters with the lyrics "좋은 날" (jo-eun nal) and the tempo marking "(느리게)" (slowly). The Alto part enters with the lyrics "좋은 날" (jo-eun nal). The Tenor part enters with the lyrics "좋은 날" (jo-eun nal). The Bass part enters with the lyrics "좋은 날" (jo-eun nal). The dynamic is *M2* (Moderato 2).

The image displays a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into two systems, with measures 53 and 92 highlighted.

Measure 53:

- Soprano (S.):** 멜 맥 맥 맥 들 판 에 는 풍 년 오 고 내 님 파
- Alto (A.):** 멜 리
- Tenor (T.):** 장 구 치 고
- Bass (B.):** 정 치 고

Measure 92:

- Soprano (S.):** 춤 추 세 춤 추 세 에 이야 에 이야
- Alto (A.):** 춤 추 세 춤 추 세 에 이야 에 이야
- Tenor (T.):** 춤 추 세 춤 추 세 에 이야 에 이야
- Bass (B.):** 춤 추 세 춤 추 세 에 이야 에 이야

A diagram with boxes and arrows is overlaid on the score, indicating relationships between measures. A box labeled 'M2' is positioned between the two systems, with arrows pointing to measures 53 and 92 in the Soprano and Alto parts.

Example 32. Measures 1, 64, 11, 13, 88, 54, and 92

The other is the addition of the minor 2nd interval to the perfect 5th (see Example 33).

Example 33. Measures 32, 72, and 96

There is a whole-tone scale in measure 63 as a cluster (see Example 34).

Example 34. Measures 61-63

From measures 92 to 93, there is another whole-tone scale with perfect 5th intervals, resulting in present all twelve tones (see Example 35).

92

S. 춤 - 추 세 춤 - 추 세 에 이야 에 이야

A. 춤 - 추 세 춤 - 추 세 에 이야 에 이야

T. 춤 - 추 세 춤 - 추 세 에 이야 에 이야

B. 춤 - 추 세 춤 - 추 세 에 이야 에 이야

whole-tone scale: Bb Ab Gb E D C

whole-tone scale: Eb Db B A G F

Example 35. Measures 92-95

There is double tri-tone in measure 15 (see Example 36).

13

S. 에 - - - 에 야 A4 - m2

A. 에 - - - 에 야 A4 - m2

T. 에 - - - 에 야 A4 - m2

B. 에 - - - 에 야 A4 - m2

13

13

13

Example 36. Measures 13-16

There is a tri-tone between the ornamentation and entrance note in measure 19 (see Example 37).



Example 37. Measures 17-20

From measures 29 to 32, there are three tri-tones with a cross relationship (see Example 38).

Example 38. Measures 29-32

As an alternating pattern, there are tri-tones between the tenor and bass (see Example 39).

The musical score for Example 39, Measures 37-40, is presented in a five-staff format. The top four staves represent the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is the piano accompaniment. Measure 37 is marked with a 'rit.' (ritardando) and contains the lyrics '풍 - 연 - 갈 - 세'. Measure 38 is circled and contains the annotation 'A4' above the Tenor part, with the lyrics '창 구 치 고'. Measures 39 and 40 continue the vocal parts with the same lyrics. The piano accompaniment is in the bottom staff.

Example 39. Measures 37-40

In part II, there is a nonfunctional harmonic progression using an experimental idea. From measures 66 to 67, the harmony proceeds as $\text{em}7$ -French 6^{th} - $\text{em}7$ -French 6^{th} except for the soprano section. The soprano section uses unexpected notes, the A and the B instead of the G note, tonic of B added 2^{nd} and French 6^{th} , resulting in poly tonality (see Example 40).

French 6th:
A C# Eb B
instead of G
& B added 2nd.

em7 Fr. 6th em7 B added 2/Fr. 6th

Example 40. Measures 64-67

In measure 69, there is a poly chord, French 6th and dominant 7th of A in the piano. However, there is an escape note, Gb by the tenor section, resulting in a cluster sound, notes D, E, F#, G#, A#, and B. It becomes the whole-tone scale if note C is used instead of B. As one of Lee's favorite techniques, one section stays on one note while the other section descends or ascends, this being his own unique sound sense between soprano and alto and tenor and bass simultaneously (see Example 41).

The image shows a musical score for measures 68-71. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with piano accompaniment for Janggu (장구) and Buk (북). The lyrics are in Korean. Key annotations include:

- escaped note**: Points to a note in the Tenor part.
- Chromatic descendant**: Points to a note in the Bass part.
- Fr. 6th**: Points to a note in the piano accompaniment.
- (rit. ♩ only 2nd time)**: Indicates a ritardando for the second time through the measure.
- (2nd time omitte)**: Indicates a second time through the measure with an omission.

Example 41. Measures 68-71

Music and Text Relationship

Nong Moo presents a peasant song with choreography. Part I opens with exclamation and acclamation representing the fruits of their labor with an upbeat rhythm. The second and third segments of part I use sustained notes to represent the field being full of rice plants and the channel full of water. The third segment of part I provides excitement with a clamor due to the delight of welcoming the celebration with various rhythms in the women's section and a simple rhythm in the men's. This results in a complicated array of sounds.

Part II reflects the farmers' satisfaction and serene minds due to the good harvest and the dazzling sunshine by using very slow tempo, pastoral phrasing, and humming. Part III shows a thrilling scene. The beating of the percussions is appealing, powerful, and moving, matching the character of the text by beating the *Kkwaneggwari*, *Jung*, and *Buk* (see Table 4). In addition, the explosive and primitive rhythms help to provide a

culmination; Part III ends with unpitched shouts from the highest note to the lowest in all choral sections.

Table 4. Text of *Nong Moo*

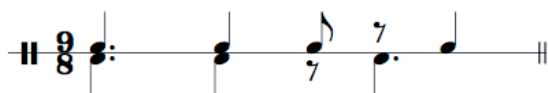
Part	Stanza	Korean	English
I	1	에헤라 에헤란다	Eh-he-ra Eh-he-ran-dah,
	2	발골따라 모두 오게	Let all of us come along channel
	3	물골엔 논물찻고 들판에 모가 찻네	The channel is full of water, the field is full of rice plants
	4	천신 뵈고 지신 뵈고 농주 들어 풍년 갈세	Worshipping the heaven's god, worshipping the earth's god, we toast for the good harvest.
	5	징치고 장구 치고	To the beat of Jing, To the beat of Chang-gu
	6	깡맥 깡맥 깡맥궁 뽕릴리 뽕릴리리요	Kang-Mac Kang-Mac Kang-Mac-Kung, Pil-Lil-Li Pil-Lil-Li-Yo
	7	들판에는 풍년오고 내님네 경사났네	Good harvest in the field, Good luck on my lover.
II	8	좋은 날 논밭은 가득차고 햇살은 눈부시네 흥_흥_흥	Good day with abundant field and dazzling sunshine Heung~Heung~Heung.
III	9	깡가리 치고 징 치고 북쳐	To the beat of Kkwaneggwari, to the beat of Jing, to the beat of Buk
	10	덩기덩 덩기덩 덩덩 에이야 농부야 춤추세	Dung-Gi-Dung Dung-Gi-Dung Dung-Dung Let us dance, peasants.
	11	덩더기 더덩 덩더기 더덩	Dung-Duh-Gi Duh-Dung Dung-Duh-Gi Duh-Dung

Korean Traditional Elements

As in *Dohng-dohng*, *Nong Moo* begins with a short invocation of cheering merriment accompanied by the *Jing*, which rings to the end of the work. *Nong Moo* employs a set of repeated regular rhythms based on *Changdan*, a pattern with the basic

structure shown in Figure 1 but with variations in a practical performance. It has a variety of tempos.

세마치 장단 *Semachi Changdan* (♩. = 72 -108)



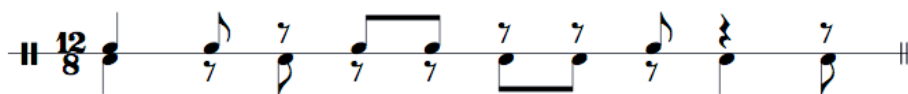
굿거리 장단 *Gutguri Changdan* (♩. = 60 -72)



중모리 장단 *Chungmori Changdan* (♩. = 72 -108)



중중모리 장단 *Chungchungmori Changdan* (♩. = 60 -96)



자진모리 장단 *Chachinmori Changdan* (♩. = 90 -144)



휘모리 장단 *Whimori Changdan* (♩. = 116 -144)

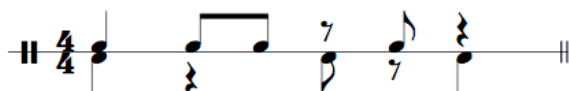


Figure 1. Basic pattern of *Changdan*

The rhythm of part II is based on *Gutguri Changdan* and part III on *Whimori Changdan*. *Gutguri Changdan* consists of a four-dotted quartet with a total of twelve

beats. It particularly employs a variety of genres such as *Samulnori*, *P'ansori*, and farmer music. *Whimori Changan* (meaning whirlwind) consists of four quartets for a total of four beats.

The alternating pattern is one of the techniques of *Samulnori*, playing alternatively between leader and follower but gradually reducing rhythmic figures between them. During *Whimori Changdan* in part III, the antiphonal pattern is used between the chorus and the traditional percussion, following to the end.

Musical Techniques from Avant-Garde

Lee prefers to use the augmented fourth harmony in *Nong Moo*. There are double augmented fourth chords in measures 15 and 16, resulting in an aggressive sound with extreme tension (see Example 42).

The image shows a musical score for a quartet (Soprano, Alto, Tenor, Bass) and piano. Measures 13-16 are highlighted with a box. A callout box labeled "double A4" points to the augmented fourth interval in measure 15. The score is in G major, 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The vocal parts have lyrics in Korean.

Example 42. Measures 13-16

At the end of the chorus, there is a cluster sound from F to C on the piano to match with the climatic shouts of the chorus. After that, the piano moves to a lower range through the use of glissando (see Example 43).

The musical score for measures 104-107 is presented in a system with five staves. The top four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line begins with a measure number '104' and a Korean syllable '야' (ya). The vocal lines are written in treble and bass clefs. The fifth staff is for the piano accompaniment, which includes traditional Korean percussion (Jing) and a glissando effect. The piano part is written in treble and bass clefs. The tempo is marked 'faster' and the time signature is 2/4. The score shows a cluster sound from F to C on the piano, followed by a glissando effect.

Example 43. Measures 104-107.

***Dohng-dohng* (1994)**

Composed in 1994, *Dohng-dohng* was commissioned for the *Singers Group Life and Dream* in Seoul, Korea. *Dohng-dohng* is called a calendar song; it consists of parts corresponding to the twelve months from January to December plus an introduction and a postlude. *Dohng-dohng* has a mixed choir with piano and the Korean traditional percussion, *Jing*.

Text

There are two streams of traditional poetry in Korea: *Hanshi*, poems in Chinese characters following rules of Chinese prosody, and the other is Vernacular. Whereas the *Hanshi* is for reading and meditation and includes contents to bring about edifying insights, the Vernacular is for singing and includes contents for merely entertaining. As a kind of Vernacular, *Koryŏ Kayo* is old Korea's finest poetic achievement, a perfect blend of culture and entertainment. *Hangga* is a poem written with *Hyangchal*, an archaic writing system in Korea from the Three Kingdom era to early *Koryŏ*. After it went into decline, *Koryŏ Kayo* emerged as a Vernacular literature. It was handed down by the word-of-mouth tradition and was published only after the invention of Korean script in 1443. Since *Koryŏ Kayo* was handed down by tradition, it evolved into various versions. As a result, it is hard to establish what is the original manuscript and if it exists at all. In addition, *Koryŏ Kayo* dominated the collective aspect of folk singing and individual creative work rarely happened.

As a poem, it includes contents of humor, abandonment, and a description of feelings. The subjects of *Koryŏ Kayo* are an intense love story, the sadness of parting, and more practically, the participation in public activities with a tough spirit for life's sake. Three-line stanzas are dominant in *Koryŏ Kayo* but line metric structure varies. One significant feature of *Koryŏ Kayo* is a refrain between stanzas. A general characteristic of *Koryŏ Kayo* in *Dohng-dohng* is that it includes a great number of stanzas and refrains. What it exudes as a calendar song is exotic. Its subject matter focuses on the parting of lovers and describes the plaintive yearning for a lost lover differently through the changing seasons.

The general content of *Dohng-dohng* consists of blessing and love. However, it also provides laudation, eulogy, resentment, heartbreak, and longing for lovers he left for her prior to the twelve months. Therefore, *Dohng dohng* conveys the ultimate experience of a sorrowful heart of those women who have lost lovers. It simultaneously provides an ambivalent expression of admiration and laudation with heartbreak and bitter feeling, struggles of loneliness with pity, and abandonment and consideration of the self with a devout wish for an accompanying lover.

Kevin O'Rourke, a professor emeritus of English literature at *Kyunghee* University, Seoul, presents the following about *Dohng-dohng* in his book, *The Book of Korean Poetry*:

Tongdong"[*Dohng-dohng*] is a love song, the lament of a woman abandoned by her lover. Her grief is depicted month by month. The commentators seem to think it was not the work of any single author but was most likely a popular song. The title "*Tongdong*," taken from the refrain, is variously interpreted as the beat of a drum (*tungtung*) or as the comic flitting of a man and woman in amorous play. It has been suggested that the lover is dead on the basis of verse seven, where ritual offerings are made to the dead, and verse eight, which says that Ch'usŏk (Korean's great harvest festival) without the beloved is not a festival at all. Such a restricted interpretation radically changes the dramatic content of the poem and the quality of the grief expressed. Verses seven and eight, in fact, can be explained easily in terms of annual customs.³⁷

Structure

The structure of *Dohng-dohng* presents both Chaconne and Passacaglia genres with variations of style based on a modified theme (see Table 5). *Dohng-dohng* can be divided into twelve parts plus an introduction and postlude; it is 6'39" long for the full work. The introduction, from measures 1 to 11, starts with the proclamation of the

³⁷ Kevin O'Rourke, *The Book of Korean Poetry* (Iowa City: University of Iowa Press, 2006), 26.

narrator glorifying her lover. *Jing*, the traditional Korean percussion, is inserted within that proclamation. Then follows slow *basso ostinato* in d minor key for four measures as a feature of Passacaglia. In part I, from measures 12 to 23, under repeated *basso ostinato* in the men's section, altos take the theme. In part II, from measures 24 to 35, the theme is in the alto and soprano sections as a duet over a *basso ostinato*. Part III, from measures 36 to 47, is the same as part II. There are several rhythm subdivisions based on the theme in the fourth and fifth intervals between sopranos and altos in parts II and III. Parts IV and V are the shortest parts of all, only four measures each, with no refrain. In part IV, from measures 48 to 51, the time signature changes to 6/8 and the harmony of *basso ostinato* totally changes. Sopranos take the theme here and other sections support it with various harmonic changes including long appoggiatura, added tones, and successive French 6th chords. In Part V, from measures 52 to 55, the time signature remains at 6/8 but the harmony of *basso ostinato* returns to the theme. As a duet, sopranos and altos take the theme again, whereas the men's section maintains the *ostinato* figure with different rhythms. Part VI, from measures 56 to 63, is similar to part V but the primary refrain follows after the theme, presenting sopranos and altos with primary time signature 3/4. Especially, *basso ostinato* is still presented as four measures of tenors and basses but expands to the women's parts; it anticipates a change away from *basso ostinato* between men and woman in the next part. In part VII, from measures 64 to 75, the *ostinato* figure is presented by the sopranos and altos, and the men's parts take the theme. Part VIII, from measures 76 to 116, is the longest of all. The time signature changes to 2/4 and the tempo changes to Allegro; this part provides the only tempo change in the overall performance. Whereas sopranos take the expanded modified theme, other sections

support them with a simple and repeated rhythmical pattern but harmonically, the French 6th chord notes occasionally switch positions or inversions. At the end of this part, the primary refrain follows, the time signature returns to 3/4, and the tempo returns to the primary tempo but moves to a new key, c minor. Part IX, from measures 117 to 128, has a soprano solo with no accompanying section. However, at the end of this part, the chorus and piano join in as *ostinato* with a new key, Bb minor. In part X, from measures 129 to 140, tenors take the theme and other sections support them with an *ostinato* figure. In part XI, from measures 141 to 154, there is a homophonic style without *basso ostinato* including the primary refrain at the end of the part. In part XII, from measures 155 to 166, the theme and *ostinato* are presented in the women's and men's sections alternately for each of four measures following the primary refrain. The postlude, from measures 167 to 183, presents an extended refrain with successive French 6th chords.

Table 5. Structure of *Dohng-dohng*

Part	Theme	Measures of part	Measures of Refrain	Time Signature	Key
Introduction	Narrator	3 (1-3)	8 (4-11)	3/4	Dm
1 (Theme)	Alto	8 (12-19)	4 (20-23)	3/4	Dm
2 (Var.1)	Duet (Alto/ Sop.)	8 (24-31)	4 (32-35)	3/4	Dm
3 (Var.2)	Duet (Sop./Alto)	8 (36-43)	4 (44-47)	3/4	Dm
4 (Var.3)	Soprano	4 (48-51)	0	6/8	Dm
5 (Var.4)	Duet (Sop./Alto)	4 (52-55)	0	6/8	Dm
6 (Var.5)	Duet (Sop./Alto)	4 (56-59)	4 (60-63)	6/8, 3/4	Dm
7 (Var.6)	Tenor/Bass	8 (64-71)	4 (72-75)	3/4	Dm
8 (Var.7)	Soprano	37 (76-112)	4 (113-116)	2/4, 3/4	Dm
9 (Var.8)	Soprano Solo	8 (117-124)	4 (125-128)	3/4	Cm
10 (Var.9)	Tenor	8 (129-136)	4 (137-140)	3/4	Bbm
11 (Var.10)	All four sections	10 (141-150)	4 (151-154)	3/4	Bbm/Dm
12 (Var.11)	All four sections	8 (151-162)	4 (163-166)	3/4	Dm
Postlude	All four sections		17 (167-183)	3/4	Dm

Texture

Since the structure of *Dohng-dohng* presents Chaconne, the homophonic style dominates overall. As repeated *ostinato*, the harmony is consistent, and modified themes appear in different sections. Only in part IX is there a soprano solo as in a monophonic style.

Harmony

Dohng-dohng has combination materials through Lee's preferred and implication of all possibility from periods resulting in various harmonic characters such as French 6th chords, altered chords, whole-tone scale, *Saeya*- scale, tri-tones, chromatic scale, and triads. The harmony of the *ostinato* is used throughout and is further developed in some of *Dohng-dohng* parts. For four measures, *ostinato* remains in the d minor key and is intensified using the d note as a pedal point. *Ostinato* starts the tonic of d minor with two added notes, C and E, following the first inversion of e7. Through the French 6th, *basso ostinato* approaches dominant A7. However, right before dominant, it makes another French 6th, resulting in perfect fifth and diminished fifth simultaneously happening as polychords (see Example 44).

musical score for Example 44, *Basso ostinato*. The score includes vocal parts (T. and B.), piano accompaniment, and a detailed harmonic analysis section. The analysis section shows the progression of chords: d:i, (i), and V. It also identifies a "Passing Note" and an "Ab=G# Enharmonic" relationship. The piano accompaniment features a "Pedal point" in the bass line. A callout box points to the piano accompaniment in measure 55, identifying it as "Fr. 6th and V7 of D".

Example 44. *Basso ostinato*

Another example of poly chords, dominant and French 6th, appears in measure 55. While the last note of the soprano section takes the note Eb, the last note of the tenor section takes the note E. In addition, the last notes of accompaniment are the notes, A, C#, Eb, E, and G, resulting in two chords sounding simultaneously (see Example 45).

Example 45. Measures 53-55

Fr. 6th

dominant of E

Example 45. Measures 53-55

There is a successive French 6th in measures 50 and 51 following a primary d minor key through polychords, dominance of d minor, and French 6th of G, as has been mentioned (see Example 46).

Example 46. Measures 50-52

Fr. 6th Fr. 6th Fr. 6th V7, Fr. 6th / D

Example 46. Measures 50-52

Inserted successive altered chords between two French 6ths evoke an extraordinary harmonic atmosphere from measures 127 to 128 (see Example 47).

126

S. *pp* <시월> 아으 아으

A. *pp*

T. 동 동 동 동 이 다 리 동 동 시 월 에

B.

126

Fr. 6th Altered, Altered, Fr. 6th

Example 47. Measures 126-129

From measures 56 to 59 under the *ostinato* with tenors and basses, sopranos take the theme and altos descend and ascend on a chromatic scale, resulting in various intervals compared to or related to the sopranos. Therefore, those sounds are unanticipated. This technique is one of Lee's favorites to create his own unique sound sense (see Example 48).

56 <유월>

S. 유 월 보 름 에 베풀 어 버 린 빛 이 네 돌 보 아 주 시 는 님

A. 유 월 보 름 에 베풀 어 빛 이 네 돌 보 아 주 는 님

T. 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

59 잠 간 이 나 따 랐 음 네

S. 잠 간 따 랐 네

T. 동 동 동 동

B. 동 동 동 동

descending and ascending chromatic progressions

Example 48. Measures 56-59

From measure 102, an unexpected key shift is presented. It runs with the French 6th, adding the note F in bass, which will be the subdominant of c minor, a new key in measure 113, and anticipating cadence with note G as dominant of c minor. For long dominant measures, an accompanying part ascends using a chromatic scale, resulting in an exciting and intensive sound from measures 108 to 112 (see Example 49).

Example 49. Measures 98-113

The musical score is in Korean and features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked "Tempo I". The score includes lyrics in Korean and English. A box labeled "F: subdominant of C" points to the piano accompaniment in measure 102. Another box labeled "dominant of C" points to the piano accompaniment in measure 106.

Example 49. Measures 98-113

There is whole-tone scale from measure 148 and 149 following French 6th chords for A. In addition, the tenor line imitates the soprano line but with extended rhythm (see Example 50).

146

S. 슬픈 일 보다 더함이여 고운 이 들 갈 랑 저 한 사 람 썩 지 내 누

A. 슬픈 일 보다 더함이여 고운 이 지 내 누

T. 슬픈 일 보다 더함이여 고운 이 지 내 누

B. 슬픈 일 보다 더함이여 고운 이 지 내 누

whole-tone scale: Gb E D C Bb Ab

whole-tone scale: Db B A G F E instead of Eb

Example 50. Measures 146-149

In addition, the other spot of whole-tone scale is in measure 174 and all six notes spread in all sections (see Example 51).

171

S. 동 동 이 다 리 동 — 동 내 님 — 맞 네

A. 동 동 이 다 리 동 — 동 내 님 — 맞 네

T. 동 동 이 다 리 동 — 동 내 님 — 맞 네

B. 동 동 이 다 리 동 — 동 내 님 — 맞 네

whole-tone scale: Ab Bb C D Gb

Example 51. Measures 171-174

Music and Text Relationship

Dohng-dohng presents depictions about a woman's feeling for her lover month by month (see text in Table 6). Symbolic and figurative keywords related to events of custom represent her grief and heartache in each month. From parts I to III, there is a simple main theme, two four-bar long phrases following a refrain, resulting in the presentation of three verses with the same music but different texts. In part I, her gloom regarding her sad situation and her solitude are sung by the alto part with conjunct motion including a chromatic line--the symbolism of a frozen stream being used figuratively. In part II, praises of his distinguished personality are sung using words describing a lantern brightly hung on high on lantern day in the full moon of February in the lunar calendar. In part III, his praises are again sung and his return to her anticipated. The cold winter, the coming of azaleas in the spring, the many plants and animals having awakened from hibernation, and migratory birds returning from annual migration are ideas to depict the woman's wish to meet with him soon.

Despite her devout wish and the positive words earlier, in part IV her piteous condition continues to be sung. Disappointed at the result, the tempo and time signature changes are provided and harmony is more complicated. There is a recitation style supported by successive French 6th chords in the soprano section to express resentment to his not coming back to her even though an oriole returns due to the seasonal regularity of nature. As the word-painting type, the soprano section takes repeated notes with triplet figures to imitate the sound of the oriole (see Example 52).

Table 6. Text of *Dohng-dohng*

Part	Korean	English
Intro.	덕을랑 뒷 배로 받자웁고 복을 랑 앞배로 받자 하노니 덕이여 복이여 나옵십시오 아으 아으 동동 동동이 다리 동동	Virtue I offer to the spirits, blessing I offer to my love. Come and offer virtue and blessings <i>Ah, ah tong-dong-da-ri.</i>
I	정월의 냇물은 아! 얼어 녹으련데 세상에 태나시는 몸이여 홀로 지내누나 아으 아으 동동 동동이 다리 동동	First month streams freeze and thaw by turn. Born into the world, I'm doomed to live alone. <i>Ah, ah tong-dong-da-ri.</i>
II	이월 보름에 아! 높이컨 등불이라 만인을 비치실 얼굴이로다 아으 아으 동동 동동이 다리 동동	Second month, full moon: Lantern Brightly hung on high, You shine on all the people. <i>Ah, ah tong-dong-da-ri.</i>
III	삼월 지나며 핀 아! 늦봄의 달래 꽃 남의 부러워 할 모습 지냈구나 아으 아으 동동 동동이 다리 동동	Third month, last days; already Azaleas fill the mountain: Born with a beauty The world will envy. <i>Ah, ah tong-dong-da-ri.</i>
IV	사월을 잊잡고 아! 께꼬리 찾아 왔네 룩사님은 무슨 까닭으로 옛날을 잊고 계심이여 아으 아으 동동 동동이 다리 동동	Fourth month: the orioles Never forget to visist. Why, why, my ranking love, do you forget the days of old? <i>Ah, ah tong-dong-da-ri.</i>
V	오월 오일 아! 단오날 아침 천년 길이 사실 약이나 바치나이다 아으 아으 동동 동동이 다리 동동	Fifth month, fifth day: I offer you Tano morning medicaments: May you live a thousand years. <i>Ah, ah tong-dong-da-ri.</i>
VI	유월 보름에 아! 벼랑에 버린 빗이네 돌보아 주시는 님 잠깐이나 따랐음네 아으 아으 동동 동동이 다리 동동	Six month, full moon. I follow a while The comb cast from the cliff, In the hope my love will look back. <i>Ah, ah tong-dong-da-ri.</i>
VII	칠월 보름에 아! 백종을 불리어두고 내님과 한 곳에 가고자 원을 비옵나이다 아으 아으 동동 동동이 다리 동동	Seventh month, full moon : I lay out offerings for the dead. I offer my prayer: May my love and I go together. <i>Ah, ah tong-dong-da-ri.</i>

Table 6 continued

Part	Korean	English
VIII	팔월 보름 아! 가윗날이지만은 님을 모시고가네 오늘이 가윗 날이라 내님 모시고가리 아으 아으 동동 동동이 다리 동동	Eight month, full moon: it is the Ch'usŏk Harvest Festival. Only with my love is it a festive day for me. <i>Ah, ah tong-dong-da-ri.</i>
IX	구월 구일에 아! 약이라 먹는 황화꽃이 집안에 드니 세서가 저물었도다 아으 아으 동동 동동이 다리 동동	Ninth month, ninth day: The yellow chrysanthemums bloom within: they are for medicinal purposes; time makes everything indistinct. <i>Ah, ah tong-dong-da-ri.</i>
X	시월에 아! 저미는 보로쇠 갈구나 깎으신 후에 지니실 한 분이 없구나 아으 아으 동동 동동이 다리 동동	Tenth month. A lime tree chopped in pieces. My love will not treasure a cut tree. <i>Ah, ah tong-dong-da-ri.</i>
XI	십일월 봉당 자리에 아! 한삼 덮고 누워 슬픈 일보다 더 함이며 고운 이들 갈라져 한 사람씩 지내구나 아으 아으 동동 동동이 다리 동동	Eleventh month: I lie on a dirt floor, hemp my bedcover. Burning sorrow is my lot, divided from my lovely love. <i>Ah, ah tong-dong-da-ri.</i>
XII	십이월 봉자 나무고 깎은 아! 소반의 저와 같아라 님 앞에 가지런히 놓으니 손이 갖다 무는군요 아으 아으 동동 동동이 다리 동동	Twelfth month. Chopsticks cut from pepperwood, laid on a tray at an angle for my love. A stranger puts them to his lips. <i>Ah, ah tong-dong-da-ri.</i>

50 <오월>

S. 록사님 은 무슨까닭으로— 옛날을 잊고계심이여 오월 오월

A. 동 동 이 다 — 리 오월 오월

T. 동 동 이 다 — 리 동 동 동 동

B. 동 동 이 다 — 리 동 동

Example 52. Measures 50-52

Part V, set during May, presents a prayer for her lover's longevity. *Dan-o*, on the 5th of May, is one of the famous festival days in the Korean lunar calendar. In the early morning of *Dan-o*, people customarily delight in taking the spring water or medicaments because those might allow them to live a thousand years. She also offers medicaments with a prayer for him to live long. This part presents a declarative recitation style by the soprano and alto sections as a duet using the fourth interval with lively rhythm related to the excitement of the festival, *Dan-o* (see Example 53).

53

S. 단오—날—아침 천년 길이사실 약이나바 치나—이 다

A. 단오 날 아침 천년 길이사실 약이나바 치나—이 다

P4

Example 53. Measures 53-55

The chorus in Part VI sings of her pessimistic condition as if she were a comb cast from the cliff. Part VI is set during the customary festival of *Yoo-do*, the full moon of June in the lunar calendar. People delight in washing their bodies in a clear stream toward the east because this custom might bring them good health and a fruitful harvest in the fall. However, she depicts herself as a comb cast away by someone who washed and left. Altos depict her wretched life using the descending and ascending chromatic scale, resulting in a changing harmonic progression between the altos and other sections (see Example 54).



Example 54. Measures 56-59

In part VII, her desire and prayer to go after him are sung. Its setting is the customary event of *Back-Jong*, the full moon of July in the lunar calendar. People have sacred rites using 100 cereals and fruits to try to alleviate the boredom of cultivation and to get rest for their bodies through vacations during the farmer's busy season. Uncommonly, tenor and bass parts take the main theme to appear as hardened farmers.

In part VIII, the chorus sings of her solitude without him during *Ch'usŏk*, the Korean Thanksgiving Day in the lunar calendar. *Ch'usŏk* is the biggest peasant festival holiday in Korea. People go to their hometowns to see their families and practice ancestor

worship, offering food from the harvest in a large banquet display. However, in contrast to her neighbors, she is alone. Since *Ch'usŏk* is a biggest festival holiday, this part is the longest and has the most unique atmosphere of all. Paradoxically, this part evokes the celebratory mood of *Ch'usŏk* using a light tapping rhythm and a changing time signature. Meanwhile, the main theme is extended by the soprano section singing her ominous feelings, resulting in a contrast in moods happening simultaneously (see Example 55).

78

S. 팔 월 - 보 름 -

A. 동 동 동 동 동 동 동 동

T. 동 동 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

Fr. 6th

Example 55. Measures 78-81.

To reflect her imminent yearning for him, the soprano part reaches the highest note of all, Bb, with interjection from measures 102 to 105 (see Example 56).



Example 56. Measures 102-105

Part IX presents her deepest loneliness without him. It is the day of *Joong-Yang*, the 9th of September in the lunar calendar. People delight in making rice cakes with chrysanthemum blooms, having a feast, and taking a trip to view scarlet maple leaves in the fall. All the same, she is alone even though chrysanthemum blooms fill up her house. Therefore, only a soprano soloist sings the main theme with no instrumental accompaniment and no chorus parts to accentuate her feelings.

From parts X through XII, the simple main theme is returned. However, notes are added and the theme is more chromatic and complicated, representing her unutterable weariness in body and mind through past months of the year. In addition, a new key, transformed during the soprano solo in part IX, Bb minor continues in parts X and XI, and then moves to the primary key, d minor in part XII. In part X, the chorus sings remorsefully about her abandoned love and singing figuratively of a lime tree. Whereas a lime tree brings forth fruit in October, a branch broken off of the tree reflects her situation. In part XI, the chorus sings of a lonely life in her lover's absence in the cold winter season. Even though a hemp comforter covers her in winter, her sorrow is reflected with successive French 6th chords (see Example 57).

Part XII sings of the vicissitudes of her life due to the unfulfilled love using the main theme with added nonharmonic tones. While women sing of her desire, chopsticks made for him are dropped figuratively, indicating his loss; the men sing of the practical

impossibility of her seeing him again, while a stranger emerges and picks up the chopsticks up.

The postlude repeats the refrain with long successive French 6th chords and nonharmonic tones to emphasize the difficulty of being abandoned to her doom.

142

S. 봉 당 자 리 에 아! 한 삼 뿔 고 누 - 워

A. 둥 아! 한 삼 뿔 고 누 워

T. 십 일 월 아! 한 삼 뿔 고 누 워

B. 둥 아! 한 삼 뿔 고 누 워

Fr. 6th Fr. 6th Fr. 6th

146

S. 슬 픔 일 보 다 더 함 이 여 고 운 이 들 갈 랑 저 한 사 람 썩 지 내 누

A. 슬 픔 일 보 다 더 함 이 여 고 운 이 지 내 누

T. 슬 픔 일 보 다 더 함 이 여 고 운 이 지 내 누

B. 슬 픔 일 보 다 더 함 이 여 고 운 이 지 내 누

Fr. 6th whole-tone scale

150

S. 나

A. 나

T. 나 아으 아으 둥 둥 둥 둥 이 나 워

B. 나 아으 아으 둥 둥 둥 둥 이 나 워

Fr. 6th

Example 57. Measures 142-153

Korean Traditional Elements

Dohng-dohng starts by shouting invocation for virtue and blessing with *Jing*, a percussion instrument. Invocations such as this can be seen in Korean folk activities such as *Jwibullori*--setting fire to fields and *Jeeshinbapgi*--walking back and forth on the ground in the full moon of January in a lunar calendar. Those folk activities, mainly for the purpose of good health, safety and blessings in a year, are accompanied by a percussion group for farmer music. Before the activities, the percussion group plays a warm up prior to their performance. One of percussion group shouts for well-wishes and announces the beginning of activities.

Lee always asks the tenors to sing falsetto in the ostinato with a dynamic indication of piano. This style of singing is greatly influenced by style of *Heesung* or *Sesung* from *P'ansori*. The vocal range of Korean traditional music is narrow, from a Bb3 to E5, and the vocal score has no separately published edition of one work for diverse range levels. Otherwise, every singer sings with the same range whether woman and man, high and low. Therefore, the singer for traditional music uses *Heesung* or *Sesung* for high ranges.

Musical Techniques from Avant-garde

In part VIII, there is mirror style used in the soprano section. The pitch and rhythm from measures 86 to 93 are the same if those measures were to run backwards from measure 94 to 100. During eight measures from 86 to 93, the melody goes down from A5 to A4 and then returns to A5 exactly with same music for the same duration but with a different text. In addition, the divided lower soprano implies horizontal French 6th chords (see Example 58).

86
S. 아 — 가 윗 날 이 지 만 은

90
S. 녀 을 모 시 고 가 네 녀 을 모 시 고 가 네

94
S. 오 늘 이 가 윗 날 오 늘 이 가 윗 날
Mirror style: backward to Ab with horizontal French 6th

98
S. 오 늘 이 가 — 윗 날! —

Example 58. Measures 86-101

In part XII, the composer uses non-harmonic tones, appoggiatura, chromatic passing tones, and the interval of the augmented fourth, resulting in a very complicated melody (see Example 59).

154
S. <십이월>
App. 십 이 월 봉 자 너 무 로 각 은 아! 소 반 의

158
S. 저 갈 아 라

158
T. 동 동 녀 앞 에 가 지 린 히 놓 으 니 손 이 갓 다 무 는 군
A4 A4

162
T. 요
Chromatic passing tone

Example 59. Measures 155-162

CHAPTER IV

SUMMARY AND CONCLUSION

Summary and Conclusions

It is clear that Young-Jo Lee melds an oriental atmosphere with Western practices through his representative choral works, *Kyung*, *Wol Jung Myung*, *Nong Moo*, and *Dohng-dohng*. Lee borrows Korean traditional sources, i.e., ornamentation, extended phrasing with vibrato, traditional Korean rhythm patterns, and traditional instruments, but also employs the avant-garde techniques of tone clusters, augmented chords, polychords, polytonality, improvisation, and *Sprechgesang*. The result is the creation of a new sound from diverse musical styles that also maintains its own musical integrity. In the selection of his poetry, Lee considers its accessibility for the audience. All texts from the four works are based on Korean traditional poetry, primitive Vernacular contents, and shamanism. Lee creates suitable harmonies and uses text-painting to communicate the meaning of words.

Lee considers the mystery of ancient Korean traditional music as a motivation for the creation of *Kyung*. Lee selected texts from *Bul-Kyung* and the shaman language. A double male chorus is divided into a maximum of eight parts with largely polyphonic texture. *Kyung* employs the primary features of traditional Korean vocal music such as long sustained meditation phrases using ornamentation with both a fast and slow vibrato. In addition, *Kyung* develops imitation using techniques such as *stretto* and canon, and

approaches the climax through improvisation and *Sprechgesang*. The harmony of *Kyung* frequently presents a traditional *Saeya*-scale and perfect fifth intervals. Also, *Kyung* employs unanticipated harmonic progressions by moving chromatically one part against another. Although accompanied, the piano plays only two notes, E and A, simply repeated, as a reminder of the monks' chant. In addition, three Korean traditional percussion instruments create a meditative effect.

Wol Jung Myung is written for unaccompanied men's chorus, with the structure based on the *Shijo*, and can be divided into three parts. Each part has different texture and musical style. *Wol Jung Myung* has many features of *Shijo*: long sustained phrases, the use of *Saegimsae* at the end of phrase, slower tempo, simple melody, regular rhythm, and wide vibrato. The use of falsetto is to express the timbre of Korean traditional instruments. As a fixed poem, *Shijo*'s structure influences *Wol Jung Myung*. Since *Shijo* strictly requires three fixed characters in the beginning of the final *Chang*, *Wol Jung Myung* approaches the climax in this point. Lee musically depicts this using contrasting dynamics and chordal clusters. The harmony of *Wol Jung Myung* frequently uses parallel fifths, resulting in a sense of emptiness and a meditative atmosphere. *Wol Jung Myung* has no bar lines nor time signatures and text separation.

Using Lee's own poem, *Nong Moo* describes a scene of a farmer's life in Korea. *Nong Moo* uses the fundamental rhythmic colors of traditional farmer's music and utilizes five Korean traditional percussion instruments. In addition, *Nong Moo* employs onomatopoeic "words" played by the Korean percussion instruments of the farmer band and *Samulnori*. The most obvious feature of the farmer band and *Samulnori* is the alternating rhythmic pattern of *Jangdan* between the chorus and percussion instruments.

Composed in a through-composed style, *Nong Moo* can be divided into three parts with a slow tempo in Part II. The harmony of *Nong Moo* has various nonfunctional harmonies such as tri-tone, whole-tone, added chords, polychords, escape notes, and unexpected harmonic progressions.

Based on *Koryŏ Kayo*, old Koreans' finest poem, *Dohng-dohng* is composed to match the features of *Koryŏ Kayo*. Since it is a calendar song, *Dohng-dohng* has style variations for each movement representing the months of the year and uses *basso ostinato* for a refrain. The harmony of *Dohng-dohng* employs the use of French 6^{ths}, altered chords, whole-tone, chromaticism, *Saeya*-scale, polychords, tri-tones, and triads. To express the flavor of Korean traditional instruments, *Dohng-dohng* uses falsetto in the tenor section. Also, *Dohng-dohng* uses the *Jing* with a shouted invocation of blessing based on Korean folk activities. To express the sense of the contemporary, *Dohng-dohng* uses experimental forms of structure and harmony. For example, *Dohng-dohng* has a mirror style in the soprano melody, exactly with the same music and duration. In addition, complicated melodies are given through the use of non-harmonic tones and frequent use of successive French 6th chords emphasizes and expresses the meaning of the texts.

Clearly, Lee's four choral works mesh Korean traditional resources and Western music techniques. Lee uses traditional resources from the unique features of Korean traditional cultures that provide characteristic inspiration as well as Korean traditional texts and musical instruments. Further, Lee uses theoretical European techniques and has a unique consideration for the developed sense of the contemporary audience. As a conductor, the researcher experienced those facts by researching Lee's four choral works

and performing three of the four works during this research. It is believed that Lee's choral works will be high-quality repertoires for choral conductors and could comprise new artistic discoveries for musicologists and composers.

Need for Further Study

It is the author's recommendation to suggest more studies related to Lee's choral works. Lee has been particularly productive in choral music composition. Other choral works that do not involve with Korean traditional resources would be a reasonable starting point. Such studies would reveal other characteristics of his music and promote a greater understanding of his musical preferences. Lee prefers not to limit the possibility of harmonic progression. Therefore, researching how this reflects Lee's works on the harmonies from post-romanticism in what Lee mentioned in his interview would be an interesting subject. The study of his use of *Seagimsae*, ornamentation of Korean traditional music, would be a reasonable topic since it is a significant feature of Korean traditional music. Lee prefers using *Seagimsae* in a far different manner than that which is understood by Western musical application.

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APPENDIX A

INTERVIEW WITH THE COMPOSER, YOUNG-JO LEE

Interview with the Composer, Young-Jo Lee

Place: Tallyn's Reach Library in Aurora, Colorado

Taehyun Kim: What was the general idea throughout each of the choral work?

Composer: I have always considered harmony because the harmony is limited in traditional Korean music. Therefore, I enjoy accepting various harmonies from functional to twentieth century and often use poly chord(s) and French 6th chord(s) to create different timbre. However, even though I try to use an ambiguous tonal system, I always keep close to one key. In my opinion, if a performer finds it hard to enjoy the work, we can't expect any impression from audiences. In addition, we have an inconvenience to sing in the Korean language because it has originally delivered complaints through phonetically situation. In that case, I absolutely change the texts. We have excellent rhythm patterns and special melodies in traditional Korean music, so I enjoy using or modifying those things to new music items. The matching between text and music is the best element to deliver the message to the audience, so I consider the technique of text painting. In addition, I consider giving specific symbols in the accompanied part, not just the simple part.

Taehyun Kim: Could you tell me about your four choral works, *Kyung*, *Wol Jung Myung*, *Nong Moo* and *Dohng-Dohng* including reasons for composing?

Composer: First, the contents of Verse of Disgrace and Repentance in *Kyung* are similar to the Ten Commandants in the Bible. The musical structure is influenced from unaccompanied works of Palestrina and Byrd. In temples, I was fascinated and interested in *Beompae* and Chant by the monk. I felt silence and primitive freedom as like *P'ansori*. *Kyung* is divided into eight lines. They move very flexibly and then develop individually, resulting in various timbres. *Kyung* has triadic harmonies in some spots to give relaxation but it never resolves to functional harmony. *Kyung* was composed for my graduation recital in 1975. Second, as a structure of *Shijo* (Song of Poem), *Wol Jung Myung* can be divided into three parts. In part I, there is a monophonic style as in *P'ansori*. In part II, there is a polyphonic style as in a duet. In part III, there is a homophonic style with complicated texture. In general, *Wol Jung Myung* has a highly condensed texture. *Wol Jung Myung* has different structure and feeling but it is one body as like black bamboo. Black bamboo has knurs and each knur has scratches. I feel that aspect is the vitality of nature. I use random ornamentations to express vitality vividly in each section, and end each work with humming. *Wol Jung Myung* was commissioned for the chorus of the National Theater in Seoul, Korea in 1983. Third, *Nong Moo* was commissioned for the concert choir of Yonsei University for its one hundred anniversary celebration and to perform at a concert in the U.S.A in 1985, so I tried to use indigenous elements such as, rhythms and added harmonies. Especially, since it uses pentatonic harmonies, I add the second degree into fourth or fifth interval to not only cover emptiness but also add tension. Last, I was very interested in the text of *Dohng-dohng* because it includes humor in our life and operatic elements. *Dohng-dohng* was

commissioned for the singers group *Life and Dreams* in Seoul Korea in 1994. I set *basso ostinato* as central pillar of the whole work and set it between each month. The structure was influenced by piano sonata no. 8 in c minor by Beethoven.

Taehyun Kim: Your father, Heungryul Lee, was the first generation of Korean composer to adopt western music practice. Could you tell me briefly how western music has developed in Korean music from the time of your father?

Composer: Before western music was introduced, there was traditional Korean music in Korea. As the first generation of Korean composer to adopt western music practice, my father and his composer colleagues were fascinated by the tonal system; major and minor without knowing the modal system. They composed mainly simple melodies and harmonies accompanied by pianoforte. Since the end of the World War II, in 1950, the Korean composers have tried to study abroad to get new techniques. My old brother, Young-Uk studied composition. His composer colleagues actually went to Germany and studied various twentieth century compositional techniques. Unfortunately, they skipped post-romanticism and the music of Wagner, Weber, Bruckner, Mahler, and Strauss and reached out to the music of Schonberg, Ligeti, and Stockhausen. They missed a variety of tonal music before atonal and radical reputation to absorb in education or public in Korea. Since the Seoul Olympics in 1988, the culture of the world has changed to trends of unions in each country. In addition, many international musical events were held in Korea, resulting in the recognition of many of Korea's talented singers and instrument. By that time, composers including myself tried to integrate traditional Korean music and Korean literature resource into Western music and cultures.

Taehyun Kim: In short, what about "OUR MUSIC" can you say?

Composer: Our music I can say means using our own language, relating our structure of building, relating to shape, line, and the appearance of our clothes. With those resources, we must consider how to integrate between two different styles, our music and western music. In addition, we must reflect the sense of present time. We have excellent rhythmic patterns and elaborate ornamentations in traditional Korean music. We have to keep them integrated with western musical theories and techniques.

Taehyun Kim: The texts of your choral works mainly use the Korean language. Do you have any plans to compose new choral works with liturgical texts as those found in Latin motets or the mass? The reason I ask you is that Korean is difficult for foreign performers.

Composer: It is true that there are few choral repertoires in Korea now. Most choral works are translated songs. I wrote a *Stabat Mater* that used Latin text. By the way, I have a mission statement: develop our music with our language because we have worthy text resources. There are already a number of works using Latin liturgical texts. A composer must create "the Newness". I am concentrating upon creating our music with our textual resources. In fact, I am not interested in your suggestion currently and it will be brought out risk through heterogeneity. As a composer and educator, I want to

finalize our music and that I have studied and focused so far and activate foreign performers to sing Korean naturally. I am eager to take to the education of traditional Korean music, improvement of traditional Korean instruments, and encouragement to Korean composers using traditional Korean materials.

Taehyun Kim: Do you have any thoughts, or would like to share any of your ideas to musicologists, choral conductors and choral composers?

Composer: Some people ask me why you mention more Korean style, more western style in twentieth century. Culture and art is self-expression. In addition, that culture and art are not dependent but are reciprocal. Culture and art have to exchange and share equally well. Culture and art includes national identity. Each national culture and art has to have properties and repertoires. We have to consider improvements to share with others' culture and arts. The purpose of instruments in Asia is for meditation, so it is does not fit a western public place. In this case, we need to consider western audiences and study how to improve to fit the sense and trend of times.

APPENDIX B

A COMPLETE LIST OF YOUNG-JO LEE'S MUSICAL WORKS

A Complete List of Young-Jo Lee's Musical Works

(As of March 2012)

Orchestral Works

"Buddhist Dance" (2011)
 "4 Arirang" Variations for String Orchestra (2010)
 "Muni" (Pattern) (2008)
 "Daehagigok" (Big Stream) (2007)
 "Farewell" Fanfare for Horn Ensemble (2007)
 "Sumjip Agi" (Ireland Lullaby) Fantasy (2007)
 "2 Arirang" Variations for String Orchestra (2003)
 Requiem for String Orchestra (2002)
 Opera "Whangjinie" Suite (2002)
 "Sori" for Symphonic Band (1997)
 "Goblin Dance" (1996)
 "Jamyunggo" (Alert Drum) (1983)
 "Jukbuk" (Red Wall, a place of China) (1979)

Concerto Works

"Jowoo" (Meet) for Violin and Orchestra (2010)
 "Winter Tree" for Oboe and Orchestra (2006)
 "Concerto for Piri" (added 2 more movements to original work) and Orchestra (2000)
 "Concerto for Piri" (Korean Traditional Oboe) and Orchestra (1998)
 Barcarole for Cello and Orchestra (1998)
 "Love Song" for P'ansori (a long dramatic song) and Orchestra (1998)
 "Oriental Meditation" for Daekeum (Korean Traditional Bamboo Flute) and Orchestra (1982)

Chamber Works

String Quartet "Arirang (Korean Folk Song)-Rasa Sayang (Malaysia Folk Song)" (2011)
 "Arirang-Sakura (Cherry Blossoms) I" for 2 Violins and 4 Hands Piano (2011)
 "Sesi Nori: (Play with Three) for Oboe, Cello and Piano (2010)
 "4 Arirang" Variations for Viola Ensemble (2009)
 "Sesi Nori: (Play with Three) for Clarinet, Cello and Piano (2009)
 "Arirang" for 3 Guitars and Korean Traditional Ensemble (2008)
 "Sinawi" (Improvisational Ensemble) for 3 Guitars and Korean Traditional Ensemble (2008)
 Sound Design for Violin, Viola, Cello and Piano (2007)
 "Farewell" Fanfare for Horn Ensemble (2007)
 "Yul" (a Writing Brush) for Percussion Ensemble (2004)
 "Yool" for 3 Percussion Players (2004)
 "Miro" (a Maze) for Violin, Viola, Cello and Piano (2003)
 "Nori" (Play) for Percussion (2003)

“Sesi Nori” (Play with Three) for Violin, Cello and Piano (2003)
 Duo for Cello and Daekeum (Korean Traditional Bamboo Flute) (2002)
 “Great Fanfares” for Woodwind Quintet (1999)
 “Nesi Nori” (Play with Four) for 4 Percussion Players (1998)
 “Sumgip Agi” (Ireland Lullaby) for Piano Quartet (Flute, Violin, Cello and Piano) (1998)
 “Pongdang Pongdang” Variations for Piano Trio (1997)
 “Bonsunwha” (a Balsam) Variation for Piano Trio (1997)
 “Sungbulsah” (a Buddhist Temple name) Variation for Cello, Percussion and Tape (1997)
 “Eroica” for Horn Ensemble (1995)
 String Quartet II “Haneulcheon Tagi” (1995)
 String Quartet I (1995)
 “Dodri” (Repeat) for Cello and Janggu (Korean Traditional Drum) (1995)
 Etude for 2 Vibraphones (1993)
 “Nori (Play) I” for Piano Trio (1989)
 Poet No. 6 for Percussion Ensemble (1984)
 Breathing for Unlimited Players with Bottles (1981)
 “Ryu” (Enjoyment) for Daekuem, Piri, Haekeum, Gayakeum, Janggu and Jing (1981)
 “Cosmos-II” for Percussion and Tape (1980)
 “Tokana” for Woodwind Quintet (1980)
 “Sirius” for Organ and Brass Ensemble (1980)
 “Ohgamdo” (Bird Seeing) for 13 Players (1977)
 “Surabul” (Capital of Old Korean Dynasty) for 3 Flutes, Piccolo and Percussion (1975)
 Woodwind Quartet (1975)
 “Ohgamdo” for Baritone and 8 Instruments (1974)

Solo Instrument with Piano Works

“Arirang-Sakura (Cherry Blossoms) II” for Violin and Piano (2011)
 Dance for Violin and Piano (2005)
 Mask Dance for Oboe and Piano (2003)
 “Bonsunwha” (a Balsam) Variation for Violin and Piano (1998)
 “About Five Hundred years” for Cello and Piano (1996)
 “Dear Mother and Sister” for Cello and Piano (1996)
 “Ahga” (Baby) for Viola and Piano (1996)
 “Doori Nori” (Play with Two) for Violin and Piano (1995)
 Monologue and Dialogue for Cello and Piano (1987)
 Violin Sonata in G minor (1963)

Piano Works

“Mother’s Heart” Variation for Piano (2011)
 “Honza Nori” (Play alone) for Piano (2010)
 “6 Asian Folks Songs” for 4 Hands Piano (2006)
 Fantasy for Piano (2005)
 Five Korean Legends (1998)
 Dance Suite (1998)

Dance for Piano (1984)
 “Schubert-Lee” Variations (1984)
 “3B” Variations (1983)
 Variations Based on Song Baugogae (1983)
 Three Movements (Prologue-Episode-Epilogue) for Piano (1971)

Organ Works

“Sun (Religious Meditation) II” for Organ (2011)
 “When I survey the wondrous cross” for Organ (2009)
 “Credo” Fantasy for Organ (2006)
 “Sun (Religious Meditation) I” for Organ (1997)
 “Comos-I” for Organ (1983)
 “Sori No. 8” for Organ (1983)

Solo Instrument Works (Except Piano and Organ)

“Sori (Sound) No. 13” for Bb Trumpet Solo (2011)
 “Honza Nori” (Play alone) for Percussion Solo (2007)
 “Sori No. 12” for Trombone Solo (2007)
 “Sori No. 11” for Double Bass (2005)
 “Nori” (Play) for Clarinet Solo (2001)
 “Sori No. 10” for Alto Saxophone (1999)
 “Ryu (Enjoyment) I” for Kumoongo (Korean Zither) Solo (1998)
 “ByumbuckTahryung” (Mixed food) for Cello Solo (1996)
 “Honza Nori” (Play alone) for Violin Solo (1994)
 “Sori No. 9” for Cello Solo (1984)
 “Sori No. 7” for Oboe Solo (1982)
 “Sori No. 6” for French Horn Solo (1981)
 “Sori No. 5” for Vocal (1981)
 “Sori No. 4” for Timpani (1981)
 “Sori No. 3” for Clarinet Solo (1979)
 “Sori No. 2” for Marimba Solo (1979)
 “Sori No. 1” for Flute Solo (1978)

Electronic Works

Calvary (1997)
 Torn Curtain (1997)
 “Kosmos II”(1982)

Chorus Works

Three Asian Folk Songs “Arirang-Moriwha-Sakura” (2012)
 Three Palms for Female Chorus (2012)
 “The Eglantine on the Arirang hill” (2011)

“Four Arirang” for Male Chorus (2010)
 “Two Korean Folk Songs” for Male Chorus (2010)
 “The Friend Lived Over Mountain” for Children Chorus (2007)
 “Sea” (2005)
 “Night” (2005)
 “Song of Star” (2004)
 “Four Songs of Death” (2004)
 “Sound of Spring” (2002)
 “Jung Bang Fall” (2002)
 “Song for Four Seasons” (2002)
 “Three Songs for Love” (2001)
 “Han La Mountain” (2000)
 “Three Pieces by Bible” (1998)
 “Stabat Mater” (1995)
 “Dear Mother and Sister” for Female Chorus (1994)
 “Arirang” for Female Chorus (1994)
 “Sound of Fulling Cloth” for Female Chorus (1994)
 “Dohng-dohng” (1994)
 “Three Easter Songs” (1985)
 “Nong Moo” (Farmers Dance) (1985)
 “Logos” (1984)
 “Tanguemdae” (1984)
 “Wol Jung Myung” (Full Moon) (1983)
 “Soyoyu” (1983)
 “A Cliff” (1981)
 “Buddhist Dance” (1980)
 “Kyung” (Chorus of Monk) (1975)
 “The Apostle’s Creed” (1966)
 “Silk Mist” for Female Chorus (1962)

Opera Works

“Sontag Hotel” (2005)
 “Mok Wha” (Cotton Flower) (2003)
 “Whangjinie” (1994)
 “Cho Yong” (1987)

Cantata Works

“Manduck Halmang” (a female physician in late Yi Dynasty) (2010)
 “Song for Tea Ceremony” (2007)
 “Emmao” (2006)
 “Song of Prophet” (2004)
 “Prelude to His Coming” (2004)
 “Credo” (2001)
 “From Bethlehem to Calvary” (1997)

“Yongbi Echunga” (1985)
 “Wharang” (1985)
 “Three Easter Songs” (1986)
 “Jerusalem” for Baritone Solo and Chorus (1985)
 “Cross in the Desert” (1985)

Art Song

“Moon Night” (2009)
 “Chunhyang song in prison” (2008)
 “Hometown” (1998)
 “Six Songs by Whangjinies’ poems” (1999-2001)
 “Four Songs by Yoon, Dongjoos’ poems” (1985)
 “Yellow Grape Leaves” (1969)
 “Three Romantic Songs by Kim, Sowols’ poems (1968)
 “Sound of Fulling Cloth” (1967)
 “Silk Mist” (1962)
 “Dear Mother and Sister” (1962)

Sacred Vocal Solo

“Worthy is the Lamb” (1998)
 “The Lord is True Vine” (1997)
 “He was Pierced” (1993)
 “Five Songs by Palms” (1992)
 “Three Palms” for Mezzo Soprano and Horn (1989)
 “Palms 23” (1983)

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“Precious Praise” Young-Jo Lees’ Sacred Work 4 (2006)
 “Great Praise” Young-Jo Lees’ Sacred Work 2 (2002)
 “Joyful Praise” Young-Jo Lees’ Sacred Work 1 (1995)
 Piano Series of Young-Jo Lee (1995)
 “Soyoyu” Choral Work (1983)

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Resume Written on a Music Sheet (2002)
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 Studies on Modulation (M. Reger) (1982)
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Musical Form and Analysis (L. Stein) (1978)
Studies on Counterpoint (Fontaine) (1977)
Introduction of 12 Tone Techniques (Spinner) (1976)

APPENDIX C

TEXTS OF THE SELECTED CHORAL WORKS

TEXTS OF THE SELECTED CHORAL WORKS

Kyung

1	아석소조제악업	All karmic sins have been made by me from my far past lives
2	개유무시탐진치	All of sins are made because of my greed, anger and ignorance from unknown time of beginning
3	종신구의지소생	The greed, anger, and ignorance are risen in accordance with the karma made by my body, mouth, and consciousness
4	일체아금개참회	For every sins that I have, I repent with all of my heart at this moment
5	나무참제업장보승장불	I take refuge with my life in the Bosungjang Buddha who can take away all my karmic obstacles with His superior treasures
6	보광왕화염조불	Bokwang wanghwalyumjo Buddha who radiates the lights of reassure which is the king of hear of fire shining upon my karmic obstacles
7	살생중죄금일참회	For my grave sins caused by killing lives, I repent today
8	투도중죄금일참회	For my grave sins caused by stealing goods of others, I repent today
9	사음중죄금일참회	For my grave sins committed by lewdness, I repent today
10	망어중죄금일참회	For my grave sins committed by lie, I repent today
11	기어중죄금일참회	For my grave sins committed by telling sweet words, I repent today
12	멸진무유여	All the sins have been Destroyed and disappeared without any remnants
13	옴살바못자모지사다야사바하	Mantra of repentance
14	탐애중죄금일참회	For my grave sins committed by greed and lust, I repent today.
15	오리공조	Mantra of prayer
16	자성번뇌서원단	I vow to cut off self-nature of vexations
17	칠오구일이공오리오공조오리	Mantra of vow

Wol Jung Myung

1	월정명하니 배를 저어 추강에 나려	In full moon, A boat floating down the river in the autumn
2	하늘 아래 물이요 물 위에 달이로다	The water under sky, a full moon on the water
3	사공아 저 달 건지어라 완월장취 월정명	A sailor, take a full moon out of the water, and make it a good friend forever.

Nong Moo

1	에헤라 에헤란다	Eh-he-ra Eh-he-ran-dah,
2	밭골따라 모두 오게	Let all of us come along channel
3	물골엔 논물참고 들판에 모가 찻네	The channel is full of water, the field is full of rice plants
4	천신 뵈고 지신 뵈고 농주 들어 풍년 갈세	Worshipping the heaven's god, worshipping the earth's god, we toast for the good harvest.
5	징치고 장구 치고	To the beat of Jing, To the beat of Chang-gu
6	깡맥 깡맥 깡맥공 뽕릴리 뽕릴리리요	Kang-Mac Kang-Mac Kang-Mac-Kung, Pil-Lil-Li Pil-Lil-Li-Yo
7	들판에는 풍년오고 내님네 경사났네	Good harvest in the field, Good luck on my lover.
8	좋은 날 논밭은 가득차고 햇살은 눈부시네 흥_흥_흥	Good day with abundant field and dazzling sunshine Heung~Heung~Heung.
9	뽕가리 치고 징 치고 북쳐	To the beat of Kkwaneggwari, to the beat of Jing, to the beat of Buk
10	덩기덩 덩기덩 덩덩 에이야 농부야 춤추세	Dung-Gi-Dung Dung-Gi-Dung Dung- Dung Let us dance, peasants.
11	덩더기 더덩 덩더기 더덩	Dung-Duh-Gi Duh-Dung Dung-Duh-Gi Duh-Dung

Dohng-dohng

Intro.	덕을랑 뒷 배로 받자웁고 복을 랑 앞배로 받자 하노니 덕이여 복이여 나옵십시오 아으 아으 동동 동동이 다리 동동	Virtue I offer to the spirits, blessing I offer to my love. Come and offer virtue and blessings <i>Ah, ah tong-dong-da-ri.</i>
I	정월의 냇물은 아! 얼어 녹으련데 세상에 태나시는 몸이여 홀로	First month streams freeze and thaw by turn. Born into the world,

	지내누나 아으 아으 동동 동동이 다리 동동	I'm doomed to live alone. <i>Ah, ah tong-dong-da-ri.</i>
II	이월 보름에 아! 높이컨 등불이라 만인을 비치실 얼굴이로다 아으 아으 동동 동동이 다리 동동	Second month, full moon: Lantern Brightly hung on high, You shine on all the people. <i>Ah, ah tong-dong-da-ri.</i>
III	삼월 지나며 핀 아! 늦봄의 달래 꽃 남의 부러워 할 모습 지냈구나 아으 아으 동동 동동이 다리 동동	Third month, last days; already Azaleas fill the mountain: Born with a beauty The world will envy. <i>Ah, ah tong-dong-da-ri.</i>
IV	사월을 잊장고 아! 꾀꼬리 찾아 왔네 록사님은 무슨 까닭으로 옛날을 잊고 계심이여 아으 아으 동동 동동이 다리 동동	Fourth month: the orioles Never forget to visist. Why, why, my ranking love, do you forget the days of old? <i>Ah, ah tong-dong-da-ri.</i>
V	오월 오일 아! 단오날 아침 천년 길이 사실 약이나 바치나이다 아으 아으 동동 동동이 다리 동동	Fifth month, fifth day: I offer you Tano morning medicaments: May you live a thousand years. <i>Ah, ah tong-dong-da-ri.</i>
VI	유월 보름에 아! 벼랑에 버린 빗이네 돌보아 주시는 님 잠깐이나 따랐음네 아으 아으 동동 동동이 다리 동동	Six month, full moon. I follow a while The comb cast from the cliff, In the hope my love will look back. <i>Ah, ah tong-dong-da-ri.</i>
VII	칠월 보름에 아! 백종을 불리어두고 내님과 한 곳에 가고자 원을 비웁나이다 아으 아으 동동 동동이 다리 동동	Seventh month, full moon : I lay out offerings for the dead. I offer my prayer: May my love and I go together. <i>Ah, ah tong-dong-da-ri.</i>
VIII	팔월 보름 아! 가윗날이지만은 님을 모시고가네 오늘이 가윗 날이라 내님 모시고가리 아으 아으 동동 동동이 다리 동동	Eight month, full moon: it is the Ch'usök Harvest Festival. Only with my love is it a festive day for me. <i>Ah, ah tong-dong-da-ri.</i>

IX	구월 구일에 아! 약이라 먹는 황화꽃이 집안에 드니 세서가 저물었도다 아으 아으 동동 동동이 다리 동동	Ninth month, ninth day: The yellow chrysanthemums bloom within: they are for medicinal purposes; time makes everything indistinct. <i>Ah, ah tong-dong-da-ri.</i>
X	시월에 아! 저미는 보로쇠 같구나 꺾으신 후에 지니실 한 분이 없구나 아으 아으 동동 동동이 다리 동동	Tenth month. A lime tree chopped in pieces. My love will not treasure a cut tree. <i>Ah, ah tong-dong-da-ri.</i>
XI	십일월 봉당 자리에 아! 한삼 덮고 누워 슬픈 일보다 더 함이며 고운 이들 갈라져 한 사람씩 지내구나 아으 아으 동동 동동이 다리 동동	Eleventh month: I lie on a dirt floor, hemp my bedcover. Burning sorrow is my lot, divided from my lovely love. <i>Ah, ah tong-dong-da-ri.</i>
XII	십이월 봉자 나무고 깎은 아! 소반의 저와 같아라 님 앞에 가지런히 놓으니 손이 갖다 무는군요 아으 아으 동동 동동이 다리 동동	Twelfth month. Chopsticks cut from pepperwood, laid on a tray at an angle for my love. A stranger puts them to his lips. <i>Ah, ah tong-dong-da-ri.</i>

APPENDIX D

GLOSSARY OF KOREAN TERMS

Glossary of Korean Terms

<i>Back Jong</i>	-----	the full moon of July in the lunar calendar
<i>Buk</i>	-----	a large drum/bass drum
<i>Bul-Kyung</i>	-----	Lessons from Buddha and his Disciples
<i>Bumpae</i>	-----	rite music in the temple
<i>Chang</i>	-----	a line of <i>Shijo</i>
<i>Changdan</i>	-----	a set of rhythms
<i>Choyong</i>	-----	a character of Korean legend
<i>Ch'usŏk</i>	-----	Korean's great harvest festival
<i>Dan-o</i>	-----	the 5 th of May in the lunar calendar, a one of the famous festival day
<i>Danso</i>	-----	Korean traditional flute
<i>Dodri</i>	-----	a kind of instrument genre, similar to rondo
<i>Gagok</i>	-----	lyric singing with accompanying instrument ensemble
<i>Gisang</i>	-----	Korean geisha
<i>Goo</i>	-----	a divided unit of Chang in <i>Shijo</i>
<i>Hangga</i>	-----	a poem written with <i>Hyangchal</i>
<i>Hansi</i>	-----	poems in Chinese characters
<i>Hyangchal</i>	-----	an archaic writing system
<i>Hyangpiri</i>	-----	Korean oboe
<i>Jangoo</i>	-----	an hour-glass shaped drum
<i>Jeeshinbapgi</i>	- walking back and forth on the ground in the full moon of January in a lunar calendar	
<i>Jing</i>	-----	a gong
<i>Joong-Yang</i>	-----	the 9 th of September in the lunar calendar
<i>Jwibullori</i>	-----	setting fire to fields for folk activity
<i>Kkwaneggwar</i>	-----	a small flat gong
<i>Kuk ark</i>	-----	Korean traditional music
<i>Minyo</i>	-----	regional folksongs
<i>Mok-tak</i>	-----	wood-blocks in a Buddhist temple
<i>P'ansori</i>	-----	a long dramatic song with singer and drummer
<i>Saepiri</i>	-----	soft-toned oboe
<i>Saeya-scale</i>	---three notes based on Korean traditional folk song 'Saeya, Saeya, Pahrang Saeya'	
<i>Samulnori</i>	-----	a genre of traditional percussion music
<i>Sanjo</i>	-----	solo for instrument
<i>Seagimsae</i>	-----	ornamentation
<i>Shijo</i>	-----	Song of Poem, a shorter lyric song
<i>Sogo</i>	-----	a small hand-held drum
<i>Sori</i>	-----	Sound
<i>Surabul</i>	-----	capital of Old Korean Dynasty
<i>Taegeug</i>	-----	the Great Absolute in Chinese philosophy figure
<i>Taepyeongso</i>	-----	a Korean double-reed wind instrument
<i>Tchum</i>	-----	Korean Dance
<i>Toe-sung</i>	--a kind of <i>Seagimsae</i> , a slowly pulled up or down to half step or whole steps at the end of phrase	
<i>Yang ark</i>	-----	Western style music
<i>Yoo-do</i>	-----	the full moon of June in the lunar calendar
<i>Yo-sung</i>	-----	a kind of <i>Seagimsae</i> , a wide vibrato at the fourth or fifth interval

APPENDIX E
LETTER OF PERMISSION

Korea National Institute for the Gifted in Arts

146-37 Hwarang-Ro 32 Gil Seongbuk-Gu

Seoul 136-716 Korea

T. 82 2 746 9580 F. 82 2 746 9637

Letter of Permission

To Whom It May Concern
University of Northern Colorado, Colorado, U.S.A.

Oct. 31, 2012

This is a letter of permission for Mr. Taehyun Kim, major in Choral Conducting.
He may use all of musical materials from my compositions for his dissertation
of Doctor of Musical Arts.

Young Jo Lee, D.M.A.
Professor of Composition



APPENDIX F
MUSICAL SCORE FOR *KYUNG*

Kyung
(1975)

Young-Jo Lee

경 (經)
승려의 노래
(남성합창)

이 영조곡
1975

Tenor 1

Tenor 2

Chorus I

Bass 1

Bass 2

Tenor 3

Tenor 4

Chorus II

Bass 3

Bass 4

Perc. 1 B. Dr. *ppp* *Molto*

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

5

T.1

T.2

Chorus I

B.1

B.2

5

T.3

T.4

Chorus II

B.3

B.4

Perc.

5

ff

fff

fff

9

T.1

T.2

Chorus I

B.1

B.2

T.3

T.4

Chorus II

B.3

B.4

Perc.

9

3 pp

영조

경/승려의 노래

Young Jo Lee

Kyung/Chorus of Monks

13

T.1

T.2

Chorus I

B.1

B.2

13

T.3

T.4

Chorus II

B.3

B.4

13

Perc.

13

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

17

T.1

T.2

Chorus I

B.1

B.2

악 업 개 유 무 시 탐 진 치 중 신 구 의 지

17

T.3

T.4

Chorus II

B.3

B.4

악 업 개 유 무 시 탐 진 치 중 신 구 의 지

17

Perc.

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

21

T.1 악 — — 업 — 참 —

T.2 조 제 악 업 참 —

Chorus I

B.1 — 참 회

B.2 소 생 일 제 아 금 개 참 회

21

T.3 악 — — 업 — 참 —

T.4 조 제 악 업 참 —

Chorus II

B.3 — 참 회

B.4 소 생 일 제 아 금 개 참 회

Perc. 21

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

25

T.1

T.2

Chorus I

B.1

B.2

25

T.3

T.4

Chorus II

B.3

B.4

25

Perc.

p

mp

f

29 *ff*

T.1 나 무

T.2 나 무

Chorus I

B.1 나 무

B.2 나 무

T.3 나 무

T.4 나 무

Chorus II

B.3 나 무

B.4 나 무

Perc. 29 B. Dr. *ff*

fff

33

T.1 참 제 업 장 - 보 승 장

T.2 참 제 업 장 - 보 승 장

Chorus I

B.1 참 제 업 장 - 보 승 장

B.2 참 제 업 장 - 보 승 장

T.3 참 제 업 장 - 보 승 장

T.4 참 제 업 장 - 보 승 장

Chorus II

B.3 참 제 업 장 - 보 승 장

B.4 참 제 업 장 - 보 승 장

Perc. 33

ff

ff

8vb -

38

T.1 불 나

T.2 불 나

Chorus I

B.1 살 생 중 죄 금 일 참 회 금 일 참 회 투 토 중 죄 투 토 중 죄

B.2 살 생 중 죄 금 일 참 회 투 토 중 죄

T.3 불 나

T.4 불 나

Chorus II

B.3 살 생 중 죄 금 일 참 회 금 일 참 회 투 토 중 죄 투 토 중 죄

B.4 살 생 중 죄 금 일 참 회 투 토 중 죄

Perc.

38

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

42

T.1
부 — 나

T.2
— 무 나 무 —

Chorus I

B.1
42
금 일 참 회 나 무 불 —

B.2
금 일 참 회 사 음 중 죄 금 일 참 회 망 어 중 죄

T.3
42
무 — 나

T.4
42
— 무 나 무 —

Chorus II

B.3
42
금 일 참 회 나 무 불 —

B.4
금 일 참 회 사 음 중 죄 금 일 참 회 망 어 중 죄

Perc.
42

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

46

T.1

— 무 — — 불 —

T.2

나 — — 무 불 —

Chorus I

B.1

— 나 무 — 불 멸 진 무 유

B.2

금 일 참 회 기 어 중 죄 금 일 참 회 멸 진 무 유

T.3

— 무 — — 불

T.4

나 — — 무 불

Chorus II

B.3

— 나 무 — 불 멸 진 무 유

B.4

금 일 참 회 기 어 중 죄 금 일 참 회 멸 진 무 유

Perc.

46

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

50

T.1

T.2

Chorus I

B.1

별 진 무 유 여

B.2

별 진 무 유 여

T.3

T.4

Chorus II

B.3

별 진 무 유 여

B.4

별 진 무 유 여

Perc.

50

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

54

T.1

T.2

Chorus I

B.1

B.2

54

T.3

T.4

Chorus II

B.3

B.4

Perc.

54

목탁

p

first time only

58 B

T.1 A B
 밤에 중죄 금일참 회

T.2 A B
 음 살바못자 모 지 사다야 사바하

Chorus I A B
 밤에 중죄 금일참 회

B.1 A B
 음 살바못자 모 지 사다야 사바하

B.2 A B
 음 살바못자 모 지 사다야 사바하

T.3 A B
 밤에 중죄 금일참 회

T.4 A B
 음 살바못자 모 지 사다야 사바하

Chorus II A B
 밤에 중죄 금일참 회

B.3 A B
 음 살바못자 모 지 사다야 사바하

B.4 A B
 음 살바못자 모 지 사다야 사바하

Perc. A B
 음 살바못자 모 지 사다야 사바하

Bass 1+3+5+7 = 항상 B를 노래한다.
 Bass 2+4+6+8 = 항상 A를 노래한다.

62 **B**

T.1 **탐에 중죄 금일참 회** **탐에 중죄 금일 참 회**

A

T.2 **음** **살바못 자 모지 사다야 사바하 - ,**

B

B.1 **탐에 중죄 금일참 회** **탐에 중죄**

A

B.2 **음** **살바못 자 모지 사다야 사바하 - ,**

62 **B**

T.3 **탐에 중죄 금일 참 회**

A

T.4 **음** **살바못 자 모지 사다야 사바하 - ,**

B

B.3 **금일 참 회** **탐에 중죄 금일 참 회** **금일 참 회**

A

B.4 **음** **살바못 자 모지 사다야 사바하 - ,**

62

Perc.

65

T.1 B 탐 에 중 죄

T.2 A 음 살 바 못 자 모 지 사 바 야 사 바 하

Chorus I

B.1 A 금 일 참 회 탐 에 중 죄 금 일 참 회

B.2 A 음 살 바 못 자 모 지 사 바 야 사 다 하 음 살 바 못 자

T.3 B 탐 에 중 죄 금 일 참 회 탐 에

T.4 A 음 살 바 못 자 모 지 사 바 야 사 바 하

Chorus II

B.3 B 금 일 참 회 - 탐 에 중 죄 금 일 참 회 -

B.4 A 살 바 못 자 모 지 사 바 야 사 다 하 - 음

Perc. 65

68 **B**

T.1 금 일 참 회 — 밤 에 중 죄 금 일 참 회

A

T.2 음 살 바 못 자 모 지 사 바 야 사 디 하 —

B

B.1 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회

A

B.2 모 지 사 디 야 사 디 하 — 음 살 바 못 자

B

T.3 중 죄 금 일 참 회 — 밤 에 중 죄 금 일 참 회

A

T.4 음 살 바 못 자 모 지 사 디 야 사 디 하

B

B.3 밤 에 중 죄 금 일 참 회 밤 에 중 죄 금 일 참 회 밤 에 중 죄 참 회

A

B.4 살 바 못 자 모 지 사 바 야 사 디 하 — 음 살 바

Perc. 68

71

T.1 [B] *Sempre*

T.2 [A] *Sempre*

Chorus I

B.1 [B] *Sempre*

B.2 [A] *Sempre*

모 지 사 다 야 사 바 하 —

71 [B] *Sempre*

T.3 [B] *Sempre*

T.4 [A] *Sempre*

Chorus II

B.3 [B] *Sempre*

B.4 [A] *Sempre*

참 회

못 자 모 지 사 바 야 사 다 하 —

Perc. 71 (정 준비) *ff* (정)

75

T.1

T.2

Chorus I

B.1

B.2

75

T.3

T.4

Chorus II

B.3

B.4

75

Perc.

mp

f

ff

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

The image displays a musical score for the 'Chorus I' and 'Chorus II' sections of 'The Sound of Music'. The score is written for a large ensemble, including vocal soloists, a chorus, and instrumental accompaniment.

Chorus I: This section features four vocal parts (T.1, T.2, B.1, B.2) and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in bass clef. The lyrics '오 리' are written below the vocal parts. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures, with a repeat sign at the end of the first measure of the piano part.

Chorus II: This section features four vocal parts (T.3, T.4, B.3, B.4) and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in bass clef. The lyrics '오 리' are written below the vocal parts. The score includes a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures, with a repeat sign at the end of the first measure of the piano part.

Perc. The percussion part is written in a single line with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Moderato'. The score is divided into measures, with a repeat sign at the end of the first measure.

Piano: The piano part is written in a grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The score is divided into measures, with a repeat sign at the end of the first measure.

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

83

T.1

T.2

Chorus I

B.1

B.2

83

T.3

T.4

Chorus II

B.3

B.4

83

Perc.

Bass 1+3+5+7 = 항상 B 를 노래한다.
 Bass 2+4+6+8 = 항상 A 를 노래한다.

22


이 영조
 경/승려의 노래
 Young Jo Lee
 Kyung/Chorus of Monks

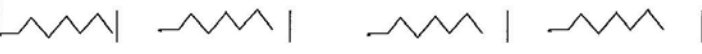
87

T.1 자 성 번뇌 서원 단

T.2 자 성 — — — 번 — — 뇌 — 서원 단

Chorus I


B.1 [B] 


B.2 [A] 


T.3 자 성 번뇌 서원 단

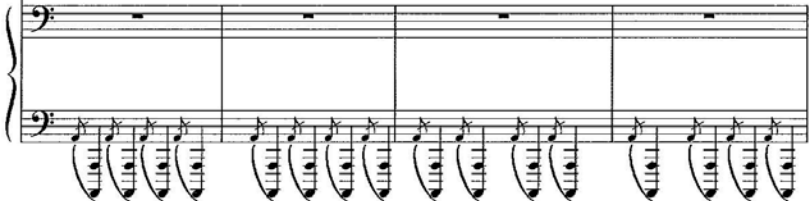
T.4 자 성 — — — 번 — — 뇌 — 서원 단

Chorus II

B.3 [B] 

B.4 [A] 

Perc. 87 




이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks


91

T.1 서 - 원 - 단 - -

T.2 자 - 성 - -

Chorus I

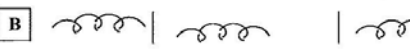
B.1 [B] 


B.2 [A] 

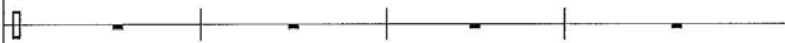
T.3 서 - 원 - 단 - -

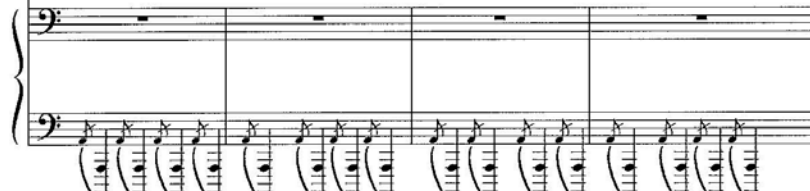
T.4 자 - 성 - -

Chorus II

B.3 [B] 

B.4 [A] 

Perc. 91 



이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

95

T.1

T.2

Chorus I

B.1

B.2

T.3

T.4

Chorus II

B.3

B.4

Perc.

95

99

T.1

T.2

Chorus I

B.1

B.2

자 성 번 녀 서 원 단

T.3

T.4

Chorus II

B.3

B.4

자 성 번 녀 서 원 단

Perc.

103

T.1

자 성 변 녀 서 원 단

Chorus I

T.2

B.1

자 성 변 녀 서 원 단

B.2

자 성 변 녀 서 원 단

T.3

자 성 변 녀

Chorus II

T.4

자 성 변 녀 서 원 단

B.3

자 성 변 녀 서 원 단

B.4

자 성 변 녀 서 원 단

Perc.

103

107

T.1 자 성 변 녀 서 원 단 자 성 변 녀

T.2 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단

Chorus I

B.1

B.2

107

T.3 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단

T.4 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성

Chorus II

B.3

B.4

107

Perc.

III

T.1 서원 단 서원 단 자성변녀서원단 자성변녀서원

T.2

Chorus I 자성변녀서원단 자성변녀서원

B.1 자성변녀서원단 자성변녀서원단

B.2 자성변녀서원단 자성변녀서원단 자성변녀서원단

III

T.3 자성 변녀서원단 자성 변녀서원단 자성변녀서원

T.4

Chorus II III 변녀서원단 자성 변녀 자성변녀서원단

B.3 자성변녀서원단 자성변녀서원단

B.4 자성변녀서원단 자성변녀서원단

Perc. III B.Dr. with two sticks 3

(Free improvisation pitch up and rhythm)

115

T.1 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.2 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

Chorus I

B.1 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.2 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

(Free improvisation pitch up and rhythm)

115

T.3 단 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단 자 성 변 녀

T.4 자 성 변 녀 서 원 단 자 성 변 녀 서 원 단

Chorus II

B.3 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

B.4 자 성 변 녀 자 성 변 녀 서 원 단 자 성 변 녀

Perc. 115

Highest Pitch

118

T.1

T.2

Chorus I

B.1

B.2

T.3

T.4

Chorus II

B.3

B.4

Perc.

118

목탁 *p*

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

122

T.1

T.2

Chorus I

B.1

B.2

122

T.3

T.4

Chorus II

B.3

B.4

122

Perc.

32

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

124

T.1 일 오

T.2 팔 — 공

Chorus I

B.1 공 —

B.2 이 오 리

T.3 일 오

T.4 팔 — 공

Chorus II

B.3 공 —

B.4 이 오 리

Perc. 124

127

T.1 오

T.2 —

Chorus I

B.1 조 —

B.2 리

127

T.3 오

T.4 —

Chorus II

B.3 조 —

B.4 리

127

Perc. *ppp*

34

이 영조
경/승려의 노래
Young Jo Lee
Kyung/Chorus of Monks

130

T.1

T.2

Chorus I

B.1

B.2

130

T.3

T.4

Chorus II

B.3

B.4

130

Perc.

135

T.1

T.2

Chorus I

B.1

B.2

135

T.3

T.4

Chorus II

B.3

B.4

135

Perc.

135

3

pp

APPENDIX G

MUSICAL SCORE FOR *WOL JUNG MYUNG*


Wol Jung Myung
(1983)


Young-Jo Lee

T. 1¹₂ 
배 르 (으) —

T. 2¹₂ 
허 — 니

T. 1¹₂ 
(으) — (으) — (으) — (으) — 르

T. 1¹₂ 
저 어 —

B. 1¹₂ 
추 가 (강) — 〇 예 —

B. 1¹₂ 
나 — 러 —

II 4/4

T. *mf* 하 나 (날) 르 아 래

B. *mf* 하 나 (날) 아 래 물 이

T. 물 이 요 물 위 에 달 이 로 다

B. 요, 물 위 에 달 이 로 다

3/4

T. 1. 2. 달 이 로 다 (Hm) *ppp*

B. 1. 2. *pp* 달 이 로 다 달 이 로 다

III $\frac{3}{4}$

T. 1 $ff.p$ 사 — 공 — 아 — $\frac{4}{4}$

T. 2 $ff.p$ 사 — 공 — 아 — p 저 달 —

B. 1 $ff.p$ 사 — 공 — 아 —

B. 2 $ff.p$ 사 — 공 — 아 —

$\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

T. 1 pp 건 지 어 라 Hm —

T. 2 — Hm —

B. 1 — Hm —

B. 2 완 월 장 취 Hm —

T. 1 월 저 (정) 떠 (명)

T. 2 pp 떠 (명)

B. 1

B. 2

≡

T. 1 Hm ppp

T. 2 Hm ppp

B. 1 월 정 Hm ppp

B. 2 떠 (명) 월 정 명 ppp

APPENDIX H

MUSICAL SCORE FOR *NONG MOO*

Nong Moo
(1985)

Young-Jo Lee

농무

이영조 곡
원동수 시

(정) : 소리꾼 (Ten.)

이봐! 우리크게 (합창단)
모두들 나오게!! 한판 춤 추세 야-!

Sop. *ff* *Sempre*
에 헤 야 에 헤 란 - 다 에 헤 야 에 헤 란 - 다

Alto *ff*
에 헤 야 에 헤 란 - 다 에 헤 야 에 헤 란 - 다

Ten. *ff*
에 헤 야 에 헤 란 - 다 에 헤 야 에 헤 란 - 다

Bass *ff*

1
쟁가리

소고

1
장구

북

정

ff *Sempre*

5

S. 에 해 야 에 해 야 에 해 야 에 해 란 - 다

A. 에 해 야 에 해 야 에 해 야 에 해 란 - 다

T. 에 해 야 에 해 야 에 해 야 에 해 란 - 다

B. 에 해 야 에 해 야 에 해 야 에 해 란 - 다

5

9

S. 에 해 야 에 해 란 - 다 에 해 야 에 해 란 - 다

A. 에 해 야 에 해 란 - 다 에 해 야 에 해 란 - 다

T. 에 해 야 에 해 란 - 다 에 해 야 에 해 란 - 다

B. 에 해 야 에 해 란 - 다 에 해 야 에 해 란 - 다

9

13

S. 에 - - - 해 야 -

A. 13

T. 에 - - - 해 야

B. 13

17

T. 발 꿀

B. 17

장구

북

17

f

21

S. 에 헤 이 야

T. 모 두 모 두 오 세

B. 모 두 모 두 오 세

장구

북

25

S. 에 헤 란 - 다 에 헤 이 야 에 헤 란 - 다 에 헤 이 야

A. f 물 끌 앤

29

S. 에 헤 란 - 다 에 헤 이 야 에 헤 란 - 다 들 판 에 는

A. 논 물 찼 - 고

33

S. 

A. 

37 *rit.*

S. 

A. 

T. 

B. 



41

S. 

벌리 (ㄹ) 리 벌리 벌리릴리요

A. 

41 갯 맥갯맥 갯 맥궁갯 맥 궁 갯 맥갯 맥

T. 

창구치고 창구치고 창구치고 창구치고

B. 

41 정치고 정치고 정치고 정치고



45

S. 

— (오)

A. 

45 갯 맥갯맥 궁 갯 맥갯맥 갯 맥갯맥 갯 맥갯맥 궁

T. 

창구치고 창구치고 창구치고 창구치고

B. 

45 정치고 정치고 정치고 정치고



57

S. 

A. 

T. 

B. 

57 

61 

64 (느리게)

S.

A.

T.

B.

장구

북

64 (느리게)

(rit. $\text{e} \sim$ only 2nd time)

68

S. $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

A. $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

T. $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

B. $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

장구 $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

북 $\text{렛 살 은 눈 부 시 네 홍 홍 홍 홍}$

68

rit.

rit. (2nd time omitt)

72 Allegro

S. *ff* 팽 가 리 치 고 정 치 고 복 처 헤이!

A. *ff*

T. *ff* 팽 가 리 치 고 정 치 고 복 처 헤이!

B. *ff*

팽가리 *ff*

소고 *ff*

장구 *ff*

북 *ff*

징 *ff*

72 Allegro *ff*

76

S. 

A. 

T. 

B. 

76

땡가리 

소고 

76

장구 

북 

징 

76 

80

S. 
 핑 가 리 치 고 징 치 고 북 처 해 이!

A. 
 핑 가 리 치 고 징 치 고 북 처 해 이!

T. 
 핑 가 리 치 고 징 치 고 북 처 해 이!

B. 

80

핑가리 

소고 

80

장구 

북 

징 

80



84

S. 땡기땡 땡기땡 땡 땡 땡 땡

A. 땡기땡 땡기땡 땡 땡 땡 땡

T. 땡기땡 땡기땡 땡 땡 땡 땡

B. 땡기땡 땡기땡 땡 땡 땡 땡

84

땡가리

소고

84

장구

북

장

84

88

S.
에 이야 에 이야 농 - 부 야

A.
88
에 이야 에 이야 농 - 부 야

T.
88
에 이야 에 이야 농 - 부 야

B.
88
에 이야 에 이야 농 - 부 야

팽가리

소고

장구
88

북

장

88

92

S.

96

S. 명 더 기 더 명 명 더 기 더 명

A. 명 더 기 더 명 명 더 기 더 명

96

T. 명 더 기 더 명 명 더 기 더 명

B. 명 더 기 더 명 명 더 기 더 명

96

쟁가리

소고

96

장구

북

징

96

100 *accel.*

S. 
 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명

A. 
 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명

T. 
 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명

B. 
 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명 명 더 기 더 명

쟁가리 
 소고 
 장구 
 북 
 징 



104

S. 야 -

A. 야 -

T. 야 -

B. 야 -

104 faster

팽가리

소고

장구

북

장

104 gliss

gliss

108

쟁가리

소고

108

장구

북

징

APPENDIX I

MUSICAL SCORE FOR *DOHNG-DOHNG*

Dohng-dohng
(1994)

Young-Jo Lee

동 동

이 영조 곡
고려 가요
1994

1

S. 

A. 

T.  *p* falsetto
아으 아으 동 동

B. 

(소리 낀 다음에 시작한다)
M.M.=100

1 *mp* (점음표의 리듬을 확장 해서)



6

S. 

A. 

T.  *pp* *Sempre falsetto*
동 동 이 다 리 동 동 아으 아으 동 동

B. 



표시 ○의 남성 "아으아으 동동"은 *pp*의 경우 항상 falsetto

이 영조
동동

10

S.

A. *<일월>*
mf 정 월 의 냇 물 은

T. 10 동 동 이 다 리 동 동 아으 아으 동 동

B.

14

S.

A. 14 아! 열 어 녹으련테 세 상 에 태 나 시 는 —

T. 14 동 동 이 다 리 동 동 아으 아으 동 동

B.

이 영 조
동 동

18

S.

A.

T.

B.

22

S.

A.

T.

B.

이 영 조
동 동

26

S.

A.

T.

B.

30

S.

A.

T.

B.

이영조
동동

34 <삼월>

S. 삼 월— 지 나 며 편

A. 삼 월 지 나 며 편

T. 동 동 이 다 리 동 동 아으 아으 동 동

B.

38

S. 아! 늦 봄 의 달—래꽃 남 의 부 러 위 할

A. 아! 늦 봄 의 달—래달래꽃 남 의 부 러 위 할 —

T. 동 동 이 다 리 동 동 아으 아으 동 동

B.

이 영조
동동

42

S. 모 습 — 지 냈 구 나

A. 모 습 — 지 냈 구 나

T. 동 동 이 다 리 동 동 아으 아으 동 동

B.

46 <사월>

S. 사 월 을 잊 잦 고 께 꼬 리 찾 아 왔 네

A. 아 께 꼬 리 왔 네

T. 동 동 이 다 리 동 동 아 — 동 동 동

B. 아 동 동 동

이 영조
동동

50 <오월>

S.

록사님 은 무슨까 닭으로- 옛날을 잊 고계심이여 오월 오일

A.

둥 둥 이 다 - 리 오월 오일

T.

둥 둥 이 다 - 리 둥둥 둥둥

B.

둥 둥 이 다 - 리 둥 둥

53

S.

단오- 날-아침 천년 길 이 사실 약이나바 치 나-이 다

A.

단오 날 아침 천년 길 이 사실 약이나바 치 나-이 다

T.

둥 둥 둥둥 둥둥 도둥 둥 둥 둥 둥

B.

둥 둥 둥 둥 둥 둥

이영조
둥둥

56 <유월>

S. 유 월 보 림 에 벼 랑 에 버 린 빛 이 네 들 보 아 주 시 는 님

A. 유 월 보 림 에 벼 랑 에 빛 이 네 들 보 아 주 는 님

T. 동 동 동 동 도 도

B. 동 동 동 동 동 동 동 동 동

59

S. 잠 간 이 나 따 랐 음 네 아으 아으 동 동

A. 잠 간 따 랐 네 아으 아으 동 동

T. 동 동 동 아으 아으 동 동

B. 동 동 아으 아으 동 들

59

이 영 조
동 동

62 <칠월>

S. 동 동 이 다 리 동 동 아으 아으 동 동

A. 동 동 이 다 리 동 동 칠 월 - 보 름 에 백 종 을

T. 동 동 이 다 리 동 동 칠 월 - 보 름 에 백 종 을

B. 동 동 이 다 리 동 동 칠 월 - 보 름 에 백 종 을

66

S. 동 동 이 다 리 동 동 아으 아으 동 동

A. 동 동 이 다 리 동 동 아으 아으 동 동

T. 불 리 어 두 도 내 님 과 한 곳 에 가 고 자

B. 불 리 어 두 도 내 님 과 한 곳 에 가 고 자

이 영조
동동

70

S. 동 동 이 다 리 동 동 아으 아으 동 동

A.

T. 원을 비웁 나 - 이 다 동 동 동 동

B. 원을 비웁 나 - 이 다 동 동 동 동

74 <팔월> *Allegro*

S. 동 동 이 다 리 동 동

A. 동 동 이 다 리 동 동

T. 동 동 이 다 리 동 동

B. 동 동 이 다 리 동 동

이영조
동동

78

S. 팔 월 — 보 름 —

A. 동 동 동 동 동 동 동 동

T. 동 동 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

82

S. 아 아 — 아 아 —

A. 동 동 동 동 동 동 동 동

T. 동 동 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

이영조
동동

86

S.

A.

T.

B.

90

S.

A.

T.

B.

이영조
동동

94

S.  오 늘 이 가 엿 날 오 늘 이 가 엿 날

A.  동 동 동 동 동 동 동 동

T.  동 동 동 동 동 동 동 동

B.  동 동 동 동 동 동 동 동



98

S.  오 늘 이 가 엿 날! —

A.  동 동 동 동 동 동 동 동

T.  동 동 동 동 동 동 동 동

B.  동 동 동 동 동 동 동 동



이영조
동동

102

S. 아 — 아 — 내 — 념 — 모 시 고 가

A. 동 동 동 동 동 동 동 동

T. 동 도 동 도 동 도 동 동

B. 동 동 동 동 동 동 동 동

106

S. 리 내 념 내 념 —

A. 동 동 동 동 동 동 동 동

T. 동 동 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

106

이 영조
동동

110 *rit.....* *Tempo I*

S. — 내 님 *f* 아으 아으

A. 동 동 동 동 동 동 아으 아으

T. 동 동 동 동 동 동 *f* 아으 아으

B. 동 동 동 동 동 동 아으 아으

114 <구월> Solo

S. 동 동 동 동 이 다 리 동 동 구 월 구 일 에

A. — — — — — — — — — —

T. 아으 아으 동 동 이 다 리 동 동

B. — — — — — — — — — —

이영조
동동

118

S.
아! 약 이 라 먹 는 황 화 - 꽃 이 집 안 - 에 드 -

A.

T.

B.

122 (조금느리게)

S.
니 세 서 가 - 저 - 물 었 도 (다)아으 아으

A.
아으 아으

T.
아으 아으

B.
아으 아으

이 영조
동동

126 <시월>

S. 동 동 동 동 이 다 리 동 동 *pp* 아으 아으

A. *pp*

T. 동 동 동 동 이 다 리 동 동 시 월 에

B.

130

S. 동 동 동 동 이 다 리 동 동 동 동

A.

T. 아 - 아 3 저 미 는 보 로 쇠 같 - 구 나 3 꺾 으 신 후 - 에

B.

130

이 영 조
동 동

134

S. 동 동 동 동 이 다 리 동 동 동 동

A. 동 동 동 동 이 다 리 동 동 동 동

T. 지 니 실 - 한 분 이 없 - 구 나 동 동

B. 아 - 아으

138 <십일월>

S. 동 동 동 동 이 다 리 동 동 십 일 월

A. 동 동 동 동 이 다 리 동 동 동

T. 동 동 동 동 동 동 동 동

B. 동 동 동 동 동 동 동 동

이 영조
동동

142 *f* 3

S. *f* 불 당 자 리 에 아! 한 삼 똬 고 누 - 위

A. *f* 동 아! 한 삼 똬 고 누 위

T. 142 *f* 십 일 월 아! 한 삼 똬 고 누 위

B. *f* 동 아! 한 삼 똬 고 누 위

146 3 3 3

S. 슬 픔 일 보 다 더 함 이 여 고 운 이 들 갈 랑 저 한 사 람 썩 지 내 누

A. 146 3 3 3

T. 146 슬 픔 일 보 다 더 함 이 여 고 운 이 지 내 누

B. 146 3 3 3

이 영 조
동 동

150

S. 

나

A. 

150 *f*

T. 

나 아으 아으 동 동 동 동 이 다 립

B. 



154 <십이월>

S. 

십 이 월 봉 자 너 무 로 깎 은 아! 소 반 의

A. 

154 *pp*

T. 

동 동 아으 아으 동 동 동 동 이 다 립

B. 

154



이 영조
동동

158

S.

A.

T.

B.

162

S.

A.

T.

B.

166

S. *rit.....*

A. *rit.....*

T. *rit.....*

B. *rit.....*

아으 아으 동 동 동 동 동 동

동 동 아으 아으 동 동 동 동 동 동

166

rit.....

rit.....

rit.....

rit.....

171

S. 동 동이 다 리 동 - 동 내 념 - 맞 네

A. 동 동이 다 리 동 동 내 념 - 맞 네

T. 동 동이 다 리 동 동 내 념 - 맞 네

B. 동 동이 다 리 동 동 내 념 - 맞 네

171

동 동이 다 리 동 동 내 념 - 맞 네

동 동이 다 리 동 동 내 념 - 맞 네

동 동이 다 리 동 동 내 념 - 맞 네

동 동이 다 리 동 동 내 념 - 맞 네

이영조
동동

176 *Allargando*

S. 
 동 동 동 동 이 다 리 동 동

A. 

T. 
 동 동 동 동 이 다 리 동 동

B. 



180

S. 
fp 동 —

A. 

T. 
 동 동 동 이 다 리 동

B. 
 동



이 영조
동동